

CHAPTER V

FANTASIE, OP. 25

The Fantasie, Op. 25, was also written for Dieter Weiss and was premiered by Mr. Weiss on July 23, 1963, in the Münster at Freiburg-im-Breisgau. With this work Hummel moves into a new phase of composition. In the Fantasie he combines the large-scale romantic elements of thick textures and wide dynamic ranges (Berg influence) with the partial serialization of pitch. The Fantasie is a highly complex composition employing these techniques plus those discussed previously in Chapter IV and showing Hummel's close affinity to the second Viennese School.

Form. The Fantasie is a one-movement work that is divided into three general sections: 1) "Introduktion," 2) "Passacaglia" (six variations and climax), and 3) "Arioso." The "Passacaglia" (120 measures) is more than twice as long as either the "Introduktion" (48 measures) or the "Arioso" (53 measures), creating a somewhat symmetrical arch form. The formal structure is found in Figure 9 on the following page. A more detailed discussion of the forms will be found under each specific section.

As the other parameters of music are closely related within the individual sections, the analysis of the Fantasie

Section	Introduction	Passacaglia	Arioso
Measures	1-48	Var. 1 49-54 Var. 2 55-64 Var. 3 65-76 Var. 4 77-88 Var. 5 89-112 Var. 6 113-132	climax 132-158 159-211
Distribution of Measures	48	6 10 12 12	30 24 12 26 53

Figure 9. Hummel, Fantasia, Op. 25, Formal Structure.

will be divided into three sections where the various elements will be discussed.

"Introduktion"

Form. The form of the "Introduktion" is a through-composed, free form that can be divided into four sections and a coda. The sections are best described as transpositions and evolutions of material from a basic three-note motive. The formal structure is illustrated in Figure 10 below.

Section	I	II	III	IV	coda
Measures	1-10	10-21	22-31	32-46	46-48
Distribution of Measures	10	12	10	15	3

Figure 10. Hummel, Fantasie, Op. 25, "Introduktion," Formal Structure.

Melodic material. The melodic material of the "Introduktion" is derived from a three-note cell (Basic motive--BaM) (Example 83).



Example 83. Fantasie, "Introduktion," m. 2.

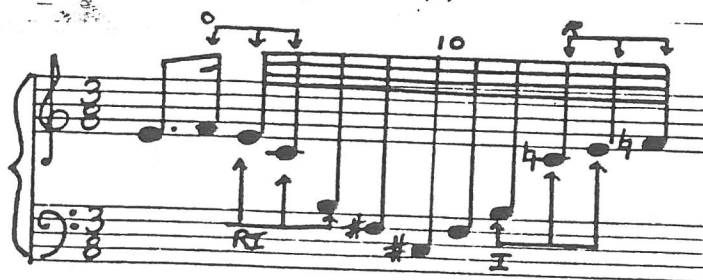
A theme is created from this motive by treating the motive sequentially (Example 84).



Example 84. Fantasie, "Introduktion," mm. 2-3.

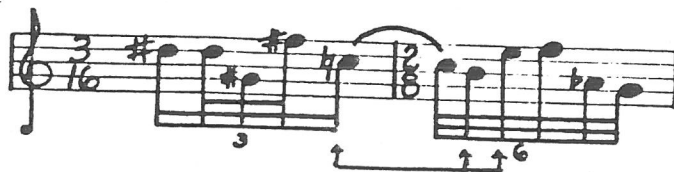
Hummel manipulates the basic motive in five ways to create the melodic material of the "Introduktion." This approach to melodic construction in the "Introduktion" is used throughout the Fantasie. They are as follows:

- 1) the BaM using the exact intervallic order in its original form, retrograde, inversion, and retrograde inversion (Example 85);



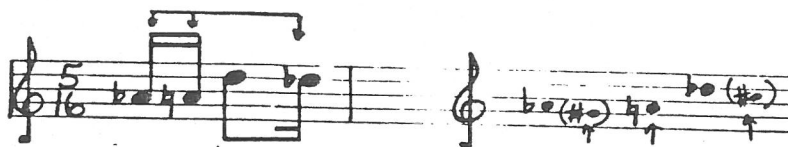
Example 85. Fantasie, "Introduktion," m. 1.

