

Max Reger's Adaptations of Bach Keyboard Works for the Organ

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**Abstract**

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The history and performance of transcriptions of works by other composers is vast, largely stemming from the Romantic period and forward, though there are examples of such practices in earlier musical periods. In particular, the music of Johann Sebastian Bach found its way to prominence through composers' pens during the Romantic era, often in the form of transcriptions for solo piano recitals. One major figure in this regard is the German Romantic composer and organist Max Reger. Around the turn of the twentieth century, Reger produced many adaptations of works by Bach, including organ works for solo piano and four-hand piano, and keyboard works for solo organ, of which there are fifteen primary adaptations for the organ. It is in these adaptations that Reger explored different ways in which to take these solo keyboard works and apply them idiomatically to the organ in varying degrees, ranging from simple transcriptions to heavily orchestrated arrangements. This dissertation will compare each of these adaptations to the original Bach work and analyze the changes made by Reger. It also seeks to fill a void in the literature on this subject, which often favors other areas of Reger's transcription and arrangement output, primarily those for the piano.

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## **Dedication**

To the glory of God, in praise of music.

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## Chapter 1 Introduction

The Romantic era saw the rise of solo piano recitals in homes and concert halls throughout Europe. The nineteenth century also saw the rise and enlargement of the symphony orchestra, with larger concert halls built to house them and louder instruments made to fill them. Access to music at large became widespread. In this time period, there was an increase in the creation of music for these growing orchestras, which helped to establish an expansive tradition of transcribing various orchestral works for solo piano. As part of solo recital programs, performers would often share transcriptions and arrangements of works by other composers, in addition to standard solo repertoire.

In the later decades of the nineteenth century, following the widely attributed resurrection of the music of Johann Sebastian Bach by Felix Mendelssohn in the late 1820s, performers began to adapt various Bach works for solo piano and four-hand piano. Franz Liszt adapted several cantatas for piano, but it is his virtuosic piano arrangement of Bach's *Fantasia and Fugue in g*, BWV 542 for organ that is especially notable (Fig. 1.1 and 1.2).

Figure 1.1 J. S. Bach: *Fantasia in g*, BWV 542, measures 1-3.<sup>1</sup>



<sup>1</sup> *Bach-Gesellschaft Ausgabe*, Band 15, page 117.

**Figure 1.2** J. S. Bach: *Orgel-Phantasie und Fuge in G moll*, arr. F. Liszt, measures 1-3.<sup>2</sup>

Orgel-Phantasie und Fuge in G moll  
von  
Joh. Seb. Bach.

Grave.

4.

Ossia:

Another well-known arranger during the Romantic era was Ferruccio Busoni. He not only edited and adapted a large quantity of Bach works for solo piano, resulting in over 30 published volumes, but he also adapted works by such composers as Mozart, Liszt, and Schubert, among others.

Around the turn of the twentieth century, the late German Romantic composer Max Reger joined this tradition of arranging works by Bach. While Reger remains a well-known composer, he is often overlooked in the larger context of the Romantic era. His compositional and dynamic language is reflected in various ways throughout his compositional catalogue, which has impact in his substantial output of adaptations works by Bach. In his short life of 43 years, Reger left an incredibly large catalogue of compositions and adaptations, with opus numbers rising to 146, excluding a wealth of works without opus numbers. These works vary from organ, piano, and various chamber ensembles, to choral and orchestral works. However, this dissertation seeks to focus on an area of Reger's output that has, historically, received little notice: his adaptations of solo keyboard works by Bach for the organ. As noted above, Reger joined the ranks of those

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<sup>2</sup> *Klavierwerke, Band 10: Werke für Klavier zu 2 Händen*, page 184.

producing solo adaptations of Bach works. He left behind a substantial collection in this regard, including fifteen primary adaptations for the organ. It is through these fifteen adaptations that one may possibly draw out how Reger heard and interpreted the keyboard music of Bach at the organ around the turn of the twentieth century. Through his adaptations, Reger provides various methods of indicating articulation and phrasing in the music of Bach, in addition to wide-ranging ways in which he chose to orchestrate each work for the organ, both of which will be discussed at various points in this dissertation.

Following their conception in the mid-1890s and subsequent publication in 1902/3, these fifteen adaptations eventually fell out of general use. This was most prevalent during the middle decades of the twentieth century in the era of organ building and performance known as the *Orgelbewegung*, or the organ reform movement. During this time, performances made a full shift away from the lush and lyrical tones of the Romantic Symphonic organs of Europe and America to a narrow and clean neo-Baroque aesthetic. At the same time, there was a rise in the study of historical performance practice of the Baroque era. When the first critical edition of Reger's complete works was published in the mid-twentieth century, none of his adaptations were included. This omission has left these adaptations to remain in their first edition from the first years of the twentieth century.<sup>3</sup> In the late 1980s and early 1990s, Professor Rosalinda Haas became the first person to record the complete Reger organ works and his adaptations of Bach keyboard works as a single performer. Despite later recordings of the complete organ works of Reger by other performers, Haas remains the only person to have recorded both the complete original works and adaptations for organ by Reger.

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<sup>3</sup> All of Reger's adaptations of works by other composers are being included in the new Reger-Werkausgabe (RWA), as edited by scholars at the Max Reger Institut. This will constitute Series 3 in the RWA, being published in the coming years in 11 volumes.

None of these fifteen adaptations for organ have been thoroughly examined or categorized as a whole in the literature regarding the topics of transcription and arrangement, and the innate sense of translation that comes through the composer in this process. The places that these organ adaptations are mentioned in the literature, it is only cursory in comparison to the analysis of the arrangement of organ works for solo piano and adaptations of works by other composers. In the literature surrounding works arranged by Reger, particularly regarding selected works of Bach, are substantial articles by leading scholars. The primary publication is *Max Reger als Bearbeiter Bachs* by Johannes Lorenzen, published in 1982. This extensive volume on this subject is an early publication in the *Schriftenreihe* of the Max-Reger-Institut, then located in Bonn-Bad Godesberg, Germany.<sup>4</sup> Lorenzen structures this publication in four sections, beginning with the understanding of the word “arrangement” by Reger, and a chronology of Bach works transcribed by Reger. He continues in the second section with discussions around various topics and background of Reger such as historicism, psychological reasonings, and social-historical aspects, along with such practical topics, such as financial benefits and correspondence with publishers. Lorenzen’s most notable topic in this discussion concerns the impetus behind many of these transcriptions, particularly those for piano. He suggests that their primary intent was for use the concert hall and to expand Reger’s extensive concert repertoire. The third part is by far the most extensive of this volume. Here, Lorenzen examines various exemplar examples from Reger’s arrangement of Bach works, drawing from the various instruments for which he arranged these works, which include: 1. organ works arranged for piano (both solo<sup>5</sup> and four-hand), 2. orchestral works arranged for four-hand piano, 3. keyboard works arranged for organ, and 4. other adaptations of keyboard works

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<sup>4</sup> The Max-Reger-Institut is now located in Karlsruhe, Germany. <https://www.max-reger-institut.de/en/>

<sup>5</sup> In his article, Lorenzen compares adaptations for piano of the same work, *Fantasia and Fugue in g*, BWV 532, by Reger, Busoni, and d’Albert.

for orchestra. The fourth and final section addresses problems of interpretation of the solo Bach works, including various aspects of Reger's relationship with these works by Bach. Lorenzen also offers sections on what he calls "specific issues" in relation to the interpretation of these works, including the "Interpreter as Co-Composer," Reger's dynamic style, and Reger's sound style imposed upon these Bach adaptations. This volume is a thorough introduction to this topic, laying vast groundwork for further study. While this volume contains varied thoughts on this topic, perhaps Lorenzen could have dedicated slightly more space to the keyboard works arranged for organ. Specifically, only the *Schule des Triospiels* and the *Chromatic Fantasia and Fugue in d* are addressed at length. Additionally, Lorenzen did not include a discussion of any of the other organ adaptations that originate from the *Well-Tempered Clavier*, as will be thoroughly examined in this document.

Approximately two decades later, Michael Gerhard Kaufmann gave a paper that was later published as part of Volume VIII of the *Schriftenreihe des Max-Reger-Instituts* (Reger-Studien 6) entitled "Max Regers Bearbeitungen Bach'scher Klavierwerke für Orgel." Kaufmann delivers a succinct overview of Reger's Bach adaptations through several viewpoints, occasionally drawing on original writings of Regerian contemporaries, particularly regarding Bach's *Chromatic Fantasia and Fugue*. Overall, Kaufmann examines general characteristics and techniques utilized in selected Bach adaptations. Notably, the author states:

"With these works, Reger distinguishes himself as an outstanding connoisseur of both the organ and the music of Bach, who knows how to use the diverse tonal and technical possibilities of the contemporary instrument (the organ) to clarify the formal structure of polyphonic movements."<sup>6</sup>

Kaufmann continues with a very thorough summary of these adaptations at the end of his article:

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<sup>6</sup> "Mit diesen Werken zeichnet sich Reger als ein hervorragender Kenner sowohl der Orgel als auch der Musik Bachs aus, der die vielfältigen klanglichen und spieltechnischen Möglichkeiten des zeitgenössischen Instrumentes zur Verdeutlichung der formalen Strukturen des polyphonen Satzes zu nutzen weiss." Kaufmann, 322.

“Additionally, Reger’s Bach adaptations offer a possible “original” interpretation of Bach’s music on the organ in a conception without having to face the accusation of having overlooked the level of knowledge gained in the course of the “historical performance practice” for the music of the Baroque. The Preludes, Toccatas, and Fantasias with their respective Fugues in their arrangements by Reger become symphonic orchestral movements, the Inventions become textbooks in chamber music, and the conscience listener can open up completely new dimensions in the music of Bach through the coherence of the romantic-expressive interpretive culture.”<sup>7</sup>

In regard to Kaufmann’s note of a possible “original” interpretation of these works, he gives notable comments on these Bach adaptations that ask for further examination of all of the fifteen primary<sup>8</sup> adaptations by Reger. During Reger’s life, there was no such scholarship around what is known now as “historical performance practice.” The composers and performers of the Romantic era arranged and performed the music of Bach through their own individual styles of phrasing and dynamic variation. This kind of interpretation invites further examination of these adaptations by Reger and his interpretation of the music of Bach.

Volume XXIII of the Max-Reger-Instituts *Schriftenreihe* contains another pertinent article by Ulrich Walther.<sup>9</sup> Throughout this article, Walther discusses the use of dynamics by Reger in his adaptations of Bach works and of works by other composers, including Franz Liszt, Richard Strauss, Christian Sinding, and Reger himself. Walther states: “Arrangements of Bach’s works were a good way of chronically connecting Reger’s name with that of Bach.”<sup>10</sup> The author supports this by examining the use of dynamics in various original works by Reger, along with adaptations

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<sup>7</sup> “Als Weiteres tritt hinzu, dass Regers Bach-Bearbeitungen die Möglichkeit bieten, “originale” Bach’sche Musik auf der Orgel in einer romantischen Auffassung zu interpretieren, ohne sich dem Vorwurf aussetzen zu müssen, den im Zuge der “historischen Aufführungspraxis” für die Musik des Barock herausgearbeiteten Erkenntnisstand verschlafen zu haben. Die Präludien, Toccaten und Fantasien mit ihren jeweiligen Fugen werden in der ihnen von Reger verliehenen Gestalt zu symphonischen Orchestersätzen, die Inventionen zu Lehrwerken in kammermusikalischer Form; dem bewusst Hörenden können sie aus der Schlüssigkeit der romantisch-expressiven Interpretationskultur heraus völlig neue Dimensionen in der Musik Bachs eröffnen.” Kaufmann, 330.

<sup>8</sup> For the purposes here, analysis of the *Schule des Triospiels* is excluded from this document, as it has received widespread examination by other authors.

<sup>9</sup> “Max Regers Bearbeitungen für Orgel - Überlegungen zur Aufführungspraxis anhand der Angaben zur Dynamik.”

<sup>10</sup> “Andererseits waren Bearbeitungen Bach’scher Werke eine gute Möglichkeit, Regers Namen in Verbindung mit Bach ‘chronisch’ werden zu lassen.” Walther, 305.

of Bach works, and even an example from the editing work of Reger's close friend Karl Straube. These examples include: Reger's *Toccata d*, Op. 59 No. 5; Reger's adaptations of Bach's *Chromatic Fantasia and Fugue in d*, BWV 903, *Toccata in d*, BWV 913, *Prelude and Fugue in b-flat*, BWV 867, *Two-Part Inventions Nos. 7 & 10*, BWV 778 & 781, *Toccata in D*, BWV 912; and finally the dynamic layering and additions made by Karl Straube to Bach's *Fantasia in g*, BWV 542.

In his article, Walther also sheds light on another motivation behind the adaptations of works by other composers: for use in the concert hall. He says: "Above all, the adaptations of selected piano works by Bach and Liszt appear motivated by expanding the concert repertoire of the organ with new, demanding pieces, or to promote the (concert nature) of organ playing through pedagogical means (*Schule des Triospiels*)."<sup>11</sup> This is an important aspect to consider in light of these adaptations, as organ recitals were commonplace throughout Germany during Reger's time.

The most recent article on this topic was published in the Reger centenary year of 2016 by Ulrich Walther in *Organ: Journal für die Orgel*.<sup>12</sup> Walther specifically looks at Reger's manuscript fragment (RWV Bach-B3) from the mid-1890s that shows the beginnings of his efforts into arranging Bach works for the organ. Many of the preludes and fugues that are present in this manuscript fragment are taken from Books 1 and 2 of Bach's *Well-Tempered Clavier*. Walther notes that the great preludes, fantasias, and toccatas for keyboard that appear in the final published collection of adaptations do not appear in the fragment and were perhaps part of the lost portion of this fragment. All of the preludes and fugues present in this manuscript fragment are unrefined in regard to making idiomatic changes at the organ. In many instances, Reger simply transfers

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<sup>11</sup> "Vor allem die Bearbeitungen von ausgewählten Klavierwerken Bachs und Liszts scheinen dadurch motiviert, das Konzertrepertoire der Orgel durch neue anspruchsvolle Stücke zu erweitern bzw. das konzertante Orgelspiel durch pädagogische Maßnahmen (*Schule des Triospiels*) zu fördern." Walther, *Max Regers Bearbeitungen*, 306.

<sup>12</sup> "Den Eindruck *eines Originals* erwecken...: Einblicke in Max Regers "Bearbeitungswerkstatt".

notes to the page, spreading out voices between the right hand, left hand, and pedal. However, these fragments are completely devoid of his characteristic dynamic indications and manual changes. The most notable aspects of this article by Walther include the visual tracking of several preludes and fugues from the original form, as seen in the *Bach Gesellschaft*, to Reger's manuscript fragment, and, in one instance, to the published arrangement. Finally, this article notes that, while only four movements from the manuscript fragment were included in the published arrangement, this manuscript fragment is still important in understanding Reger's process of transcription and arrangement.

This dissertation will provide a categorization and analysis of each of the fifteen major adaptations of Bach keyboard works by Reger to serve as a starting point for studying these works in depth for performance. For each adaptation, the original Bach work will first be discussed. Thereafter, Reger's arrangement will be analyzed through such topics as: specific note changes, registration, voicing and phrasing, along with practical applications of performance at the German Romantic organ. To frame the performance aspects of these adaptations, a few comments on the basic characteristics of the German Romantic organ are necessary.

Discussion of the organ that Reger knew in Germany has often been left behind in recent decades. Many teaching and performing traditions lean toward French Romantic and American Symphonic trends in organ building and performance. Only recently have there been initiatives<sup>13</sup> taken to reawaken the important contributions of German Romantic aesthetics in organ building during the nineteenth century. Knowledge of the workings, construction, and practical performance nature of various German Romantic organs is pertinent to the interpretation of the

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<sup>13</sup> Orgelbau Klais of Bonn, Germany installed a new organ in 2016 at University of Iowa School of Music in Iowa City, IA. This organ is largely modelled on the German Romantic organ by Friedrich Ladegast at the Dom in Schwerin, Germany, installed in 1870-71. This is the first instance in the United States in recent decades of a venue installing an instrument rooted in the German Romantic organ building tradition.

organ works of composers such as Franz Liszt, Johannes Brahms, Max Reger, and, soon, the works of Johann Sebastian Bach as transcribed and arranged by Reger.

The German Romantic organ came into being through slowly evolving trends in organ building from the later years of the Baroque era, through the Classical era, arriving in the Romantic era. The German Baroque organ is characterized in sound and construction by various colors and sections of the organ that stand apart from one another in the organ case, but in the end work together as a whole. The characteristic sounds of the German Baroque organ include strong *Plena* (Principal Chorus), dark reed stops, and various color stops. In the first few decades of the eighteenth century, there are examples of an increased number of unison-pitched (8') color stops on each division of the organ. These include various types of flute and string stops of intriguing color, in addition to a continued tradition of darker reed tones. One such example is the organ built by Joseph Gabler in southern Germany for the Benedictine Abbey in Weingarten between 1737 and 1750. While this organ has bright upper work to produce brilliant *Plena*, like its early-Baroque counterparts, it also has a total of 21 foundation stops at 8' pitch of varying qualities, spread over five divisions, excluding the pedal division.<sup>14</sup>

A comprehensive source on the Germanic Romantic organ is Hugo Riemann's *Katechismus der Orgel (Orgellehre)* published in 1888. Riemann covers virtually every topic concerning the organ, from basic knowledge to construction of the different kinds of organ pipes, from registration practices to various organ dispositions.<sup>15</sup> As is the case with catechisms

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<sup>14</sup> Many of these foundation stops are concentrated on the following divisions of the Gabler organ: Oberwerk, Unterwerk, and Rückpositiv. Examples of stops in these divisions include: *Violoncello*, *Salizional*, *Hohlflöte*, *Unda Maris*, *Quintatön*, *Viola dolce*, and *Flûte dolce*.

