

THE *HERZLICH TUT MICH VERLANGEN* CHORAL WITHIN ORGAN ARRANGEMENTS BY BRAHMS, REGER AND GÁRDONYI

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SUMMARY. In my previous article, I have presented the organ arrangements of the *Herzlich tut mich verlangen* choral by Dietrich Buxtehude (1637-1707) (choral prelude BuxWV 178) and by Johann Sebastian Bach (1685-1750) (chorale prelude BWV 727 and BWV 742).² As a continuation of this topic, I would like to present the same chorale in different organ arrangements by Johannes Brahms (1833-1897) – *Herzlich tut mich verlangen* op. 122/9 and op. 122/10 chorale prelude. Then, the next one is composed by Max Reger (1873-1916) – *O Haupt voll Blut und Wunden* chorale prelude, op. 135, and finally by Gárdonyi Zsolt (*1946) – *Ó Krisztusfő, Te zúzott* chorale prelude.

Keywords: chorale arrangements for organ, chorale prelude, *Herzlich tut mich verlangen*, *Ach Herr mich armen Sünder*, Protestant chorale.

1. Choral Arrangements for Organ after 1750

The generations of organ composers following Bach occasionally wrote organ chorales in a style that was reminiscent of Bach. Undeniably, chorales written for organ at the end of the 18th century were envisaged to be accompaniments that would set the appropriate mood for the congregation while singing.

During the first half of the 19th century, organ music intended for religious mass was produced in enormous quantities, but these represented – with only a few exceptions worth mentioning – the poorest quality works of this genre in its entire history. A deliberately neutral as well as utilitarian style was created, characterized by a chord texture, moderate tempo and cadences, stereotypical modulations and rhythms.

Nevertheless, the “Bach Renaissance” that started in the 1820s and continued vigorously in almost the entire middle of the century, had an increasingly larger influence on the genre. Is it obvious for example in the 11 chorale preludes for organ composed by Brahms, that these are reminiscent of Bach’s great cantus firmus chorales, although especially in the form of the

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miniatures appearing in his *Orgel-Buchlein*, pieces that are actually compatible with the Romantic keyboard tradition of the *character-piece* or of the *song without words*.

Mendelssohn's six sonatas op. 65 (1844-45), probably the most important works written for organ in the first half of the 19th century, represent a much more original assimilation of Bach's influence; three of the sonatas using *chorale melodies*, therefore being often referred to as "*chorale sonatas*", although there are not written in the classical form of a *sonata allegro*. In fact, the sixth sonata does have the form of a baroque chorale partita, a form that has been periodically cultivated at the end of the 18th and the beginning of the 19th century. The variations (on *Vater unser im Himmelreich*) begin with simple chord setting followed by a series of cantus firmus variations culminating in a choral fugue on the first line of the tune. The lyrical final section, a character-piece, is not related in any obvious way to the chorale. Mendelssohn's organ sonatas inspired numerous imitations that formed important links with Reger's chorale fantasias of 1898-1900. Two out of Reger's three fantasias op. 52 (on *Wachet auf, ruft uns die Stimme* and *Halleluja! Gott zu loben*) brought about a synthesis of modern as well as retrograde tendencies of the 19th century. They combine the principles of chorale variations with those of the symphonic poem, employing all of the technical as well as tonal resources of Romanticism and of the Romantic organ. However, Reger – not unlike Brahms and other composers of the era – wrote organ pieces based on small-scale forms, particularly chorale preludes, which unlike the large-scale chorale fantasias, were intended for religious mass.³

An important subgroup of chorale preludes is represented by choral intonations, which are brief melodic phrases that introduce the chorale to the congregation, consisting of two to four imitative sections with counterpoint on the bass of the chorale melody introduction. Although this was an improvised tradition, many such examples of small organ preludes were published in harmonized chorale anthologies.