- 2) the reordering of the component pitches (Example 86);



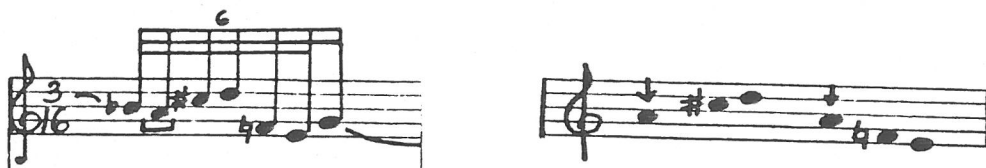
Example 86. Fantasie, "Introduktion," mm. 7-8.

- 3) the BaM using enharmonic spellings (Example 87);



Example 87. Fantasie, "Introduktion," m. 4.

- 4) melodic material derived from the construction of two or more basic motives from a common note (Examples 88 and 89); and



Example 88. Fantasie, "Introduktion," m. 6.



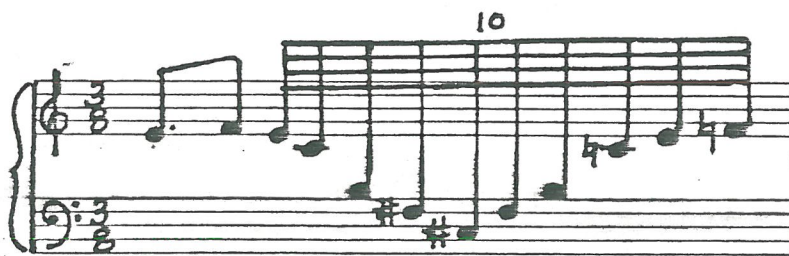
Example 89. Fantasie, "Introduktion," m. 10.

- 5) melodic material that can be reduced to a succession of intervals found in the BaM (Example 90).

Example 90. Fantasie, "Introduktion," mm. 5-6.

Meter, Rhythm, Tempo. The "Introduktion" is multimetric due to the improvisatory nature of the section. As is typical of many of his organ works, Hummel utilizes meters derived from eighth and sixteenth-note denominators.

The rhythmic patterns of this section are varied in scope. However, a few patterns do recur. The opening flourish of the "Introduktion" is a sixty-fourth-note dectuplet that is important to the entire formal structure of the Fantasie, as it is used to signal a return to the presentation of the Basic motive, and thereby unifies the work (Example 91).



Example 91. Fantasie, "Introduktion," m. 1.

Another important rhythmic pattern in the "Introduktion" is that of the syncopated figure that is always found as an accompaniment to the Theme (Example 92). Later melodic material is derived from this figure.



Example 92. Fantasie, "Introduktion," m. 2.

The use of the smaller denominational meters combined with the greater division of the beat causes the presence of many complex rhythms that employ smaller rhythmic values. The "Introduktion" is marked by the use of sixty-fourth, thirty-second, and sixteenth notes. Alternation of duple and triple divisions is also quite common.

The opening tempo marking is the sixteenth note = 96. Due to the improvisatory nature of this section, many ritards are indicated and followed by a tempo markings. Three other indications are found: breit; poco accel.; and rühig.

Harmonic material. As is typical of the second Viennese School and of Hummel's other organ works, the harmonic material of the "Introduktion" takes the Basic motive as its source. Various examples can be extracted from this section to illustrate the verticalization and transformation of the Basic motive in ways similar to the melodic construction:

- 1) harmonies from the BaM that, when extracted, use the original intervallic relationships (Example 93);



Example 93. Fantasie, "Introduktion," m. 2.

- 2) harmonies derived from the BaM with a reordering of the original intervallic relationships (Example 94);



Example 94. Fantasie, "Introduktion," m. 40.