<sup>15</sup> Regarding the organ dispositions included in the *Katechismus*: The author gives prominence to organs built by the E. F. Walcker firm, and giving no representation of major instruments installed by the firms of Friedrich Ladegast and Wilhelm Ladegast.

historically, Riemann structures the entire publication in the form of question and answer, pertaining to various topics.

Among various topics<sup>16</sup> concerning the German Romantic organ, there are several pertaining to this introduction: typical trends of stops and registrational practices, tonal make-up of the third manual of many German Romantic organs, and the *Walze*.

Over the course of about 150 years in Germanic organ building traditions, there was a movement away from the sectional nature of the German Baroque organ that resulted in the holistic construction and sound world of the German Romantic organ. The German Baroque organ included various aspects such as each division of the organ received its own, hierarchical location in a relatively shallow organ case, including often a Rückpositiv and pedal towers on either side of the main organ case.

**Figure 1.3** The 1746 Zacharias Hildebrandt organ in the Wenzelkirche, Naumburg.<sup>17</sup>



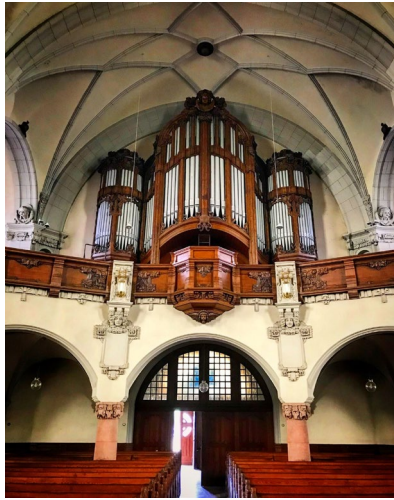
The development of the German Romantic organ saw a slow yet steady shift to build organs wherein the divisions often stood one in front of the other, creating relatively deep cases. This allows the organ to speak and sound more directly into the room as a singular whole rather than as several sections sounding together.

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<sup>16</sup> For further reading on the history and construction of German Romantic organs, please see the bibliography.

<sup>17</sup> Photo by Wyatt Smith, 2018.

**Figure 1.4** The 1904 Wilhelm Sauer organ in the Michaeliskirche, Leipzig.<sup>18</sup>



The German Romantic organ is a large, seamless crescendo machine, through which the organist can cause the dynamic level to ebb and flow throughout the performance of a piece. Overall, the sound of the German Romantic organ can range from sweet and distant to strong and present, but never forced. The seamless crescendo on German Romantic instruments is made possible by the gentle voicing and layering of stops in the layout of stops throughout the organ. The softest stops are typically found on the third manual, which is often the only enclosed division of the organ. These stops are placed in a box with moveable louvers controlled by a swell pedal, typically at the rear of the organ case. Their position in the rear of the case causes them to speak through the rest of the organ, accounting for the distant sounding stops and vast dynamic capabilities of the German Romantic organ.

On the organ console, there are various ways for the organist to control dynamic settings and changes. These include adjustable combination pistons, called *Freie kombination*, and preset dynamic combinations. However, the central feature to the German Romantic organ is the *Walze*, or *Rollschweller*.

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<sup>18</sup> Photo by Wyatt Smith, 2018.

**Figure 1.5** Pedalboard of the Wilhelm Sauer organ at Thomaskirche, Leipzig. The cylindrical barrel of the *Walze* is visible above the center of the pedalboard.<sup>19</sup>



The cylindrical barrel is often placed above the center of the pedal board and operated by the foot.<sup>20</sup> The *Walze* controls the crescendo and decrescendo of the entire organ, as set up by the organ builder.<sup>21</sup> On some organs, one may achieve the best result by playing entirely on one of the primary manuals, as the *Walze* can control both stops and couplers. On other instruments, the organ may default to crescendos on each manual, providing the option of moving between manuals more easily, while retaining the option of engaging couplers throughout the crescendo at the discretion of the performer.

German Romantic organ music relies heavily on noted dynamics from the composer, with the term *Organo Pleno*, typically calling for full organ.<sup>22</sup> The art of layering the entrance of stops, so that they appear in a seamless crescendo, is very much due to a substantial presence of

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<sup>19</sup> Photo by Wyatt Smith, 2018.

<sup>20</sup> Some substantially larger German Romantic organs, such as the 1905 Wilhelm Sauer organ in the Berliner Dom, include a *Walze* lever that can be operated by an assistant during a performance.

<sup>21</sup> Reference Appendix B.

<sup>22</sup> *Organo Pleno*: “*Plenum* and the German terms *volles Werk* and *zum gantzen Werck* are chiefly 17th-century terms, referring to the Diapason chorus codified in many 16th-century sources. the German organ progressed towards heavier and thicker *plena*, including all stops except reeds, and used not so much for particular colour...as for massive effects in preludes, toccatas, etc. It is unlikely that J. S. Bach had a specific combination in mind when he asked for *organum plenum*, whether in 1715 or 1745; however, a contemporary organ builder, Gottfried Silbermann, directed organists to use the manual coupler but no manual reeds or Tierces in the *plenum*.” (Peter Williams, *Organo Pleno*, Oxford Music Online. Accessed 4/16/19.)

foundation stops and various color stops. One can easily mask the entrance of a louder stop by way of preparing it with the entrance of a softer, higher-pitched stop. For example, one may prepare the entrance of a 4' Principal on Manual II (Man. II) by first engaging a 2' Flute on Manual III (Man. III). Crescendos and decrescendos are often indicated in the score by use of the term itself, wherein it may be spread out over a series of measures in the score to indicate the length of a given direction. The operation of the swell pedal for Man. III is often indicated by a *messe de voce* hairpin. These means of dynamic engagement, in addition to the construction of the organ, work in tandem to create a well-rounded effect that grows smoothly out of the depths of the organ case.

In these ways, the German Romantic organ is the essential vehicle for understanding the original interpretations of these adaptations by Reger, especially in regard to the *Walze* and the way in which the entrances of stops are layered within. These general characteristics in organ building were carried throughout Germany during the second half of the nineteenth century. There are many organs that Reger is known to have played throughout his life; however, the characteristics of German Romantic organs are such that he generally didn't write works for a specific instrument, derailing the search for a "Reger organ." Each of these fifteen adaptations call upon these characteristics, particularly in regard to dynamic changes and voicing-out different voices on various manuals, perhaps calling upon Reger's experience as a concert pianist.

## Chapter 2 Overview of Reger's Adaptations of Bach's Keyboard Works

Throughout his life, Reger made adaptations of various Bach works. These include Bach keyboard works arranged for organ, organ works for solo and four-hand piano, and orchestral works arranged for four-hand piano, along with orchestral adaptations and editions of various Bach collections. This includes some of Bach's best known works, including great preludes and fugues from the organ repertory, the *Well-Tempered Clavier*, and the Orchestral Suites and Brandenburg Concerti. Reger used the art of adaptations to share the music of Johann Sebastian Bach through his own lens. Many of the keyboard adaptations come from the last years of the nineteenth century and the early years of the twentieth century, during which Reger composed many of his major organ works.

The best known and often performed adaptations of Bach works by Reger are those that he transcribed for solo piano. These include sixteen adaptations of chorale preludes, some of which are taken from the *Orgelbüchlein*, while others come from the so-called "Leipzig" chorale preludes. In addition, there are four preludes and fugues adapted for solo piano. These include the famous Toccata and Fugue in d (BWV 656), the "Wedge" Prelude and Fugue in e (BWV 548), the treacherous Prelude and Fugue in D, BWV 532, and the great "St. Anne" Prelude and Fugue in E-flat, BWV 552. These adaptations often feature the original pedal part played in the left hand in octaves, as can be seen from the comparison in **Fig. 2.1** and **2.2** below.

**Figure 2.1** J. S. Bach: *O Mensch, beweine deine Sünde groß*, BWV 622, measures 1-2.<sup>23</sup>



**Figure 2.2** J. S. Bach: *O Mensch, beweine deine Sünde groß*, BWV 622, measures 1-2, arr. Reger.<sup>24</sup>



In arranging these works, Reger not only transfers Bach's original notes to the piano, but also expands the given material to make it idiomatic to that instrument.

The adaptations by Reger of Bach keyboard works specifically for the organ form the core of this document. To this point, other scholars have largely discussed the joint adaptations by Reger and Karl Straube of Bach's Two-Part Inventions, comprising the *Schule des Triospiels*, which served primarily as a pedagogical tool for organists. In the *Schule des Triospiels*, Reger added a third voice to each of the original fifteen Inventions, while it is likely that Straube added all of the performance indications, such as pedal markings.<sup>25</sup> This work was eventually published in 1903, the same year as thirteen of the fifteen primary adaptations for organ.

Reger composed his primary works for organ in the years surrounding the turn of the twentieth century. These include the great chorale fantasias, the *Symphonic Fantasia and Fugue*, Op. 57, and the *Variations and Fugue on an Original Theme*, Op. 73, along with a myriad of

<sup>23</sup> *Bach-Gesellschaft*, Band 25, page 33.

<sup>24</sup> *Ausgewählte Orgel-Choralspiele von Joh. Seb. Bach*, page 3.

<sup>25</sup> Anderson, *Max Reger and Karl Straube*, page 130-133.

smaller collections of works in various styles, such as his *Twelve Organ Pieces*, Op. 59.<sup>26</sup> Meanwhile, Reger was also prolific in composing for other mediums such as the piano, chamber and choral music, and *Lied*.

Reger's adaptations of works by Bach for piano and organ originate during this same period. The fifteen adaptations for organ originated in two draft books dating from March 1895 in Wiesbaden (of which a substantial fragment remains [RWV Bach B-3]), and a draft book dating from July/August of 1898, which is lost. Considering the vast difference between the drafts of 1895 and the adaptations published in 1902/3 (RWV Bach-B6),<sup>27</sup> it may be possible that the missing draft of 1898 was a working-out of intermediary markings, such as dynamics and phrasing, as the draft of 1895 is little more than notes on a page in comparison to the final product that appears in 1902/3.

**Figure 2.3** J. S. Bach: *Prelude in B-flat*, BWV 866/1, measure 1, arr. Reger.<sup>28</sup>



<sup>26</sup> Reger's Opus 59 includes two parts of six pieces each. Part I: *Präludium, Pastorale, Intermezzo, Kanon, Toccata, Fugue*. Part II: *Kyrie Eleison, Gloria in excelsis, Benedictus, Capriccio, Melodia, Te Deum*.

<sup>27</sup> The published adaptations that had their origin in the 1895 draft are marked in **Table 1** on page 22.

<sup>28</sup> The score on the left is taken from RWV Bach-B3, page 14. The score on the right is from the published arrangement by Reger. *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band I*. Leipzig: Joseph Aibl, 1902, page 22.

### Chapter 3 Methodology and Categorization for Analysis

The *Bach Gesellschaft* (BG) forms the methodical base for this analysis of Reger's fifteen adaptations of Bach works for organ. The BG is used as the control element, rather than the *Neue Bach Ausgabe*, as the BG was a contemporary edition during Reger's lifetime. Each piece will first be examined as it is in the BG. Thereafter, changes and additions made by Reger both in the fair copy and first edition, along with the draft book of 1895 (where applicable), will be noted and interpreted. This will be done in the form of text descriptions and various figures.

For the purposes of this dissertation, four categories are necessary for analysis, into which individual keyboard movements (i.e. prelude / fantasia / toccata labelled separately from their respective fugues) can be placed. Of the four, there are two main categories, under which fall two subcategories, allowing each movement to be labelled in a category. They are:

Transcription  
Hybrid Transcription  
Arrangement  
Additive Arrangement

The first main category, transcription, serves to capture the editions of various movements in which Reger took the original notes and assigned them to various manuals to make the result idiomatic to the organ. This is used for movements where Reger assigned the lowest voice to the pedal, adding very little dynamic change throughout the movement. The second main category, arrangement, comprises the movements to which Reger made prominent alterations and elaborate orchestrations to turn these keyboard works into organ works, by using the full range of dynamic effects on the organ.

The first of the two intermediary categories is hybrid transcription. This category exists to assign certain movements that are largely transcriptions but begin to show an evolution towards

arrangement. This is most often seen in small, but profound, marked dynamic changes, outside of the larger context of the movement, or in the addition of notes to emphasize various voices within the larger texture. The second intermediary category is Additive Arrangement, the opposite of a Transcription. This category accounts for several movements in which Reger clearly expanded upon the original keyboard work. Much of this has to do with adding supporting harmonies and veering away from the notes in the BG.

For the purpose of a quick overview prior to in-depth analysis, **Table 1** indicates the categorizations of each movement, in terms of both origin and publication.

**Table 1. Sources and List of Bach Keyboard Adaptations by Reger.**

<b>Original Work by Bach</b>	<b>1895 Sketch by Reger (Bach B-3)</b>	<b>Published Title by Reger (Bach B-6)</b>	<b>Year Edited / Published</b>	<b>Category</b>
<i>Tocatta in D-moll</i> , BWV 913	No	No. 1 <i>Tocatta und Fuga in D-moll</i>	1901/2	Hybrid Transcription
<i>Praeludium und Fuga in B-moll</i> , BWV 867	(P) Yes (F) Yes	No. 2 <i>Praeludium und Fuga in B-moll</i>	1902/3	Transcription
<i>Praeludium und Fugue in C</i> , BWV 870	No	No. 3 <i>Praeludium und Fuga in C dur</i>	1902/3	Transcription
<i>Praeludium und Fugue in D</i> , BWV 874	No	No. 4 <i>Praeludium und Fuga in D dur</i>	1902/3	(P) Arrangement (F) Transcription
<i>Praeludium und Fuga in cis-dur</i> , BWV 872	No	No. 5 <i>Praeludium und Fuga in Cis-dur</i>	1902/3	Transcription
<i>Praeludium und Fuga in G</i> , BWV 884	(P) No (F) Yes	No. 6 <i>Praeludium und Fuga in G-dur</i>	1902/3	(P) Arrangement (F) Transcription
<i>Praeludium und Fuga in g</i> , BWV 885	No	No. 7 <i>Praeludium und Fuga in g-moll</i>	1902/3	(P) Transcription (F) Hybrid Transcription

<i>Praeludium und Fuge in B dur</i> , BWV 866	(P) Yes (F) No	No. 8 <i>Praeludium und Fuge in B dur</i>	1902/3	(P) Additive Arrangement (F) Transcription
<i>Praeludium und Fuga in cis-moll</i> , BWV 849	No	No. 9 <i>Praeludium und Fuge in c-moll</i>	1902/3	(P) Arrangement (F) Hybrid Transcription
<i>Tocatta in D</i> , BWV 912	No	No. 10 <i>Fantasie und Fuge in D dur</i>	1902/3	Additive Arrangement
<i>Fantasie und Fuge in a-moll</i> , BWV 904	No	No. 11 <i>Fantasie und Fuge in a-moll</i>	1902/3	Transcription
<i>Tocatta in f-sharp</i> , BWV 910	No	No. 12 <i>Tocatta und Fuga in f-sharp</i>	1902/3	Transcription
<i>Tocatta in g</i> , BWV 915	No	No. 13 <i>Tocatta con Fuga in g</i>	1902/3	Arrangement
<i>Tocatta in c</i> , BWV 911	No	No. 14 <i>Tocatta und Fuga in c-moll</i>	1902/3	(P) Transcription (F) Arrangement
<i>Chromatische Fantasie und Fuge in d</i> , BWV 903	No	No. 15 <i>Chromatische Phantasie und Fuge</i>	1901/2	Additive Arrangement

## Chapter 4 Analysis of Reger's Adaptations of Bach Works

### 4.1a *Tocatta in D-moll, BWV 913*

This *Tocatta* by Bach is clearly defined in four sections, of which the final two have defined tempo markings: *Adagio* and *Allegro*, respectively. In the realm of Bach's various works for the keyboard, this *Tocatta* is less complex than others. The first section is in the form of *stylus fantasticus*.<sup>29</sup> The voice played by the left hand in first measures echoes a large-scale pedal solo on the organ, as compared between **Fig 4.1.1** and **4.1.2**, which shows an excerpt of composition for pedals alone from Bach's *Tocatta in F*, BWV 540 for organ.

**Figure 4.1.1** J. S. Bach: *Tocatta in d*, BWV 913, measures 1-2.<sup>30</sup>



**Figure 4.1.2** J. S. Bach: *Tocatta in F*, BWV 540, measures 135-143.<sup>31</sup>



In the first half of this piece, Bach varies the texture quite frequently, from a single musical line, to articulated arpeggiations, to two voices heard in contrary motion. He eventually settles into a four-voice texture using many suspensions, retaining this texture through the remainder of this

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<sup>29</sup> *Stylus fantasticus* is an improvisatory compositional technique used in the Baroque era by such composers as Girolamo Frescobaldi, Johann Jacob Froberger, Vincent Lübeck, and Dieterich Buxtehude, among others. From Anthonasius Kircher: "The fantastic style is suitable for instruments. It is the most free and unrestrained method of composing; it is bound to nothing, neither to words nor to a melodic subject; it was instituted to display genius and to teach the hidden design of harmony and the ingenious composition of harmonic phrases and fugues." (Oxford Music Online, Article on Dieterich Buxtehude by Kerala Snyder, accessed 4/15/19).

<sup>30</sup> *Bach-Gesellschaft Ausgabe, Band 36*, page 36.

<sup>31</sup> *Bach-Gesellschaft Ausgabe, Band 15*, page 157

section. In measure 28, Bach indicates *Presto*, perhaps to set up the tempo for the following section.

