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A COMPARATIVE ANALYSIS OF THE ORGELBÜCHLEIN

BY J. S. BACH AND CHORAL-VORSPIELE

FÜR ORGEL BY MAX REGER

THESIS

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CHAPTER I

INTRODUCTION

One of the outstanding aspects of nineteenth-century romanticism was its preoccupation with the past. This interest in the music of the old masters has lasted well into the twentieth century, and one whose lifetime bridged the two centuries was the composer Max Reger (1873-1916). Reger's admiration for the music of the past pervaded his own works. His preference for contrapuntal textures and devices, his use of baroque forms, his distaste for program music--all bespeak Reger's especial interest in the old masters, particularly in J. S. Bach. These qualities led some to regard him as the successor of Johannes Brahms, who held similar tenets. Because of his particular interest in composing for the organ, Reger was viewed as a "nineteenth-century Bach."

Just as the Lutheran chorales formed a basis for a large percentage of Bach's organ works, so Reger founded a great portion of his contribution to organ literature on this venerable collection of sacred song. At this point a seeming paradox is encountered: Reger, a Roman Catholic, using the Lutheran chorale as a foundation for his organ music. This is not as unusual as it may seem, if one recalls the English

church musicians of the sixteenth century, such as Thomas Tallis, who wrote for both Anglican and Roman services. Bach himself wrote a Roman Catholic Mass, the great Mass in B Minor. Reger, too, composed music for both faiths.

Reger's zeal in using the chorale is further shown by the appearance of such a melody in works not based on a chorale. Frotscher cites the use of Vom Himmel hoch in the "Invocation" of the Second Sonata in D Minor for Organ, Op. 60.¹ Perhaps Reger found a model for this in the third Organ Sonata by Felix Mendelssohn, in which the chorale, Aus tiefer Noth, ich ruf' zu dir, appears.

One writer has suggested that Reger's best works are those based on pre-existing themes.² This observation, and the fact that Reger used some of the same chorale melodies in his settings that Bach employed in his works, suggest a basis for a comparison of some aspects of the styles of the two composers. Perhaps this may give some clue to the uses Reger made of the chorale-prelude technique formulated by Bach. Also it may clarify the reasons why some authorities have regarded Reger as a "nineteenth-century Bach".

¹Gotthold Frotscher, Geschichte des Orgelspiels und der Orgelkomposition (Berlin, 1959), II, 1220.

²Paul H. Lang, Music in Western Civilization (New York, 1941), p. 995.

For purposes of comparison the collection, Choralvorspiel für Orgel, Op. 67 (Berlin, 1931), by Max Reger will be used. Published in 1903, the collection is subtitled "Fifty-Two easy, practicable preludes to the customary evangelical chorales."³ With the exception of those pieces composed earlier in Wiesbaden and Weiden, these compositions were produced during 1902 in Munich.⁴ Volume I (numbers 1-15) is dedicated to J. G. Herzog, Volume II (numbers 16-35), to Robert Frenzel, and Volume III (numbers 36-52), to Hermann Gruner.⁵ Preceding Reger's work by almost two hundred years, the Orgelbüchlein by J. S. Bach is comprised of forty-five chorale preludes. This collection from the Weimar and Cöthen periods has Bach's intentions stated in the preface:

Little organ book, in which a beginning organist is given guidance in all sorts of ways of developing a chorale and also for improving his pedal technique, since in these chorales the pedal is treated as completely obligato.⁶

The Orgelbüchlein is arranged in the order of the liturgical year, while in Reger's opus, the preludes are placed in alphabetical order according to the German title. The similar

³Zweiundfünfzig leicht ausführbare Vorspiele zu den gebräuchlichsten evangelischen Chorälen.

⁴Fritz Stein, Thematisches Verzeichnis der im Druck erschienenen Werke von Max Reger (Leipzig, 1953), p. 114.

⁵Ibid.

⁶Donald Grout, A History of Western Music (New York, 1960), p. 386.

lengths of the pieces in both collections, and the similar number of settings in both works lead to speculation on the possibility that this was Reger's exegesis on ". . . all sorts of ways of developing a chorale" Indeed, one writer has mentioned a similarity between the two collections. He observed that

. . . the fifty-two shorter choral-preludes, op. 67. . . [were] . . . evidently suggested by Bach's set of forty-six in the 'Orgelbüchlein' At their best, these preludes are real masterpieces of form; at worst, they are rather lifeless things; but they are never really bad. They are an excellent introduction to the study of the real Reger⁷

Just as Paul Hindemith's Ludus Tonalis is considered by one authority⁸ to be analagous to The Well-Tempered Clavier by Bach, so Choral-Vorspiele für Orgel by Reger may imply a similar imitation of the Orgelbüchlein. The imitation of one composer's cycle of compositions by another is an historical fact in music. Since Reger makes no statement to this effect in his collection, it is possible that comparison of the two collections may shed light on this question.

This thesis will be limited to comparisons of these two collections. The large works based on the chorale of both composers have much less in common than these two collections of smaller settings. The larger chorale works of Bach

⁷Ernest Brennecke, "The Two Reger Legends," Musical Quarterly, VIII (July, 1922), 390.

⁸Grout, op. cit., p. 643.

(Achtzehn Choräle; Schüler Chorales; Clavierübung, Part III; and the Partiten) are generally more extensive and complex than the Orgelbüchlein settings, but they partake of the same techniques and style. Reger's large works, on the other hand, represent a synthesis of nineteenth-century textures and forms.⁹

The basis for comparison of the two collections has been limited to the form of the chorale prelude and to the harmony. The term "form" will be used to describe the different methods of setting a chorale. Musical form has been defined as ". . . the general principles and schemes which govern the structure-at-large of a composition."¹⁰ Although the terms "chorale prelude type" or "chorale prelude procedure" may be more appropriate,¹¹ the broad term "chorale prelude form" will be employed because of its use by authoritative sources.¹² Because certain forms are found in one collection and are absent

⁹Paul Renick, "The Treatment of the Chorale Wie schön leuchtet der Morgenstern in Organ Compositions from the Seventeenth Century to the Twentieth Century," unpublished master's thesis, School of Music, North Texas State University, Denton, Texas, 1961, p. 52.

¹⁰Willi Apel, "Forms, Musical," Harvard Dictionary of Music (Cambridge, 1944).

¹¹Ibid.

¹²C. Hubert H. Parry, Johann Sebastian Bach, rev. ed. (London, 1934), p. 182. Albert Schweitzer, J. S. Bach (London, 1911), I, 42. Phillip Spitta, J. S. Bach (New York, 1899), I, 602.

from the other, it has been deemed necessary to define all the forms used by Bach and to compare Reger's settings with that standard. The harmony is compared by using eight chorale preludes in each collection which are based on the same eight chorale tunes. Only ten chorale melodies are common to both collections, and of these, two have been omitted because of their modal characteristics. A statistical method is utilized in the comparison of harmony.

Since Bach's life has been the subject of extensive research, no biography of him has been included. A biography of Reger appears as the second chapter because of his relative obscurity. Reger ". . . is one of the few major composers whom it is almost impossible to understand fully without first understanding his history."¹³

No consideration will be taken of any influence of the chorale text on the musical settings by Reger.¹⁴ It has been established that there is some relationship between the text and the music in Bach's chorale preludes,¹⁵ but this subject will not be explored. Similarly, an analysis of rhythm has

¹³Donald Mitchell, "Max Reger," Music Review, XII (November, 1951), 288.

¹⁴This is not to deny any such influence of the chorale text. Indeed, Frotscher implies that there is a relationship between the chorale text and Reger's settings. Gotthold Frotscher, Geschichte des Orgelspiels, II, 1225.

¹⁵Albert Schweitzer, J. S. Bach, (London, 1911), Vol. II, Chapters XIX-XXII.

been found inadvisable due to the subjective use of recurring rhythmic figures in the Orgelbüchlein. The apparent use of a recurring rhythmic figure by Reger is considered as it relates to form.

Counterpoint is considered only as it applies to form or harmony. Since the chorale prelude is a contrapuntal form, it is necessary to discuss some aspects of contrapuntal technique in the analyses of the various settings. The nature of Reger's polyphony is a somewhat undecided issue. One author speaks of his ". . . high development of modern polyphony"16 Another says that ". . . his counterpoint is largely a pseudo-polyphony."17

No attempt will be made to pass critical judgment on the pieces of Reger's opus 67. The monumental aesthetic value of the works of J. S. Bach is well-established, thus there is no need for further exploration of this area. The controversial nature of Reger's works is recognized. Opinions concerning the merits of his music vary from Straube's laudatory remarks18 about his contemporary to Lang's pessimistic comment that ". . . Reger's works . . . affect one's nerves rather than one's soul."19 A greater appreciation of Reger is evident in

¹⁶Donald N. Ferguson, A History of Musical Thought (New York, 1939), p. 466.

¹⁷Lang, op. cit., p. 991.

¹⁸Karl Straube, editor, "Foreword," Alte Meister des Orgelspiels, Neue Folge (Leipzig, 1929).

¹⁹Lang, op. cit., p. 995.

his native Germany, where more extensive scholarly consideration of his music has been made than in English-speaking countries. It is difficult to place the music of Bach and Reger side by side without exposing weaknesses of the latter composer. It must be recalled, however, that evidence of the former composer's influence on Reger is being sought.

Finally, the possible contribution of Reger to the neo-classical movement of the twentieth century can not be overlooked. In spite of certain distaste for regarding a composer as merely transitional, ". . . it is . . . not impossible that a clarification of his method may offer a secure foundation for some of the important music of the future."²⁰ It has been said that "if Reger could not have happened without Bach and Brahms, Hindemith, and even the mature Roussel might not have happened without Reger."²¹ Taking into consideration that Reger's career coincided with a transitional period in the history of music, it might be well to consider Donald Mitchell's generous, though realistic evaluation of the composer:

No composer could have lived at a more difficult period; no composer more faithfully discharged his musical obligations to it. Reger's revolutionary conservatism was an historical necessity and his conscious assumption of this historical role, as distinct from one purely musical, is proof of his extraordinary integrity.²²

²⁰Ferguson, op. cit., p. 466.

²¹Mitchell, op. cit., p. 287.

²²Mitchell, op. cit., p. 288.

CHAPTER II

BIOGRAPHY

Max Reger was born on March 19, 1873, in Brand, Bavaria. His parents, Joseph and Philomena Reger, were both musical, though not professional musicians. His mother had pronounced artistic leanings, and his father, the village schoolmaster, is described as an instrumentalist of considerable ability and a good organist.

The acceptance of a teaching position in Weiden by Joseph Reger resulted in a change of the family residence to that city in 1874. There began the early musical training of the young Max, whose mother taught him to play the piano. The father contributed lessons in violin and harmony as well as harmonium.¹ It is said that the child showed some skill,

¹There is some disagreement concerning which parent taught him piano. Karl Hasse attributes his piano study to his mother. Karl Hasse, "Max Reger," Grove's Dictionary of Music and Musicians, 5th ed., Vol. VII (London, 1954). Another source indicates that his father taught him piano and harmonium. "Max Reger," Baker's Biographical Dictionary of Musicians, 5th ed. (New York, 1958). Donald Mitchell asserts that his mother taught him piano, and his father taught him violin and harmony. Donald Mitchell, "Max Reger," The Music Masters, Vol. IV, edited by A. L. Bacharach (London, 1957).

but not outstanding abilities. However, it was evident that he had perfect pitch, for he could identify pitches played on the piano; once, after hearing a march played by a passing band, he went to the piano and played the march through from memory.² In spite of his father's occasional drinking bouts, the boy seems to have had a relatively secure childhood. Although three younger brothers died at an early age, his sister Emma survived childhood, and the two children grew up together.

Reger's early education consisted of Kindergarten from 1878 to 1882, followed by four years in a secondary school. Parental instruction in music was augmented by study with Adalbert Lindner, organist of the Catholic church in Weiden. A follower of Hans von Bülow, Lindner taught Reger organ and theory and introduced him to the works of Mozart, Beethoven, Chopin, and Schumann. In 1885, a year after Reger began his study with Lindner, Joseph Reger built his son a Hausorgel; a more prophetic gift could not be imagined. From 1886 to 1889, Reger was organist of the Weiden church. Lindner perceived his student's talent in composition and sent Reger's first completed work, an Overture in B Minor for flute, clarinet, string quartet, and piano, to the outstanding

²David Ewen, "Max Reger," Composers of Yesterday (New York, 1937).

teacher Hugo Riemann. This was done almost in secrecy and apparently with the intention of interesting Riemann in taking Reger as a pupil. Riemann's reply was encouraging, and he sent one of his primers for Reger.

However, Reger did not decide to devote himself entirely to music until 1888, when he went to Bayreuth and heard Die Meistersinger and Parsifal. Despite the fact that Reger's mature artistic tenets were directly opposed to Wagner's, he retained his respect for the composer, and it is evident that the experience at Bayreuth had a decisive effect on his career. Reger's parents were apprehensive about their son's pursuing a career in music; they were determined that he should be a schoolteacher. In 1889, he passed the entrance examination for the teacher's seminary; nevertheless, he submitted manuscripts to Riemann and was accepted as a pupil.