2. Arrangements of the *Herzlich tut mich verlangen* Choral

2. 1. *Herzlich tut mich verlangen* Chorale Prelude by Johannes Brahms (1833-1897)

Brahms had approached many different musical genres throughout his work. In his early years he was especially drawn towards the piano, while immediately after, he developed a special rapport with instrumental chamber music ensembles. In the glory years of Brahms' genius – between 1860 and 1880 – the importance of large vocal-symphonic works increased, leading him

³ *The New Grove Dictionary of Music and Musicians*, vol. V., Oxford University Press, Oxford, 2001, p. 760-761

to return at the end of his life to instrumental chamber music and to the piano. Thus, throughout his life, he has been loyal to the vocal genre, writing 380 such pieces.

Brahms was an excellent pianist. However, in his mature years he has seldom appeared in public to perform works written by other composers, whereas he had no problems performing Bach, Mozart, Beethoven, Schubert, Strauss and Schumann among friends. He had created an entire series of exercises meant to improve technically the skills of a pianist. He granted an enormous importance toward the independent progress of fingers, for both hands. He required the strictest legato in the execution of his melodies, paying special attention to its 'articulation' – judiciously distributing all the accents, rests and harmonies. Brahms was especially fond of leading his melodies by way of third and sixth intervals. He also liked bold melodic leaps, often in octave intervals, free take over of the theme from one hand to the other, and finally establishing the range of the right and left hand at a great distance. His approach toward the rhythmical principles is just as original. In the musical context of large compositional technique, of full sonority, which lent an orchestral colouring to the piano, the structured element of the energetic, dotted rhythm stood out. On the other hand, the sound of chamber music is revealed through complex instable rhythm, syncopated at times or which combined binary and ternary measures. Bach, Beethoven, Schumann as well as Schubert heavily influenced the character of his piano music.⁴ Unlike any other German composer in the second half of the 19th century, Brahms absorbed a great deal of all that was good within the past of the national culture, managing to generalize as well as develop the conquests of the progressive national culture. This is the reason he remained the last classic of German music.

Considering the multitude of innovation in the realm of form as well as musical genre, but also in the building of instruments from 1700 up to Brahms, much to our surprise we can discover that almost nothing has changed regarding the organ. The total absence of the organ in the works of Schubert or Beethoven, or the very few pieces written for organ by Schumann and Brahms could be explained by the fact that the Baroque organ could not compete with the piano anymore since the days of Carl Philipp Emmanuel Bach. While the necessary evolution that took place for the purpose of adapting the instrument to fit the requirements of that era was delayed almost 100 years, thus rendering the organ to play a relatively marginal role in the works of the great composers. At the end of the 19th century, as a response to historicism, organ music begins to be revived by the works of Schumann, Mendelssohn, Reinberger and Liszt.

⁴ Druskin, M.S., *Johannes Brahms*, Editura Muzicala, Bucharest, 1961, p. 98

The genres Brahms used for his organ works already existed in the Baroque period – 2 prelude and fugues, one fugue, a chorale prelude with fugue as well as 11 chorale preludes. In France, where Cavaille-Coll is building new organs, composers such as Franck, Widor and Vierne make the organ to be a rival of the orchestra through their works.⁵

“Brahms’ conservative nature can be observed already in the first measure of the *a minor prelude*. This measure could also be the beginning of a Baroque prelude. Furthermore, Bruhns or Buxtehude can compare the style of the G minor Prelude to that of a prelude. However, from a harmonic point of view they reflect Brahms entirely. We can also encounter hemiolas as well as juxtapositions of binary and ternary rhythm patterns.