In the second section, Bach uses a four-voice, fugal texture, though the amount of voices varies throughout. In the BG, a tempo marking of *Presto* is placed in parentheses in measure 28, which is perhaps already insinuated from the marking of *Presto* in the final measures of the first section. The subject of this section is short, yet energetic, working within the first fifth of the scale. Bach embarks on a coda, following a deceptive cadence at the end of measure 78. The third section, *Adagio*, features a solo voice set against accompanying harmonies, following a few introductory measures. Bach ends this section with a mini coda, *Presto*, which perhaps leads into the *Allegro* of the concluding section. The final section is a fugal treatment of a concise and energetic subject. Much of the final section was conceived in a three-voice texture, though Bach heavily features two-voice textures, expanding to four-voice textures at certain points throughout the work. Toward the end, Bach notates a practical harpsichord performance texture, which perhaps later inspired Reger to do the same in his adaptations of other works for the organ. In **Fig. 4.1.3**, Bach notates the alto voice to hold through by placing an eighth note opposite to the sixteenth notes in the soprano. This is a technique adopted by Reger in several adaptations.<sup>32</sup>

**Figure 4.1.3** J. S. Bach: *Tocatta in d*, BWV 913, *Allegro*, mm. 127-130.<sup>33</sup>



<sup>32</sup> This is most clearly seen in No. 10, *Tocatta in D*, BWV 912. See section 4.10.2.

<sup>33</sup> *Bach-Gesellschaft Ausgabe, Band 36*, page 46.

**4.1b J. S. Bach: *Tocatta und Fuga in D-moll* (un-numbered)  
edited by Max Reger**

The original keyboard work by Bach was written in four distinct sections. However, Reger only adapted the first two sections for publication, creating the present *Tocatta and Fugue* for organ. Both of these movements are classified as hybrid transcriptions, as they are largely transcriptions but contain small elements that move in the direction of an arrangement. In these two sections, Reger did not retain any of the tempo markings that are present in the BG. Both sections are marked *Con moto*. There are also several subsequent tempo markings within each movement, marked in small italics, such as: *Allegro* at measure 1, and *Più lento e sempre con gran espressione* at measure 15.

The opening measures (**Fig. 4.1.4**) of the *Tocatta* in the original keyboard work reflects a pedal solo that one might execute at the organ. Reger did just that, later allowing the hands take over the rising line in measure 4.

**Figure 4.1.4** J. S. Bach: *Tocatta in d*, BWV 913, measures 1-2, arr. Reger.<sup>34</sup>



**Figs. 4.1.5** and **4.1.6** show why this work is classified as a hybrid transcription. Here, Reger takes an flourish in the original left hand part and assigns it to the pedal division. To make it idiomatic to the organ, he alters the notes, changing the pattern, but keeping the overall effect in an effort to make it easier for the organist to perform. The pattern, rising in fourths, allows the organist to pivot

<sup>34</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band I.* Leipzig: Joseph Aibl, 1902, page 2.

easily upwards on the bench. The hairpin crescendo over this pedal passage may simply indicate to the performer to push ahead, in tempo rubato, to the g-sharp.

**Figure 4.1.5** J. S. Bach: *Tocatta in d*, BWV 913, measure 12.<sup>35</sup>



**Figure 4.1.6** J. S. Bach: *Tocatta in d*, BWV 913, measure 12, arr. Reger.<sup>36</sup>



Overall, the orchestration of this movement is quite minimal; the hands change manuals only twice in the *Tocatta*.

The *Fugue* is straightforward in comparison to the others arranged by Reger. In this piece, Reger layers entrances between primary and secondary manuals, along with the pedals. This layering allows him to voice-out<sup>37</sup> different entrances of the subject and to make a gradual dynamic increase or decrease, moving to or away from a primary manual. Reger often assigns the lowest voice to the pedals (**Fig. 4.1.7**), though there are several instances where this is not the case, such as in measures 27 and following.<sup>38</sup>

<sup>35</sup> *Bach-Gesellschaft Ausgabe, Band 36*, page 36.

<sup>36</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band I*, page 3.

<sup>37</sup> The term “voice-out” refers to the places that one may emphasize a single voice at the piano within the larger context of voices.

<sup>38</sup> It should be noted that in measure 62, Reger placed the lowest voice in the pedal, which is a passage similar to the measures mentioned above where he brings all three voices into the manuals. This perhaps may have been done to smooth out the indicated crescendo leading into the statement of the subject on, and movement to, Man. I.

**Figure 4.1.7** J. S. Bach: *Fugue in d*, BWV 913, measures 1-7, arr. Reger.<sup>39</sup>

This *Fugue* is categorized as a hybrid transcription due to dynamic actions taken in the final measures, as seen in **Fig. 4.1.8**. The crescendo, beginning at measure 79, through the quick decrescendo at the end of the *Fugue* could be attained by the organist's use of the *Walze*. The hairpin dynamic indications in the final measures may pertain more to the use of tempo rubato than to the use of the swell pedal that controls the volume of the stops of Man. III. Here, Reger quickly decreases the dynamic level from *fortissimo* to *piano*, perhaps imitating the decay of the piano. However, it may feel odd to build up so much energy, only to let it go at the end. Perhaps this is an indication that Reger intended to include the remaining two sections from Bach's original work, of which the following section is the *Adagio*.

**Figure 4.1.8** J. S. Bach: *Tocatta in d*, BWV 913, measures 86-88, arr. Reger.<sup>40</sup>

<sup>39</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band I*, page 6.

<sup>40</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band I*, page 11.

#### 4.2a *Praeludium and Fuga in B-moll, BWV 867*

The *Prelude and Fugue in b-flat* occupies an unstable area of historical keyboard temperaments, due to the relative distance away from the home key of C major. However, this would not have been as prevalent in the Romantic era. Despite this, it is important to recall the historical context of tuning, as it helps to clarify musical decisions. It is interesting that Bach did not skirt the eccentricities of this key area. In both the *Prelude* and *Fugue*, Bach employs a slow yet deliberate harmonic rhythm. In the *Prelude*, he largely uses a rhythmic pattern of eighth notes followed by two sixteenths, often employing a pulsing eighth note in the lowest voice (**Fig. 4.2.1**). In the instances that a pulsing eighth note in the lowest voice is not used, the left hand parallels the other in rhythm, primarily moving in contrary motion to the upper voices (**Fig. 4.2.2**).

**Figure 4.2.1** J. S. Bach: *Prelude in b-flat*, BWV 867, measure 1.<sup>41</sup>



**Figure 4.2.2** J. S. Bach: *Prelude in b-flat*, BWV 867, measure 6.<sup>42</sup>



The *Fugue*, on the other hand, is conceived in a stately *stile antico* manner, written in five voices. It is curious, however, that Bach used comparatively less chromatics in the *Fugue* than in the *Prelude*.

<sup>41</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 78.

<sup>42</sup> *Ibid.*

**4.2b J. S. Bach: *Praeludium und Fuge in B-moll* (No. 2)  
edited by Max Reger**

Reger's arrangement of this *Prelude and Fugue* is straightforward in many regards. It is also one of only a few movements in these adaptations that has a direct connection to the manuscript drafts from 1895. Reger did very little to alter the original composition to make it idiomatic to the organ. As a result, both the *Prelude* and *Fugue* are classified as transcriptions. As is the case with other adaptations, he assigns tempo and metronome markings. For the *Prelude*, he gives *Andante sostenuto* ( $\text{♩} = 88$ ); for the *Fugue*, *Lento* ( $\text{♩} = 64$ ).

In his transcription, Reger slightly alters the notation of the first chord of the *Prelude*, moving the alto voice  $f^3$  to be heard on the downbeat, creating the effect of accompanying voices under a duet in the right hand, which slowly expands to all voices (**Fig. 4.2.3** and **4.2.4**). Another way Reger could have arranged this beginning would have been to exploit the hierarchy of Man. II and Man. III. In the first two measures, one could conceivably voice-out the upper duet of voices on softer foundation stops of Man. II, while the punctuating chords would be heard on the more distant-sounding stops of Man. III. Reger changed manuals several times to effect smoother dynamic changes, along with frequent use of the swell box on Man. III, and less emphasis on the use of the *Walze*. There are also several instances where Reger alters the octave of the lowest pedal voice to make it playable for the organist, along with making it accessible on all pedalboards, considering older pedalboards with a smaller range.

**Figure 4.2.3** J. S. Bach: *Prelude in b-flat*, BWV 867, measures 2-3.<sup>43</sup>



**Figure 4.2.4** Comparison of Reger's draft and published arrangement of J. S. Bach's *Prelude in b-flat*, BWV 867, measures 2-3.<sup>44</sup>



In the *Fugue*, Reger creates an incredible layering of subject entrances. He places the initial notes on a primary manual, which then recedes to a secondary manual to allow aural space for the next subject entrance (**Fig. 4.2.5**).<sup>45</sup>

**Figure 4.2.5** J. S. Bach: *Fugue in b-flat*, BWV 867, measures 1-4, arr. Reger.<sup>46</sup>



In measure 12, at the entrance of the fourth voice, Reger includes a small note to maintain the layering effect. He asks that the first two notes of this subject entrance be played by the feet on the

<sup>43</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 78.

<sup>44</sup> On the left: RWV Bach-B3, page 17 (reverse side). On the right: *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band I*, page 12.

<sup>45</sup> This is similar to Reger's treatment of his own fugues, such as in the *Choralfantasie über den Choral "Wie schön leucht' uns der Morgenstern," Op. 40, No. 1*

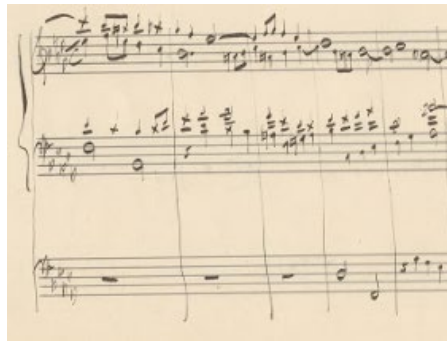
<sup>46</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band I*, page 14.

pedalboard. Having removed all pedal stops, only the pedal couplers should be engaged from Man. II and Man. III, as seen in **Fig. 4.2.6**. Shortly thereafter, Reger calls for the addition of pedal stops for the entrance of the fifth voice in the pedals. Regarding registration of the exposition of the *Fugue*, the organist may set up a piston, known as a *Freie kombination*, to be able to quickly accomplish the addition of pedal stops. It is also interesting to compare the manuscript draft to the final version, as Reger originally left the wide expanse of notes alone, without the instructions to utilize the pedal couplers (**Fig. 4.2.7**).

**Figure 4.2.6** J. S. Bach: *Prelude in b-flat*, BWV 867, m. 12-16, arr. Reger.<sup>47</sup>



**Figure 4.2.7** J. S. Bach: *Prelude in b-flat*, BWV 867, m. 12-16, arr. Reger.<sup>48</sup>



Due to the lack of a secondary manual for the pedals, Reger simply indicates a dynamic change for the ensuing measures, perhaps again using a *Freie kombination*. From measure 52, Reger slowly layers the stretto statements of the subject to move to Man. I, effecting a dynamic increase,

<sup>47</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band I*, page 14.

<sup>48</sup> RWV Bach-B3, page 19 (reverse side).

leading to *Organo Pleno* (Fig. 4.2.8). In the final six measures, the dynamic level recedes gradually to *pianississimo*, as can be seen in Fig. 4.2.9.

Figure 4.2.8 J. S. Bach: *Fugue in b-flat minor*, BWV 867, measures 52-55, arr. Reger.<sup>49</sup>



Figure 4.2.9 J. S. Bach: *Fugue in b-flat minor*, BWV 867, measures 69-75, arr. Reger.<sup>50</sup>



<sup>49</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band I*, page 16.

<sup>50</sup> *Ibid.*

### 4.3a *Praeludium und Fugue in C, BWV 870*

This *Prelude* is written primarily in three to four voices and is active and joyful. In the opening measures, the right hand bursts forth in activity over a C1 pedal point held in the left hand. Brief bursts of thirty-second notes are employed throughout, as Bach harkens back to the opening motives. The texture overall is full, and tonally adventurous.

**Figure 4.3.1** J. S. Bach: *Prelude in C, BWV 870*, measures 1-2.<sup>51</sup>



This playful *Fugue* is written in three voices and makes use of different rhythms. This subject falls into two halves: one that is declamatory, followed by a series of flowing sixteenth notes. The two halves are clearly separated by an eighth rest at the beginning of measure 3, as seen in **Fig. 4.3.2**.

**Figure 4.3.2** J. S. Bach: *Fugue in C, BWV 870*, measures 1-7.<sup>52</sup>



Except for the first couple of measures, and the final two measures, this *Fugue* is one of perpetual motion.

<sup>51</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 91.

<sup>52</sup> *Ibid.*, page 94.

**4.3b J. S. Bach: *Praeludium und Fuge in C dur* (No. 3)  
edited by Max Reger**

Reger's adaptation of this *Prelude and Fugue* by Bach is classified as a transcription. Reger assigns tempo markings as follows: *Andante maestoso* (♩ = 66) for the *Prelude*, and *Allegro moderato* (♩ = 108) for the *Fugue*.

Reger's approach to the *Prelude* is simple: He assigns the lowest voice to the pedal division and the upper voices to the manuals. From the initial pedal point, Reger calls only for C1 on the pedalboard, forgoing the left hand octave as indicated in the original work, as can be compared in **Fig. 4.3.3** and **4.3.4**.

**Figure 4.3.3** J. S. Bach: *Prelude in C*, BWV 870, measures 1-3.<sup>53</sup>



**Figure 4.3.4** J. S. Bach: *Prelude in C*, BWV 870, measures 1-3, arr. Reger.<sup>54</sup>

Andante maestoso. (♩ = 66) Max Reger.

I. Man. (Gt.) f

Reger keeps both hands on Man. I throughout the *Prelude*, slightly altering the dynamic throughout, leading to *Organo Pleno* at the conclusion. Much of the dynamic variation in the *Prelude* could be executed solely with the *Walze*, with little need for the swell pedal on Man. III.

<sup>53</sup> Ibid. page 91.

<sup>54</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band I*, page 17.

In the final measures, the C2 pedal point becomes useful in comparison to the original keyboard form, as C2 can be sustained throughout, rather than fading out, as on the piano or harpsichord.

Reger transforms the three voices of the *Fugue* into an organ trio, wherein he assigns the upper voice to the right hand, the middle voice to the left hand, and the lowest voice to the pedals. This remains a common practice in organ pedagogy and performance, stemming from the time of Bach. The lowest voice is a virtuosic pedal line for the performer. There are only a couple of instances, toward the end of the *Fugue*, where Reger makes note changes to be idiomatically accommodating at the organ. In measure 77, he spreads a scale passage in the pedals between both feet, playing in different octaves (**Fig. 4.3.5 and 4.3.6.**) This is perhaps done to help give the performer a rest from playing rapid, scalar passages. The other instance of change is in measure 78, where he changed notes in the pedal, which ultimately changes the harmonic progression. The underlying rationale for this note change is unclear.

**Figure 4.3.5** J. S. Bach: *Fugue in C*, BWV 870, measures 77-78.<sup>55</sup>



**Figure 4.3.6** J. S. Bach: *Fugue in C*, BWV 870, measures 77-78, arr. Reger.<sup>56</sup>



<sup>55</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 95.

<sup>56</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band I*, page 24.

While there are some dynamic orchestrations throughout, Reger uses restrained orchestrations in comparison to similar fugues that he adapted for organ. Throughout most of the *Fugue*, each hand plays on a separate manual from the other. However, there are a couple of instances where both hands play on Man. I, as can be seen in **Fig. 4.3.7** and **4.3.8**. Note the two types of layering of trills in these figures. In measure 47, Reger retains the trill in the upper voice on Man. I, while in the later iteration, he places the trill on Man. II to allow the subject to be voiced-out on Man. I. This is perhaps done in response to the wide and narrow ranges present in these two examples, respectively. The latter example results in a slightly clearer sound for the subject to be heard in the left hand on Man. I, while the trill is more in the background on Man. II. In contrast to the *Prelude*, Reger restrains the top dynamic level of this transcription to *fortissimo*, which is not an equivalent of *Organo Pleno*.

**Figure 4.3.7** J. S. Bach: *Fugue in D*, BWV 870, measures 47, arr. Reger.<sup>57</sup>



**Figure 4.3.8** J. S. Bach: *Fugue in D*, BWV 870, measures 72-78, arr. Reger.<sup>58</sup>



<sup>57</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 23.

<sup>58</sup> *Ibid.*, page 24.

#### 4.4a *Praeludium und Fugue in D, BWV 874*

In the larger context of the *Well-Tempered Clavier*, the *Prelude* is quite extensive, featuring two sections, each with an indicated repeat sign. Bach composed the *Prelude* primarily in three voices, though there are as many as four voices and as few as one. Ascending arpeggiations create curious dialogues in the *Prelude*, as seen in measures 2 and 4, and the descending cadential structures, which briefly breaks up the imitative texture (Fig. 4.4.1).

**Figure 4.4.1** J. S. Bach: *Prelude in D, BWV 874*, measures 1-2.<sup>59</sup>



The *Fugue* is a *stile antico* fugue in four voices. Its subject, like the *Prelude*, is lively and outlines the tonic and subdominant harmonies, as seen below in Fig. 4.4.2.

**Figure 4.4.2** J. S. Bach: *Fugue in D, BWV 874*, measures 1-2.<sup>60</sup>



<sup>59</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 108.

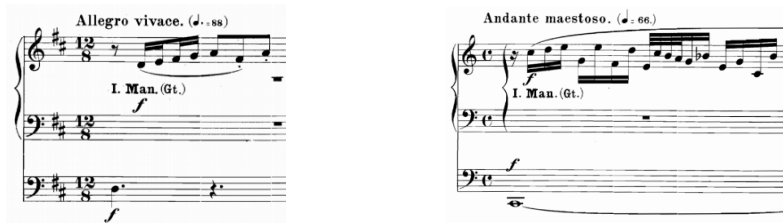
<sup>60</sup> *Ibid.*, page 110.