Reger journeyed to Sonderhausen in April of 1890 to begin his study with Riemann at the Conservatory. He studied the piano literature from Beethoven to Liszt. Riemann introduced him to the possibilities of the Protestant chorale, as well as to the works of Bach and Brahms. The next year Reger followed his teacher to the Wiesbaden Conservatory where he (Reger) taught piano and organ. He worked hard at counterpoint and was especially interested in fugue. At the same time, he perfected his own remarkable piano technique. In Wiesbaden he met his future wife, Elsa von Bagenski, and through Riemann, he made his first contract with a publisher,

the Augener firm of London. This contract was terminated by Reger when he was asked to simplify his music to make it more appealing in England, where it was slow in selling. The period of study with Riemann ended in 1895, and when Riemann left Wiesbaden, Reger took charge of his theory class.

During 1896 and 1897, Reger's career was interrupted by his military service. However, during this period, he was able to accomplish a certain amount of study and composition. His works were being performed and were already causing local controversy. At this time there began the harassment by the critics which was to pursue him all his life. Like his father, he developed a weakness for drinking, which he carried to ". . . legendary . . . heights of excess."³ Apparently army life had a disastrous effect on him, for after he was discharged because of frail health, Reger became seriously ill in the spring of 1898. It became necessary for him to return to Weiden with his sister for a period of recuperation. During these three years of comparative retirement, Reger wrote an enormous amount of organ music, choral music, and songs, reaching Op. 50. He acquired a new publisher, Joseph Aibl, of Munich in 1898.

Heartened by the growing success of his compositions, anxious to be nearer his publisher, and hopeful of a teaching

³ Donald Mitchell, "Max Reger," Music Review, XII (November, 1951), 288.
(November, 1951), 288.

post, Reger moved to Munich in 1901. A year later he married Elsa von Bagenski, whom he had met in Wiesbaden. Three years after his arrival he was appointed to the K nigliche Akademie der Tonkunst as teacher of composition, theory and organ. In his teaching, Reger laid stress on the old masters, clarity and logic of form, and thorough command of technique. He was also conductor of the 'Porges'scher Gesangverein', a choral society. The Sonata for Violin and Piano, Op. 72, dates from this period. The Variations and Fugue on a Theme of Bach for piano duet, Op. 81, as well as other piano works, were produced at this time. The Munich period was the most controversial of Reger's career. His most fanatical adherents were confounded by the music composed at this time; Riemann, somewhat in dismay, labeled this Reger's "wild period".⁴ An excerpt from a contemporary review of his Sinfonietta, Op. 90, may serve to illustrate his problems with the newspapers:

. . . the Sinfonietta, even compared to other compositions by Reger, is not inherently a significant work Its tonal language essentially depends on conjuring up the illusion of significance by a thousand contrapuntal tricks We have here . . . the unpleasant sensation that someone, placing full faith in the psychological phenomenon of suggestive power, is taking us for fools.⁵

⁴Ibid., p. 283.

⁵Rudolph Louis, M nchener Neueste Nachrichten, Feb. 7, 1906, cited in Nicolas Slonimsky, Lexicon of Musical Invective (New York, 1953), p. 139.

Coupled with great opposition from the press was an inability to get along with his colleagues at the Academy. Thus he felt obliged to resign in 1906. Tours through Germany, Austria, Switzerland and the Low countries after his resignation saved him from economic disaster. Reger appeared more often as a chamber music performer or accompanist than as a soloist.⁶ In the latter capacity he usually played Mozart or Bach.⁷ His extremely sensitive piano playing -- developed at the behest of Riemann -- won Reger wide recognition. During one of these tours he received notice of his appointment to the University of Leipzig.

In 1907 he began his duties as music director of the University of Leipzig which included the conductorship of the Paulus Choir as well as a post at the conservatory. In that same year he was awarded the title of Professor by the King of Saxony. The Concerto for Violin, Op. 101, the Piano Trio, Op. 102, and Symphonic Prologue to a Tragedy, Op. 108, were completed during this period. Other recognition followed in 1908, when he was made honorary Doctor of Philosophy by the University of Jena, and in 1910, when he was given an honorary doctorate in medicine by the medical faculty of Berlin University. During 1909 the gigantic setting of Psalm 100

⁶Karl Hasse, "Max Reger," Grove's Dictionary of Music and Musicians, 5th ed., Vol. VII (London, 1954).

⁷Ibid.

for choir, orchestra, and organ, Op. 106, the Sonata for Clarinet, Op. 107, and the String Quartet, Op. 109, were composed. The following year, Die Nonnen for choir and orchestra, Op. 112, and the Concerto for Piano, Op. 114, were published. Again, as in the Munich situation, Reger was unable to come to terms with an academic institution. Bickering with the faculty was followed by open disagreement between Reger and the students in the choir. These quarrels, accompanied by a hostile press, led Reger to relinquish his position at the university, but he retained his post at the conservatory until his death. A tour to London, with two concerts at Bechstein Hall and a warm reception at the Royal Academy, was a great success.

Respite from the unpleasant Leipzig situation was offered to Reger by Georg, Grand Duke of Meiningen, who invited him to be Hofkappelmeister of the court orchestra. It would fall upon Reger to revive the fame which the orchestra owed to Hans von Bülow and Fritz Steinbach. Reger was said to have remarked, somewhat humorously, of his critics, "They say, 'The swine composes, plays the piano -- now he even tries to conduct'"⁸ It is interesting to note that Reger was responsible for the orchestra which, in the hands of von Bülow, had served as an instrument for the dissemination of the works of Brahms, whom Reger admired and whose influence was substantial in his music. This post offered Reger an

⁸Mitchell, op. cit., p. 284.

opportunity to further develop his conducting by constant work with a first-rate orchestra and to experiment with a medium for which he had written little. The large orchestra works composed at this time were: Concerto in Olden Style, Op. 123, the Romantic Suite, Op. 125, and the Ballet Suite, Op. 130. He had great success as the conductor of his and other works due to his subtlety of interpretation and his ability to communicate with the orchestra. His programs were well received, and these were perhaps the most peaceful years of his career. However, in early 1914, he suffered a collapse and entered a sanatorium in southern Tyrol. Reger never returned to his orchestral duties because his doctors feared for his health. The Variations and Fugue on a Theme of Mozart, Op. 132, were produced at this time and dedicated to the members of the orchestra. The Variations and Fugue on a Theme of Telemann for Piano, Op. 134, dates from this period also.

At the outbreak of World War I, Reger was called to the service of his country, but was rejected because of poor health. He went to reside at Jena in 1915 and made a patriotic gesture in the form of a Fatherland Overture, Op. 140, and later, the Requiem, Op. 144. His enthusiasm seems to have cooled by the time of the writing of the second composition. Reger continued his duties at the Leipzig Conservatory, and

he died there of a heart attack while staying at the Hotel Hentschel on May 11, 1916. "With Teutonic solemnity, a laurel wreath was placed about his head,"⁹ and ". . . his spectacles, symbol of professorial respectability, were left gracing his nose."¹⁰

In 1920, a German Max Reger Society was founded, and Austria followed suit soon after. "On October 25, 1947, his widow, Elsa Reger, celebrated her seventy-seventh birthday by opening a Max Reger Institute at Bonn."¹¹ Its purposes were to perpetuate Reger's memory, safeguard the traditional performance of his works, to further such artistic and scientific endeavours as he would approve, and to support composers who were his pupils or influenced by him.¹² Annual prizes were to be offered on his birthday, alternately for musicological works and compositions. The German publisher, Breitkopf and Härtel began a complete edition of his works in 1954.

It is evident, from the many problems that Reger encountered with academic institutions and the press, that he

⁹Donald Mitchell, "Max Reger," The Music Masters, Vol. IV, edited by A. L. Bacharach (London, 1957).

¹⁰Donald Mitchell, "Max Reger," Music Review, XII (November, 1951), 279.

¹¹Hasse, op. cit.

¹²Hasse, op. cit.

possessed certain personality traits that made his social contacts difficult; indeed, this had far-reaching effects on his career. One author states (rather negatively) that ". . . he overcame many difficulties by his keen, if crude, sense of humor."¹³ He was apparently quite outspoken, lacking facility in diplomacy. While it is not unusual for a composer to be severely criticized for his creations, there is little doubt that Reger possessed certain eccentricities. His rudeness, his weakness for alcohol, and his corpulent appearance were offensive to his detractors. One writer said, "This Reger is a sarcastic, churlish fellow, bitter and pedantic and rude. He is . . . like a swollen myopic beetle with thick lips and sullen expression"¹⁴ "His friends excused him by passing off his rudeness as a genius' make-up; others thought his behaviour contrived affectedness."¹⁵ There is also evidence of his generosity, kindness, and simplicity. It is said that he gave financial aid to the Meiningen orchestra members after the group was disbanded at the death of the duke.¹⁶

¹³Hasse, op. cit.

¹⁴Hasse, op. cit.

¹⁵Paul Rosenfield, Musical Portraits, cited in Nicolas Slonimsky, Lexicon of Musical Invective (New York, 1953), p. 141.

¹⁶Donald Mitchell, "Max Reger," The Music Masters, Vol. IV, edited by A. L. Bacharach (London, 1957).

It is a credit to Reger that he approached composition with sincerity and a heavy sense of responsibility. A concise summary of Reger's career was made by Karl Hasse in the following statement:

Life for him was an uninterrupted period of study and labour, and the only merit he saw in his successes was that due to unremitting toil. To the great masters of the past he looked up with the profoundest veneration. The question whether he would ever be counted among them he calmly left to the test of time.¹⁷

¹⁷Hasse, op. cit.

CHAPTER III

CHORALE PRELUDE FORM

In the chorale prelude settings of Choral-Vorspiel für Orgel, Op. 67, Reger followed past practices, employing traditional forms and contrapuntal techniques. These forms and techniques were preserved and brought to their culmination in the chorale preludes by J. S. Bach.¹ It is possible that the chorale works for organ of the pre-Bach composers were also models for Reger's settings. Karl Straube (1873-1950), a proponent of Reger's works, was an organist and the editor of numerous works by various composers. His editorial work was said to have had much influence on the form of the pieces in Reger's Opus 67.² Straube published a collection of pre-Bach works entitled Alte Meister des Orgelspiels, the first edition of which was dedicated to Max Reger.³ In the Foreword to a second collection

¹Albert Schweitzer, J. S. Bach (London, 1911), I, 48.

²Gotthold Frotscher, Geschichte des Orgelspiels und der Orgelkomposition (Berlin, 1959), II, 1125.

³Karl Straube, editor, "Foreward," Alte Meister des Orgelspiels (Leipzig, 1904).

Choral-Vorspiele Alter Meister, he speaks of Reger's compositions based on chorales as monuments of German composition, equivalent to the creations of past epochs and of lasting value.⁴ In the Foreword to a third set bearing the same name as the first, Straube speaks of a long line of composers for organ ". . . starting from the Masters of the XVith and XVIIith century, leading on to J. Seb. Bach, to the French School, and, finally, to Max Reger, the worthy heir of a great past. . . ." ⁵ It is no accident that the form of the chorale preludes by Reger resembles that of the old masters as well as that of Bach.

In order to analyze in detail the chorale settings by Reger, it is necessary to examine the various techniques of using the cantus firmus in a chorale prelude, and to take note of terminology variants. According to some authorities, the following types of chorale prelude forms can be distinguished: cantus firmus chorale, chorale motet, chorale fugue, melody chorale or figured chorale, ornamented chorale,

⁴Karl Straube, editor, "Foreword," Choralvorspiele Alter Meister (Leipzig, 1907).

⁵Karl Straube, editor, "Foreword," Alte Meister des Orgelspiels Neue Folge (Leipzig, 1929).

chorale canon, chorale fantasia, chorale variations,⁶ and chorale trio.⁷ These methods of treatment frequently overlap.

"The term cantus firmus chorale denotes a treatment in which the chorale appears in one voice only, usually tenor or bass, and in long equal note values, for instance each note occupying a whole measure."⁸ The motives of the counterpoint, which may be derived in diminution from the chorale melody, may be treated in imitation.⁹ The cantus firmus is not altered in any way.¹⁰ Thus, in the cantus firmus chorale, the chorale melody becomes a basis for a new composition whose counterpoint, original or derived, may assume more importance than the cantus firmus itself. "Vom Himmel hoch," by Johann Pachelbel (1653-1706), may be cited as an example of this type.¹¹

⁶Willi Apel, "Organ Chorale," Harvard Dictionary of Music (Cambridge, 1944).

⁷Hermann Keller, The Organ Works of Bach, translated from the German by Helen Hewitt (to be published by C. F. Peters, New York), p. 148.

⁸Willi Apel, Masters of the Keyboard (Cambridge, 1947), p. 118.

⁹Hugo Leichtentritt, Musical Form (Cambridge, 1959), 70.

¹⁰Schweitzer, op. cit., I, 47.

¹¹Johann Pachelbel, Selected Organ Works, fourth ed., edited by Karl Matthes (New York, 1931), II, 18.

The chorale motet was modeled after the sixteenth century vocal motet which employed the principle of successive points of imitation, each point representing the imitative treatment of a short phrase of literary text. Thus, the chorale motet, in a number of sections, presents each of the successive lines of the chorale in imitative counterpoint.¹² This forms a series of fughettsas on each phrase of the chorale melody. However, the chorale melody does not enter in long note values (as a cantus firmus) after each imitative section.¹³ An excellent example of this treatment can be found in the fifteenth chorale prelude, "Jesus Christus, unser Heiland," of the Eighteen Large Chorales by J. S. Bach.¹⁴ Two other types of chorale motet are associated with Johann Pachelbel, whose pieces in this form assumed a more instrumental character.¹⁵ In the first type, each phrase of the chorale melody is preceded by a fugal exposition of its notes in diminution, after which the

¹²Willi Apel, Masters of the Keyboard (Cambridge, 1947), p. 118.