We can also observe a rather pianist element in chorale prelude no. 4 *Herzlich tut mich erfreuen*: the arpeggios within the middle voices give us something to think about since they are marked with two legatos. The upper legato most likely is thought to be an element of phrasing, while the lower one refers to articulation, resembling its Baroque equivalent, which might have meant that all the keys were not to be released until the ending of the legato. Thus, we can achieve a similar effect of that of the piano pedal.⁶

2. 1. 1. *Herzlich tut mich verlagen* Choral Prelude, op. 122/9

The highly ornamented *cantus firmus* within this chorale prelude is positioned in the soprano voice. The ornamentation is carried out through two separate motifs: by way of auxiliary notes (for example, in the first measure: G-A-G) or by a tetra chord (third measure: E-D-C-B). These motifs are then transferred and developed by the middle voices (alto and tenor).

Ex. 1



⁵ Dietel, Gerhard, *Zenetörténet évszámokban (Chronological Music History)* vol. II, Springer, Budapest, 1996, p. 495

⁶ Türk, Erich Michael, *Introducere în construcția orgii și exemple de scriitura idiomatice din perioada 1600-1930, (Introduction in organ construction and examples of idiomatic writing between 1600-1930)*, in: *Disertație de încheiere a ciclului de studii aprofundate, (undergraduate thesis)*, "Gheorghe Dima" Academy of Music, Cluj- Napoca, 1997, p. 20

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The bass has a particular motif (measures 1 and 2), which then recurs within other variations, while the rhythm stays the same all through the piece. This rhythmical ostinato motif is interrupted only in measures 9-12, during the second to last verse-line: “*Ich hab Lust, abzuschneiden von dieser argen Welt*”⁷. The detachment from this “dreary”, materialistic world is illustrated in these four measures by the lack of bass (in the pedalled), dynamic changes (from *forte* to *piano*) as well as a bar change (from a 4/4 time signature to 6/8).

Ex. 2



⁷ I long to say farewell to such a dreary world

Within the final verse-line, the original 4/4 time signature returns, as well as the *forte* indication and the ostinato rhythm in the bass. The Phrygian melody is interpreted in a minor, while it is ending on the harmonized dominant by way of the sixth chord of the first degree. The inferior voices continue the cadence in a melodic a minor, resting on the 1st degree A major chord, root position. The piece includes a number of dissonances, is highly enriched by chromatic harmony typical of Brahms' works.

Ex. 3

The image shows a musical score for a vocal piece. The top staff is a vocal line with the lyrics "Je - zu, komm nur bald!". The bottom two staves are piano accompaniment. The bass line has a prominent rhythmic ostinato. The music is in a minor key and 4/4 time.

2. 1. 2. Herzlich tut mich verlagen Choral Prelude, op. 122/10

Chorale prelude no. 10 is another rendition of the *Herzlich tut mich verlagen* chant. It begins with some pianist elements, such as arpeggios and repeated notes with the '*molto legato*' indication, thus achieving a similar effect, as would a piano pedal. The bass melodic line in the first two measures is nothing else but the actual cantus firmus, without its upbeat.

Ex. 4

The image shows a musical score for a piano prelude. It features a complex texture with arpeggios and repeated notes. The tempo/mood is marked "p molto legato". The score includes a "(8 Fuß)" marking at the bottom right.

*) Die Klaviernotation von Brahms. *) The parentheses stem from Brahms. *) Les parenthèses proviennent de Brahms.

Upon this rhythmically monotone a minor layer (with sixteenths at the soprano, and eights at the bass), the tenor introduces the cantus firmus. A different pedallier register emphasizes this: 8', as indicated within the chorale, while the left hand plays the bass.

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Ex. 5

The *a minor milieu* gets unhinged for a brief moment, by chromatic notes, such as: C#, G#. Much like the beating of a heart, the eighths in the bass line pulsate all throughout the prelude, pausing only for four measures (measures 12-15), during the second to last verse-line: "*Ich hab Lust, abzuschneiden von dieser argen Welt*"⁸

Ex. 6

⁸ I long to say farewell to such a dreary world

This particular verse line (measures 12 through 16) distances itself from the rest of the prelude by the following elements: a time signature of 4/4, a softer register (man II indication), while the cantus firmus picks up the beat (the quarters). The major tonality conveys also this detachment from the earthly world, contrasting with the predominant minor tonality of the whole piece (modulation to C major – measures 12-14). The return to “*such a dreary world*” is depicted by the descending chromatic passage of the sixteenths within the superior voices. The 6/4 time signature returns during the last verse-line, where the original motif introduced at the beginning of the prelude recurs. An E cadence of the cantus firmus follows as the dominant of a minor, still, during the last measure unexpected modulations take place, and the dominant resolves to the tonic of A major, as almost depicting the act of salvation.