- 3) harmonies derived from the BaM that, when extracted, are either those of the original intervallic relationships or enharmonic spellings of the originals (Example 95); and



Example 95. Fantasie, "Introduktion," m. 24.

- 4) harmonies derived from the BaM using a composite of the previously mentioned techniques (Example 96).

Example 96. Fantasie, "Introduktion," m. 43.

Texture. A homophonic texture dominates this section. As in previous organ works, motives and melodies alternate between manuals and pedals. The density of the texture ranges from one voice to four voices to seven voices. This density is often related to the level of dynamics present and is a result of the doubling of sonorities.

Registration and Dynamics. Although the "Introduktion" is conceived in a Neo-Romantic idiom, it is still primarily based on the principles of terraced dynamics, even though indications in registration are accomplished by the addition or subtraction of stops while holding chords. Dieter Weiss has recorded the Fantasie on the organ at St. Lambertikirche in Oldenburg (see Appendix B for specifications), and the following registrations are taken from the record:

- 1) from mm. 1-9, use a Flute 8' (Gedackt) on the manual marked "p" with Flutes 16' and 8' on the Pedal marked "mp";
- 2) in m. 10, add Flute 4' to the manual where "mf" is marked;
- 3) from mm. 12-14, marked "f," use Principals 8', 4', and 2' on the Great with Principals 16', 8', and 4' in the Pedal;
- 4) from mm. 15-18, marked "poco f," add Mixtures to Great and Pedal;
- 5) from mm. 19-21, marked "ff," couple Positiv to Great and both manuals to Pedal;

6) in m. 21, reduce the dynamic level while holding the chord in the left hand by taking off couplers and Mixtures in a rhythmic manner;

7) from mm. 23-30, marked by "p" with a crescendo sign to "f," begin on the Principals 8' and 4' on the Swell and gradually add stops, ending on the Great with Principals 8', 4', and 2', while the Pedal marked "mf," employs Principals 16' and 8';

8) in m. 30, marked "f" in the Pedal, add the Principal 4';

9) from mm. 32-38, marked "f," add the Mixture to the Principal Chorus on the Great;

10) from mm. 39-46, marked "ff," couple the Positiv to the Great as in m. 19; and

11) from mm. 46-48, marked "fff," add Reeds to the manuals and Pedal (full organ).

"Passacaglia"

Form. From the theme of the "Introduktion" a twelve-tone row is constructed which becomes the theme of the "Passacaglia." In this section of the Fantasie, Hummel employs the row as a basis for six variations, each a little longer and more complex than the previous one. Refer to Figure 9 on page 71 for the formal structure of this section.

Melodic material. The passacaglia theme is comprised of all twelve tones of the chromatic scale and is an extension of the six-note theme found in the pedal in measures two and three of the "Introduktion." Other melodic material does not adhere to the twelve-tone technique, however. As in the "Introduktion," melodic material, for the most part, is constructed from the transposition and manipulation of the Basic motive (BaM). With the extension of the thematic idea to include the remaining six notes of the chromatic scale, a new source of material is created. A new motive (Motive 2) (Example 97), taken from notes seven, eight, and nine of the tone row, provides an additional source for melodic and harmonic material.



Example 97. Fantasie, "Passacaglia," Motive 2.

The transposition and manipulation of melodic material is accomplished in the same manner as that discussed in the "Introduktion." Retrograde motion, octave displacement, and the reordering of notes all play an important role in melodic construction.

Counter melodies that appear are dominated by the interval of the second and its inversion, the seventh. Also important are intervals of the fourth and fifth. The tritone, so important in the other organ works, is not as prevalent in this work.

Meter, Rhythm, Tempo. The "Passacaglia" is multimetric, with meters of eighth-, sixteenth-, and thirty-second-note denominators present. These smaller denominational meters cause a more complex rhythmic structure to occur within the variational patterns, especially as the variations develop in density of texture and in ornamentation of melody.