¹³Manfred Bukofzer, Music in the Baroque Era (New York, 1947), p. 84.

¹⁴J. S. Bach, Eighteen Large Chorales, edited by Albert Riemenschneider (Bryn Mawr, 1952), p. 86.

¹⁵Bukofzer, op. cit., p. 267.

chorale is presented as a cantus firmus in long note values.¹⁶ This vorimitation is ". . . always in double or fourfold diminution, so that the effect of the chorale may not be weakened by it, but be conspicuously distinct even in rhythm."¹⁷ The setting of "Gott der Vater wohn uns bei" by Pachelbel is an example of this type.¹⁸ In the second type, the imitative treatment of the first phrase of the chorale is extensive, after which the entire chorale melody is introduced as a cantus firmus.¹⁹ The second treatment may be found in a second setting of "Vom Himmel hoch" by Pachelbel.²⁰

The chorale fugue is a monothematic composition whose theme is derived from the first phrase of the chorale melody.²¹ Keller, distinguishing between the chorale motet and the chorale fugue, states, "By 'fugue' we do not mean

¹⁶Stainton B. Taylor, The Chorale Preludes of J. S. Bach (London, 1942), p. 7.

¹⁷Phillip Spitta, J. S. Bach (New York, 1899), I, 113.

¹⁸Pachelbel, op. cit., II, 60.

¹⁹Donald Grout, History of Western Music (New York, 1960), p. 346.

²⁰Pachelbel, op. cit., II, 20.

²¹Willi Apel, Masters of the Keyboard (Cambridge, 1947), p. 119.

an organ-chorale with a fugal introduction of each line, but a fugue which is free in construction and whose subject is taken from a chorale."²² The chorale melody may appear as a counter melody, usually towards the end of the piece.²³ An example of this type is found in the setting of "Jesu Christus, unser Heiland," number twenty-one ("Fuga" for manuals alone) in Part III of the Clavierübung by J. S. Bach.²⁴ As the quotation from Keller, sopra, implies, some authors refer to the chorale motet as a chorale fugue. A distinction between the two forms is preferred.²⁵

The melody chorale, uncommon in the seventeenth century, is closely associated with the Orgelbüchlein. It is a most concise treatment of a chorale melody, in which the cantus firmus usually appears in the soprano voice, unaltered and uninterrupted.²⁶ Beginning immediately without an introduction, the cantus firmus is accompanied by counterpoint composed of motives unrelated to the melody itself. An example of this

²²Keller, op. cit., p. 147.

²³Leichtentritt, op. cit., p. 71.

²⁴J. S. Bach, Clavierübung, Dritter Teil, edited by F. C. Griepenkerl and Ferdinand Ritzsch (New York, 1951), p. 61.

²⁵Willi Apel, "Chorale Motet," Harvard Dictionary of Music (Cambridge, 1944).

²⁶Schweitzer, op. cit., I, 283.

type is "Nun komm, der Heiden Heiland," number one, from the Orgelbüchlein.²⁷

The ornamented chorale was associated with Georg Böhm (1661-1733) of whom Schweitzer says, "His favorite method is to break the chorale melody up into luxuriant coloratura, and to keep this rich and flowing paraphrase moving about over a simple harmonic accompaniment of a more or less free nature."²⁸ Böhm was strongly influenced by French music, and used many French agréments to embellish the chorale melody.²⁹ Usually lacking an introduction in Bach's ornamented chorales, the melody enters immediately and is profusely ornamented throughout. It may be extended in a long melismatic phrase at the final cadence. The chorale melody is completely obscured by ornamentation indicated by signs, written-out ornamentation, step-wise progression between its intervals, as well as by sequential extension of all these treatments. The twenty-fourth chorale prelude in the Orgelbüchlein, "O Mensch, bewein dein' Sünde gross,"³⁰ may be cited as an example.

²⁷J. S. Bach, Orgelbüchlein, edited by Albert Riemenschneider (Bryn Mawr, 1933), p. 3.

²⁸Schweitzer, op. cit., I, 45.

²⁹Spitta, op. cit., I, 202.

³⁰J. S. Bach, Orgelbüchlein, edited by Albert Riemenschneider (Bryn Mawr, 1933), p. 74.

The term chorale canon is self-explanatory, implying the use of canonic treatment of the cantus firmus throughout a chorale prelude. In the chorale canons of the Orgelbüchlein, the canonic treatment is carried out to the end of the cantus firmus. In the same collection, the twentieth chorale prelude "O Lamm Gottes, Unschuldig," is of this type.³¹

The chorale fantasia is a free, improvisatory type of chorale prelude which used the chorale as a point of departure.

In the hands of the middle baroque composers the organ fantasy became a fantasy in the modern sense, namely a rhapsodic composition of demanding technical difficulty, characterized by virtuoso writing, echo effects, and an exuberant ornamentation of the chorale melody.³²

The elaboration leads further and further away from the chorale melody, gradually obscuring it.³³ "Wie schön leuchtet der Morgenstern," by Dietrich Buxtehude (1637-1707) is an example of this type.³⁴

The chorale variations, or partitas, were related to the variation technique of the German suite.

³¹J. S. Bach, Orgelbüchlein, edited by Albert Riemenschneider (Bryn Mawr, 1933), p. 61.

³²Bukofzer, op. cit., p. 107.

³³Spitta, op. cit., I, 204.

³⁴Dietrich Buxtehude, Orgelwerke, edited by Phillip Spitta, new edition by Max Seiffert (Wiesbaden, no date), III, 73.

Buxtehude even went so far as to present the chorale in form of variation suite in which the chorale melody appeared successively as allemande, courante, saraband, and gigue, treated each time in the strictly patterned figuration of the German tradition.³⁵

The chorale melody does not necessarily appear as a cantus firmus, but often participates in the figuration. "Sei gegrüsset, Jesu Gütig" is one of three chorale partitas by J. S. Bach.³⁶

The chorale trio, as its name implies, is a trio in texture. It is based on a motive from the chorale melody, but the chorale melody itself is not presented as a cantus firmus. It is not a three-part treatment of a continuous cantus firmus, but a concertante trio, the subject of which is a paraphrase of one line of the chorale.³⁷ An example of this type can be found in "Allein Gott in der Höh' sei Ehr'," the fourteenth of the Eighteen Large Chorales by Bach.³⁸

Although these nine types of chorale composition are often loosely referred to by the generic word "chorale prelude," as in the quotations from Apel and Keller, sopra,

³⁵Bukofzer, op. cit., p. 266.

³⁶J. S. Bach, Orgelwerke, edited by F. C. Grienpenkerl and Ferdinand Roitzsch (New York, 1950), p. 76.

³⁷Keller, op. cit., p. 148.

³⁸J. S. Bach, Eighteen Large Chorales, edited by Albert Riemenschneider (Bryn Mawr, 1952), p. 78.

other authorities include them as sub-types of larger categories. Table I lists the forms used by Manfred Bukofzer,³⁹ Hermann Keller,⁴⁰ and C. Hubert H. Parry,⁴¹ and below each an x to indicate the corresponding form, if any, as defined

TABLE I
COMPARISON OF TERMINOLOGY VARIANTS

	Bukofzer				Keller			Parry		
	Chorale partita	Chorale fantasy	Chorale fugue	Chorale prelude	Prelude-fughetta	Organ Chorale and Chorale fantasy	Chorale partita	Choralfantasie	Choralvorspiel	Orgelchoral
Cantus firmus chorale
Chorale motet	X	..	..	X	..	..	..	..
Chorale fugue	X	..	X	..	..	..	..	..
Melody chorale	X	..	..	..	..	..	..
Ornamented chorale	X	..	X	..	..	..	X
Chorale canon	X
Chorale fantasia	..	X	..	..	..	X	..	X	..	..
Chorale variations	X	..	..	..	..	..	X	..	..	..
Chorale trio (Keller)

by Apel and Keller. In the four categories enumerated by Bukofzer, the chorale canon, chorale trio, and cantus

³⁹Bukofzer, op. cit., p. 282.

⁴⁰Keller, op. cit., p. 128.

⁴¹C. Hubert H. Parry, Johann Sebastian Bach, rev. ed. (London, 1934), p. 182.

firmus chorale are not mentioned. Keller does not include these in any of the three groups which he mentions. Parry, too, lists three categories. He does not specify to which category the cantus firmus chorale, chorale motet, chorale fugue, chorale partita, and chorale trio belong. Perhaps they are included in "Choralvorspiel," which is described as the type which ". . . avoided the too obvious presentation of the melodies. . . ." ⁴² Due to the inconsistent terminology of these three authorities, the eight types distinguished by Apel plus the one type distinguished by Keller will be used here.

Neither Bach, in the Orgelbüchlein, nor Reger, in the Choral-Vorspiel für Orgel, employed all of the chorale forms discussed. Table II on the following page shows which forms were used by each composer. Naturally, the length required by some of the larger forms was prohibitive in the relatively small settings of these two collections. Nevertheless, they have been discussed here because a synthesis of forms is apparent in some of the settings by Reger.

Reger's Melody Chorales

Most of Bach's settings are melody chorales, and, similarly, a large number of the pieces in Reger's collection are in this form. Bach's settings are fairly consistent with

⁴²Ibid.

TABLE II
FORMS USED IN COLLECTIONS BY BACH AND REGER

Form	Collection	
	Orgelbüchlein	Choral-Vorspiel für Orgel
Cantus firmus chorale	No	Yes
Chorale motet	No	Yes
Chorale fugue	No	No
Melody chorale	Yes	Yes
Ornamented chorale	Yes	Yes
Chorale canon	Yes	Yes
Chorale fantasia	Yes*	No
Chorale variations	No**	No
Chorale trio	No***	No

*The one chorale fantasia, "In dir ist Freude" is described as ". . . a free handling of the chorale in the manner of Böhm and the northern composers; from its brilliant executive requirements this piece hardly seems to belong to this collection. . . ." Spitta, op. cit., I 603.

**The setting of "Christ ist erstanden" might be confused with the chorale variation form. It is comprised of three sections, each representing a stanza of the chorale.

***The chorale prelude, "Ich ruf zu dir," is a trio in texture; it is not in the style of a chorale trio. The third and fourth voices, ". . . alto and tenor have been drawn together into one voice." Keller, op. cit., p. 165.

the definition of the melody chorale which has been discussed. Twenty of the settings are the exact length of the chorale tune, having no interludes or preludes. An exception is number nineteen, "Herr Gott, nun schleuss den Himmel auf," which has a short introduction. Only one setting, "Christum wir sollen loben schon," number thirteen, has the chorale melody located elsewhere than the soprano

voice, in this case, in the alto. The chorale fantasia, chorale canons, and ornamented chorales have, of course been omitted from this tabulation.

A number of Reger's settings resemble in outward appearance those of Bach. They are the same length as the cantus firmus, which appears in the soprano voice. Conspicuous is the absence of recurring rhythmic figures which are found in Bach's melody chorales. These chorale preludes, with their numbers in Chorale-Vorspiele, für Orgel, are:

- 20 "Jesus, meine Zuversicht"
- 29 "Nun komm', der Heiden Heiland"
- 30 "O Gott, du frommer Gott"
- 52 "O wie selig"
- 34 "Schmücke dich, o liebe Seele"
- 46 "Wer nur den lieben Gott lässt walten"
- 48 "Wer weiss, wie nahe mir mein Ende"
- 47 "Werde munter, mein Gemüte"
- 50 "Wie wohl ist mir, o Freund der Seelen"

Of these, "Nun komm', der Heiden Heiland," offers the opportunity for comparison of a melody chorale whose melody is common to both collections. Whereas Reger's cantus firmus stands unornamented and aloof from the accompanying voices, Bach's cantus firmus participates twice in the contrapuntal figuration. Figure 1 illustrates this relationship between cantus firmus and counterpoint. The rhythmic figure is indicated by brackets. Both composers extend the final note of the cantus firmus at the cadence, a not uncommon practice.

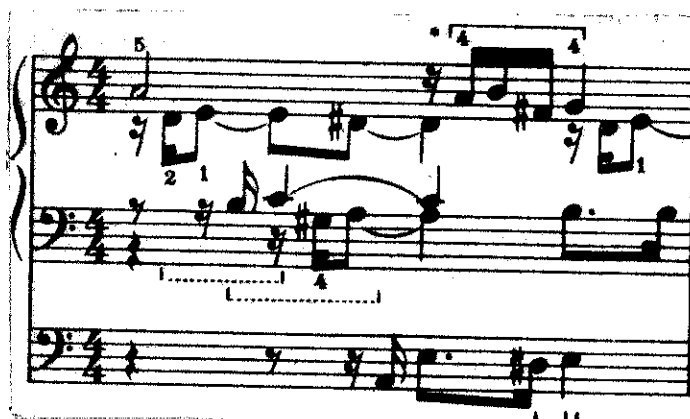


Fig. 1--Participation of cantus firmus in figuration of accompanying counterpoint. J. S. Bach, "Nun komm', der Heiden Heiland," meas. 1.