**4.4b J. S. Bach: *Praeludium und Fuge in D dur* (No. 4)  
edited by Max Reger**

In this *Prelude and Fugue*, Reger treats each piece slightly differently. Because of various orchestrations, the *Prelude* is classified as an arrangement, while the *Fugue* is a hybrid transcription, due to minimal additions. Reger gives the following tempo markings: *Allegro vivace* ( $\text{♩} = 88$ ) for the *Prelude*; and *Allegro pomposo* ( $\text{♩} = 64$ ) for the *Fugue*.

From the beginning of the *Prelude*, the initial downbeat is played by a single note in the pedal, whereas in the original, the left hand plays an octave D. Here, Reger chose to have the feet play the upper note of that octave. When compared to the *Prelude and Fugue in C*, BWV 870 (No. 3), a similar placement of left-hand octave appears (**Fig. 4.4.3**). However, in the *Prelude in C*, Reger chose to have the feet play the lower note of that opening octave.

**Figure 4.4.3** Comparison of Reger's arrangement of downbeats of Bach's *Prelude in D*, BWV 874 and *Prelude in C*, BWV 870, respectively.<sup>61</sup>



The difference here may pertain to the speed at which pedal pipes speak. In the case of the pedal point in the *Prelude in C*, the pedal plays a sustained pedal point, leaving time for the lower pipes to fill with air and speak into the room with a booming sound. However, in the *Prelude in D*, the opening note needs only to provide pitch and punctuation. In this way, the upper octave speaks faster than that of the lower octave. Throughout the *Prelude*, Reger uses different dynamic levels

<sup>61</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band I*, page 25 (left) and 17 (right).

and combination of manual divisions. In some measures, the hands play on different manuals, while in others, the hands play together on a single manual and move together to different manuals when written dynamic changes are indicated. The execution of the dynamics in the *Prelude* requires a balance of the use of the *Walze* and the swell box on Man. III. In the *Prelude* as a whole, Reger explores adventurous registrations and dynamic changes, as he often employs echoes in addition to longer range crescendos and decrescendos.

The *Fugue* is straightforward in terms of orchestration, compared to the *Prelude*. Reger assigns the lowest voice in the pedal division and the upper voices in the manuals. For the most part, the hands play on Man. I, except for several brief instances where they divert to Man. II for a short time during a fugal episode. Overall, the indicated dynamic changes can be controlled using the *Walze*. There is only one indication of a hairpin decrescendo from Reger, which may be executed by a combination of the use of the *Walze* and the swell box on Man. III, in addition to tempo rubato as indicated by the indicated *poco ritardando*. Owing to a single aspect, as seen in **Figs. 4.4.4** and **4.4.5**, the *Fugue* is classified as a hybrid transcription. Here, Reger emphasizes the subject entrance in the left hand by expanding that single voice to be heard in octaves. Reger employs this technique in several other fugues, on a much more extended basis.

Figure 4.4.4 J. S. Bach: *Fugue in D*, BWV 874, measures 40-41, arr. Reger.<sup>62</sup>



Figure 4.4.5 J. S. Bach: *Fugue in D*, BWV 874, measures 45-46, arr. Reger.<sup>63</sup>



<sup>62</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band I*, page 34.

<sup>63</sup> *Ibid.*

#### 4.5a *Praeludium und Fuga in cis-dur, BWV 872*

This *Prelude* is written in two sections. The first section features a continuo-like left hand, where one might imagine a harpsichord and cello playing the lower voice, while a viola da gamba plays the more active upper voice in the bass clef. The right hand is both harmonic and melodic, and more active than the voices in the left hand (Fig. 4.5.1). Bach often arpeggiates the harmony in the first and third beats, while providing harmonic filler in the second and fourth beat.

Figure 4.5.1 J. S. Bach: *Prelude in C-sharp*, BWV 872, measure 1.<sup>64</sup>



At measure 25, Bach changes to a new, triple-meter *Allegro*. The texture is imitative in three voices to the end of the *Prelude*. The first notes of the *Fugue*'s concise subject arpeggiate the harmony within a fourth or a fifth, and then become melodic thereafter (Fig. 4.5.2). Bach composed this fugue largely in three voices. At measure 32, he expanded to a fourth voice.

Figure 4.5.2 J. S. Bach: *Fugue in C-sharp*, BWV 872, measures 1-2.<sup>65</sup>



<sup>64</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 100.

<sup>65</sup> *Ibid.*, page 102.

**4.5b J. S. Bach: *Praeludium und Fuge in Cis-dur* (No. 5)  
edited by Max Reger**

This *Prelude* and *Fugue* are categorized as a transcription. Reger did very little in the transfer of the original work to the organ, in comparison to other adaptations in this collection. However, Reger makes use of many of the alternative voicings that are placed below the staff in the BG (Fig. 4.5.3).<sup>66</sup>

**Figure 4.5.3** J. S. Bach: *Prelude in C-sharp*, BWV 872, measure 1.<sup>67</sup>



In addition to the *Allegro* in the *Prelude*, Reger provides this series of tempo markings: *Moderato* ( $\text{♩} = 76$ ) at the beginning; *Allegro* ( $\text{♩} = 58$ ) at the second section of the *Prelude*; and returned to *Moderato* ( $\text{♩} = 68$ ) for the *Fugue*.

In the *Prelude*, Reger places the lowest voice in the pedal, allowing the lower sounds of the organ to support the upper voices both harmonically and metrically throughout the first section. He assigns the upper voice of the bass clef to the left hand. The right hand remains the same. The initial section is placed on Man. III and pedal, with only some slight dynamic changes. As Man. III is typically the smallest division of the German Romantic organ, it is likely that many of these dynamic changes could be executed by operation of the swell box, not necessarily calling for the

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<sup>66</sup> N.B. In measure 16, he placed a low G in the lowest voice of beat one, which is not supported by either version in the BG.

<sup>67</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 100.

use of the *Walze*. However, in measures 11-14, one could conceivably argue for a small use of the *Walze*, where Reger indicates *sempre crescendo* over the course of those measures. At the *Allegro*, Reger moves the hands to Man. II for the remainder of the *Prelude*. Throughout this section, Reger makes comparatively few dynamic changes. By use of the *Walze*, the dynamic changes from *mezzo forte* to *forte* over a period of six measures, where it stays until the final six measures of the piece, when occurs a general decrescendo to *pianissimo*. As seen in other adaptations, the layout of an organ trio in this section provides a virtuoso pedal line in the final ten measures, having its origin from the left hand in the BG. To make this change idiomatic to the organ, Reger alters the octave of the original lower voice to accommodate pedal playing, as can be compared in **Figs. 4.5.4** and **4.5.5**.

**Figure 4.5.4** J. S. Bach: *Prelude in C-sharp*, BWV 872, measures 41-49.<sup>68</sup>



**Figure 4.5.5** J. S. Bach: *Prelude in C-sharp*, BWV 872, measures 41-49, arr. Reger.<sup>69</sup>



The *Fugue*, while slightly more adventurous in orchestration, is generally straightforward in regard to the transfer of notes from the original. Similar to the last section of the *Allegro*, the *Fugue* is written in three voices, where Reger again assigns the lowest voice to the pedals, the

<sup>68</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 101.

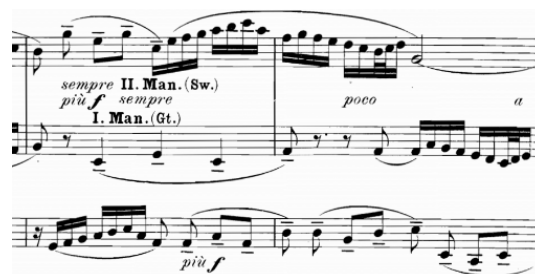
<sup>69</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band II*, page 4.

middle voice to the left hand and the upper voice to the right hand to form an organ trio. Reger moves the hands freely between all three manuals, often voicing-out important motives on a primary manual, then receding to a secondary manual (Fig. 4.5.6). In order to accomplish the rapid *forte* and *piano* changes between manuals, it may have been necessary to use *Freie kombination* pistons to accommodate the rapidly changing dynamic level of the pedal stops (Fig. 4.5.6 and 4.5.7). In a few instances, Reger indicates dynamic shading through the use of hairpins, which could imply a combination of the use of the swell pedal and tempo rubato. It is not until measure 20 that Reger first gives a written indication of *crescendo*, which may imply the use of the *Walze*, resulting in *Organo Pleno* at the end of the piece.

Figure 4.5.6 J. S. Bach: *Fugue in C-sharp*, BWV 872, measures 1-4, arr. Reger.<sup>70</sup>



Figure 4.5.7 J. S. Bach: *Fugue in C-sharp*, BWV 872, measures 25-26, arr. Reger.<sup>71</sup>



<sup>70</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band II*, page 5.

<sup>71</sup> *Ibid.*, page 6.

#### 4.6a *Praeludium und Fuge in G, BWV 884*

This *Prelude* and *Fugue* are straightforward, consisting both of rhythmically active harmonic and melodic material. The *Prelude* varies between textures of two to four voices. There are also many examples of pedal points throughout, in both the form of written sustained notes, as at the beginning, and in frequently repeated pitches over the course of several measures (**Fig. 4.6.1**).

**Figure 4.6.1** J. S. Bach: *Prelude in G, BWV 884*, measures 1-4.<sup>72</sup>



An examination of this work impacts aspects of interpretation at a keyboard, particularly a piano. This work may be interpreted in several ways, one of which will be discussed in terms of Reger's arrangement, in bringing out various voices.

The *Fugue* is written in three voices. The subject consists of an active, off-beat subject in triple meter, highlighting harmonic arpeggiations (**Fig. 4.6.2**).

**Figure 4.6.2** J. S. Bach: *Fugue in G, BWV 884*, measures 1-6.<sup>73</sup>



With each entrance of the subject, other voices fall into the background into an accompanying role, allowing the newest voice to be heard more prominently. At the *Fugue's* conclusion, Bach includes

<sup>72</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 150.

<sup>73</sup> *Ibid.*, page 152.

a cadenza, before returning to the subject as heard in the inner voice, accompanied by the outer voices.

#### 4.6b J.S. Bach: *Praeludium und Fugue in G-dur* (No. 6) edited by Max Reger

Max Reger's arrangement of this *Prelude and Fugue* falls into two categories. The *Prelude* is categorized as an arrangement, and the *Fugue*, a transcription. There are no tempo indications in the BG. However, Reger supplies one tempo marking for each movement: *Allegro* ( $\downarrow = 112$ ) for the *Prelude*; and *Vivacissimo* ( $\downarrow = 68-72$ ) for the *Fugue*.

When comparing the BG edition of the *Prelude* to Reger's arrangement, there is very little visual similarity or overlap. Reger voices-out the melodic material of the *Prelude* in his arrangement, starting with the inner parallel voices, where he pushes the repeated notes into the background. To accomplish this voicing, Reger places the lyrical voices on Man. II, while the repeated notes are played on Man. III (Figs. 4.6.3 and 4.6.4). This arrangement emphasizes the hierarchy of the divisions on the German Romantic organ, though this is the only place in the *Prelude* where Reger did this specific arrangement of hands between manuals.

Figure 4.6.3 J. S. Bach: *Prelude in G*, BWV 884, measures 1-3.<sup>74</sup>



<sup>74</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 150.

**Figure 4.6.4** J. S. Bach: *Prelude in G*, BWV 884, measures 1-3, arr. Reger.<sup>75</sup>



In other places, Reger arranges the notes so that a pedal point is either held in the upper voice or in the pedal while the remaining voices are played together on a single manual. Reger also separates single voices from the original into separate voices in his arrangement, layering them as syncopated streams of eighth notes, instead of a flurry of sixteenth notes. There are also several places where he voices-out an inner melodic line that parallels a voice in the right hand. This can be seen in **Figs. 4.6.5** and **4.6.6**, where Reger retains the original notation of sixteenth notes in the left hand and adds opposite stems of eighth notes to emphasize the inner voice to be played legato, as denoted by slur markings.

**Figure 4.6.5** J. S. Bach: *Prelude in G*, BWV 884, measures 29-32.<sup>76</sup>



**Figure 4.6.6** J. S. Bach: *Prelude in G*, BWV 884, measures 29-32, arr. Reger.<sup>77</sup>



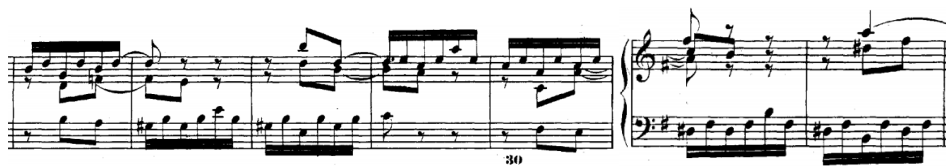
<sup>75</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band II*, page 8.

<sup>76</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 151.

<sup>77</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band II*, page 9.

The *Fugue* is relatively straightforward in comparison to the *Prelude*. Composed in three voices, Reger lays out the *Fugue* as an organ trio, assigning the upper voice to the right hand, the middle voice to the left hand, and the lowest voice to the pedal division. Despite its relatively short length, Reger provides a variety of dynamic orchestrations. In the exposition, he places both upper voices on Man. I. He later includes echoes of the upper voices between Man. I and Man. II from measure 26-32 as seen in **Figs. 4.6.7** and **4.6.8**.

**Figure 4.6.7** J. S. Bach: *Fugue in G*, BWV 884, measures 26-32.<sup>78</sup>



**Figure 4.6.8** J. S. Bach: *Fugue in G*, BWV 884, measures 26-32, arr. Reger.<sup>79</sup>



Reger's dynamic treatment of the *Fugue* is comparable to his other adaptations, insofar that it could possibly employ all three dynamic mechanisms. One may begin with a couple preset *Freie kombination* pistons and adjustment of the swell box. From measure 40, one would begin the use of the *Walze*. However, due to the virtuosic pedal line, the *Walze* may have to be controlled by a console assistant, as there is little to no time for the organist to operate it while playing this arrangement. In measure 62-64, Reger indicates a slanted hairpin crescendo along the flourish of 32nd notes (**Fig. 4.6.9**). This is a primary example of the use of tempo rubato instead of an aural

<sup>78</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 152.

<sup>79</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band II*, page 12.

crescendo, as Reger went through the effort of aligning the hairpin with the notes themselves, instead of a general hairpin.

**Figure 4.6.9** J. S. Bach: *Fugue in G*, BWV 884, measures 62-64, arr. Reger.<sup>80</sup>



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<sup>80</sup> Ibid., Page 13.

#### 4.7a *Praeludium und Fuge in g, BWV 885*

Bach's *Prelude in g minor* evokes the style of a French Overture, though it only contains the characteristic long-short rhythms and does not proceed to the customary fugal section (Fig. 4.7.1). The *Prelude* is written in four voices and is imitative throughout. Bach uses the opening melodic germ as a basis for the rest of the movement. He provided a tempo indication of *Largo*, which may allow the performer to indulge in some of the more pungent chromatic intervals.

Figure 4.7.1 J. S. Bach: *Fuge in g minor*, BWV 885, measures 1-3.<sup>81</sup>



The *Fugue*, also written in four voices, is a much more extensive piece compared to the *Prelude*. The subject uses small, rhetorical gestures, relying on notes and rests, whereas the *Prelude* is relentless in terms of texture and rhythm. The *Fugue* also employs a larger range of the keyboard, whereas the *Prelude* remains in the central range of the keyboard throughout. The end of the *Fugue* has a coda-like conclusion from measure 73 onwards (Fig. 4.7.2).

Figure 4.7.2 J. S. Bach: *Fuge in g minor*, BWV 885, measures 73-75.<sup>82</sup>



<sup>81</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 154.

<sup>82</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 159.

**4.7b J. S. Bach: *Praeludium und Fuge in g-moll* (No. 7)  
edited by Max Reger**

Reger's adaptation of Bach's *Praeludium und Fuge in g minor* falls into two different categories. The *Prelude* is categorized as a transcription, as he did very little in adapting this work to the organ, while the *Fugue* is categorized as a hybrid transcription. Reger retains Bach's indication of *Largo* in the *Prelude*, marking the metronome at ♩ = 80. Reger sets a great example of performance practice in terms of the *Fugue*. He lists the *Fugue* in a new tempo at *Andante con moto*, ♩ = 80, making a strong pairing in performance of these two works that differ stylistically.

In the *Praeludium*, Reger uses the full-bodied nature of this movement, featuring the unrelenting rhythms associated with the French Overture. He places the upper three voices on Man. I throughout and assigns the lowest voice to the pedal division (Fig. 4.7.1 and 4.7.3).

**Figure 4.7.3** J. S. Bach: *Fugue in g minor*, BWV 885, measures 1-3, arr. Reger.<sup>83</sup>



The dynamic level is largely centered around *forte*, though Reger increased to *Organo Pleno* in the final measures. The organist could primarily employ the *Walze* to enact these dynamic changes, though there are a couple of instances where one could use the swell pedal to make minor dynamic shadings where indicated with hairpin crescendos. This arrangement is a prime example of Reger seemingly dropping a piece onto the organ.

Reger's treatment of this *Fugue* is similar to other fugues adapted by him in this collection. For example, in the first half of the *Fugue*, Reger does very little in regard to orchestration,

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<sup>83</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band II*, page 14.

retaining the upper voices in Man. II. One exception is where he voices-out the subject on Man. I in measures 20-23 (**Fig. 4.7.4**). Reger uses three different types of articulations in the context of the subject: tenuto, legato, and staccato. These articulations are retained throughout the *Fugue* wherever the subject is heard.

**Figure 4.7.4** J. S. Bach: *Fugue in g minor*, BWV 885, measures 20-23, arr. Reger.<sup>84</sup>



From measure 51, Reger expands the orchestration, bringing all voices to Man. I (**Fig. 4.7.5**). He then moves both hands to Man. II and Man. III, creating a softer version of what he adapted earlier in measure 20 and following, voicing-out the subject on a primary manual (**Fig. 4.7.6**).

