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FANTASIE UND DOPPELFUGE FOR ORGAN BY EVELYN FALTIS (1887–1937):

BACKGROUND, ANALYSIS, AND COMMENTARY

A DISSERTATION

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By BENJAMIN DAVID CLARK

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A DISSERTATION APPROVED FOR THE

SCHOOL OF MUSIC

BY THE COMMITTEE CONSISTING OF

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FANTASIE UND DOPPELFUGE FOR ORGAN BY EVELYN FALTIS (1887–1937):
BACKGROUND, ANALYSIS, AND COMMENTARY

ABSTRACT

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The University of Oklahoma, 2025

Chair: Dr. Damin Spritzer

This document consists of a comprehensive examination of Evelyn Faltis' *Fantasie und Doppelfuge (mit dem "Dies Irae")*, op. 12 for organ solo. In addition to a structural analysis of the piece from a music theory perspective, the document also provides necessary musicological context by placing the work within its genre, time period, and national style, with special attention to its religious undertones. A brief biography of Evelyn Faltis, a list of her known works, primary sources relating to her career, and a performer's guide to the piece are also included. Chapter One details the purpose of this study, a summary of existing research, and its procedures and limitations. Chapter Two is a biographical overview of Evelyn Faltis. Chapter Three traces the development of the *cantus*-based organ work in German musical history. Chapter Four describes the German Romantic organ and its defining characteristics. Chapter Five provides background on the Gregorian chant *Dies Irae*. Chapter Six details Evelyn Faltis' contemporaries and compositional influences in this genre. Chapters Seven and Eight analyze the work's thematic, structural, and motivic content. Chapter Nine is a performer's guide designed to assist in studying and playing the piece. Chapter Ten is a summary and conclusion to the study. This document demonstrates the significance of Evelyn Faltis' *Fantasie und Doppelfuge* as an important contribution to the organ solo repertoire by a heretofore overlooked and under-recognized woman composer.

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AD MAJOREM DEI GLORIAM

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CHAPTER ONE:

INTRODUCTION

PURPOSE OF THE STUDY

Although she was best known in her lifetime as a vocal coach and opera repetiteur, Evelyn Faltis (1887–1937) was additionally a composer and pianist who spent most of her career in Austria and Germany. She published several pieces for various instruments including solo piano, solo organ, voice, chamber music, and others.

Curiously to us at this point in history, Faltis published only one known piece for solo organ, *Fantasie und Doppelfuge (mit dem “Dies Irae”)*, Op. 12.¹ However, this piece is a large-scale, highly-virtuosic composition. This composition spans some ten pages in length, requires an advanced technique to perform, and demonstrates a mature grasp of the organ’s idiomatic characteristics from a compositional and artistic standpoint.

Since Faltis was not known to have ever been employed as an organist nor to have ever given any solo organ performances, it is perhaps unexpected that she should produce a solo organ composition of this character and quality. This, combined with her status as one of the few published woman composers in the early 20th century in German-speaking Europe, justifies the need for a biography of Faltis, an in-depth analysis of the *Fantasie und Doppelfuge*, speculation

¹ Her opus list is well-documented in several sources and reproduced in Appendix A. She composed two other pieces which include the organ in an accompanimental role (“Two Spiritual Songs” op. 11 and a choral Mass setting op. 13b), but these remain unpublished, and the location of their manuscripts is currently unknown.

upon the circumstances of its composition and publication, and a performer's guide to the piece. The ultimate goal of this study is to support this extraordinary work's inclusion in the canon of organ literature by providing resources for future performers, teachers, and researchers.