Three melody chorales which employ notable contrapuntal devices are listed in Table III. "Jesu Leiden, Pein und Tod" has counterpoint which is occasionally related to

TABLE III
CONTRAPUNTAL DEVICES IN REGER'S
MELODY CHORALES

Title and Number	Location of cantus firmus	Recurring rhythmic figure	Counterpoint related to cantus firmus	Unrelated imitation
Jesu Leiden, Pein und Tod (19)	Soprano	No	Yes	No
Komm, o komm, du Geist des Lebens (22)	Soprano	Yes	No	No
O Lamm Gottes unschuldig (32)	Soprano	No	No	Yes

the cantus firmus. This relationship, contrary to the

usual practice in melody chorales, is shown in Figure 2. Brackets enclose the notes in the alto voice which are



Fig. 2--Relationship of counterpoint to cantus firmus. Max Reger, "Jesu Leiden, Pein und Tod," meas. 4-5.

derived from the following phrase of the cantus firmus in the soprano voice, as shown in the above illustration. Although this derivative counterpoint occurs again with the fourth phrase in the tenor voice, it is not used consistently. In "Komm, O komm, du Geist des Lebens," a recurring rhythmic figure is employed. The rhythmic figure, enclosed in brackets, is illustrated in Figure 3. This figure, which occurs in all but four measures, is not unlike those used by Bach in most of his melody chorales. Another of Reger's melody chorales, "O Lamm Gottes, unschuldig," begins with imitation in the counterpoint accompanying the cantus firmus. This free, unrelated imitation appears only in the first measure. It is indicated by brackets in Figure 4.



Fig. 3--Recurring rhythmic figure. Max Reger, "Komm, o komm, du Geist des Lebens," meas. 1.

Fig. 4--Imitation in the accompanying counterpoint. Max Reger, "O Lamm Gottes, unschuldig," meas. 1.

Resembling less the settings by Bach are those settings by Reger which have been extended in length by various means. Table IV lists those melody chorales which have been extended by means of repetition of several kinds. This table may be found on the following page. One method is to write out again a group of phrases, whose repetition in the four-part harmonization of the cantus firmus was indicated

by repeat signs. In another method, phrases which occur only once in the four-part chorale setting are repeated.

TABLE IV

REGER'S MELODY CHORALES EXTENDED BY REPETITION

Title and Number	Location of cantus firmus	Recurring rhythmic figure	Means of extension
Jesu Meine Freude (21)	Tenor	Yes	Wr*
Straf mich nicht in deinem Zorn (37)	Soprano or tenor	No	Wrn**
Wer nur den leben Gott lässt walten (45)	Soprano or bass	No	Wr

*Written repetition in the chorale prelude of phrases in the chorale whose repetition was originally indicated by signs

**Written repetition in the chorale prelude of phrases in the original chorale which were not repeated

Concerning the former method, Bach's practice in the majority of his settings was to indicate repetition by a sign and use first and second endings. The latter method was never employed by Bach. A unique opportunity for observing the first method of extension is provided by settings of the same melody by both composers. Comparison of Reger's setting of "Jesu, meine Freude" with that of Bach reveals an interesting difference. The chorale preludes would be of

equal length in measures, if Reger had not written out the repetition of the first three phrases. The repetition, which begins in measure seven, is marked by a change from duple rhythm to triplets and is to be played pianissimo. The end of the repetition in measure twelve is indicated by a return to duple rhythm and an increase in volume. The repetition in Bach's setting is indicated by signs. Reger's contrasting repetition of the three phrases might be viewed as the middle section of a miniature three-part song form. Although the placement of the cantus firmus in the tenor voice is somewhat unusual, an exception of this kind has been noted in one of Bach's melody chorales. A rhythmic figure, which is used throughout the setting by Bach, is illustrated in Figure 5. This figure is enclosed in brackets. Reger, too, uses a rhythmic figure in the counterpoint of his chorale

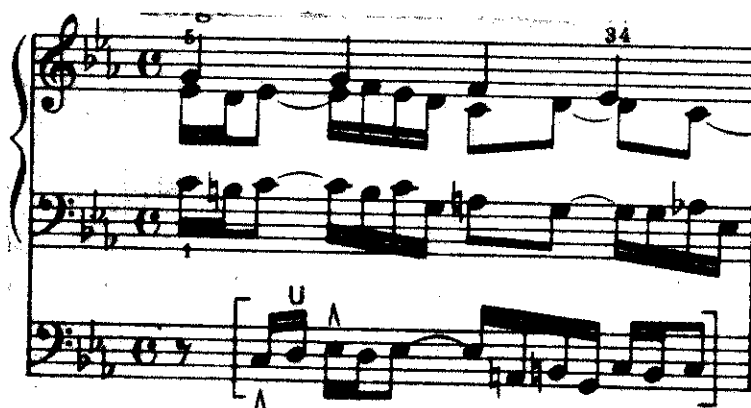


Fig. 5--Rhythmic figure. J. S. Bach, "Jesu, meine Freude," meas. 1.

prelude. This is illustrated in Figure 6, where brackets

indicate the rhythmic figure. Comparison of the rhythmic figures illustrated in Figure 5 and Figure 6 reveals a striking similarity of the settings by the two composers.

The image shows a musical score for three parts. The top staff is for the Third Man (Chorus), the middle for the Second Man (Soprano), and the bottom for the Bass. The music is in 3/4 time and features a rhythmic figure of eighth and sixteenth notes. The score is for Max Reger's 'Jesu, meine Freude', measure 1.

Figure 6--Rhythmic figure. Max Reger, "Jesu, meine Freude," meas. 1.

Again, in "Wer nur den lieben Gott lässt walten" by Reger, a melody chorale is extended by a written-out repetition. A further step is taken, however, for the repeated phrases, one and two, are moved to the bass voice. The preceding and following phrases appear in the soprano voice as in the normal melody choral procedure. A similarity to the cantus firmus chorale may be seen here, because the chorale melody functions as the bass line, and the uppermost voice of the counterpoint assumes a greater importance. The implication of three-part song form is more evident here than in the setting previously discussed, because the middle section is sharply contrasting. This quiet setting is quite different

from Bach's chorale prelude on the same melody, which is pervaded by a joyous mood. Although it has been stated that the influence of the chorale text on the music will not be discussed, it is necessary to consider that Reger prefaced the chorale prelude with the phrase, "to the seriousness of the song."⁴³ A second setting by Reger, number forty-six, using the same text but a different melody, is labeled, "to the joyful contents."⁴⁴ It is apparent that Reger concerned himself with the mood of the text here, if not with the detailed illustration of it that some authorities have attributed to Bach. Beyond merely writing out a group of phrases whose repetition was originally indicated by sign, Reger expanded the melody chorale form still further by repeating phrases other than the ones indicated in the original chorale. Both procedures are employed in "Straf mich nicht in deinem Zorn." Related to these procedures is the free movement of the cantus firmus from one voice to another. The first two phrases appear in the tenor voice; their repetition is moved to the soprano. The third phrase appears again in the tenor, and the fourth phrase appears in the soprano range.⁴⁵ The

⁴³"Zu ernsten Liedern"

⁴⁴"Zu Liedern freudigen Inhalts"

⁴⁵Although upon examining the score at measure ten, the cantus firmus and accompanying counterpoint will be found in the same range, it must be taken into consideration that each will be played on different keyboards of the organ. This will provide a contrast of the two musical textures, allowing both to sound in the same range, yet be distinct from one another.

fifth and sixth phrases remain in the soprano range, but as if to reserve symmetry, the sixth phrase is repeated an octave lower, in the tenor range. In each instance the repetitions are accompanied by a change in dynamic markings.

Another method which Reger utilized to extend the form of the melody chorale is the use of an introduction or interludes. At times both introduction and interludes are employed. Both of these are foreign to the normal melody chorale, and their use, together or separately, produces a form which exceeds the dimensions of the melody chorale. The possibility that these foreign elements are borrowed from the chorale motet or some larger chorale prelude form is evident. However, characteristics of the melody chorale, such as recurring rhythmic figures and location of the cantus firmus in the soprano voice, are retained. Thus, the resulting form is a synthesis of several forms. Table V lists four melody chorales which contain introductions and/or interludes. Of these, "Valet will ich dir geben," is a highly unusual mutation of the melody chorale form. Each phrase of the cantus firmus is complemented by a phrase containing its inversion. Figure 7 on page 42 shows the first phrase of the chorale melody in the soprano, followed by its inversion, also in the soprano. The length of the setting is approximately doubled by the inverted phrases, which function as

TABLE V

MELODY CHORALES WITH INTRODUCTIONS AND/OR INTERLUDES

Title and Number	Location of cantus firmus	Recurring rhythmic figure	Introduction	Interludes
Dir, dir, Jehova will ich singen (7)	Soprano	No	Yes	Yes
Meinem Jesum lass ich nicht (26)	Tenor	Yes	Yes	No
Valet will ich dir geben (38)	Soprano	Yes	No	Yes
Vom Himmel hoch (40)	Soprano	Yes	Yes	Yes

interludes. Bach's settings have few interludes, none of which are constructed from the inverted cantus firmus. The rhythmic figure which recurs throughout the setting may be seen in Figure 7. Two of the chorales listed in Table V, "Meinem Jesum lass ich nicht," and "Dir, dir, Jehova will ich singen," are preceded by imitative introductions having no apparent relation to the cantus firmus. This imitation between bass, tenor, and alto is easily seen in the introduction to "Dir, dir, Jehova will ich singen," which is illustrated in Figure 8 on page 43. In the same piece the phrases are separated by interludes approximately a measure in length. "Vom Himmel hoch" is a chorale prelude

Bewegt.

I. Man. (St.)

III. Man. (Ch.)

Figure 7--Reger's use of inverted phrase of chorale as an interlude.
 Max Reger, "Valet will ich dir geben," meas. 1-4.

The image displays a musical score for the introduction to a melody chorale by Max Reger. It is divided into three systems. The first system includes a vocal line for the first man (I. Man) and a piano accompaniment. The second system shows a continuation of the piano accompaniment. The third system shows a further continuation of the piano accompaniment. The music features complex counterpoint with octave leaps and scale passages.

Figure 8--Introduction to a melody chorale, Max Reger, "Dir, dir, Jehova will ich singen," meas. 1-2.

which combines three lengthening elements: an imitative introduction, interludes between the phrases, and phrase repetition. The introduction, although it is not based on the cantus firmus, partakes of the scale passage of the last phrase. The octave leaps and scale passages which dominate the counterpoint are illustrated in Figure 9. Similar figuration may be seen in Figure 10 on the next page with Figure 9 which is taken from Bach's setting of the same melody. There is another unusual procedure in Reger's setting. During each interlude occurring between phrases,

I. Man
(Gt.)

Figure 9--Octave leaps and scale passages in the counterpoint. Max Reger, "Vom Himmel hoch," meas. 4.

Figure 10--Octave leaps and scales in Bach's setting. J. S. Bach, "Vom Himmel hoch," meas. 3-4.

there is a statement of the last three or four notes of the preceding phrase of the cantus firmus in the bass voice. The last phrase is followed by phrase one in the bass, doubled in octaves. Following this, the last phrase occurs again in the soprano voice, doubled in octaves.

Finally, a third statement appears, doubled in the top voice of the pedal part and the second tenor voice.

Table VI lists four melody chorales which are preceded by vorimitation, an imitative passage based on the chorale.

TABLE VI
MELODY CHORALES WITH VORIMITATION

Title and Number	Location of cantus firmus	Recurring rhythmic figure	Interludes	Written repetition	Vorimitation
Es ist das Heil uns kommen her (10)	S*	Yes	Yes	Yes	Yes
Herr Jesu Christ, dich zu uns wend (9)	S	No	Yes	No	Yes
Herzlich tut mich verlangen (14)	S	No	Yes	No	Yes
Warum sollt' ich mich denn grämen (43)	S	Yes	No	Yes	Yes

*"S" -- soprano.

melody. This technique, usually associated with the chorale motet, is combined here with the melody chorale form. The setting of "Herzlich tut mich verlangen" is begun with a statement of the entire first phrase in diminution by the second tenor voice. This is imitated by the bass, alto,

and first tenor voices in succession. This vorimitation may be seen in Figure 11. With each entrance the imitation

The image shows a musical score for three staves. The top staff is in treble clef and contains the melody for the organ, marked 'III. Man. (Ch.)' and 'pp'. The middle staff is in alto clef and contains the melody for the first tenor voice, marked 'sempre ben legato'. The bottom staff is in bass clef and contains the melody for the first soprano voice, marked 'pp'. The music is in 3/4 time and shows a sequence of notes across the staves, illustrating the vorimitation technique.

Figure 11--Vorimitation in a melody chorale. Max Reger, "Herzlich tut mich verlangen," meas. 1.

becomes less exact. The last entrance coincides with the entrance of the cantus firmus in the soprano voice in octaves. "Herr Jesu Christ, dich zu uns wend" represents an infrequent combination of vorimitation and canonic writing. The first four notes of the cantus firmus are stated in diminution by the tenor voice. The answer by the alto voice coincides with the beginning of the cantus firmus in the soprano voice. The remaining voice, the bass, begins the canonic imitation of the cantus firmus two beats later. The bass occurs in the same note values as the cantus firmus. This unusual case of vorimitation is illustrated in Figure 12 on the next page. Further imitation of the cantus firmus by the bass voice occurs throughout the setting.

The image shows a musical score for guitar, consisting of three staves. The top staff is labeled 'I. Man. (Gt.)' and begins with a dynamic marking of *mf*. The middle and bottom staves also contain musical notation, with a *mf* dynamic marking appearing in the bottom staff. The score is written in a key signature of one sharp (F#) and a 2/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, with some notes beamed together.

Figure 12--Vorimitation in combination with canonic imitation. Max Reger, "Herr Jesu Christ, dich zu uns wend'," meas. 1-2.