Ex. 7



When we compare the two different chorale preludes – op. 122/9 and op. 122/10, we can easily observe the dissimilar approach of the melodic line (while in the first case the cantus firmus is heavily ornamented in the Soprano voice, in the latter the cantus firmus appears in the Tenor, executed from the pedalier). Still we find that both of them reveal a contrast between the second to last verse line of the chorale and the other verse lines. In both arrangements the detachment from this ‘dreary’ life is emphasized by time signature changes, dynamical changes (of the register), by interrupting the bass motif (for the lack of this bass ‘facilitates’ passing on).

2. 2. *O Haupt voll Blut und Wunden* Choral Prelude, op. 135, by Max Reger (1873-1916)

Reger’s work can only be compared with that of the great composers of classicism from the quantitative point of view. Undoubtedly, his works is also irregular, as the composer himself stated at one point. He had approached almost all genres, with the exception of theatre. Combining ‘Baroque force’ with ‘Romantic tenderness’, while flawlessly mastering the musical material by way of an absolutely modern take on harmonic mobility, his music remains truly

personal.⁹ His organ works are entirely conditioned by his personal experience as an organist, a performer of Bach's works. Some have even called him "*the next Bach*". He used Beethoven and Schumann's works as point of reference; also, they are much attached to Wagner's chromatic approach. Still Brahms remains his most important and unanimously accepted mentor, for his synthesis on romantic inspiration and expressivity.

Reger blends an intricate polyphonic counterpoint with dense musical material, intense chromatic passages and enharmonic setting with traditional gestures as well as rhythms. In some cases, such as *Psalm 100* (op. 106) he pushes the boundaries of tonality, still in others he gladly returns to the principles of Classicism – in his *Mozart Variations* (op. 132) and in *Geistliche Gesänge* (op. 138).¹⁰

While in Brahms' era new organs with crescendo pedal, soft timbre and pneumatic pallet (light touch) were very rare, the organ was rediscovered due also to some ingenious organ builders (Cavaillé-Coll, Sauer, Steinmeyer and others). Therefore, the instrument was able to carry out fluid dynamic changes as well as offering new sounds from the finest, celestial, to the bombastic and majestic. Consequently, the thirst for such instruments that were able to express the period's dreams as well as feelings were so high, that around 1920 a counter-movement was born, named '*Orgelbewegung*' in which Albert Schweitzer played a major role, aimed to recover and 'save' Baroque organs from 'improvements' and transformation.

Finally, the organ has made a long awaited step – resisting the test of time - toward becoming more like the piano, which is considered to be to this day the most complex instrument known to man. We can detect an entire array of new traits in Max Reger's organ works, best illustrated by his *Fantasia and Fugue* in d, op. 135b¹¹:

- The coexistence of a homophonic texture alongside a pianist musical material, arpeggios as well as chord figuration, third and sixth passages, leaps of over a tenth interval in the left hand.

- The octaves and doubles used for 'thick' sonority. this is an unusual technique used for organ, for by adding an 4' stop to an existing 8', we will obtain parallel octaves within a single voice, while by adding a 2' stop and 1', and eventually a 16' stop, we will be able to hear what is played throughout 5 different octaves! Still, Reger uses this technique to take the sonic as well as contrasting possibilities of the instrument to the extreme.

- The large dynamic palette, from *ppp* to *fff*, there are crescendos and decrescendos in almost every single measure.