Each variation has a basic rhythmic pattern that prevails. These patterns are varied according to the metric pattern utilizing the practice of extension and elision. The musical examples found under the individual sections describing the variations will illustrate the patterns.

The tempo marking remains the same as that of the "Introduktion," the sixteenth note = 96. No changes in tempo are indicated other than the usual ritards that delineate sections or variations.

Harmonic material. All chords or clusters are derived from the Basic motive (BaM) or Motive 2. The quartal

sonority that results from the verticalization of Motive 2 is the most important sonority found in the section.

Harmonic movement is often a transposition up a whole-step (exact intervals) of the previous measure (see Variation 2, page 5, of the music). This sequential treatment of harmonic material is very common in Hummel's works and is also important in the step-wise root movement found in his compositions.

When the texture is linear in character, vertical sounds are derived from the combination of linear melodies and not from a direct result of any harmonic concept. This technique is not as prevalent here as in previous works.

Texture. The textures of the variations change with the compositional treatment found. The textures grow in density and build from one and two voices to that of seven voices in the climax section. The various textural changes will be discussed under individual variations.

Tonality. An interesting approach to the tonal scheme is found in the final two sections of the Fantasie. Hummel uses the entire chromatic space from E_b to A to E_b in the "Passacaglia" and in the "Arioso." Each successive variation is presented a perfect fourth above the preceding one until A, the distance of a tritone from E_b, is reached and the climax section (m. 132) begins. Figure 11 on the following page provides an illustration of the tonal scheme of the variations of the "Passacaglia."

Var. 1	Var. 2	Var. 3	Var. 4	Var. 5	Var. 6	climax section
Eb(49)	Ab(55)	Db(65)	Gb(77)	B(89)	E(113)	A(133)

Figure 11. Hummel, Fantasie, Op. 25,
"Passacaglia," Tonal Scheme.

Registration and Dynamics. The dynamic structure of the "Passacaglia" is an arch form, beginning "pp" with Variation 1, building up to "ff" in the climax section, and then decreasing quickly back to "pp." No other incidental crecendoes or decrecendoes appear. The Neo-Baroque concept of terraced dynamics is still the dominant characteristic, but it is conceived on a grander scale with a large, more Romantic instrument in mind.

The following registrations are those taken from the Dieter Weiss recording previously mentioned in the "Introduction:"

1) for Variation 1, marked "pp," use a soft Flute 8' on a secondary manual with a Flute 16' in the Pedal;

2) for Variation 2, marked "mp," use Flute 4' (Koppelflöte, if available) on the Swell;

3) for Variation 3, marked "mf," use a Quintade 8' on the manual or Flute 8' and Principal 4' with Flutes 16', 8', and 4' on the Pedal;

4) for Variation 4, marked "f," use Principals 8', 4', and 2' on the Great with Principals 16', 8', and 4' on the Pedal;

5) for Variation 5, marked "poco f," add a Mixture to the Great and to the Pedal, using a Reed Chorus (16', 8', and 4') on the Swell for the "echo" motive;

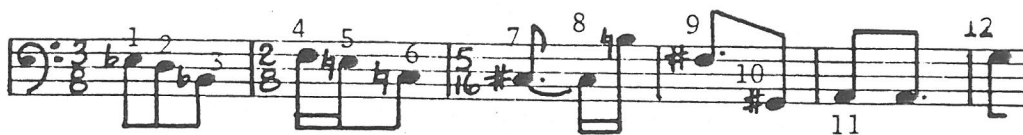
6) for Variation 6, marked "ff," couple the Principal Chorus and Mixture from the Positiv to the Great, and add Reed 16' to the Pedal;

7) for the climax section, marked "fff," use full organ, and then reduce as indicated by the measure numbers below--

- m. 141, marked "ff," same registration as in Var. 6,
- m. 146, marked "f," use Principals 8', 4', and 2' on the Great,
- m. 149, reduce Great to Principals 8' and 4',
- m. 152, use Principal 8' where marked "f," and Flute 8' where marked "p,"
- m. 153, marked "pp" in Pedal, use Flutes 16' and 8',
- m. 156, marked "pp," use a soft Flute 8' in the manual and Flute 16' in the Pedal.