The chorale prelude, "Es ist das Heil uns kommen her," contains interludes, a recurring rhythmic figure, and written-out repetition in addition to vorimitation. Reger's predilection for imitation is noticeable in the imitation of the cantus firmus by the bass voice in measure seventeen. A setting of the same melody by Bach has no interludes, lacks vorimitation, and has its repeated phrases indicated by signs. While both pieces use a recurring rhythmic figure, only Bach's cantus firmus participates in the figuration. "Warum sollt' ich mich denn grämen" by Reger is comprised of five sections alternating phrases accompanied by a recurring rhythmic figure with repetition of the same phrases in homophonic style. The first four phrases of the cantus firmus are repeated together in homophonic style. The first of this is illustrated in Figure 13. The cantus firmus is imitated in free inversion in the bass voice. Throughout the

setting the melody is repeated wherever necessary, in order to produce the contrast in textures. It is significant



Figure 13--Repetition of a phrase in homophonic style. Max Reger, "Warum sollt' ich mich denn grämen", meas. 16-20.

that the resulting arrangement of phrases is considerably different from the original chorale.

As a final example of Reger's innovations in the melody chorale form, the unique setting of "Wie schön leuchtet der Morgenstern," number forty-nine, must be cited. The combination of many foreign elements results in a melody chorale of great complexity. Numerous unusual techniques are compressed into a setting of only thirty-three measures. A homophonic statement of the first three phrases of the cantus firmus in quarter notes is followed by a tempo change and the appearance of the cantus firmus in half notes. During the course of the setting, the cantus firmus alternates its location between soprano and bass voices,

accompanied by changes from duple rhythm to triplets. From measure twenty-six to the end, the cantus firmus is stated in quarter notes, a written-out accelerando. Some free imitation of the cantus firmus and repetition of its last two notes add to the complexity of the piece. No vorimitation or interludes are employed, and no recurring rhythmic figure is evident. An earlier fantasy on the same melody, Op. 40, number 1, is thought to have had some influence on this setting.⁴⁶ This fact might offer some explanation of the great freedom of form in the chorale prelude of Op. 67.

The following are three melody chorales by Reger which employ what may be called an echo device:

- 33 "O Welt, ich muss dich lassen"
- 35 "Seelenbräutigam"
- 39 "Vater unser in Himmelreich"

The cantus firmus is located in the soprano in these, except for "Seelenbräutigam," which has the cantus firmus in the tenor voice. Since chorale preludes using the echo device share characteristics of the melody chorale, they will be discussed here as a subdivision of melody chorale form. The echo is a device which has been exploited in music for

⁴⁶Paul Renick, "The Treatment of the Chorale Wie schön leuchtet der Morgenstern in Organ Compositions from the Seventeenth Century to the Twentieth Century," unpublished master's thesis, School of Music, North Texas State University, Denton, Texas, 1961, p. 52.

centuries. "Echo-like repetitions of short motives, first in f, then in p, are among the most typical devices of the organ style of Sweelinck, Scheidt, Nivers, Gigault, etc."⁴⁷ However, it is not employed in the chorale preludes of the Orgelbüchlein. Of the chorale preludes in the list, "O Welt, ich muss dich lassen" closely resembles the eleventh chorale prelude in Elf Choralvorspiele, Op. 122 by Brahms,⁴⁸ which is based on the same melody. This similarity has been observed by Frotscher,⁴⁹ who speaks of it as being ". . . fashioned after the model of Brahms expressive echos."⁵⁰ It is not surprising that a similarity may be seen, for Reger was considered a disciple of Brahms. It is possible that Reger had seen Brahms' setting, since it was composed in 1896 and published posthumously in 1902. Although Reger's setting was written in 1902, it wasn't published until 1903.⁵¹ Figures 14 and 15 on the following page illustrate

⁴⁷Willi Apel, "Echo," Harvard Dictionary of Music (Cambridge, 1944).

⁴⁸Johannes Brahms, Sämtliche Orgelwerke (Wiesbaden, 1927).

⁴⁹Gotthold Frotscher, Geschichte des Orgelspiels und der Orgelkomposition (Berlin, 1959), II, 1215.

⁵⁰Ibid., p. 1225.

⁵¹Fritz Stein, Thematisches Verzeichnis der im Druck erschienenen Werke von Max Reger (Leipzig, 1953), p. 114.

Langsam

II. Man. (Sw.) *p*

III. Man. (Ch.) *ppp*

Figure 14--Echo device in Reger's setting. Max Reger, "O Welt, ich muss dich lassen," meas. 1-3.

Man. I Welt ich muß dich las. sen, Man. II

f ma dolce *p*

Man. III

pp

Figure 15--Echo device in Brahms's setting. Johannes Brahms, "O Welt ich muss dich lassen," meas. 1-4.

the use of the echo device in the first phrase of the cantus firmus by Reger and Brahms, respectively. In each example the cantus firmus appears in the soprano voice in the first statement. Both composers use only the last several notes of the phrase in the echo. Reger uses only one echo, but Brahms uses two. While Reger uses the cantus firmus in plain form, Brahms ornaments it slightly and employs in-vertible counterpoint in the echos. Reger's echos appear in the soprano voice each time, but Brahms' echos occur in an inner voice. In both chorale preludes the echos are marked with softer dynamic signs than the first statement of the cantus firmus. Another chorale prelude by Reger, "Vater unser in Himmelreich," uses the echo device in a more obvious manner. Following each phrase of the cantus firmus is a complete repetition of that phrase, doubled an octave higher and marked pianissimo. In addition to its obvious use in these three settings the echo device appears to have been influential in some of the melody chorales previously discussed. The pianissimo repetition of single phrases or groups of phrases may be considered as a subtle manifestation of the echo device.

Reger's Chorale Canon

Reger wrote only one chorale prelude in canon, number fifty-one, "Jesus ist kommen." The cantus firmus occurs in

canon at the octave between soprano and bass voices. The imitating voice occurs at a metrical distance of one beat. There is some change of the rhythmical distance of imitation as well as in the intervallic distance, during the course of the composition. Both practices are followed by Bach in his chorale canons. Reger's chorale canon is a meager example of a type which is often used by Bach. In Bach's collection canons are written at the octave, fifth, and twelfth; one setting has both chorale and counterpoint in canon. Reger does employ some brief canonic imitation in other chorale preludes of his collection.

Reger's Ornamented Chorales

Reger also used the ornamented chorale in his collection. Of three ornamented chorales in the Orgelbüchlein, only one has slight imitation of the cantus firmus. Otherwise, there is no apparent relationship between the accompanying voices and the cantus firmus, nor are there any interludes or other extensions. In Reger's ornamented chorales, however, there is a combination of forms. Table VII, page 54, lists four such chorales with the elements in them which are derived from other chorale prelude forms. "Christus, der ist mein Leben" and "Mach's mit mir, Gott, nach deiner Güt'" are preceded by vorimitation. The cantus firmus then enters and proceeds without being interrupted by interludes or further imitation. An interesting combination of forms may be seen

TABLE VII
 REGER'S ORNAMENTED CHORALES

Title and Number	Location of cantus firmus	Vorimitation	Interludes	Ornamented phrases	Anticipated phrases
Christus, der ist mein Leben (5)	S*	Yes	No	All	None
Gott des Himmels und der Erden (12)	S	Yes	Yes	Repeat of 1 and 2 only.	All but repeat of 2 and 4.
Herr, wie du willst, so schick's mir (13)	S	Yes	Yes	All but phrase one	Repeat of 1; also 3, 4, and 5.
Mach's mit mir Gott, nach deiner Güt' (25)	S	Yes	No	All	None

*"S"--soprano.

in "Herr, wie du willst, so schick's mir." The composition begins with vorimitation. Following this, the first phrase of the cantus firmus appears in unornamented form. The second phrase, the repetition of phrases one and two, and the remaining phrases are ornamented. The ornamentation of phrase two is different in its second appearance. Interludes of one measure in length are found between the remaining

phrases. In measure five, the tenor voice anticipates the repetition of phrase one in double diminution. In measure nine, imitation by tenor and bass voices at the octave anticipates the ornamented version of phrase three, which follows. This imitation is not exact, but follows the general contour of the phrase. Several other instances of anticipation of a phrase by the accompanying voices occur. The influence of the chorale motet is evident here. "Gott des Himmels und der Erden" is similar in construction, but ornamented melody is employed only for the repetition together of phrases one and two. In this setting the ornamented chorale style appears to be used only to enrich a chorale motet, rather than as an independent form.

Reger's Cantus Firmus Chorales

The cantus firmus chorale is not found in any of the settings in the Orgelbüchlein by Bach. In the collection by Reger, however, there are fourteen chorale preludes employing this form. Table VIII lists these fourteen compositions. It has been observed in chorale preludes of this genre, that the role of the cantus firmus is subordinated; the counterpoint often assumes more importance than the chorale melody, which is usually in long notes. Although Reger does not state the cantus firmus in extremely long notes (e.g., a whole note in each measure), it is usually in relatively longer note values than the counterpoint.

It is evident in Table VIII that the traditional bass and tenor voice locations of the cantus are employed most often, and in that order of frequency. Reger also employs the soprano voice for the cantus firmus, or alternates it between soprano, bass, and tenor voices in the same composition.

The traditional practice of deriving the counterpoint of a cantus firmus chorale from the chorale melody itself is neglected by Reger. The few instances where he seems to employ the device are so negligible that they need not be considered important characteristics of his style in the cantus firmus chorale.

In most of these cantus firmus chorales the influence of the other chorale prelude forms is evident. The devices of vorimitation, introduction unrelated to the cantus firmus, recurring rhythmic figures, and simultaneous exposition and entrance of the cantus firmus are listed in Table VIII, and below each an X indicates the corresponding chorale prelude in which they are employed. The total of phrases connected by interludes and the total of phrases not connected by interludes are listed in Table VIII for each setting. The first phrase of the cantus firmus is omitted from these totals.

In over half the settings, the chorale melody begins in the first measure, foregoing an introduction or vorimitation. Two settings, "Alles ist an Gottes segnen," and

TABLE VIII
CANTUS FIRMUS CHORALES

Title and Number	Location of cantus firmus	Phrases preceded by interludes	Phrases not preceded by interludes	Recurring rhythmic figure	No introduction or vorimitation	Vorimitation	Introduction un-related to cantus firmus		Simultaneous exposition and entrance of cantus firmus
							I**	NI***	
Alles ist an Gottes segnen (2)	T*	0	4	..	..	X	..	..	..
Aus tiefer not schrei ich zu dir (3)	B	1	3	..	..	..	..	X	..
Erschienen ist der herrlich' Tag (8)	B	4	0	..	..	..	X	..	..
Freu'dich sehr, o meine Seele (11)	TB&S	4	3	..	..	X	..	..	..
Ich will dich lieben, meine Stärke (17)	B	5	0	..	X	..	..	..	..
Lobe den Herren, den mächtigen König der Ehren (24)	B	2	2	..	..	..	X	..	..
Lobt Gott, ihr Christen, alle gleich (23)	B	3	0	..	X	..	..	..	..
Nun danket alle Gott (27)	S	0	6	X	X	..	..	..	X
Nun freut euch, lieben Christen (28)	T	2	4	..	X	..	..	..	..
O Jesu Christ meines Lebens Licht (31)	B	3	0	..	X	..	..	..	X
Sollt'ich meinem Gott nicht singen (36)	B&S	2	8	X	X	..	..	..	X
Von Gott will ich nicht lassen (42)	B	1	4	X	..	..	..	X	..
Wachet auf, ruft uns die Stimme (41)	B&S	3	7	X	X	..	..	..	..
Was Gott tut, das ist wohlgetan (44)	B&S	0	10	X	X	..	..	..	X

*"T"--tenor, "B"--bass, "S"--soprano.

**"I"--imitative.

***"NI"--non-imitative.

"Freu dich sehr, O meine Seele," have vorimitation, a technique borrowed from the chorale motet. In both settings the vorimitation and the entrance of the cantus firmus overlap.

In "Was Gott tut, das ist wohlgetan," "Nun danket alle Gott," "O Jesu Christ meines Lebens Licht," and "Sollt' ich meinem Gott nicht singen," the cantus firmus and its exposition in diminution sound simultaneously. This is illustrated in Figure 16, where the imitating voices are indicated by brackets. The imitation in the counterpoint is based



Figure 16--Simultaneous exposition and entrance of the cantus firmus. Max Reger, "O Jesu Christ, meines Lebens Licht," meas. 1.

on the skip of a third down and back in the cantus firmus.

The introduction which is unrelated to the cantus firmus is another procedure used by Reger at the beginning of the cantus firmus chorale. There are two types of unrelated introductions: imitative and non-imitative. Figure 17 illustrates the imitative type. The four-note motive,

which occurs in soprano, alto, and tenor voices, is indicated by brackets in the example. The rhythm of the motive is the



Figure 17--Imitative introduction. Max Reger, "Erschienen ist der herrlich' Tag," meas. 1-2.

same in each imitation, but the intervals are not constant in the successive entrances. Figure 18 illustrates the non-imitative introduction. Only two settings are preceded by this type of introduction.

Figure 18--Non-imitative introduction. Max Reger, "Aus tiefer Not' schrei' ich zu dir," meas. 1-2.

As can be seen in Table VIII, most of the phrases in the cantus firmus chorales are not connected by interludes.


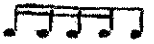

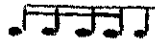

In those interludes which do connect phrases, the occurrence of vorimitation or exposition of material unrelated to the cantus firmus is rare.