⁹ Larousse, *Dicționar de mari muzicieni (A Dictionary of Great Musicians)*, Ed. Univers Enciclopedic, 2000, p. 392

¹⁰ Michels, Ulrich, *SH Atlasz Zene (SH Music Atlas)*, Springer Hungarica Budapest, 1994, p. 477

¹¹ Türk, Erich Michael, *op. cit.*

- The double fugue was conceived to be ever growing from a strictly dynamic point of view, representing a technique of that time that was also used for Bach's fugues. Unlike the Baroque fugues, written for equally important voices, in this case the voice that presents the theme is the most important one, the others offering merely a harmonic backdrop or a simple accompaniment. In order to be able to emphasize a theme in the Alto or Tenor voice, the composer transfers it to a different manual, using a more powerful dynamic setting (indicating the manual change). Subsequently to the evolution of the first theme from *pppp* to *fff*, the second theme is introduced in *ppp*, the dynamic ascension takes place in the same manner: each theme introduction brings forth a nuance development, while the ending always resembles the fantasia.

The *O Haupt voll Blut und Wunden (Herzlich tut mich verlangen)* chorale prelude was published in the *Dreißig kleine Choralvorspiele Op. 135^a (zu den gebräuchlichsten Chorälen)* volume.

Its structural pattern relies on polyphony. The cantus firmus is put forward by every voice, and each verse line is followed by a short echoing phrase, which presents the cantus firmus in retrograde. The structure of the chorale melody is as follows: AABC (in which A, B, C are the melodic phrases), except in this prelude, the phrases are divided in 8 shorter sections.

Table 1

	Manual	Pre-imitation	Cantus firmus (c.f.)	Cadence
Section 1	II. <i>pp</i>	Theme head: T-S, A-B	<u>S</u>	b: D: V 3# (major)
echo	III. <i>ppp</i>	-	Retrograde c.f. at <u>S</u>	b: D: V 3# (major)
Section 2	II. <i>pp</i>	Theme head: T-S	<u>S</u>	b: T: I. (minor)
echo	III. <i>ppp</i>	-	Retrograde c.f. at <u>S</u>	b: T: I (minor)
Section 3	II. <i>mp</i>	-	<u>B</u> -T-S	b: D: V 3# (major)
echo	III. <i>pp</i>	-	Retrograde at <u>A</u> -S	b: D: V 3# (major)
Section 4	II. <i>mp</i>	-	<u>B</u>	b: T: I 3# (major)
echo	-	-	-	-
Section 5	I. <i>mp</i>		<u>S</u>	D: I (major)
echo	III. <i>ppp</i>		Retrograde at <u>S</u>	D: I (major)
Section 6	II. <i>p</i>	-	<u>B</u>	b: D: V 3# (major)
echo	III <i>ppp</i>	-	Retrograde c.f. at superior fourth of <u>S</u>	D: I (major)
Section 7	II. <i>p</i>		<u>S</u>	b: Dd: II 3# (major)
echo	III. <i>ppp</i>	-	Retrograde c.f. at inferior third of <u>T</u>	D: V (major)
Section 8	I. <i>pp</i>		<u>S</u>	D: I (major)
echo	II.		Retrograde c.f. at superior octave of <u>S</u>	b: I 3# (major)
echo	III. <i>ppp</i>		<u>S</u>	b: D, V 3# (major)

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The piece is written for a three Manual organ (Man.). The terraced organ conception is emphasized – for each choral verse-line has an echo. The dynamic range of the prelude extends from *ppp* to *p*, while only 8 measures do not contain a *crescendo* or *decrescendo* indication (out of a total of 30) all throughout the piece.

Ex. 8

21. O Haupt voll Blut und Wunden. (Herzlich tut mich verlangen) (H. L. v. Haßler 1691)

Langsam.