**Figure 4.7.5** J. S. Bach: *Fugue in g minor*, BWV 885, measures 51-54, arr. Reger.<sup>85</sup>



**Figure 4.7.6** J. S. Bach: *Fugue in g minor*, BWV 885, measures 59-62, arr. Reger.<sup>86</sup>



<sup>84</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band II*, page 17.

<sup>85</sup> *Ibid.*, page 20.

<sup>86</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band II*, page 20.

A few of the alterations and accommodations made by Reger include: (1) In measure 42, he provides an octave adjustment in case of the presence of an older pedalboard with a smaller range (Fig. 4.7.7); (2) shortly thereafter, he alters the rhythm of the second eighth note in the lower voice (Figs. 4.7.8 and 4.7.9); and finally, (3) he makes a similar modification in measure 48, where he flattens the rhythm of the upper voice into straight eighth notes (Figs. 4.7.10 and 4.7.11).

**Figure 4.7.7** J. S. Bach: *Fugue in g*, BWV 885, measures 42-43, arr. Reger.<sup>87</sup>



**Figure 4.7.8** J. S. Bach: *Fugue in g*, BWV 885, measure 44.<sup>88</sup>



**Figure 4.7.9** J. S. Bach: *Fugue in g minor*, BWV 885, measure 44, arr. Reger.<sup>89</sup>



<sup>87</sup> Ibid., page 19

<sup>88</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 157.

<sup>89</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band II*, page 19.

**Figure 4.7.10** J. S. Bach: *Fugue in g minor*, BWV 885, measure 48.<sup>90</sup>



**Figure 4.7.11** J. S. Bach: *Fugue in g minor*, BWV 885, measure 48.<sup>91</sup>



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<sup>90</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 158.

<sup>91</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band II*, page 19.

#### 4.8a *Praeludium und Fuge in B dur*, BWV 866

Despite its short length, the *Prelude in B-flat* is one of the liveliest compositions in the *Well-Tempered Clavier*. Within the rapid figurations is a simple chord progression, interspersed with rapid diatonic passages. Despite its short length of only twenty measures, the *Prelude* is evenly divided into two sections. The first half contains figurations in the right hand, while the second half alternates between large, punctuated chords and rapid flourishes.

The three-voice *Fugue* features a lively, leaping theme. Following the statement of the subject, the *Fugue* takes on an air of perpetual motion, as nearly every beat thereafter contains streams of sixteenth notes.

#### 4.8b J. S. Bach: *Praeludium und Fuge in B dur* (No. 8) edited by Max Reger

Reger's treatment of Bach's *Prelude and Fugue in B-flat major* is unique in this collection. The *Prelude* is classified as an additive arrangement due to the addition of new, inner voice, while the *Fugue* is a transcription. No tempos were provided in the BG, though Reger gives the following tempo markings: *Vivace* ( $\text{♩} = 80$ ) for the *Prelude*; and *Allegro scherzando* ( $\text{♩} = 104$ ) for the *Fugue*.

The *Prelude* was originally composed in two voices in the first half of the piece, changing then to large chords and flourishes that appear throughout the second half. In Reger's adaptation, he adds a new, third, complementary voice to the two-voice texture in the first half of the *Prelude* (Figs. 4.8.1 and 4.8.2). This is reminiscent of his treatment of the fifteen Two-Part Inventions by Bach in his *Schule des Triospiels*, published in 1903.<sup>92</sup>

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<sup>92</sup> From Anderson Reger/Straube, pgs 130 ff: "Very little is clear about the circumstances surrounding the genesis of Reger's *School of Trio Playing*, but it is certain that he had nurtured an interest in producing a pedagogical organ work as early as the mid-1890s. In November 1894, Reger had written to the English publisher Augener with ideas both for a 'small book of 2-part and one of three-part canons, as a direct preparatory exercise for J. S. Bach's Inventions' and for a set of pedal etudes, similarly directed toward pupils who wished to advance to Bach's organ works. It seems possible that such interest evolved in part from Reger's own probably quite modest organ teaching

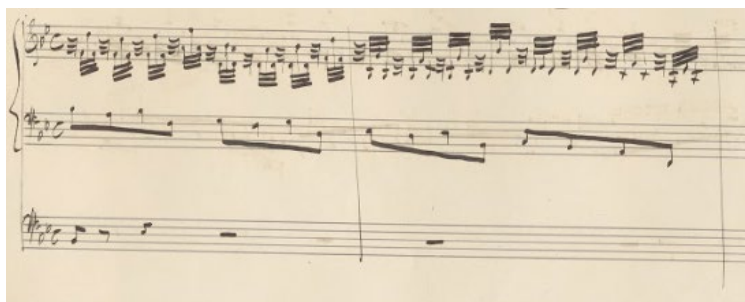
**Figure 4.8.1** J. S. Bach: *Prelude in B-flat*, BWV 866, measure 1.<sup>93</sup>



**Figure 4.8.2** J. S. Bach: *Prelude in B-flat*, BWV 866, measure 1, arr. Reger.<sup>94</sup>

Reger places the original lower voice in the pedal division, allowing the left hand to play the newly-written voice. The middle voice is complementary to the upper voice and varies between the following three characteristics: (1) echoes the harmony and figuration of the upper voice, (2) precedes the harmony of the upper voice, or (3) moves in parallel motion to the upper voice in thirds. The *Prelude* did not originally contain the new voice in the draft book of 1895, where the original voices are kept in the hands, while the pedal is used for harmonic punctuation (**Fig. 4.8.3**).

**Figure 4.8.3** J. S. Bach: *Prelude in B-flat*, BWV 866, measures 1-2, arr. Reger.<sup>95</sup>



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duties at Wiesbaden, and it is clear that he came to lament the generally limited technical abilities of German organists even before his initial meeting with Straube.”

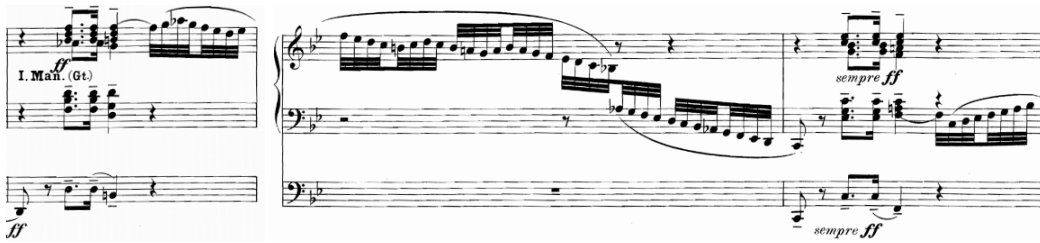
<sup>93</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 74.

<sup>94</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band II*, page 22.

<sup>95</sup> RWV Bach-B3, page 14 (front).

In the second half of the *Prelude*, Reger emphasizes the organ's ability to play large chords and fast flourishes, perhaps in the manner of Bach's *Fantasia in g*, BWV 542/1, as compared in **Figs. 4.8.4** and **4.8.5**.

**Figure 4.8.4** J. S. Bach: *Prelude in B-flat*, BWV 866/1, measures 11-13, arr. Reger.<sup>96</sup>



**Figure 4.8.5** J. S. Bach: *Fantasia in g minor*, BWV 542, measures 1-2.<sup>97</sup>



Reger builds the dynamic level to *Organo Pleno*, though, nearing the end of the *Prelude*, he reduces the dynamic level to *pianississimo*. Thereafter, Reger adds a measure to Bach's original work (**Figs. 4.8.6** and **4.8.7**). Measure 21 features a sustained B-flat in the pedals, concluding this flourish-filled arrangement, whereas Bach's original version stops suddenly.

**Figure 4.8.6** J. S. Bach: *Prelude in B-flat*, BWV 866, measure 20.<sup>98</sup>



<sup>96</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band II*, page 23-24.

<sup>97</sup> *Bach-Gesellschaft Ausgabe, Band 15*, page 177.

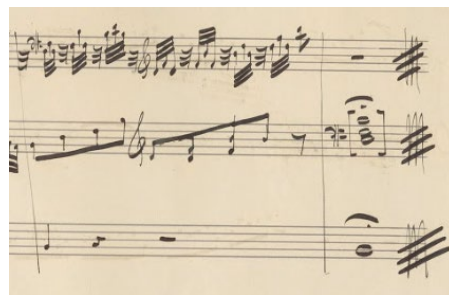
<sup>98</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 75.

**Figure 4.8.7** J. S. Bach: *Prelude in B-flat*, BWV 866, measure 20-21, arr. Reger.<sup>99</sup>



In Reger’s manuscript draft (RWV Bach-B3) from 1895, this extra measure is also present. Additionally, Reger indicates a first-inversion B-flat major chord (in brackets) in the left hand, which did not make it into the published arrangement (**Fig 4.8.8**).

**Figure 4.8.8** J. S. Bach: *Prelude in B-flat*, BWV 866, measures 20-21, arr. Reger.<sup>100</sup>



The *Fugue* shares many similarities to other fugues categorized as a hybrid transcription. Composed in three voices, Reger arranges the *Fugue* as an organ trio, with the lowest voice assigned to the pedals, and one voice for each hand. This perhaps maintains consistency with his trio treatment of the first ten measures of the *Prelude*. Compared to other fugue adaptations, the orchestration here is minimal. Reger first assigns the hands to play on Man. II and Man. III, later moving the left hand from Man. III to Man. I., following in a dynamic increase. Unlike the climax of the *Prelude*, Reger avoids building to *Organo Pleno*, defined as “Full Organ,” at the end of the *Fugue*, maintaining the dynamic at *fortissimo*. In regard to adjusting the dynamic level, the *Walze*

<sup>99</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band II*, page 25.

<sup>100</sup> RWV Bach-B3, page 16 (front).

would be the most likely way to follow along with Reger's listed dynamic changes. However, due to the very active pedal part, the *Walze* would need to be operated by a console assistant, as this arrangement does not allow time for the performer to operate it on their own.

#### 4.9a *Praeludium und Fuga in cis-moll, BWV 849*

The *Prelude and Fuga in c-sharp minor* is the final pairing arranged by Reger from Bach's *Well-Tempered Clavier* in this collection. The *Prelude* is imitative and varies from two to five voices. It features strings of eighth notes in diatonic and chromatic lines while the remaining voices provide support with slower, chordal harmonies. The *Fuga* is profound, as it is one of Bach's longest fugues at 115 measures in length. The subject consists of five notes, played in large note values from which ornamental diminutions later appear (**Fig. 4.9.1**).

**Figure 4.9.1** J. S. Bach: *Fuga in c-sharp*, BWV 849, measures 1-4.<sup>101</sup>



A countersubject, first seen in the tenor voice in measure 49 is heard frequently throughout the remainder of the *Fuga*, accompanying the primary subject (**Fig. 4.9.2**). It, too, receives a brief stretto treatment, beginning from measure 97 (**Fig. 4.9.3**). The *Fuga* as a whole, with its long-sustained tones, lends itself well to the organ.

**Figure 4.9.2** J. S. Bach: *Fuga in c-sharp*, BWV 849, measures 49-50.<sup>102</sup>



<sup>101</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 16.

<sup>102</sup> *Ibid.*

**Figure 4.9.3** J. S. Bach: *Fugue in c-sharp*, BWV 849, measures 97-100.<sup>103</sup>



**4.9b J. S. Bach: *Praeludium und Fuge in cis-moll* (No. 9)  
edited by Max Reger**

Reger's arrangement of Bach's *Prelude and Fugue in c-sharp minor* falls under two different categories. The *Prelude* is classified as an arrangement, while the *Fugue* is classified as a hybrid transcription. Reger provides one tempo marking for each movement: for the *Prelude*, he assigned *Andante con moto* ( $\text{♩} = 96$ ), and for the *Fugue*, *Moderato e maestoso* ( $\text{♩} = 108-112$ ).

The *Prelude* is classified as an arrangement for two primary reasons. The first is the removal of many ornaments that are present in the BG.<sup>104</sup> Many of the ornaments that were removed included appoggiaturas, decreasing the amount of dissonance in Reger's arrangement. The second is the creation of an additional voice in multiple places, used to fill out the texture (Figs. 4.9.4 and 4.9.5).

**Figure 4.9.4** J. S. Bach: *Prelude in c-sharp*, BWV 849, measures 1-2.<sup>105</sup>



<sup>103</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 17.

<sup>104</sup> Reger often retained many of the ornaments from the BG. He also added ornaments in places that do not appear in the BG.

<sup>105</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 14.

**Figure 4.9.5** J. S. Bach: *Prelude in c-sharp*, BWV 849, measures 1-2, arr. Reger.<sup>106</sup>



The addition of a voice to the texture is in keeping with Reger’s adaptations as seen in the *Schule des Triospiels*, though here the additional voice fills in written or implied harmonies and is not present in substantial amounts.<sup>107</sup> The new voice could accommodate the way in which Reger creates an idiomatic arrangement for the organ. It is often the case that the new voice is heard in parallel thirds or sixths with an original voice (**Figs. 4.9.6 and 4.9.7**). This is observed in measures 11-13, where Reger retains the upper parts in the right hand, while he assigns the lowest voice to be played in the pedals, adding in a new voice in the left hand.

**Figure 4.9.6** J. S. Bach: *Prelude in c-sharp*, BWV 849, measures 11-13.<sup>108</sup>



**Figure 4.9.7** J. S. Bach: *Prelude in c-sharp*, BWV 849, measures 11-13, arr. Reger.<sup>109</sup>



<sup>106</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band III*, page 2.

<sup>107</sup> See Section 4.8, *Prelude and Fugue in B-flat*, BWV 866.

<sup>108</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 14.

<sup>109</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band III*, page 2.

Until the final measures, dynamic changes in the *Prelude* are minimal. Many of the dynamic hairpin indications call for the use of the swell pedal on Man. III or the use of tempo rubato, such as in measure 18 where Reger indicates a crescendo hairpin through a pedal passage. Notably, Reger never moves the hands to Man. I. As such, one might use the *Walze* with great discretion throughout, relying primarily on the swell pedal for dynamic shadings. With regard to the upper manuals, Reger keeps the hands divided between Man. II and Man. III to allow the flowing voices to be prominently featured, a method through which he avoids voice crossings caused by the creation of a new voice in the right hand (Figs. 4.9.8 and 4.9.9).

**Figure 4.9.8** J. S. Bach: *Prelude in c-sharp*, BWV 849, measures 5-7.<sup>110</sup>



**Figure 4.9.9** J. S. Bach: *Prelude in c-sharp*, BWV 849, measures 5-7, arr. Reger.<sup>111</sup>



The *Fugue* is categorized as a hybrid transcription. It is one of two *stile antico* fugues<sup>112</sup> arranged by Reger and is the only five-voice fugue in this collection. Reger did not rearrange or change notes in this arrangement. However, he does take liberties in emphasizing specific voices in different octaves. From the start of the *Fugue*, Reger employs the softest sounds of the organ,

<sup>110</sup> *Bach-Gesellschaft Ausgabe*, Band 14, page 14.

<sup>111</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band III*, page 2.

<sup>112</sup> The other *stile antico* fugue is in Section 8.2: *Fugue in B-flat minor*, BWV 867.

gradually increasing the dynamic throughout. Unlike other fugues in this collection, he keeps all entrances and voices contained to Man. III, with the fifth voice placed in the pedal. Thereafter, Reger begins to orchestrate the *Fugue* by moving the right hand to Man. II at the entrance of ornamental diminutions in measure 35 (Fig. 4.9.10).

**Figure 4.9.10** J. S. Bach: *Fugue in c-sharp*, BWV 849, measures 33-36, arr. Reger.<sup>113</sup>



Reger's treatment of the exposition is extremely legato and dynamically fluid. The first dynamic indication is *poco a poco crescendo* over the first several measures, which may indicate the use of the *Walze* with the swell box closed. In this way, the performer may increase the amount of stops on Man. III, while still having the ability to control the dynamic level by use of the swell pedal later when Reger indicates dynamic hairpins. He then began creative orchestrations to voice out various entrances and statements of the subject and countersubject. By measure 60, both hands are moved to Man. I. Reger then emphasizes the countersubject by voicing it in octaves in the left hand. This is often the case when the countersubject is heard throughout the rest of the *Fugue* (Figs. 4.9.11 and 4.9.12).

<sup>113</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band III*, pages 5-6.

**Figure 4.9.11** J. S. Bach: *Fugue in c-sharp*, BWV 849, measures 60-61.<sup>114</sup>



**Figure 4.9.12** J. S. Bach: *Fugue in c-sharp*, BWV 849, measures 60-61, arr. Reger.<sup>115</sup>



In measure 90 and following, Reger forms a visually upside-down octave between the left hand (lower, original voice) and the pedal (upper, added octave) (**Figs. 4.9.13 and 4.9.14**). While this will sound as an octave, this arrangement of voices will add emphasis to the lower octave played in the manual, in addition to filling in at the written pitch, due to the 16'- (and 32'-) pitched pedal stops.

**Figure 4.9.13** J. S. Bach: *Fugue in c-sharp*, BWV 849, measures 90-91.<sup>116</sup>



<sup>114</sup> *Bach-Gesellschaft Ausgabe, Band 14*, pages 16-17.

<sup>115</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band III*, page 7.

<sup>116</sup> *Bach-Gesellschaft Ausgabe, Band 14*, page 17.

**Figure 4.9.14** J. S. Bach: *Fugue in c-sharp*, BWV 849, measures 90-91, arr. Reger.<sup>117</sup>



In seeing and hearing the countersubject, Reger dynamically raises it to the level of the main subject. Throughout the *Fugue*, he uses considerable restraint and pacing in regard to dynamic changes. He slowly progresses from the quietest stops on the organ to *Organo Pleno* then quickly to *pianissississimo* at the end of the *Fugue*.