Five of the settings have a recurring rhythmic figure, a technique borrowed from the melody chorale. An example of this is found in "Von Gott will ich nicht lassen," in which a rhythmic figure occurs in nine out of twenty-eight measures. This is illustrated in Figure 19, where the rhythmic figure

The image shows a musical score for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The top staff contains a melodic line with a rhythmic figure in measures 3 and 4, which is enclosed in brackets. The middle staff contains a bass line with a similar rhythmic figure. The bottom staff is marked with the dynamic *f* and the tempo *ben marc.*

Figure 19--Recurring rhythmic figure. Max Reger, "Von Gott will ich nicht lassen," meas. 3-4.

is enclosed in brackets. In two works, repetition of a rhythmic figure occurs only in the phrase in which it first appears. In "Nun danket alle Gott," the motive $\text{♩} \text{♩} \text{♩}$ is found repeated in the bass voice in measures one through four. A similar use is found in "Wachet auf, ruft uns die Stimme," where the rhythmic figure $\text{♩} \text{♩}$ is repeated in measures seventeen through twenty-one in the bass voice. In two other

works, a rhythmic figure occurs throughout the setting. The figure  in measure one, appears as  in measure nine, and as  in measure fifteen in "Was Gott tut, das ist wohlgetan." Similarly, in "Sollt' ich meinem Gott nicht singen," the figure  appears in measure one, and later in measure seven, second beat, soprano voice, as .

Canonic imitation of the cantus firmus is employed in "Freu dich sehr, o meine Seele," "Wachet auf, ruft uns die Stimme," and "Ich will dich lieben, meine Stärke." This is a device which is borrowed from the chorale canon. Figure 20 illustrates canonic imitation of the last phrase of the cantus firmus in "Ich will dich lieben, meine Stärke." The



Figure 20--Canonic imitation of the cantus firmus.
Max Reger, "Ich will dich lieben, meine Stärke," meas. 18-20.

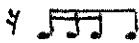



encircled notes indicate the beginning of each imitative entrance.

In contrast to the settings which have rather consistent, contrapuntal texture surrounding the cantus firmus are three cantus firmus chorales which have sectional character. These are "Sollt' ich meinem Gott nicht singen," "Was Gott tut, das ist wohlgetan," and "Wachet auf, ruft uns die Stimme." The complexity of these pieces is not measured by length, but by content. The material accompanying the first phrase of the cantus firmus in "Was Gott tut, das ist wohlgetan" is divided into two sections. This is illustrated in Figure 21.

The image shows a musical score for two hands. The top staff is labeled 'I. Man. (Gt.)' and the bottom staff is labeled 'II. Man. (Sw.)'. The tempo is marked 'Lebhaft'. The first hand plays a complex, rhythmic accompaniment with many beamed notes and slurs. The second hand plays a simpler accompaniment with a 'ben marc.' (ritardando) marking. The score is divided into two sections by a vertical line.

Figure 21--Two types of writing accompanying one phrase of the cantus firmus. Max Reger, "Was Gott tut, das ist wohlgetan," meas. 1-2.

The first three notes of the figure in thirds in the soprano are imitated at the octave below during the first half of the chorale phrase. The second half of the phrase is accompanied by scale passages. The second phrase is treated

similarly, and through measure fourteen, the two contrasting types of writing are employed. Beginning at measure fifteen, the last four phrases of the cantus firmus are repeated in the soprano voice, extending the setting by seven measures. Two of the phrases are accompanied by the rhythmic figure  in the manuals, and the rhythmic figure  in the bass. These figures appear to be related to the rhythmic figures in measure one:  and . These three compositions are the most highly developed cantus firmus chorales by Reger.

Reger's Chorale Motets

Of the remaining six chorale preludes in Reger's collection, none exhibit the strict form of the chorale motet (i. e., vorimitation of every phrase of the cantus firmus). However, the broad outline of the form is suggested by rather consistent connection of the chorale phrases by interludes, and the use of some type of preceding imitation of the phrase in many interludes. The inclination of Reger to combine chorale prelude forms, as has been observed in preceding analyses, produces unique hybrids in the chorale motet. The six chorale motets are listed in Table IX together with the characteristics of Reger's form.

Table IX indicates that the cantus firmus is located either in the soprano voice, bass voice, or that it alternates between soprano and bass voices. A certain amount of freedom


in the location of the cantus firmus in Reger's chorale preludes has already been observed.

TABLE IX
REGER'S CHORALE MOTETS

Title and Number	Location of cantus firmus	Recurring rhythmic figure	Phrases preceded by vorimitation	Degree of diminution	Phrases preceded by anticipation	Phrases preceded by interludes unrelated to cantus firmus	Phrases not connected by interludes
Allein Gott in der Höh' sei Ehr' (1)	B*	..	3	2**	1	4	0
Aus meines Herzens Grunde (4)	B	..	1	2	2	3	0
Ein' feste Burg ist unser Gott (6)	B&S	..	2	1	0	7	0
Ich dank' dir, lieber Herre (16)	S	X	1	3	1	5	1
Jauchz', Erd', und Himmel, juble (15)	B	..	1	2	4	4	0
Jerusalem, du hochgebaute Stadt (18)	S	..	1	2	2	2	2

*"S"--soprano, "B"--Bass.

**"1"--single, "2"--Double, "3"--triple.

A recurring rhythmic figure, a common device in the melody chorale, is found in "Ich dank' dir, lieber Herre." The figure, , occurs in every measure of the composition.

Although vorimitation is the prime characteristic of the chorale motet, it is employed infrequently before phrases other than the first. Even less frequently does vorimitation occur with more than two voices participating in the imitation. An example of vorimitation in which all the voices participate may be seen in Figure 22. The entire first phrase of "Ich dank' dir, lieber Herre" is stated in triple diminution in the alto voice, answered at the octave below by the tenor, and at the fourth below by the bass voice. The latter entrance coincides with the beginning of the first phrase of



The image shows a musical score for guitar. It consists of three staves. The top staff is labeled "Ziemlich lebhaft" and "I. Man. (Gt)". The middle and bottom staves show imitative entries. The tempo/mood is "Ziemlich lebhaft" and the performance instruction is "sempre ben legato".

Figure 22--Vorimitation. Max Reger, "Ich dank' dir, lieber Herre," meas. 1-3.

the cantus firmus. Each imitative entrance in Figure 22 is

indicated by brackets. Such a clear case of vorimitation is rather uncommon.

An apparent substitute for vorimitation is sometimes employed before phrases of the cantus firmus. This device consists of the appearance, in one voice only, in diminution, of part or all of a phrase of the cantus firmus during the interlude preceding it. Such phrases are indicated in Table IX as phrases preceded by anticipation. An example of this procedure is given in Figure 23. The alto voice presents the entire second phrase in diminution. In this instance, the exact notes are represented. Not all such



Figure 23--Anticipation of a phrase of the cantus firmus Max Reger, "Jerusalem, du hochgebaute Stadt," meas. 4-5.

anticipations are as obvious as this example. The anticipation in Figure 23 is indicated by brackets.

In a very few of the chorale motets listed in Table IX, there are no interludes connecting consecutive phrases of the

cantus firmus. In all other cases there are interludes. Those interludes which have no vorimitation or anticipation are apparently unrelated to the cantus firmus. Of these, several contain an exposition--of material unrelated to the cantus firmus. Such an exposition is illustrated in Figure 24. This occurs between phrases one and two of "Jauchz', Erd', und Himmel, juble," and it utilizes the



Figure 24--Exposition of unrelated material. Max Reger, "Jauchz', Erd', und Himmel, juble," meas. 6.

scalewise ascent of a fourth, imitated by first tenor, alto and second soprano voices.

The setting of "Ein' feste Burg ist unser Gott" is very similar to the style of chœale motet which has a lengthy exposition of the first phrase, followed by presentation of the entire cantus firmus without further vorimitation. In measure one, the alto states the entire first phrase in diminution. This is followed by the answer in the soprano. The soprano then states the second phrase in an ornamented

version during the tenor statement of the first phrase. This ornamented statement is illustrated in Figure 25, where each note of the chorale phrase is indicated by an x. This

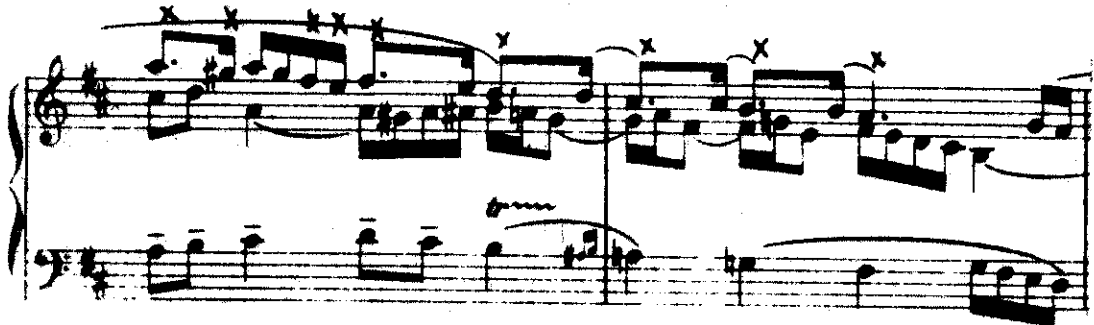


Figure-25--Ornamented phrase. Max Reger, "Ein' feste Burg ist unser Gott," meas. 4-5.

ornamentation of the second phrase and its appearance during the exposition of the first phrase is extremely unusual in the chorale motet. Immediately before the entrance of the cantus firmus, another statement of a part of the first phrase occurs in the soprano voice. This might be called a redundant entry. In measure eight the second phrase is preceded by vorimitation. Unlike the first exposition, the subject and answer follow each other rather than overlapping, and only two voices participate. Rather than precede the written-out repetition of phrases one and two with vorimitation, the cantus firmus is stated in the soprano voice, and imitated at the octave by the bass voice for several beats in both phrases, immediately after the repetition of these two

phrases, there is an exposition of a motive unrelated to the next phrase of the cantus firmus. The remaining phrases are separated by non-imitative interludes. The cantus firmus continues to alternate between soprano and bass. This chorale prelude is one of the most complex compositions by Reger in the chorale motet form.

CHAPTER IV

HARMONY

Nearly two hundred years had elapsed between the composition of the Orgelbüchlein by Bach and Choral-vorspiele für Orgel by Reger. Among other developments in harmony, Wagner's Tristan und Isolde, a work often cited as contributing to the dissolution of traditional harmony, had appeared eight years before Reger's birth. The late nineteenth century was a period of unrest in music, bridging the traditional techniques of the past and the new developments of the twentieth century. One authority considers Reger's music as a transitional phase before the development of the twelve-tone technique by Schoenberg.¹

Reger's harmony has been described as daring, adventurous, wandering, and crude. On the other hand, it is said that his ". . . harmony uses no more complex chord than the diminished seventh" ² "No chord is found in his music

¹Donald Mitchell, "Max Reger," Music Review, XII (November, 1951), 285.

²Harold Truscott, "Max Reger," Music Review, XVII (May, 1956), 149.

that couldn't be traced to Bach."³ What, then, is the nature of Reger's harmony? One authority suggests that the innovations in Reger's harmony were brought about by his method of connecting chords, rather than by the chords themselves.⁴ Aside from the extension of tertial harmony beyond the seventh chord, it may be said that traditional harmony has developed by means of ever-widening possibilities in the connection of chords.⁵ Another viewpoint in regard to Reger's harmony is that unusual effects are caused by non-harmonic tones or new uses of the diminished seventh chord.⁶ Harold Truscott attributes two devices to Reger: the "passing phrase," a harmonic progression, foreign to the key, which functions like a passing tone; and the retention of a basic harmony throughout a phrase, regardless of dissonances caused by non-harmonic tones.⁷ Especially interesting is Donald Mitchell's comment on Reger's harmony in which he says that

. . . the sensation of insecurity experienced by so many listeners to Reger's music, ascribed to his intense, 'wandering', 'homeless' chromaticism, is really

³Eric Blom, "Max Reger," Grove's Dictionary of Music and Musicians, 5th ed., Vol. VII (London, 1954).

⁴Ibid.

⁵Leon Dallin, Techniques of Twentieth Century Composition (Dubuque, Iowa, 1957), p. 89.

⁶Truscott, op. cit.

⁷Truscott, op. cit.

based on an inability to perceive the autonomous nature of the isolated chord or chordal group⁸

It appears that Reger's harmonic materials are considered traditional; any innovations must lie in his use of these inherited materials. Thus, a comparison of the harmonic devices and procedures of the two composers should be enlightening.

Ten of the chorale preludes in Choral-vorspiele für Orgel are based on the same chorale melodies as ten of the chorale preludes in the Orgelbüchlein. Of these, "Erschienen ist der herrlich' Tag" and "Nun komm, der heiden Heiland" have been omitted because they are modal. The remaining eight pieces in each collection may serve as a means for the direct comparison of the harmonic practices of Bach and Reger in the writing of chorale preludes. These eight chorale preludes are listed in Table X with a description of key and length in measures. It will be observed that Reger's settings are sometimes in a key a half step or whole step above or below the key used by Bach, but, of course, the same tonality--major or minor--is used. Table X shows that the settings by Reger exceed the cantus firmus in length by four to eighteen measures. Various means have been employed by Reger to lengthen his settings, and this accounts for the discrepancy in length. In two instances Bach's setting extends beyond the length of the cantus firmus. This is caused by phrase repetition in number

⁸ Mitchell, op. cit., p. 286.