2. 3. Ó Krisztusfő, Te zúzott Choral Prelude by Zsolt Gárdonyi (*1946)

Zsolt Gárdonyi is a well-known organist and composer. He lives in Germany since 1968, and teaches harmony, counterpoint, organ and improvisation at *Musiktheorie an der Hochschule für Musik* in Würzburg since 1980.¹²

¹² <http://www.gardonyi.de>

He has written organ pieces, works for chamber ensembles with organ, as well as pieces meant for mix choir (with or without instrumental accompaniment).

More than 250 years after the publishing of *Orgelbuchlein*, some of Zoltán Gárdonyi's chorale preludes were edited along with a few pieces written by the composer's son, Zsolt Gárdonyi: *Harmincöt orgonakorál*¹³, with the purpose of performing them in concert or within mass – the introduction of a hymn, or by featuring as a musical preamble or conclusion.

This aforementioned compendium has a key significance within the Hungarian Protestant church music. In many churches, the organ by way of a short intonation (4 to 8 measures) introduces the song of the congregation, an intonation that is at times lamentable, poorly executed, which is by no means the embodiment of the "Reformed modesty", but more of a caricature of that. In order to ease this problem, in 1985 an intonation album was distributed for the hymns of the Hymnbook of the Reformed Church from Hungary. In its preface the organist and Professor Dezső Karasszon of Debrecen reveals the importance of being acquainted with and following the examples set by the great masters Johann Pachelbel, Johann Christoph Bach, as well as Zoltán Gárdonyi, the most renowned professor-composer of church music within the 20th century. The second edition (1993) of the same album unfortunately contains more pieces that have become obsolete (in elaboration, style and dimensions). This has a major influence on the accompaniment of the congregation, the level of singing; rarely even trained organists become content in playing superficial accompaniments.¹⁴

Dezső Karasszon edits the 1997 album *Harmincöt orgonakorál*¹⁵, which has a didactical purpose, to show organists the manner in which an 'old' Protestant chorale can be performed in a new style, the way a church song can be artistically developed to a certain musical genre. This album is also a starting point for pretentious liturgical improvisation, for example.

The *Herzlich tut mich verlangen* chorale is also a part of this album. It is a chorale prelude composed by Zsolt Gárdonyi in 1986. The composer writes the following in a letter drafted in May 2008: "*The organist traits of my father's works is present within this piece, as it is I believe – hopefully – in my other works also.*" "*The melodic setting of this piece is made up of acoustic and distant harmonies, in which the notes organically fit in the cantus firmus – or from another point of view: the notes of the melody generate the creation of harmonies (a process that was natural also in the diatonic tonalities of earlier centuries).*"

¹³ *Thirty-five organ chorales*

¹⁴ Gárdonyi, Zoltán – Gárdonyi, Zsolt, *Harmincöt orgonakorál*, Ed. ReZeM, Budapest, 1997, p. 3

¹⁵ *Thirty-five organ chorales*

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Ex. 9

The chord setting emphasizes the cantus firmus in the pedal with the help of a different register: 4' (labial), as it is indicated within the choral. The harmonic layer of the piece is built on long chords (that last for half notes, whole notes and pedals), played with a soft register in *pp*, contrasting with the melody in the Alto voice. The chord progression is lead by counterpoint (for example, in the first three measures – left hand: E-F-F#-G-F#), there are no leaps. The chorale verse-lines are separated by chord progressions. This chorale prelude can be interpreted in a minor, while its chords are different inversions of ninth chords, eleventh chords, thirteenth chords. (In the *Ó Krisztusfő, te zúzott* chorale prelude, Gárdonyi pushes the heptatonic pattern opening it toward the distantial system, distantial harmonies.) In the fourth measure, the second chord is a bi-third (E-A-Ab-C-F#-B-D), the notes present within these chords make up an octatonic elliptical F-system: Eb – D – C – B – – Ab – F # (the distance of semitones between the notes of this system are 1-2-1-2-1-2-1). The cadence is accomplished in 10 measures by way of an ascending chord progression, while the bass notes appear a minor third apart.