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<sup>117</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band III, page 8.*

#### 4.10a *Tocatta in D*, BWV 912

The *Tocatta in D major* is an impressive work in which Bach uses many different aspects of the harpsichord, both lyrical and percussive. This piece features three larger sections, with several smaller sections. Bach begins with an introductory section, then proceeds to an imitative section. The first part consists of rapidly ascending scales, which move through different tonal centers of D major. This passage has striking resemblance to the beginning of Bach's *Prelude in D major*, BWV 532/1 for organ (Figs. 4.10.1 and 4.10.2), along with the tremolos in measure 8 (Figs. 4.10.3 and 4.10.4).

Figure 4.10.1 J. S. Bach: *Tocatta in D*, BWV 912.<sup>118</sup>



Figure 4.10.2 J. S. Bach: *Tocatta in D*, BWV 912.<sup>119</sup>



<sup>118</sup> *Bach-Gesellschaft Ausgabe, Band 36, page 26.*

<sup>119</sup> *Bach-Gesellschaft Ausgabe, Band 15, page 88.*

**Figure 4.10.3** J. S. Bach: *Tocatta in D*, BWV 912, measure 8.<sup>120</sup>



**Figure 4.10.4** J. S. Bach: *Prelude in D*, BWV 532, measures 12-14.<sup>121</sup>



A lively *Allegro* follows the opening section with many large leaps in the theme and options for internal echoes on different manuals (**Fig. 4.10.5**).

**Figure 4.10.5** J. S. Bach: *Tocatta in D*, BWV 912, measures 10-12.<sup>122</sup>



The ensuing *Adagio* is written in a style similar to the opening and has many rhetorical punctuations between solo lines and chords, answered by tremolos (**Fig. 4.10.6**).

**Figure 4.10.6** J. S. Bach: *Tocatta in D*, BWV 912, *Adagio*, m. 1-2.<sup>123</sup>



<sup>120</sup> *Bach-Gesellschaft Ausgabe*, Band 36, page 26.

<sup>121</sup> *Bach-Gesellschaft Ausgabe*, Band 15, page 88.

<sup>122</sup> *Bach-Gesellschaft Ausgabe*, Band 36, page 26.

<sup>123</sup> *Ibid.*, page 29.

This is again followed by an imitative section, which is more lyrical in nature in comparison to the *Allegro*. The *con discrezione* serves to build excitement into the *Fugue*. There are many flourishes with chordal punctuations, which eventually combine with the entrance of the energetic *Fugue*. Toward the end of the work, Bach continues to build excitement by expanding into diminutions of thirty-second notes. The final two measures are chordal, with some arpeggiations, and bring this exciting work to a close with harmonic movement from the secondary dominant to the dominant and to the tonic.

**4.10b J. S. Bach: *Fantasia und Fuge in D dur* (No. 10)  
edited by Max Reger**

Reger's arrangement of Bach's *Toccatà in D* is extensively orchestrated, as if it were originally meant for organ. Reger labels this work *Fantasia and Fugue*; wherein the *Fantasia* encompasses the first two main sections as discussed above, followed the by the *Fugue*. Because of the extensive orchestrations and augmentation of the original notes, this is a definitive example of an additive arrangement. Reger retains two of the listed tempo markings from the BG.<sup>124</sup> The tempo layout is: *Vivace* (♩ = 132); *Allegro*, from the BG, (♩ = 92); *Adagio, espressivo*; *Andante tranquillo* (♩ = 66), and for the *Fugue, Prestissimo*.

In the initial section, with the rapid passage work, Reger manipulates the dynamic level, getting softer as he descends, rebuilding to *Organ Pleno* at the end of this introductory section. On the German Romantic organ, these dynamics can be accomplished by engaging the *Walze* to *fortississimo*, rolling it away from the performer to effect the decrescendo. The opposite would need to take place to achieve the ending dynamic of *Organo Pleno*. In the opening passages, Reger places staccato markings over the repeated chords, to have a more exciting and percussive effect.

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<sup>124</sup> The initial tempo in the BG edition is *Presto*, though it is listed in parenthesis.

The first example of additive arrangement can be seen in measure 8, where Reger places a sustained chord in the left hand on a secondary manual while the right hand and pedal execute the original notes of the tremolo, which calls upon the sustained nature of the organ while retaining some of the percussive aspects of the harpsichord through the rapidly changing chords (**Figs. 4.10.7 and 4.10.8**).

**Figure 4.10.7** J. S. Bach: *Tocatta in D*, BWV 912, measure 8.<sup>125</sup>



**Figure 4.10.8** J. S. Bach: *Tocatta in D*, BWV 912, measure 8, arr. Reger.<sup>126</sup>

In the ensuing *Allegro*, Reger takes advantage of the many echo possibilities. These echoes are achieved both by frequent manual changes and the juxtaposition of staccato versus legato phrasing. From measure 44, Reger begins to increase note values to add emphasis to lower and inner voices, as one might do to bring out a lyrical line at the harpsichord or piano (**Figs. 4.10.9 and 4.10.10**). First, he makes the first sixteenth note of a beat into an eighth note in the pedal, then later the inner voice of the right hand.

<sup>125</sup> *Bach-Gesellschaft Ausgabe*, Band 36, page 26.

<sup>126</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger*, Band III, page 10.

Figure 4.10.9 J. S. Bach: *Toccatà in D*, BWV 912, measures 44-46.<sup>127</sup>



Figure 4.10.10 J. S. Bach: *Toccatà in D*, BWV 912, measures 44-46, arr. Reger.<sup>128</sup>



He also makes a quarter note of the first note of a beat, thereby bringing both the lowest and inner voices to prominence (Figs. 4.10.11 and 4.10.12).

Figure 4.10.11 J. S. Bach: *Toccatà in D*, BWV 912, measures 49-52.<sup>129</sup>



Figure 4.10.12 J. S. Bach: *Toccatà in D*, BWV 912, measures 49-52, arr. Reger.<sup>130</sup>



In the first measures of the second major section, *Adagio*, Reger takes the opportunity to solo out the melodic lines. One could perhaps feature a color stop on Man. II, such as an 8' Clarinet,

<sup>127</sup> *Bach-Gesellschaft Ausgabe*, Band 36, page 28.

<sup>128</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger*, Band III, page 13.

<sup>129</sup> *Bach-Gesellschaft Ausgabe*, Band 36, page 28.

<sup>130</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger*, Band III, page 14.

accompanied by soft foundation stops on Man. III.<sup>131</sup> Reger leaves out Bach's original tremolos and replaces them with the reduced chord as a quarter note on Man. III, played very quietly, obtaining the opposite effect of a percussive tremolo on a harpsichord or piano (Figs. 4.10.13 and 4.10.14).

Figure 4.10.13 J. S. Bach: *Tocatta in D*, BWV 912, *Adagio*, measures 1-2.<sup>132</sup>



Figure 4.10.14 J. S. Bach: *Tocatta in D*, BWV 912, *Adagio*, measures 1-2, arr. Reger.<sup>133</sup>



This section eventually builds to an *Organo Pleno* over the course of several measures leading to the end of the section. The following *Andante tranquillo* is treated as an organ trio. Here, Reger makes a sudden dynamic shift from *Organo Pleno* to *piano*. To swiftly achieve this, a performer would need to press either a preset dynamic piston, as established by the organ builder, or one of the *Freie kombination* pistons, which could be set ahead of the performance by the performer. Either way, the dynamic changes that Reger indicates in this section could easily be executed by a combination of the swell pedal for Man. III and tempo rubato, as the dynamic volleys only between

<sup>131</sup> See the organ disposition provided in Appendix A.

<sup>132</sup> *Bach-Gesellschaft Ausgabe*, Band 36, page 29.

<sup>133</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger*, Band III, page 15.

*piano* and *forte*. Regarding technical aspects, Reger transposes the octave of the lowest voice to accommodate playability on the pedalboard. Here, he places the right hand on Man. III and the left hand on Man. II with some interplay between manuals (Figs. 4.10.15 and 4.10.16).

**Figure 4.10.15** J. S. Bach: *Tocatta in D*, BWV 912, measures 13-14.<sup>134</sup>



**Figure 4.10.16** J. S. Bach: *Tocatta in D*, BWV 912, measures 13-14, arr. Reger.<sup>135</sup>



In the transition to the *Fugue*, Reger uses many dynamic possibilities. In measures 45-47, he layers chords to create a fading effect (Figs. 4.10.17 and 4.10.18). Reger eventually builds to *Organo Pleno* at the fugal entrance, then backs off dynamically with a move to Man. II.

**Figure 4.10.17** J. S. Bach: *Tocatta in D*, BWV 912, measures 44b-47.<sup>136</sup>



<sup>134</sup> *Bach-Gesellschaft Ausgabe, Band 36, page 29.*

<sup>135</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band III, page 15.*

<sup>136</sup> *Bach-Gesellschaft Ausgabe, Band 36, page 31.*

**Figure 4.10.18** J. S. Bach: *Toccatà in D*, BWV 912, measures 44b-47, arr. Reger.<sup>137</sup>

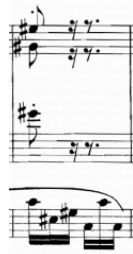


Much of the *Fugue* is largely unchanged from Bach's original composition, aside from the dynamics and manual edits. One exception is the pedal notes in measure 152, reordered for easier playability on the pedalboard (Figs. 4.10.19 and 4.10.20).

**Figure 4.10.19** J. S. Bach: *Toccatà in D*, BWV 912, measures 152.<sup>138</sup>



**Figure 4.10.20** J. S. Bach: *Toccatà in D*, BWV 912, measures 152, arr. Reger.<sup>139</sup>



From measure 196, Reger adds supporting chords in the left hand on a secondary manual, as he did toward the beginning of the work under the tremolo, to support the thirty-second note diminutions in the right hand (Figs. 4.10.21 and 4.10.22).

<sup>137</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band III*, page 18.

<sup>138</sup> *Bach-Gesellschaft Ausgabe, Band 36*, page 34.

<sup>139</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band III*, page 22.

**Figure 4.10.21** J. S. Bach: *Toccatà in D*, BWV 912, measures 198-199.<sup>140</sup>



**Figure 4.10.22** J. S. Bach: *Toccatà in D*, BWV 912, measures 198-199.<sup>141</sup>



Similar to the start of *Toccatà*, Reger marks any repeated note as staccato, while indicating longer phrases in accompanying voices that do not have the repetitive percussiveness of the fugue subject. At the end of the *Fugue*, Reger transposes down the octave of the pedal. The final measure, he fills out some of the lower harmonies with a final punctuation of the low D on the pedalboard (**Figs. 4.10.23** and **4.10.24**).

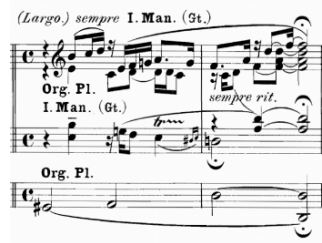
<sup>140</sup> *Bach-Gesellschaft Ausgabe, Band 36, page 35.*

<sup>141</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band III, page 24.*

Figure 4.10.23 J. S. Bach: *Tocatta in D*, BWV 912, measures 209-210.<sup>142</sup>



Figure 4.10.24 J. S. Bach: *Tocatta in D*, BWV 912, measures 209-210.<sup>143</sup>



<sup>142</sup> *Bach-Gesellschaft Ausgabe, Band 36, page 35.*

<sup>143</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band III, page 24.*

#### 4.11a *Fantasia und Fuge in a-moll, BWV 904*

The *Fantasia* is written in a *stile antico* manner. Due to the slow moving, sustained voices of this *Fantasia*, it could be better executed on the organ more than another type of keyboard instrument.

**Figure 4.11.1** J. S. Bach: *Fantasia in a*, BWV 904, measures 1-5.<sup>144</sup>



The texture varies throughout from three to six voices: the sections with four to six voices are typically homophonic, whereas the sections in three voices are more polyphonic. Bach creatively bookends the *Fantasia* by repeating the first ten measures at the end of the piece, much as he did in the *Fuge in e minor*, BWV 548/2 for organ, commonly known as “The Wedge.” The present *Fuge* is written in four voices, in addition to being a double fugue. The first theme is lively and diatonic (**Fig. 4.11.2**), whereas the secondary subject is chromatic and slower (**Fig. 4.11.3**).

**Figure 4.11.2** J. S. Bach: *Fuge in a*, BWV 904, measures 1-4.<sup>145</sup>



**Figure 4.11.3** J. S. Bach: *Fuge in a*, BWV 904, measures 36-38.<sup>146</sup>



<sup>144</sup> *Bach-Gesellschaft Ausgabe, Band 36, page 81.*

<sup>145</sup> *Bach-Gesellschaft Ausgabe, Band 36, page 84.*

<sup>146</sup> *Ibid.*, page 84.

This *Fugue* is in the same manner of Bach's *Fugue in F*, BWV 540/2, which contains a similar combination of subject. Just as in BWV 540/2, in this *Fugue*, Bach joins the two subjects toward the end of the work.

**4.11b J. S. Bach: *Fantasia und Fuge in a-moll* (No. 11)  
edited by Max Reger**

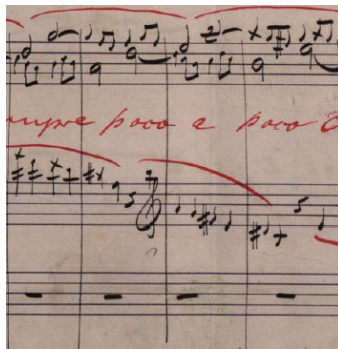
Reger's arrangement of this *Fantasia* and *Fugue* by Bach is categorized as a transcription. Regarding tempo markings, Reger indicates the following: for the *Fantasia*, *Allegro* ( $\text{♩} = 78-80$ ), and in the *Fugue*, *Moderato* ( $\text{♩} = 76$ ).

In the *Fantasia*, Reger calls for the performer to play entirely on Man. I, adjusting dynamics throughout by use of the *Walze* and swell box, increasing to *Organo Pleno*. In general, one may use the written-out indications of crescendo and decrescendo as a direction to use the *Walze*, where one might reserve the use of the swell box and tasteful tempo rubato in the measures where dynamic harpins are placed. In this arrangement, Reger differentiates between three-voice sections and the more fully-voiced sections. Reger reserves the use of the pedalboard for playing the lowest voice in the four-to-six-voice sections (**Fig. 4.11.4**), whereas he retains three-voice sections in the manuals (**Fig. 4.11.5**). For example, in other adaptations in this collection, Reger is quite fond of using the trio texture between the hands and pedal division when only three voices were present. In this adaptation, however, range and playability are most likely the reason that Reger arranges this movement and its various sections in this way.

**Figure 4.11.4** J. S. Bach: *Fantasia in a*, BWV 904, measures 1-4, arr. Reger.<sup>147</sup>



**Figure 4.11.5** J. S. Bach: *Fantasia in a*, BWV 904, measures 23-26, arr. Reger.<sup>148</sup>



In the *Fugue*, Reger treats the material with more creativity in regard to orchestration when compared to the *Fantasia*. He begins simply and does not layer successive subject entrances on various manuals like other adaptations. After the exposition and first episode, Reger first voices-out the next entrance of the subject on Man. I, perhaps in response to the increasing dynamic. Thereafter, he creates several echo effects between Man. I and Man. II. At the entrance of the second fugue subject, Reger suddenly changes dynamic levels, moving from *forte* to *pianissimo* on Man. III. This would most likely employ one or two of the softest flute or string stops on Man. III with the swell box closed. The secondary subject first enters in the pedal, closely followed by the alto voice in stretto (**Fig. 4.11.6**). The soprano and bass voices enter also in stretto a few measures later.

<sup>147</sup> RWV Bach-B6, page 34 (front). Reproduced with kind permission of Universal Edition.

<sup>148</sup> RWV Bach-B6, page 34 (front). Reproduced with kind permission of Universal Edition.

**Figure 4.11.6** J. S. Bach: *Fugue in a*, BWV 904, measures 36-38, arr. Reger.<sup>149</sup>



From here to the end of the *Fugue*, the performer has the opportunity to employ the full dynamic range of the organ. The *Organo Pleno* at the end of the *Fugue* could be achieved with the use of the *Walze*, once the swell box has been fully opened. In this layering process, Reger works in the re-entrance of the first subject before both hands reached Man. I. Shortly thereafter, both hands play on Man. I.

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<sup>149</sup> RWV Bach-B6, page 35 (front). Reproduced with kind permission of Universal Edition.

#### 4.12a *Toccatà in f-sharp, BWV 910*

This *Toccatà* consists of five contrasting sections. It begins with fantastical flourishes in *stylus fantasticus* manner prior to establishing the home key of f-sharp minor. The second section is written in *stile antico* in triple meter. It is chromatic and imitative with slow harmonic rhythm. This section ends in the dominant, which provides a base point for the first fugue. The fugue subject consists of a descending, eighth-note string of notes, especially the raised scale degrees toward the end of the subject. This rhythmically static subject is soon accompanied by strings of sixteenth notes. This fugue then gives way to a transitional section using a sequence of chords and arpeggiations, which becomes increasingly active, leading to the final fugue. This 6/8 fugue is chromatic, lively, and somewhat reflective of the chromatically tight nature of the first fugue subject. To close out the *Toccatà*, Bach provides a brief cadenza at the end, which spans the range of the harpsichord keyboard.

#### 4.12b J. S. Bach: *Toccatà und Fuga in f-sharp* (No. 12) edited by Max Reger

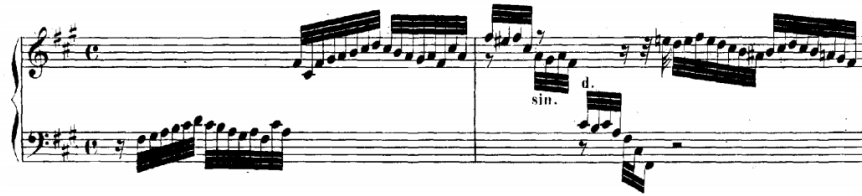
Reger's arrangement of this *Toccatà* is largely a transcription, though a case could be made for it to be a hybrid transcription, considering the extreme dynamic orchestration that Reger imposes on the original music. In regard to metronome markings, Reger provides three such markings throughout his arrangement: *Moderato* (♩ = 70) at the beginning, *Lento e molto espressivo* (♩ = 68) at the first fugue, *Allegro vivace* (♩ = 106) where Bach originally indicates *Presto e staccato*,<sup>150</sup> and finally *Allegretto* (♩ = 50).