"Variation 1"
mm. 49-54

The tone-row melody for Variation 1 is presented in the pedal on the E_b pitch level (Example 98).



Example 98. Fantasie, "Passacaglia," mm. 49-54.

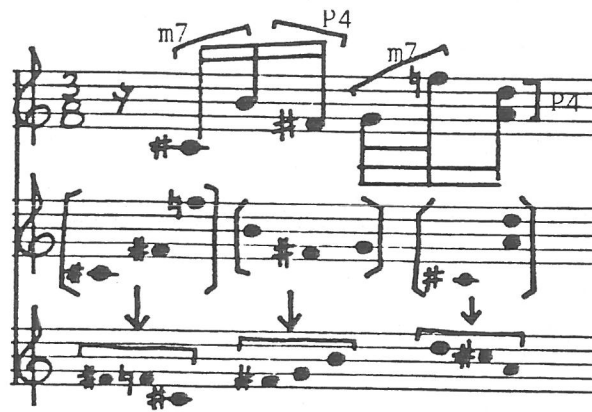
Only six measures in length, the variation has a sparse texture, for the most part consisting of one line above the

the theme. The melodic content of this variation is taken from the Basic motive combined with Motive 2 (Example 97).

Examples 99 and 100 show the derivation of melodic material from the BaM and Motive 2 using octave displacement and the reordering of notes.



Example 99. Fantasie, "Passacaglia," mm. 51-53.



Example 100. Fantasie, "Passacaglia," m. 49.

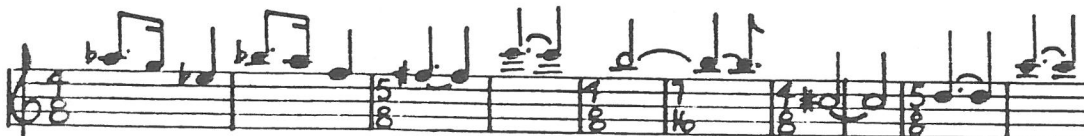
The harmonic material, likewise, shows a derivation from the Basic motive (Example 101).



Example 101. Fantasie, "Passacaglia," m. 54.

"Variation 2"
mm. 55-64

In Variation 2 the tone row moves to the soprano voice in a new rhythmic pattern at the Ab pitch level (Example 102).



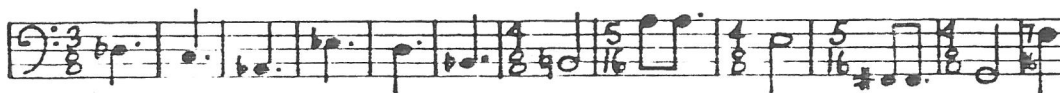
Example 102. Fantasie, "Passacaglia," mm. 55-64.

A four-voice homophonic texture is used with no pedal present. The melodic and harmonic structures can be reduced to the intervals of the BaM (Example 103). Vertical sonorities are taken from Motive 2 (Example 97).

Example 103. Fantasie, "Passacaglia," m. 55.

"Variation 3"
mm. 65-76

The tone row of Variation 3 returns to the pedal on the Db pitch level (Example 104).



Example 104. Fantasia, "Passacaglia," mm. 65-76.

An arpeggiated figure dominates the sparse texture. The intervals of the arpeggiation are derived from the intervals of Motive 2 with occasional reference to the BaM (Example 105).

Example 105. Fantasia, "Passacaglia," m. 65.

"Variation 4"
mm. 77-88

In Variation 4 the tone row remains in the pedal on the Gb pitch level, but for the first time is ornamented, with emphasis on the interval of the major sixth or its inversion, the minor third (Example 106).



Example 106. Fantasie, "Passacaglia," m. 77.