TABLE X

CHORALE PRELUDES BY BACH AND
REGER BASED ON THE SAME
CHORALE MELODY

Title	Number		Key		Cantus firmus length ⁴	Additions ⁵		Total length	
	B ²	R	B	R		B	R	B	R ⁶
Es ist das Heil uns kommen her	39	10	D ³	Eb	10	0	12	10	22
Jesu, meine Freude	12	21	c	d	13	0	9	13	19
Lobt Gott, ihr Christen alle gleich	11	23	G	F	10	0	4	10	12
O Lamm Gottes, unschuldig	20	32	F	F	11	9	4	20	15
O Mensch, beweine' dein' Sünde gross ¹	24	15	Eb	D	18	6	18	24	36
Vater unser im Himmelreich	37	39	d	d	12	0	14	12	26
Vom Himmel hoch, da komm' ich her	8	40	D	D	10	0	18	10	28
Wer nur den lieben Gott lässt walten	43	45	a	a	10	0	5	10	14

¹Reger's title is "Jauchz', Erd', und Himmel, juble."

²B, Bach; R, Reger.

³Capital letters indicate major keys; Small letters, minor keys.

⁴Length refers to length in measures.

⁵Additions consist of introductions, varimitation, interludes, repetition, or rhythmic alteration of the cantus firmus.

⁶Total of cantus firmus plus additions exceeds number in this column in Reger's numbers twenty-three and forty-five, because he has omitted beats or phrases of the cantus firmus.

twenty-four and introduction, interludes, and rhythmic alteration of the cantus firmus in number twenty. Because of this difference in length, a statistical comparison of chord frequency and frequency of harmonic progressions must necessarily be based on percentage of occurrences rather than numerical tabulation. These percentages are compiled from the harmonic analysis⁹ of the eight settings in each collection.

The possible conclusions from these comparisons must be tempered by several factors. It may be assumed that the diatonic nature of the cantus firmus would limit Reger's indulgence in some excursions into chromaticism. Also, the works analyzed represent a relatively small portion of the total works by the two composers. Finally, in some instances the harmony may be subject to more than one analysis, thereby affecting the percentages. Although it may be expected that the statistical compilation will represent trends, rather than far-reaching facts about Reger's harmony, any conclusions should be valid only for these two collections.

Table XI is a comparison of the frequency of diatonic and chromatic chords used by Bach and Reger. All qualities of triads and seventh chords constructed on the diatonic degrees of the scale are represented by a single Roman numeral. Included in this category of diatonic harmony are triads and

⁹The system of harmonic analysis is Ottman's in his books: Elementary Harmony: Theory and Practice and Advanced Harmony: Theory and Practice (Englewood Cliffs, N. J., 1961).

TABLE XI
 COMPARISON OF FREQUENCY OF DIATONIC AND
 CHROMATIC CHORDS USED
 BY BACH AND REGER.

Chord numbers	Bach		Reger	
	Number of occurrences	Percent of occurrences	Number of occurrences	Percent of occurrences
I	194	34	203	25
Altered I	17	3	30	4
II	58	10	74	9
Altered II	8	1	34	4
III	14	3	28	3
Altered III	4	1	28	3
IV	64	11	84	10
Altered IV	2	1	22	3
V	135	24	173	21
Altered V	6	1	15	2
VI	39	7	50	6
Altered VI	4	1	25	3
VII	21	4	39	5
Altered VII	..	..	22	3

seventh chords which occur on the raised and lowered forms of the melodic minor scale. Likewise, the triads and seventh chords which contain raised or lowered tones of the scale,

except for those caused by the two forms of the minor scale previously mentioned, are indicated by the Roman numeral preceded by the word "altered." It is interesting to note that there is not a great amount of variance in the percentage of occurrences of individual diatonic or chromatic chords between the two composers. However, it is significant that, in general, Reger employs chromatic harmony twenty-two per cent of the time, while Bach uses it only eight per cent of the time. Table XI also shows a similarity in the frequency of diatonic chords employed. Tonic, dominant, and subdominant, in that order, are the most often used chords. The subdominant and supertonic are used almost equally by both composers. The remaining scale degrees, submediant, leading tone, and mediant, in that order of frequency, comprise a much smaller percentage of the total.

Table XII is a comparison of the frequency of less common chord progressions used by Bach and Reger. Each of the two-chord symbols in the progressions listed in this table represents both triads and seventh chords, as well as diatonic and chromatic versions of each. Thus, this is a list of root movements. Because of the great variety of altered chords found in Reger's pieces, a more detailed subdivision of each progression would make the table unwieldy and a comparison less meaningful. Furthermore, a comparison of

TABLE XII
COMPARISON OF FREQUENCY OF LESS COMMON
CHORD PROGRESSIONS USED BY
BACH AND REGER

Pro- gression	Bach		Reger	
	Number of occurrences	Percent of occurrences	Number of occurrences	Percent of occurrences
II-III	2	.46	5	.75
II-IV	2	.46	3	.45
II-VI	1	.23	4	.60
III-II	0	0.00	4	.60
III-V	3	.69	4	.60
III-VII	0	0.00	3	.45
IV-III	1	.23	3	.45
IV-VI	3	.69	1	.15
V-II	3	.69	4	.60
V-III	2	.46	12	1.79
V-IV	4	.92	11	1.64
V-VII	0	0.00	3	.45
VI-VII	1	.23	10	1.49
VII-II	0	0.00	3	.45
VII-III	0	0.00	11	1.64
VII-V	0	0.00	1	.15
VII-VI	1	.23	3	.45
Total*	23	5.29	85	12.71

*The numbers shown here represent only a part of the chord progressions enumerated. The grand total is obtained by adding the totals of the columns in Tables XII and XIII.

chromatic and diatonic harmony has already been presented in Table XI. If the less common chord progressions in Table XII are totaled, it will be seen that Reger employs over twice as many of these as Bach. Of the less common progressions listed, Bach does not employ six of them at all, while Reger uses each one. Although these progressions are infrequently used by Reger, the fact that they do appear indicates that a wider range of progressions may be found in his music. The import of this is enhanced by the fact that these eight pieces represent a very small part of Reger's total output, and the chorale preludes are undoubtedly the most conservative of his works.

On the other hand, it is significant, despite the length of time and the developments in harmony that separate them, that both groups of compositions rely on common progressions in a majority of the root movements. This is shown in Table XIII, a tabulation of common chord progressions. In both composers' music, the progression dominant-tonic, the foundation of tonality, is most frequent, accounting for approximately twenty per cent of the root movements. Next most frequent is supertonic to dominant, followed closely by tonic to subdominant. Observing root movement in terms of intervals rather than specific chords, it is evident that Reger uses four per cent fewer root movements of the fifth, three per cent more of the second, and two per cent more of

TABLE XIII
COMPARISON OF FREQUENCY OF COMMON
CHORD PROGRESSIONS USED BY
BACH AND REGER

Pro- gression	Bach		Reger	
	Number of occurrences	Percent of occurrences	Number of occurrences	Percent of occurrences
I-II	37	8.55	36	5.37
I-III	6	1.39	9	1.34
I-IV	36	8.31	50	7.45
I-V	39	9.01	20	2.98
I-VI	13	3.00	26	3.88
I-VII	3	.69	12	1.79
II-I	9	2.08	9	1.34
II-V	45	10.39	72	10.73
II-VII	2	.46	5	.75
III-I	0	0.00	4	.60
III-IV	4	.92	16	2.39
III-VI	5	1.16	21	3.13
IV-I	13	3.00	17	2.53
IV-II	6	1.39	8	1.19
IV-V	18	4.16	47	7.01
IV-VII	14	3.23	14	2.09
V-I	94	21.71	114	16.99
V-VI	9	2.08	17	2.53
VI-I	11	2.54	4	.60
VI-II	8	1.85	32	4.77
VI-III	2	.46	3	.45
VI-IV	9	2.08	4	.60
VI-V	8	1.85	13	1.94
VII-I	19	4.39	33	4.92
Total	410	94.70	586	87.37

the third than Bach. The root movements of the fifth, second, and third occur in that order of frequency, and they represent all chord progressions in Tables XII and XIII. The differences enumerated are minimal, and they emphasize that Reger's concept of root movement in these chorale preludes differs very little from Bach's. Therefore, the difference between the harmony of Bach and that of Reger must be searched out in the progressions themselves, particularly the less common ones.

Examples of similar harmonizations of the same phrase

D: I I_b V G: V IV_b V_b I I_b II_b V I

Fig. 26--J. S. Bach, harmonization of the first phrase of "Es ist das Heil uns kommen her," meas. 1-2.

of a cantus firmus by Bach and Reger are shown in Figures 26 and 27. In both examples the phrase passes from tonic to subdominant by means of a pivot modulation. The harmony is identical except for the use of tonic by Bach and submediant by Reger to harmonize the second note of the cantus firmus. Except for several chromatic passing tones used by Reger,

E^b: I vi⁷ V₆ A^b: I⁼ IV₆ V₅ I ii₆ V I

Fig. 27--Reger, harmonization of the first phrase of "Es ist das Heil uns kommen her," meas. 1-3.

both harmonizations are basically diatonic and employ common chord progressions. Such instances of similar harmony are rare in the eight chorale preludes analyzed.

A strong contrast to this example of similar harmonizations is offered in the comparison of settings by both composers of the last phrase of the same cantus firmus. At the outset it should be observed that Reger has changed the first and seventh notes of the cantus firmus, and that he omits the passing tone between the second and third notes. Figure 28 illustrates Bach's setting. While Bach harmonizes the melody with diatonic chords and common progressions, Reger undergirds all but one note of the cantus firmus with a chord and its secondary dominant. This is shown in the first of the two analyses in Figure 29. In the first analysis the phrase is considered to be in the tonic key.

D: vi ii₆ I₆ ii V⁷ I ii₆ V vi I₆ ii₆ V I

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Fig. 28--J. S. Bach, harmonization of the last phrase of "Es ist das Heil uns kommen her," meas. 8-10.

The less common progressions V-IV, and vi-VII occur in his setting. One is reminded of Donald Mitchell's remark concerning the autonomous nature of groups of chords, for each chord and its secondary dominant, as shown in Figure 29 on page 83, seem to be an independent dominant to tonic progression. If it were possible to consider them thus, the less common progressions would not be so obvious. Both settings have four voices throughout except for Reger's last phrase. He doubles the cantus firmus an octave higher and adds a voice between the tenor and bass, increasing to six voices. By the use of double pedals in the last measure and a half, a seven-voice sonority is obtained.

E \flat : III $_6$ vi II $_6$ V IV $_6$ VII III $_{\frac{4}{3}}$ vi $_6$ VII $_6$ III 7
 or c: VI $_6$ bVII V $_{\frac{4}{3}}$ i $_6$ bVII $_6$ V 7

IV VI II $_6$ V 7 I $^{-7}$ IV $_6$ I $^{-7}$ iv #iv d^7 bVII $_6$ vi o^7 I $^{-7}$ ii o^7 I
 or D \flat : vii d^7 I $_6$ vii o^7

Fig. 29--Max Reger, harmonization of the last phrase of "Es ist das Heil uns kommen her," meas. 19-22.

It should be noted that the last tone of the cantus firmus produces an inverted pedal point which encourages the I⁷-IV progression, because the sustained tone is common to both chords. In the second occurrence a borrowed chord, the minor subdominant, is used. This is symptomatic of a general tendency of Reger to employ various forms of chords. In the last measure several borrowed chords, subtonic, diminished sub-mediante, and diminished supertonic--all borrowed from the parallel minor key--are used. The alternate analysis of Figure 29 shows sections in the keys of c minor and Db major, respectively. In the first of these, the Neapolitan sixth chord appears twice. Both occurrences are normal, except for the use of root position in the first of them. This complex setting of the last phrase is almost a mannerism with Reger. The use of successive secondary dominant chords, the thickening of the texture, and the extended pedal point seem to indicate the desire for a tremendous musical climax in the last phrase. The use of borrowed chords and the I⁷-IV progression during a pedal point is typical of Reger's harmony. This phrase illustrates two aspects of Reger's style: the classical procedure of balancing the constant dominant to tonic relationship by sounding the subdominant in the closing measures of the piece, and, on the other hand, the striving of the romanticists for the heights of emotion

at the conclusion of a composition by means of chromatic harmony and massive sonorities.

An interesting comparison is possible if a phrase of "O Lamm Gottes, unschuldig" by Reger is placed by its repetition. Figures 30 and 31 illustrate the second phrase of

F: $V_{\frac{3}{3}}^{\sharp}$ $vi IV_6^{\flat}$ vii° I $III_{\frac{3}{3}}^{\sharp}$ IV_6^{\flat} II^7 V^7 I

Fig. 30--Max Reger, harmonization of the second phrase of "O Lamm Gottes, unschuldig," meas. 2-4.

the cantus firmus and its repetition, respectively. Except for the major-minor seventh chord on mediant and the outlined secondary supertonic seventh chord in the fourth measure, the first harmonization of the phrase is diatonic. The second harmonization is more chromatic. Beginning with a diminished seventh chord on the first note, the cantus firmus is then harmonized with a secondary leading tone chord and secondary dominants, finally cadencing like the

F: iii^{d7} IV⁻⁷ bVII III₄ VI₆ IV₆ (VI⁷) II⁷ V⁷ I

Fig. 31--Max Reger, harmonization of the repetition of the first phrase of "O Lamm Gottes, unschuldig," meas. 6-8.

first phrase. This difference in treatment of a repeated phrase has been encountered previously in the discussion of chorale-prelude form.