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<sup>150</sup> In his arrangement, Reger left out Bach's original indication of *e staccato*. However, he marked individual staccato articulations in the appearances of the subject throughout the *Fugue*.

From the start, Reger divides out the string of thirty-second notes between the two hands for the sake of readability (Figs 4.12.1 and 4.12.2).

**Figure 4.12.1** J. S. Bach: *Tocatta and Fugue in f-sharp*, BWV 910, measures 1-2.<sup>151</sup>



**Figure 4.12.2** J. S. Bach: *Tocatta and Fugue in f-sharp*, BWV 910, measures 1-2, arr. Reger.<sup>152</sup>



Throughout this section, Reger explores the vast dynamic possibilities of the German Romantic organ, traveling freely between Man. II and Man. I, along with employing the use of the *Walze*, and perhaps a preset *Freie kombination* piston, to achieve these changes. In the second section, Reger maintains many of the original trills. He layers voices in an effort to voice-out entrances of this short, chromatic subject (Fig. 4.12.3). This section of relatively broad writing allowed Reger to use the foundational core of the German Romantic organ. Particularly in measure 24-29, Reger allows voices to ebb and flow in and out of prominence.

<sup>151</sup> *Bach-Gesellschaft Ausgabe, Band 3*, page 311.

<sup>152</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band IV*, page 3.

**Figure 4.12.3** J. S. Bach: *Tocatta and Fugue in f-sharp*, BWV 910, measures 24-29, arr. Reger.<sup>153</sup>



There is a unique modification in measure 46. Reger moved the top voice forward by one note, displacing the dissonant harmony (Figs. 4.12.4 and 4.12.5). A reason for this modification is unclear.

**Figure 4.12.4** J. S. Bach: *Tocatta and Fugue in f-sharp*, BWV 910, measure 46.<sup>154</sup>



**Figure 4.12.5** J. S. Bach: *Tocatta and Fugue in f-sharp*, BWV 910, measure 46, arr. Reger.<sup>155</sup>



Much like the fugues here and in other pieces, Reger layers imitative voices to bring out the tightly-knit chromatic line. Reger also employs a variety of articulations and registration changes. In the first fugue, Reger removes Bach's original indication in the tempo of "*e staccato*" and indicates almost the entire subject with individual staccato markings. In terms of registration, one could

<sup>153</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band IV*, page 5.

<sup>154</sup> *Bach-Gesellschaft Ausgabe, Band 3*, page 313.

<sup>155</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band IV*, page 6.

conceivably rely heavily on a preset *Freie kombination* piston and the swell box on Man. III, and less on the *Walze*. In support of this, Reger indicates pitches for both Man. I (8', 4') and Man. II (8', 4', 16'), whereas in the second fugue he lists only dynamics after a series of dynamic changes where the *Walze* may be employed.

In order to make these sections accessible to the organ, Reger reassigns pedal notes to different octaves, which serves to accommodate the range of the notes written by Bach and the limited range of older pedalboards. There are also six places where Reger alters the lowest voice to accommodate its playability on the pedals. This technique appears in measure 72, where Reger removes a repeated sixteenth note, making an eighth note (Figs. 4.12.6 and 4.12.7); and in measures 72-74 where he rearranges and inserts new notes to make a pedal line more accessible to the player, while not compromising Bach's original intentions in terms of the harmonic and rhythmic nature (Figs. 4.12.6 and 4.12.7).

**Figure 4.12.6** J. S. Bach: *Toccatà and Fugue in f-sharp*, BWV 910, measure 72.<sup>156</sup>



**Figure 4.12.7** J. S. Bach: *Toccatà and Fugue in f-sharp*, BWV 910, measure 72, arr. Reger.<sup>157</sup>



<sup>156</sup> *Bach-Gesellschaft Ausgabe, Band 3*, page 314.

<sup>157</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band IV*, page 8.

Further instances of this can be seen in the transitional section in measures 115 and 126 where he lowered the octave of the bottom voice to keep it in the range of the pedalboard (**Figs. 4.12.8 and 4.12.9**).

**Figure 4.12.8** J. S. Bach: *Tocatta and Fugue in f-sharp*, BWV 910, measures 115-117.<sup>158</sup>



**Figure 4.12.9** J. S. Bach: *Tocatta and Fugue in f-sharp*, BWV 910, measures 115-117, arr. Reger.<sup>159</sup>



One final point of interest is in the cadenza at the end of the *Tocatta*. Here, Reger makes substantial use of the pedalboard, featuring a pedal solo for the performer for about half the range in the original figuration. To make the section more playable, he again changes the order of some notes, but keeps the integrity of the harmonic language. Noting the dynamic increase over the pedal solo, the performer could possibly interpret the hairpin crescendo indication to use tempo rubato, as the notes climb the pedalboard.

<sup>158</sup> *Bach-Gesellschaft Ausgabe, Band 3*, page 317.

<sup>159</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band IV*, page 12.

Figure 4.12.10 J. S. Bach: *Tocatta and Fugue in f-sharp*, BWV 910, measures 191-193.<sup>160</sup>



Figure 4.12.11 J. S. Bach: *Tocatta and Fugue in f-sharp*, BWV 910, measures 191-193, arr. Reger.<sup>161</sup>

A musical score for three measures, arranged by Max Reger. It features four staves. The top two staves are a grand staff (treble and bass clefs) with a key signature of two sharps. The bottom two staves are a grand staff (treble and bass clefs) with a key signature of two sharps. The music is more complex than the original, with multiple voices and dynamic markings. The first measure has a 'do' marking and a 'ff' dynamic. The second measure has a 'fff' dynamic. The third measure has a 'fff' dynamic and a 'do' marking. The notation includes various rhythmic values and articulation marks.

<sup>160</sup> *Bach-Gesellschaft Ausgabe, Band 3, page 321.*

<sup>161</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band IV, page 17.*

#### 4.13a *Tocatta in g*, BWV 915

The *Tocatta in g* consists of five sections, with a myriad of tempo indications and double bar lines. The *Tocatta* begins with descending figurations that settle into a *stile antico Adagio*. This *Adagio* has an ornate solo line with accompaniment. Bach continues with a lively, imitative *Allegro* in the relative major key of B-flat. This elides into the following *Adagio*, which features an increased virtuosic solo line with added accompaniment below. It is in this section that Bach returns to the home key of g minor. There is a clearly defined ending to the *Tocatta* with a double bar line. Bach resets, marking *Fuga*—which is an energetic gigue in common time.

The bookended sections are the most fascinating aspect of this piece. They are first heard around the *Allegro* section in B-flat in the complementing *Adagio* sections with the beautiful solo lines. The more profound instance of this is at the end of the *Fuga*, where Bach reiterates the beginning of the work with a slight variation, featuring both descending figurations, and the final two measures written in *stile antico*.

#### 4.13b J. S. Bach: *Tocatta con Fuga in g* (No. 13) edited by Max Reger

This *Tocatta* is classified as an arrangement. While Reger retains the notes and structure of the piece, his extensive orchestrations warrant this classification. Reger provides seven tempo indications throughout the work, some of which align with Bach's original indications: *Allegro* (♩ = 152) at the beginning; *Adagio* (♩ = 76) at Bach's original indication; *Allegro vivace* (♩ = 96), likewise, following Bach's indication; *Adagio* (♩ = 68), again, following Bach; *Energico (vivace)* (♩ = 96) at the beginning of the *Fuga*; *Allegro* (♩ = 152); and *Adagio* (♩ = 60) near the end of the work. The final two tempo markings represent the bookend that Bach provides at the end of the *Fuga*, which reflects the first few lines of the *Tocatta*. Besides the material provided by Bach,

Reger maintains continuity in this work by indicating the same tempo marking for beginning of the work and its respective appearance at the end.

Reger divides the rapid figurations at the beginning between both hands for ease of reading and playing. However, perhaps the slur should be continuous throughout, rather than separating out the three-note spurts taken by the left hand in the context of the descending flourishes as seen in the BG (Figs. 4.13.1 and 4.13.2). *Forte* and *piano* echoes are listed at the end of these figurations in the BG. Despite the increasing dynamic in this section, Reger retains these echoes by moving the hands up to Man. III to attain the softer echo from Man. I.

**Figure 4.13.1** J. S. Bach: *Tocatta and Fugue in g*, BWV 915, measures 1-4.<sup>162</sup>



**Figure 4.13.2** J. S. Bach: *Tocatta and Fugue in g*, BWV 915, measures 1-4, arr. Reger.<sup>163</sup>

Reger treats the initial *Adagio* as a large, homophonic section in a louder dynamic and played on a single manual (Figs. 4.13.3 and 4.13.4), rather than taking an opportunity to provide a solo voice on a lower manual as he did as he did in the corresponding *Adagio*, where he retains the accompaniment on an upper manual and pedals (Figs. 4.13.5 and 4.13.6). In considering registration, the latter *Adagio* provides an opportunity for the performer to feature a color stop on

<sup>162</sup> *Bach-Gesellschaft Ausgabe, Band 36, page 54.*

<sup>163</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band IV, page 18.*

Man. II, such as a 8' Clarinet.<sup>164</sup> This latter effect would most easily be obtained by use of a preset *Freie kombination* piston to have the color stop ready for use.

**Figure 4.13.3** J. S. Bach: *Tocatta and Fugue in g*, BWV 915, measures 5-8.<sup>165</sup>



**Figure 4.13.4** J. S. Bach: *Tocatta and Fugue in g*, BWV 915, measures 5-8, arr. Reger.<sup>166</sup>



**Figure 4.13.5** J. S. Bach: *Tocatta and Fugue in g*, BWV 915, measures 68-70.<sup>167</sup>



**Figure 4.13.6** J. S. Bach: *Tocatta and Fugue in g*, BWV 915, measures 68-70.<sup>168</sup>



In the imitative *Allegro vivace*, Reger creates a delightful effect of echoes between three manuals, before moving into the above-mentioned *Adagio*, with some of the softest sounds on the organ

<sup>164</sup> See organ disposition provided in Appendix A.

<sup>165</sup> *Bach-Gesellschaft Ausgabe*, Band 36, page 54.

<sup>166</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger*, Band IV, page 18.

<sup>167</sup> *Bach-Gesellschaft Ausgabe*, Band 36, page 56.

<sup>168</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger*, Band IV, page 23.

(Fig. 4.13.6). The *Allegro vivace* is similar to the first *Allegro* in Reger's arrangement of Bach's BWV 910.<sup>169</sup> Here, Reger juxtaposes staccato and lyric articulations, along with frequent changes between various manuals to effect rapid dynamic alterations.

In the *Fugue*, Reger continues in a similar manner to the earlier *Allegro vivace*. He quickly changes manuals as the *Fugue* progresses, allowing for dynamic space for successive statements of the subject to be voiced-out of the accompanying textures. There is an error that is present in both the fair copy and first edition, which is the complete omission of measure 4 of the *Fugue*. This is an error on Reger's part, as the respective portion of the subject is present in every other iteration of the subject (Figs. 4.13.7, 4.13.8, and 4.13.9).

Figure 4.13.7 J. S. Bach: *Fugue in g*, BWV 915, measures 1-4.<sup>170</sup>



Figure 4.13.8 J. S. Bach: *Fugue in g*, BWV 915, measures 1-4, arr. Reger.<sup>171</sup>

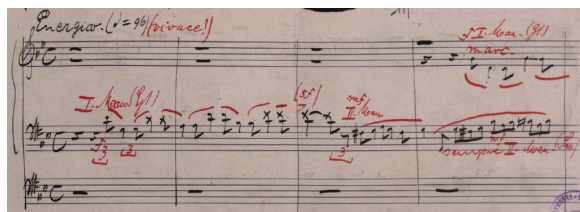


Figure 4.13.9 J. S. Bach: *Fugue in g*, BWV 915, measures 1-4, arr. Reger.<sup>172</sup>



<sup>169</sup> See Section 4.12b

<sup>170</sup> *Bach-Gesellschaft Ausgabe*, Band 36, page 57.

<sup>171</sup> RWV Bach-B6, page 45 (front). Reproduced with kind permission of Universal Edition.

<sup>172</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band IV*, page 23.

Near the end of the *Fugue*, Reger slows the tempo and increases the dynamic prior to arriving on the tonic chord, and then proceeds to the beginning material. At the return to *Allegro*, Reger moves the hands up to Man. II to effect a sudden change, from which the dynamic can grow. In the final measures, like the beginning, Reger retains the echoes listed in the BG by jumping between Man. I and Man. III, closing his arrangement on Man. I in *Organo Pleno*. (Figs. 4.13.10 and 4.13.11)

Figure 4.13.10 J. S. Bach: *Tocatta and Fugue in g*, BWV 915, measures 113-117.<sup>173</sup>



Figure 4.13.11 J. S. Bach: *Tocatta and Fugue in g*, BWV 915, measures 112-116, arr. Reger.<sup>174</sup>



<sup>173</sup> *Bach-Gesellschaft Ausgabe, Band 36, page 62.*

<sup>174</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band IV, page 30.*

#### 4.14a *Tocatta in c*, BWV 911

Bach's *Tocatta in c* is an extensive work that consists primarily of a *Tocatta* and *Fugue*. However, it is further divided into smaller sections: two sections in the *Tocatta* and one brief, recitative section in the *Fugue*, in addition to a cadenza or coda at the end of the work. The beginning of the *Tocatta*, much like the start of BWV 910, has flourishes that span much of the range of the harpsichord keyboard. After this introduction comes several imitative sections, the second of which Bach dignifies with the indication of *Adagio*. *Stylus fantasticus* flourishes close out the *Tocatta*. The *Fugue* is quite extensive, broken up in the center by a recitative passage. It is in the final measure where Bach again indicates *Adagio*, prior to re-launching the *Fugue*. Finally, Bach thwarts the ending cadence with a deceptive cadence five measures from the end, which is also the third place that he indicates *Adagio* in this work (Fig. 4.14.1). This ensuing cadenza is a juxtaposition between rapid flourishes in the right hand and dense chord progressions in the left hand. For the performer, Bach indicates one final tempo marking, *Presto*, to bring this work to a fiery conclusion (Fig. 4.14.2).

Figure 4.14.1 J. S. Bach: *Tocatta and Fugue in c*, BWV 911, measures 170-173.<sup>175</sup>



Figure 4.14.2 J. S. Bach: *Tocatta and Fugue in c*, BWV 911, measures 174-175.<sup>176</sup>



<sup>175</sup> *Bach-Gesellschaft Ausgabe*, Band 3, page 333.

<sup>176</sup> *Ibid.*

**4.14.b J. S. Bach: *Toccata und Fuga in c-moll* (No. 14)  
edited by Max Reger**

Max Reger's arrangement of this *Toccata and Fugue* falls into two categories. The *Toccata* is classified as a transcription, while the *Fugue* ventures into the realm of an arrangement. As indicated above, Bach gave a total of four tempo indications in this work, of which three are *Adagio* markings. Reger altered, removed, or added all but two of Bach's tempo indications. Reger's tempo schematic consists of: *Moderato* ( $\text{♩} = 64$ ) at the beginning; *Adagio con sentimento* ( $\text{♩} = 58$ ) instead of Bach's original *Adagio*; *Allegro* ( $\text{♩} = 84$ ) at the beginning of the *Fugue*; *Presto* at the beginning of the recitative-like section in the *Fugue*, then an indication of a *ritardando* toward the end of the flourishes, taking the place of the originally indicated *Adagio*; *Adagio* and *Presto*; then finally, *Adagio* at the very end, drawing out the arpeggiations, instead of the rapid-fire *Presto* indicated in the BG.

Reger does very little to this *Toccata* in terms of transcription. He utilizes various manual changes, in addition to gentler dynamic changes throughout the piece. In contrast to other adaptations, Reger does not split out the initial flourishes between both hands. Perhaps in this context he intends for each hand to take responsibility for a single clef. One minor change observed in this initial section: Reger changed a note duration from an eighth note to a sixteenth note on the third beat of measure 6 (**Figs. 4.14.3 and 4.14.4**), along with providing a lower octave option in measures 18-19 to accommodate older pedalboards with smaller ranges (**Figs. 4.14.5 and 4.14.6**). Both the introductory *Moderato* and *Adagio con sentimento* heavily explore the dynamic capabilities of the German Romantic organ, in terms of both the use of the *Walze* and the swell pedal that controls the dynamic level of Man. III. Again, the indication of a written out dynamic instructions over a series of measures perhaps calls for the use of the *Walze*, whereas written in dynamic harpins call for the use of the swell box and tempo rubato.

Figure 4.14.3 J. S. Bach: *Tocatta and Fugue in c*, BWV 911, measure 6.<sup>177</sup>



Figure 4.14.4 J. S. Bach: *Tocatta and Fugue in c*, BWV 911, measure 6, arr. Reger.<sup>178</sup>



Figure 4.14.5 J. S. Bach: *Tocatta and Fugue in c*, BWV 911, measures 18-19.<sup>179</sup>



Figure 4.14.6 J. S. Bach: *Tocatta and Fugue in c*, BWV 911, measures 18-19, arr. Reger.<sup>180</sup>



<sup>177</sup> *Bach-Gesellschaft Ausgabe, Band 3, page 322.*

<sup>178</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band V, page 3.*

<sup>179</sup> *Bach-Gesellschaft Ausgabe, Band 3, page 323.*

<sup>180</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band V, page 5.*

The *Fugue*, on the other hand, is thoroughly orchestrated. Reger explores different possibilities of manual changes in the subject. He first calls for a brief dynamic change on Man. II for the sounding of the second iteration of the beginning notes of the subject (Figs. 4.14.7 and 4.14.8). Then, Reger allows the subject travel between primary and secondary manuals to achieve the same effect throughout the *Fugue* (Fig. 4.14.9). Doing this is an excellent way to showcase the hierarchy and tonal compatibility of the different divisions on the German Romantic organ.