The accompanimental pattern found in Variation 4 is material derived from the BaM. The pattern uses the material on four pitch levels in ascending half-steps (Example 107).

Example 107. Fantasie, "Passacaglia," m. 77.

"Variation 5"
mm. 89-112

With the advent of Variation 5 the theme is augmented and also ornamented, the result being a variation that is twice the length of any presented thus far. The theme remains in the pedal and is now on the B pitch level.

The texture is reduced to three voices, two upper ones over the pedal theme. The voices do not move simultaneously but instead intertwine, with one voice moving as the other two either hold notes or are silent. After each "flourish" of triplet movement, the Basic motive is presented (on Reeds) (Example 108).

5. Variation

poco f

BaM

BaM (RI)

BaM

BaM

BaM (I)

BaM in sixths (reeds)

Example 108. Fantasie, "Passacaglia," mm. 89-90.

The triplet melodic flourish is nothing more than a succession Basic motives (BaM's). The original motive is used in the left hand in inversion; it is used in retrograde inversion in the right hand. The interval of the seventh, taken from Motive 2, introduces the melodic material of the right hand and is the initial note of the BaM in retrograde inversion.

"Variation 6"
mm. 113-132

The tone row becomes somewhat obscured in the final variation. The row, now on the E pitch level, moves between the highest voice of the texture and the pedal. The theme is not presented in a continuous manner, but is interrupted by arpeggios and flourishes.

The accompanimental material is derived from the intervals of the BaM and of Motive 2 and sometimes resembles the shape of the flourish found in the "Introduktion" (Example 109).

6. Variation

The image shows a musical score for Variation 6, consisting of three staves: a grand staff (treble and alto clefs) and a bass staff. The music is in 3/8 time. The right hand features a triplet melodic flourish, which is annotated with a 'BaM' label and arrows pointing to its constituent notes. The left hand provides an accompaniment of arpeggiated chords, also annotated with 'BaM' labels and arrows. The score is titled '6. Variation' and includes the text 'BaM' and 'BaM' written above and below the notes to indicate the derivation of the material from the Basic Motive.

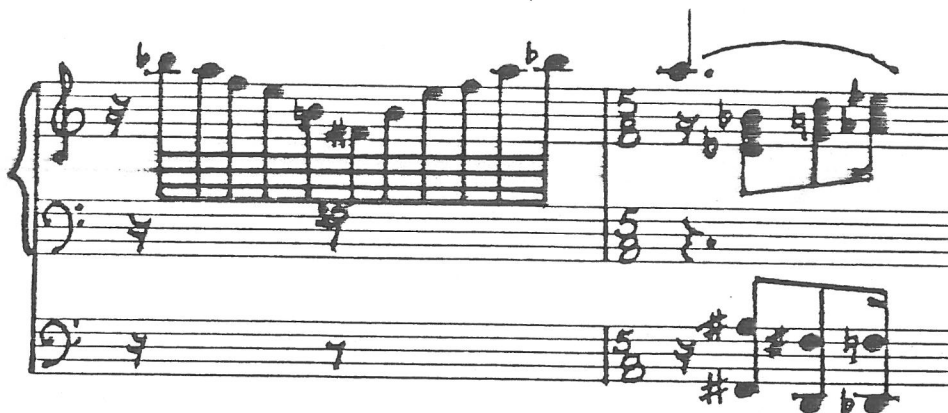
Example 109. Fantasie, "Passacaglia," mm. 113-114.

Example 109, continued.

Quartal sonorities are important in the harmonic vocabulary of Variation 6. A series of entries of the BaM create chords of a quartal nature (successive perfect fourths as in m. 115). Parallel lines of successive BaM's create sonorities of thirds and sevenths that are a result of the verticalization of the intervals of the BaM and of Motive 2. These sections are in alternation with the flourish-like sixty-fourth notes.