Reger's harmonization of phrase two of the cantus firmus of "Vater unser im Himmelreich," shown in Figure 32, is interesting from several points of view. Bach's setting of the same phrase begins in tonic and modulates to the relative major by means of a passing modulation to the subtonic. Reger, too, begins in tonic and modulates to subtonic. This appears to be a false modulation. Instead of continuing to the relative major, he returns to the tonic. Here the tonic is implied by a progression using the Neapolitan sixth chord. The resolution to dominant is normal but the tonic chord is not sounded, because the next phrase abruptly

P.II. Man. (Sw.)

d: i_6 $V_6 i$ $IV_6 VII v$ $III-7$ III_6 bII_6 V_6
 or C: ii $V_6 I$ vi $IV-7$

Fig. 32--Max Reger, harmonization of the second phrase of "Vater unser im Himmelreich," meas. 4-6.

continues in the relative major key. The return to tonic is shown in Figure 32 as a pivot modulation, but the analysis as such is difficult because III^7 to bII_6 is a less common progression. Here, the concept of the "passing phrase," of Harold Truscott might be helpful. It appears that the phrase begins and ends in d minor, with a "non-harmonic progression" in c major in the middle. Part of the difficulty of analyzing Reger's example is due to the modality of the melody. Bach solved this problem by the use of definite modulations. Also, Reger has changed the third note of the cantus firmus. Since Reger's phrase begins and ends in the same key, the analysis of Figure 32 showing the chords in the one key is probably best. This analysis shows a greater frequency of less common progressions and unusual chords.

A problem in analysis arises from the passage shown in Figure 33. This illustration is Reger's setting of phrase five of "Jauchz', Erd', and Himmel, jubel!" Again Reger has

Fig. 33--Max Reger, harmonization of the fifth phrase of "Jauchz', Erd', und Himmel, jubel!" meas. 18-20.

changed a note of the cantus firmus, the last pitch. The phrase begins in the tonic and ends in dominant. The first four chords in D major and the last six chords in A major constitute normal progressions, but the intervening C major chord (bVII) is common to neither key. The most obvious explanation of this is to consider the four-beat duration of

the tonic note in the bass voice as a pedal point. Reger's predilection for this device has been mentioned previously. An internal direct modulation occurs between the second and third beats of measure nineteen. The use of the submediant seventh chord on the third beat of measure nineteen should be noted. Normally it would function as the secondary dominant of supertonic, which does follow on the first beat of measure twenty. However, the intervening tonic chord on the fourth beat of measure nineteen and the awkward cross-relation a-a \sharp produced thereby weakens the secondary dominant relationship. The analysis of measure nineteen could include chords on the weak half of each beat, but the relatively fast tempo seems to inhibit such a procedure. These possible chords would undoubtedly be heard as non-harmonic tones. The great distance between-tonic-dominant progressions in this phrase, the subtonic chord, and the cross relation cause a certain ambiguity of tonality which is characteristic of Reger's music.

A famous example of an unusual harmonic progression by Bach may serve to counteract implications that Bach's harmony is purely conservative. Bach's setting of the last phrase of "O Mensch, bewein' dein' Sunde Gross" is illustrated in Figure 34. The chromatic bass line produces diatonic and altered forms of the chords underlying the first three notes of the cantus firmus. The sudden progression to

a flat submediant¹⁰ may act as the secondary dominant of the Neapolitan sixth chord, depending on which analysis of the

adag

Chordal analysis for the first system (measures 22-24):

E: i_b $I_b^{(-7)}$ ii_b II_b^5 iii_b III_b^5 IV_b V_b^5 I bVI

Chordal analysis for the second system (measures 25-27):

ii_b° bII_b vii_b^{d7} ii_b^{d7} I_b^4 $V^{(7)}$ I

Fig. 34--J. S. Bach, harmonization of the last phrase of "O Mensch, bewein' dein' Sünde Gross," meas. 22-24.

¹⁰Keller speaks of this as a modulation to Cb major. This internal direct modulation would be brief, at best, for that key hardly seems to be established. Hermann Keller, The Organ Works of Bach, translated from the German by Helen Hewitt (to be published by C. F. Peters, New York), 290.

first beat of the last measure is chosen. It must be admitted that the Neapolitan chord, if it does sound as such, has an endurance of only one-sixteenth of a beat. However, the harmonic rhythm is so fast that there seems justification for such an aural effect, especially since it occurs at the adagissimo marking. This last phrase of Bach's setting provides an interesting comparison to Reger's typical last phrases, where harmonic daring is so much in evidence. Nearly half the chords in Bach's phrase are altered chords. The basic progression I-ii-iii underlying the first three notes of the cantus firmus can hardly be called common. An obvious difference from Reger is that Bach did not employ an increase of voices to obtain this magnificent musical climax. The subtle difference between the harmonic style of Bach and Reger may be seen in this example: Bach's less common progressions and altered chords are couched in smooth movement of the voices; Reger's unusual harmony, as seen in previous examples, is often magnified by awkward partwriting.

CHAPTER V

CONCLUSION

It has been acknowledged that Max Reger began his career during an unstable period in the history of music. The romantic movement had reached its zenith, and already the disintegration of tonality and forms had begun. Counterbalancing the extremes of the nineteenth century was a conservative movement which venerated the old masters. The influence of both of these elements may be seen in Reger's music.

Reger undoubtedly acquired his conservative bent as a student of the distinguished musicologist and theorist Hugo Riemann. Reger's introduction to the possibilities of the Lutheran chorale, as well as the development of his virtuosic contrapuntal technique, were definitely a result of his study with Riemann. Significant, too, is his association with Karl Straube, whose editorial work in the field of pre-Bach organ music and able performances of contemporary works must have given impetus to Reger's creative endeavors. It is quite possible that the formal elements of pieces by the old masters were influential in Reger's pieces, either directly,

or indirectly through Bach, whose chorale preludes in the Orgelbüchlein and other collections represent the culmination of this form in the eighteenth century. The mark of Johannes Brahms may be found in Reger's chorale preludes also. Both Reger and Brahms, each in several works, use the formal device of the echo. One of Reger's chorale preludes using the echo device has the same cantus firmus as an echo chorale by Brahms. Reger's use of the device has been attributed to Brahms.

Several reasons for Reger's being called a "nineteenth-century Bach" are apparent. The use of the Lutheran chorale as a basis for many compositions is a practice common to both composers. Since organ composition had declined after the death of Bach, such a prolific writer for this instrument in the nineteenth century has not been unnoticed. Like Bach, Reger used the existing chorale prelude forms, and, like Bach, he combined them in such a manner that new forms were produced. Although the nature of Reger's counterpoint remains a controversial issue, it must be admitted that the devices of polyphony are to be found in great abundance in his chorale preludes. Aside from the aesthetic value of Reger's music, there appears to be ample justification for this appellation given Reger, as long as it is understood in the general sense.

Concerning the format of the collections, it has been seen that a didactic as well as a musical purpose was the intention of Bach in issuing the Orgelbüchlein. He wished that it might contribute to the development of a student's organ technique, as well as illustrate various methods of setting a chorale. While Bach states this in his preface, Reger's book remains silent. Perhaps this silence indicates a certain academic detachment on the part of Reger. Whereas Bach composed for an immediate and practical purpose, it is doubtful that Reger's chorale preludes were in urgent demand. One facet of the Romantic period was the composition of music for its own sake.

Even though the two collections are based on chorales, there are only ten melodies common to both. Of the nine forms of chorale prelude discussed, three, the chorale trio, chorale fugue, and chorale variation or partita, find no place in either collection. They are implicit in the synthesis of forms by both composers. The device of the recurring rhythmic figure, which pervades the melody chorales of Bach, is found also in Reger's Opus 67. It is used with greater freedom. In spite of the fact that the illustrative use of the recurring rhythmic figure is not of utmost importance to this thesis, that it was employed by Bach for such purpose and may have been used in the same manner by Reger is acknowledged.

Reger used traditional materials of harmony, and infrequently very similar harmonizations of a phrase by the two composers may be found. The principal chords of a key were used in approximately the same frequency; common progressions are used in the majority of the cases. Reger's concept of root movement was much the same as Bach's. Reger used a number of uncommon progressions; Bach also employed them, but with less frequency and cushioned by careful writing.

A superficial difference between the collections may be seen in the order of the pieces in each. Bach's chorale preludes are arranged according to the liturgical year. The fact that Reger's chorale preludes have been published in alphabetical order seems to indicate that Reger had no particular intent so far as the arrangement of the collection is concerned.

Many of the differences between the collections seem to stem from Reger's striving for variety and contrast. The chorale prelude of the Baroque period retained a certain simplicity, a quality of balance and symmetry, and an economy of means--even in its most ornate or contrapuntally complex versions. A restless atmosphere is characteristic of Reger's settings, in spite of the employment of contrapuntal devices.

Reger's cantus firmus stands aloof and detached from its setting; Bach's cantus firmus often participates in the rhythmic figure of the counterpoint. Reger exercised great

freedom in the placement of the cantus firmus, altering its location in the course of the setting. This was not done by Bach. Change of rhythmic background from duple to triple, change of tempo, and change of the rhythmic length of the notes of the cantus firmus during the course of a setting--all are new procedures introduced into the chorale prelude by Reger. Unlike Bach, who indicated the repetition of phrases by signs in most cases, Reger wrote out many of these repetitions, using this as an opportunity for contrast in rhythm, harmony, or texture. The phrase may be repeated with a more chromatic harmonization, with a different rhythmic figure, with a change in the background beat, with the cantus firmus ornamented, with the cantus firmus an octave higher, with a relocation of the cantus firmus, with a homophonic texture, or with any combination of these. Such repetitions may be accompanied by indications for a change of manual or in dynamics. These indications are rarely found in Bach's music.

This desire for variety led to even greater liberties in the repetition of phrases for which there was no such indication originally. Here the role of the cantus firmus appears to be subordinated, and the contrasting structure of the composition occupies the utmost attention. This is especially apparent when the chorale melody is removed from prominence by its relocation in a lower voice. Reger often

uses such opportunities for varying the harmony in some of his compositions.

Reger's chorale preludes display a great variety of contrapuntal devices, yet the collection is curiously lacking in the chorale canon form. The one chorale canon is insignificant compared to the virtuosic canonic writing found in the Orgelbüchlein. Also, the echo chorale by Reger which appears to be modeled after Brahms contains much simpler polyphonic writing than that of its model. Although Reger uses vorimitation, he avoids writing such imitation before every phrase in his chorale motets. Instead, the chorale phrase may be anticipated by its diminution in one voice only. Another substitute for vorimitation is the exposition of material which is unrelated to the cantus firmus.

As if to compensate for the use of only one chorale canon, canonic imitation is used in other chorale prelude forms by Reger. In one instance the last phrase of a chorale prelude is imitated a number of times at the octave. Seeming to be almost an afterthought, the last several notes of a phrase of the cantus firmus may be imitated at the octave.

Among Reger's innovations is the combination and overlapping of chorale prelude forms in his collection. Vorimitation is found in forms other than the chorale motet, where it is normally used. In fact, the free use of vorimitation is, in a sense, the chief characteristic of his

style in this collection. Derivative counterpoint, the earmark of the cantus firmus chorale, is employed in several melody chorales. Interludes, common in the chorale motet and cantus firmus chorales, are found in the melody chorale and ornamented chorale. The echo device, a nineteenth-century development, is expanded in its use by Reger. Instead of echoing two or three notes, the whole phrase may be repeated softly. Reger freely doubled the cantus firmus an octave higher and introduced free voicing. The repetition of each chorale phrase in inversion, forming interludes between the phrases of the cantus firmus, is a formal procedure peculiar to Reger.

The major differences between the harmony of Bach and Reger is in the latter's use of less common progressions more frequently and in the frequent use of borrowed chords. Vague tonality often results when Reger employs such progressions and chords. All the resources of harmony and texture are combined in the last phrase of numerous settings by Reger in an effort to achieve a dramatic climax. This characteristic treatment by Reger often results in a bewildering array of sound which cannot be conveniently analyzed by conventional methods. The desire for variety often seems to destroy the tonal unity. In the most complex setting by Reger, two different textures may accompany a single phrase of the cantus firmus, resulting in a rather sectional character.

In the final analysis, the comparison of these two collections reveals several general facts. It is apparent that Reger has provided the chorale prelude with contrast in harmony and form, but the consequence of this is the destruction of the unity and compactness of the Baroque form. A wider range of expression is introduced, but the organization is lost. That this is good or bad might better be left unsaid, for each collection will last or fade according to its own merits. The change in taste may be observed in the comparison of these two collections from periods separated by almost two hundred years. The ideals of balance, organization and economy of means, even in the most ornate manifestations of Baroque music, are implicit in the Orgelbüchlein; the Romantic attributes of contrast, unrest, mammoth sonority, and expressiveness are realized in the Choral-vorspiele für Orgel. A parallel may be offered in comparing the direct presentation of the chorale in Bach's settings, and the retrospective savoring again of the chorale phrase in the expressive echo of Reger.

The fact that a nineteenth-century composer set for himself the task of composing for a medium and in a form that had fallen into disuse is remarkable. It is evident that he imbued the form with the materials and modes of expression of his time. This revival of old forms has a significant relationship to the neo-classic movement of the twentieth

century. Indeed, perhaps Reger's experiments in the form have inspired fresh approaches to the chorale prelude by contemporary composers, such as Johann Nepomuk David, Ernst Pepping and Hermann Schroeder.

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