**Figure 4.14.7** J. S. Bach: *Tocatta and Fugue in c*, BWV 911, measures 33-35.<sup>181</sup>



**Figure 4.14.8** J. S. Bach: *Tocatta and Fugue in c*, BWV 911, measures 33-35, arr. Reger.<sup>182</sup>



**Figure 4.14.9** J. S. Bach: *Tocatta and Fugue in c*, BWV 911, measures 38-40, arr. Reger.<sup>183</sup>



When viewed in the larger context of these fifteen adaptations, this *Fugue* is largely unaltered, and could possibly be categorized as a transcription. However, due to the vast amount of orchestration,

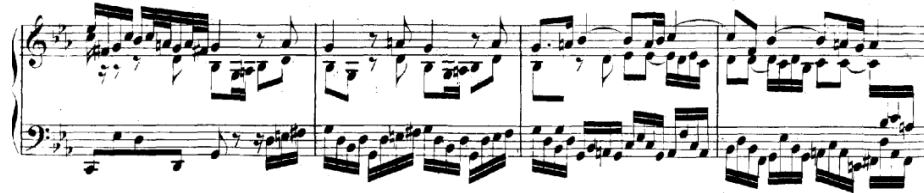
<sup>181</sup> *Bach-Gesellschaft Ausgabe, Band 3*, page 324.

<sup>182</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band V*, page 6.

<sup>183</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band V*, page 6.

and the accommodations made for the playability of lower voices on the pedalboard, it is better categorized as an arrangement. In addition to pedal punctuations, there are three significant places where Reger rearranges notes in the lowest voice to make it easier for the performer, which can be seen in the following six figures.

**Figure 4.14.10** J. S. Bach: *Tocatta and Fugue in c*, BWV 911, measures 104-107.<sup>184</sup>



**Figure 4.14.11** J. S. Bach: *Tocatta and Fugue in c*, BWV 911, measures 104-107.<sup>185</sup>



**Figure 4.14.12** J. S. Bach: *Tocatta and Fugue in c*, BWV 911, measures 116-118.<sup>186</sup>



<sup>184</sup> *Bach-Gesellschaft Ausgabe, Band 3, page 329.*

<sup>185</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band V, page 11.*

<sup>186</sup> *Bach-Gesellschaft Ausgabe, Band 3, page 329.*

Figure 4.14.13 J. S. Bach: *Tocatta and Fugue in c*, BWV 911, measures 116-118, arr. Reger.<sup>187</sup>

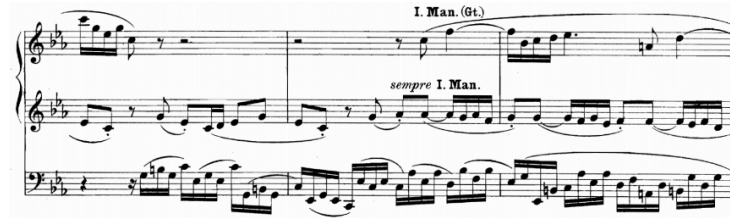


Figure 4.14.14 J. S. Bach: *Tocatta and Fugue in c*, BWV 911, measures 164-166.<sup>188</sup>



Figure 4.14.15 J. S. Bach: *Tocatta and Fugue in c*, BWV 911, measures 164-166, arr. Reger.<sup>189</sup>



At the end, Reger calls for the left hand to play a sustained chord on Man. II, allowing the right hand to play the written arpeggiations on Man. I (Figs. 4.14.16 and 4.14.17). In so doing, Reger increases the broadness of sound in terms of registration, for which he indicates *Organo Pleno*.

Figure 4.14.16 J. S. Bach: *Tocatta and Fugue in c*, BWV 911, measures 174-175.<sup>190</sup>



<sup>187</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band V*, page 12.

<sup>188</sup> *Bach-Gesellschaft Ausgabe, Band 3*, page 332-333.

<sup>189</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band V*, pages 16-17.

<sup>190</sup> *Bach-Gesellschaft Ausgabe, Band 3*, page 333.

Figure 4.14.17 J. S. Bach: *Tocatta and Fugue in c*, BWV 911, measures 174-175, arr. Reger.<sup>191</sup>

Presto. *sempre rit.* - - - - - Adagio.

*s*

*sempre I. Man. (Gt.)*  
*sempre Org. Fl.*

*II. Man. (Sw.)*  
*sempre Org. Fl.*

<sup>191</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band V, page 17.*

#### 4.15a *Chromatische Fantasie und Fuge in d, BWV 903*

The *Chromatic Fantasy and Fugue* is one of Bach's most extensive keyboard works in regard to length, harmonic diversity, and use of textures on the keyboard. He makes use of many flourishes throughout the *Fantasie* that span the range of the keyboard. He contrasts flourishes with various chord punctuations, including strings of chords simply marked *arpeggio*. The *Fugue* is straightforward, much of which was written in only three voices, balanced with several episodes in two voices. Notably, there is an eight-measure long subject, providing substantial material for development in the *Fugue* (Fig. 4.15.1).

**Figure 4.15.1** J. S. Bach: *Chromatic Fugue*, BWV 903/1, measure 1.<sup>192</sup>



tempi, and many of the ones provided by Reger are left open to interpretation, as only one metronome marking was given. The primary markings are: *Vivacissimo*, from the beginning; *Lento (ma con moto)*, above the arpeggiated chords in measures 27-28 and 32-40; and *Allegro moderato* ( $\text{♩} = 100$ ) at the start of the *Fugue*.

As with his other arrangements, Reger separates out many of the flourishes between both hands on the staff, making it easier to read and execute by the performer. As noted earlier with arrangements that contain similar flourishes, the slur should perhaps be extended as a single slur between the hand divisions, instead of indicating articulations whenever hands are changed (Figs. 4.15.2 and 4.15.3).

**Figure 4.15.2** J. S. Bach: *Chromatic Fantasia and Fugue*, BWV 903, measures 1-2.<sup>193</sup>



**Figure 4.15.3** J. S. Bach: *Chromatic Fantasia and Fugue*, BWV 903, measures 1-2, arr. Reger.<sup>194</sup>

The first twelve measures of the arrangement are straightforward. However, beginning at measure 13, Reger provides rhythmic punctuations in the pedal to help solidify the rapidly moving passage work in the manuals. Then, Reger begins a practice that held throughout the *Fantasia*. He assigns

<sup>193</sup> *Bach-Gesellschaft Ausgabe*, Band 36, page 71.

<sup>194</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger*, Band V, page 18.

the original, single-voice to the right hand to be played on a primary manual, while the left hand plays large, supplemental chords on a secondary manual, along with the pedal (Figs. 4.15.4 and 4.15.5). This technique begins in measure 17 and can be observed in a similar context in measures 23-27 (Figs. 4.15.6 and 4.15.7).

**Figure 4.15.4** J. S. Bach: *Chromatic Fantasia and Fugue*, BWV 903, measure 17.<sup>195</sup>



**Figure 4.15.5** J. S. Bach: *Chromatic Fantasia and Fugue*, BWV 903, measure 17, arr. Reger.<sup>196</sup>



**Figure 4.15.6** J. S. Bach: *Chromatic Fantasia and Fugue*, BWV 903, measures 23-27.<sup>197</sup>



<sup>195</sup> *Bach-Gesellschaft Ausgabe*, Band 36, page 72.

<sup>196</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger*, Band V, page 20.

<sup>197</sup> *Bach-Gesellschaft Ausgabe*, Band 36, pages 72-73.

Figure 4.15.7 J. S. Bach: *Chromatic Fantasia and Fugue*, BWV 903, measures 23-27, arr. Reger.<sup>198</sup>



As for the series of chords marked *arpeggio* in the BG, Reger calls for pianistic rolls rather than carrying through on the immense number of articulated notes called for in true arpeggiations of those chords (Figs. 4.15.8 and 4.15.9). The latter technique has a muddy effect on the German Romantic organ, with its rich foundation colors and sounds, as opposed to the percussiveness of the piano or other keyboard instruments.

Figure 4.15.8 J. S. Bach: *Chromatic Fantasia and Fugue*, BWV 903, measures 32-40.<sup>199</sup>



<sup>198</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band V*, page 21.

<sup>199</sup> *Bach-Gesellschaft Ausgabe, Band 36*, page 73.

**Figure 4.15.9** J. S. Bach: *Chromatic Fantasia and Fugue*, BWV 903, measures 32-40, arr. Reger.<sup>200</sup>



The rest of the *Fantasia* showcases Reger’s immense imagination in terms of orchestration and his insightful use of manual and dynamic changes.

The *Fugue*, for much of its duration, is straightforward in comparison to most of these arrangements. Due to the three-voice texture, Reger arranges the *Fugue* as a trio. Each hand is assigned to their respective manual from the beginning until the final 23 measures of the *Fugue*, at which point the right hand (which to this point has been playing on Man. II) is reassigned to Man. I, joining the left hand. In measure 135, Bach uses large chords in the right hand (**Fig. 4.15.10**). In Reger’s adaptation, he doubles the original right hand chords in octaves between both hands (**Fig. 4.15.11**), and assigns the lower voice to the pedal division, which eventually splits into octaves at the restatement of the subject (**Figs. 4.15.12 and 4.15.13**).

**Figure 4.15.10** J. S. Bach: *Chromatic Fantasia and Fugue*, BWV 903, measures 135-136.<sup>201</sup>



<sup>200</sup> RWV Bach-B6, page 59 (reverse) and 60 (front). Reproduced with kind permission of Universal Edition.

<sup>201</sup> *Bach-Gesellschaft Ausgabe, Band 36*, page 80.

**Figure 4.15.11** J. S. Bach: *Chromatic Fantasia and Fugue*, BWV 903, measures 135-136, arr. Reger.<sup>202</sup>



**Figure 4.15.12** J. S. Bach: *Chromatic Fantasia and Fugue*, BWV 903, measures 140-141.<sup>203</sup>



**Figure 4.15.13** J. S. Bach: *Chromatic Fantasia and Fugue*, BWV 903, measures 140-141, arr. Reger.<sup>204</sup>



In the final eight measures, Reger brings out the final statement of a reduced subject in three octaves between both hands and retains the doubling of the original right hand from Bach's composition (Figs. 4.15.14 and 4.15.15). These doublings have an immense impact in performance, due to the amount of various pitches that are represented in *fortissimo*—likely featuring foundations stops, in addition to some upperwork and mixtures. Here, the dynamic level

<sup>202</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band V*, page 34.

<sup>203</sup> *Bach-Gesellschaft Ausgabe, Band 36*, page 80.

<sup>204</sup> *Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band V*, page 34.

increases with the amount of notes played. Reger also adds additional pedal octaves toward the end, which would create a thrilling effect to end this magnificent work.

Figure 4.15.14 J. S. Bach: *Chromatic Fantasia and Fugue*, BWV 903, mm. 154-161.<sup>205</sup>



Figure 4.15.15 J. S. Bach: *Chromatic Fantasia and Fugue*, BWV 903, mm. 154-161.<sup>206</sup>

<sup>205</sup> Bach-Gesellschaft Ausgabe, Band 36, page 80.

<sup>206</sup> Ausgewählte Klavierwerke, für die Orgel bearbeitet von Max Reger, Band V, page 35.

## Chapter 5 Conclusion

Through the analysis of these fifteen adaptations, one may glean an incredible amount of insight into the methods through which Reger interpreted the music of Bach at the organ of his time. Fundamentally different from the pedagogical intent behind the *Schule des Triospiels*, Reger makes creative use of the German Romantic organ, idiomatically orchestrating these adaptations to a wide degree. The German Romantic organ itself offers an impressive vehicle for the performance of these adaptations, both in its extreme dynamic range and layered divisions used for ease of quick dynamic changes, along with the capability of a near seamless crescendo and decrescendo. The characteristics of the German Romantic organ are such that these adaptations, along with Reger's original works, can travel easily from organ to organ.

When considering the different types and categories of arrangement by Reger, each of these fifteen adaptations are placed in one of four categories. For the works that fall into the transcription categories, the original works by Bach were largely taken to the organ and the notes simply assigned to various manuals (often the lowest voice assigned to the pedal division), with dynamic indications throughout. Reger's robust musical mind is seen at work largely in the movements categorized as a type of arrangement. Reger adapted each of these works to be "at home" at the organ regarding use of the available resources. He employs such techniques as quickly moving between manuals to create echoes, and the option to voice-out melodic lines on a primary manual, accompanied by harmonies on a secondary manual. In the most extreme category, additive arrangements, Reger greatly expands upon the original notes by Bach, increasing the dynamic level, or even creating a new voice to fill out open space in the larger texture.

Reflecting the thoughts of Ulrich Walther, one may understand these works primarily as a contribution from Reger to increase the concert repertoire for the organ, and the number of works

by Bach playable on the German Romantic organ. Many of the orchestration techniques used in these adaptations share similarities to performing editions of Bach organ works published by Karl Straube about a decade later in 1912, including layering and soloing-out various voices. However, one may also consider that these adaptations are ultimately personal re-envisionings of various works by Reger's master and idol, Johann Sebastian Bach, as Bach was one of Reger's primary musical influences and inspirations. I hope that this document will provide a springboard for further research into Reger's arrangement process, including the adaptations for organ and, additionally, other instruments, such as the piano or orchestra. It was not the scope here to determine the aesthetics decisions made by Reger. Perhaps this document may function as a basis for further research pertaining to Reger and the larger contexts in which these adaptations for organ were created, and that these adaptations may find a new foothold among scholars and performers alike in terms of a source of history, analysis, and interpretation.

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## Appendix A A Representative Organ Disposition

Michaeliskirche, Leipzig  
Disposition<sup>207</sup> of the Sauer Organ, 1904, Op. 902

### **1. Manual (C - g3)**

Principal 16'  
Bourdon 16'  
Principal 8'  
Gamba 8'  
Flute 8'  
Gemshorn 8'  
Gedackt 8'  
Oktave 4'  
Fugara 4'  
Rohrflöte 4'  
Oktave 2'  
Rauschquinte 2 2/3' 2 ranks  
Cornett 3-5 ranks  
Mixture 5 ranks  
Trompet 8'

### **Pedal (c - f1)**

Principal 16'  
Violon 16'  
Harmonica 16'  
Subbaß 16'  
Oktave 8'  
Baßflöte 8'  
Cello 8' (replica)  
Oktave 4'  
Posaune 16'  
Trompete 8'

### **2. Manual (C - g3)**

Quintatön 16'  
Principal 8'  
Concertflöte 8'  
Quintatön 8'  
Rohrflöte 8'  
Salicional 8'  
Principal 4'  
Gedackt 4'  
Flautino 2'  
Progressio 2-4 ranks  
Clarinett 8'

### **Console Assists**

Normal Couplers as Rockertabs and Pistons  
(III/I, III/II, II/I, III/P, II/P, I/P)  
All Couplers Reversible Foot Piston  
3 Free Pistons  
3 Preset Pistons (mf, f, Tutti)  
*Walze* Registers off  
*Walze* off Pipework off  
*Piano* (pedal) Piston  
*Mezzoforte* (pedal) Piston  
Swell Pedal for 3. Manual

### **3. Manual (C - g3)**

Lieblich Gedackt 16'  
Geigenprincipal 8'  
Soloflöte 8'  
Lieblich Gedeckt 8'  
Aeoline 8'  
Vox coelestis 8'  
Viola 4'  
Flauto traverse 4'  
Waldflöte 2'  
Oboe 8'

<sup>207</sup> Adapted from the organ disposition on the website of the Michaeliskirche, Leipzig. <https://www.michaelisfriedens.de/sauerorgel-von-1904/>. Accessed 4/8/19.

## Appendix B A Representative Walze Makeup

Michaeliskirche, Leipzig, Germany

Examination Date: June 24, 2018

Examined by Dr. Carole Terry, Samuel Libra, Andrew Koch, and Wyatt Smith

46 steps, but a few apparent gaps, including 0-1

The only stop unaccounted for in the crescendo is the 16' Harmonia in the Pedal division.

Stage #	Stop Name	Pitch Level	Manual
0			
1			
2	Aeoline Subbaß	8 16	III PD
3	Lieblich Gedeckt	8	III
4	Rohrflöte	8	II
5	Salicion	8	II
6	Flauto Travierse	4	III
7			
8	Quintatön	8	II
9	Concertflöte	8	II
10	Gedeckt	4	II
11	Gedeckt & Gemshorn	8	I
12	Soloflöte	8	III
13	Baßflöte	8	PD
14	Violon Flute Lieblich Gedeckt Cello	16 8 16 8	PD I III PD
15	Geigenprincipal	8	III
16	Principal	16	PD

17	Rohrflöte	4	I
18	Quintatön	16	II
19	Oktave	8	PD
20	Principal	8	II
21	Waldflöte Viola	2 4	III III
22	Principal	8	I
23	Principal	4	II
24	Gamba	8	I
25	Flautino Bourdon	2 16	II I
26	Octave	4	PD
27			
28	Oboe	8	III
29	Fugara	4	I
30			
31			
32	Oktave	4	I
33	Progressio	2-4 ranks	II
34	Rauschquinte	2 2/3 – 2 ranks	I
35			
36			
37	Clarinett	8	II
38	Oktave	2	I
39	Principal	16	I
40	Trompet	8	PD
41	Mixtur	5 ranks	I

42	Posaune	16	PD
43	Cornett	3-5	I
44	Trompete	8	I
45			
46			