"Climax Section"
mm. 132-158

The return of the flourish motive of the "Introduktion" on the A pitch level marks a return to material of that section. Melodic, rhythmic, and harmonic ideas return in various reworkings to bring the "Passacaglia" to a loud climax. A six-voice texture (eight in measure 158 with the pedal doubling) reiterates the BaM in successive statements (Example 110).



Example 110. Fantasie, "Passacaglia," mm. 132-133.

"Arioso"

Form. The "Arioso," the third and final section of the Fantasie, is through-composed and divided into sections on a textural as well as melodic basis. Figure 12 shows the formal structure of the "Arioso."

Section	2 voices	3 voices	4 voices	coda
Measures	159-171	172-190	191-205	206-211
Distribution of Measures	13	19	15	6

Figure 12. Hummel, Fantasie, Op. 25,
"Arioso," Formal Structure.

Melodic material. The total melodic content of the "Arioso," with the exception of the coda, consists of six successive presentations of the original intervallic row and its retrograde in the highest voice of the texture. Each

entrance of the row is transposed a perfect fourth higher than the previous one.

In the development of the form, the row and its retrograde appear twice before each additional voice entrance into the texture. Figure 13 shows this relationship.

Measures of Tone Row Entrances	$\frac{A}{159}$	$\frac{D}{165}$	$\frac{G}{172}$	$\frac{C}{181}$	$\frac{F}{190}$	$\frac{Bb}{197}$	$\frac{\text{coda}}{205}$
Measures of Textural Additions	two voices 159	three voices 172	four voices 191	to end			

Figure 13. Hummel, *Fantasie*, Op. 25, "Arioso,"
Comparison of Tone Row Entrances and Textural Changes.

Accompanimental material is derived from the intervals of the BaM and Motive 2. The pedal, for the most part, plays the two motives in a staccato manner and incorporates a new motive (Motive 3), taken from the last four notes of the row (Example 111).



Example 111. *Fantasie*, "Arioso," m. 163.

Meter, Rhythm, Tempo. The meters of the "Arioso" are less complex than the preceding "Passacaglia," reflecting its less intricate and quieter nature. The primary rhythmic denominator is that of the eighth-note, but a few of the sixteenth-note denominator do appear.

The repetition of the tone row, although an integral structural element, is not perceptible to the listener. Melodic repetition is not accompanied by a corresponding rhythmic repetition. The lack of rhythmic repetition imparts the feeling of continuous melody, through-composed and improvisatory.

One unifying rhythmic element does occur in measure 208 of the coda. The flourish motive of sixty-fourth-note dectuplets that introduced the "Introduktion" and that was heard at various times during the Fantasie brings the "Arioso" to a close.

The tempo marking remains the same as in the first two sections, the sixteenth note = 96. A poco a poco rit. is indicated in measure 204 to slow the tempo down to the lento of the coda.

Harmonic material. The sonorities found in the "Arioso" are a result of the verticalization of the contrapuntal melodic lines. The resultant sonorities do resemble those of the previous sections.

Tonality. The tonal scheme of the "Arioso" is connected to that of the "Passacaglia." From the last presentation of the tone row in the "Passacaglia" on the A pitch level and the "modulatory" ideas of the climax section, the "Arioso" begins on the A (tritone) pitch level and with each presentation of the row and its retrograde moves a perfect fourth higher until the row returns to the E_b pitch level of the beginning of the "Passacaglia." Figure 14 illustrates the

successive pitch levels of the tone row of the "Arioso."

A(159) D(165) G(172) C(181) F(190) Bb(197) Eb(206)

Figure 14. Hummel, Fantasie, Op. 25,
"Arioso," Pitch Levels of the Tone Row.

Registration and Dynamics. The dynamic indication of the "Arioso" is "p" and the following registration was used by Dieter Weiss in the previously mentioned recording: a Flute 8' for the upper voice, an Oboe 8' for the middle voice, and Flutes 16' and 8' for the Pedal. The "pp" and decrescendo to "ppp" can best be accomplished by the manipulation of the Swell box. A good registration for the coda is a soft Flute 8'.