Conclusion

We have presented only a few organ pieces to you. We must however emphasize the fact that even contemporary composers have included this melody in their works, for example *Die Trompeten Gottes* by Ede Terényi for organ, or *Eine Siebenburgische Passion* by Hans Peter Türk. This latter piece is based on chapter 27 of the Gospel of Matthew, also using some psalm texts and chorale verses (such as the *Herzlich tut mich verlangen* chorale). The work was written for soloists, choir and organ, and is using a contemporary musical language.¹⁶

¹⁶ Philippi, Ursula, *Rolul orgii în liturghia Bisericii Evanghelice din Transilvania, (The role of the organ within the Transylvanian Evangelical Church Liturgy)*, Ph.Dr. Thesis, "Gh. Dima" Academy of Music, Cluj-Napoca, 2006, p. 130

The composer Ede Terényi has said the following about his work, *Die Trompeten Gottes*: *I have named my piece, Die Trompeten Gottes, made up of seven parts, to be the Dante Sonata of my creation. Inferno, catharsis, and salvation. Hear the trumpets of the seven Angels. A horrific image appears before us: the devastating cruelty of Judgment Day. "All green grass was burned", "the sea became blood", "and there fell out of heaven a great star", "an angel flew shouting: Woe, woe, woe!" On the trumpet of the fourth angel, the sound of bits of a chorale head can be heard placed between the endless heights and infinite lows.* The soloist musical material of the chorale bits (fragments of the *Herzlich tut mich verlangen* chorale) as well as the sounds offered by the trumpets of angels alternate – in a dynamical as well as timbre contrast – between two static points (organ points: the G3 key of the pedal and G5 of the manual).¹⁷

Angel dialogue, a fragment of the 6th segment, measures 100 to 107:

Ex. 10

The musical score for Ex. 10, 'Angel dialogue', consists of two systems of music. The first system shows the piano accompaniment with dynamics *pppp* and *ppp*, and the 'quasi Trp.' part with dynamics *ppp* and *ppp*. The second system shows the piano accompaniment with dynamics *pppp* and *ppp*, and the 'quasi Trp.' part with dynamics *ppp*, *ff*, and *ppp*. The score includes markings like 'lontano', 'rep. molte volte', and 'etc.'.

¹⁷ Molnár, Tünde, *Orgă în Transilvania în secolul al XX-lea. Constructori de orgă – instrumente moderne, compoziții noi, probleme interpretative*, (*The organ in Transylvania in the 20th century. Organ builders – modern instruments, new compositions, interpretative problems*), Ph.D. Thesis, "Gh. Dima" Academy of Music, Cluj-Napoca, 2004, p. 365

Table 2.

Comparison between Choral Preludes Depending on Their Cantus Firmus

Chorale prelude	Type of organ required for interpretation	Cantus firmus	
		Voice	Characteristics
J. Brahms "Herzlich tut mich verlangen" Op. 122/9 (1897)	Two manual organ and pedalier (Principal manual and expression manual)	Soprano	Very richly ornamented (by way of auxiliary notes and tetra chords)
J. Brahms "Herzlich tut mich verlangen" Op. 122/10 (1897)	Two manual organ and pedalier (Principal manual and expression manual)	Tenor (pedalier 8')	The actual cantus firmus is preceded by the intonation of the melody in the bass line.
M. Reger "O Haupt voll Blut und Wunden" Op. 135 (1894)	Three manual organ and pedalier	All the voices, one at a time	Every verse-line (4 measures each) is divided into two sections (of 2 measures each). The echo of that particular section then follows each section.
Zs.Gárdonyi "Ó Krisztusfő, te zúzott" (1986)	Two manual organ and pedalier	Alto pedalier 4')	-

All the pieces require a two manual organ and pedal. With the exception of Reger and Brahms' preludes (op. 122/9), the cantus firmus is emphasized by a different register (in the Soprano voice or in the pedal).

(Translated by Köpeczi Juliánna Erika)

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