

CHAPTER IV

ADAGIO, OP. 21

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

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

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

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

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



Example 73. Adagio, m. 1.

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

Theme (Thema), mm 3-6.

(basic motive in retrograde)

Example 74. Adagio, mm. 3-6.

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

Basic motive
in retrograde

Flourish

Example 75. Adagio, m. 7.

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

(a) (b)

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

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

Example 77. Adagio, mm. 39-40.

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

Example 78. Adagio, m. 46.



Example 79. Adagio, mm. 48-49.

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

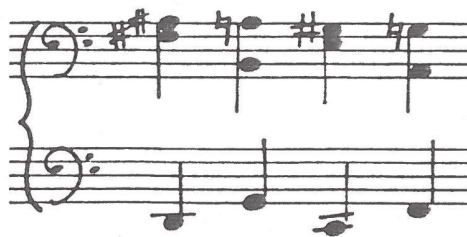
The level of rhythmic activity is also linked to the formal sections of the Adagio. In the A- and B-related sections the average rhythmic duration is that of the eighth and sixteenth note. With the smaller meter signs of the C-related sections, the average level of rhythmic activity is that of the sixteenth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

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

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

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

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



Example 80. Adagio, mm. 4-6.

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

¹²Ibid.

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

Example 81. Adagio, mm. 1-2.

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

Example 82. Adagio, mm. 110-113.

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

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

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

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

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

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

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

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

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

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

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