SUMMARY OF EXISTING RESEARCH

To date, there appear to be no significant discussions or studies of Evelyn Faltis and her works, and her remaining music is seldom-performed and largely unknown. Scholarly writing on her is limited to two currently available sources: an entry by Eva Marx in a lexicon on Austrian female composers,² as well as an archival evaluation written by Silke Wenzel from the Institute on Music and Gender (MUGI) of the Hamburg University of Music and Drama. This latter source claims “research on Evelyn Faltis which goes beyond lexical knowledge is practically non-existent.”³ The research that does exist contains basic biographical information about her studies and places of employment, but it does not go into depth about her compositions or offer any background details. The Bavarian State Library in Munich holds a collection of Faltis' letters and some other personal ephemera (excluding any manuscripts or musical scores), but this archive is only partly digitized.⁴

² Marx, Eva and Gerlinde Haas, *210 Österreichische Komponistinnen vom 16. Jahrhundert bis zur Gegenwart: Biographie, Werk und Bibliographie – ein Lexikon* (Salzburg: Residenz Verlag, 2001), 133-136.

³ Wenzel, Silke, “Evelyn Faltis”, in *MUGI. Musikvermittlung und Genderforschung: Lexikon und multimediale Präsentationen*, hg. von Beatrix Borchard, Nina Noeske und Silke Wenzel, *HfMT Hamburg, 2003ff. und HfM Weimar, 2022ff.*, last updated 2 May 2009, accessed 11 July 2024. https://mugi.hfmt-hamburg.de/receive/mugi_person_00000235

⁴ The portions that have been digitized include selected letters (see Bibliography). An inquiry to the BSB Archives confirms there are no manuscripts in the collection. The manifest of the full contents of the archive is found at https://zeptools.bsb-muenchen.de/bereitstellung/pdf/web/viewer.html?file=..%2F.%2F374_Nachlassverzeichnis_Faltis,%20Evelyn_Ana%20526.pdf (last updated n.d., accessed 18 December 2024.)

The earliest known source on Evelyn Faltis' life and career comes from the 1924 edition of the English-language *A Dictionary of Modern Music & Musicians*.⁵ Although this source is scarce on details, it was contemporaneous with the height of Faltis' compositional career and it is cited in the articles by Marx and Wenzel. Searches of academic databases yielded three dissertations in which her name was mentioned,⁶ but only as a footnote in one case and a name in the appendices in two others, with no details, bibliographical sources, or usable information for this study. Thus, the need for a document which will provide both an expanded biography and more information about her compositions is justified for this fascinating and elusive composer.

In recent years, some of her *Lieder* for voice and piano have been presented in live performances which are currently viewable on YouTube, including the following: In the United States, Dr. Kerry Ginger, of Sewanee – The University of the South, gave a recent lecture recital “The New Woman: Music from Austria and Germany” at the University of Alabama - Huntsville on October 20, 2022, which included selections from Faltis' posthumously-published *Lieder fernem Gedenkens*.⁷ Ginger also gave a presentation with the same title at the 7th Annual Music By Women Festival at the Mississippi University for Women on March 2–4, 2023, in which she performed one piece from the same collection.⁸ In Vienna, Daniel Johannsen performed several *Lieder* by Faltis in a recital on September 15, 2022, including op.8 n.5 “Liebeslied” and op.14

⁵ Eaglefield-Hull, Arthur (ed.), “Faltis, Evelyn”, *A Dictionary of Modern Music and Musicians* (London: E.P. Dutton & Co., 1924).

⁶ ProQuest search: 2 November 2024

⁷ This recording, with Bernadette Lo (piano), is found at:
<https://www.youtube.com/watch?v=RoMlISVNm7E> (accessed 2 Nov 2024)

⁸ This recording, with Jonathan Levin (piano), is found at:
https://www.youtube.com/watch?v=1HpRFLc_ZmU (acc. 2 Nov 2024)

n.1 “Traum.”⁹ These are the only recordings of Faltis’ work which appear to be available online at the time of the publication of this dissertation.

Other works by Faltis, including the *Fantasie und Doppelfuge*, have never been recorded as far as can be ascertained through current internet research. Select performances of various selections of her pieces are known to have occurred in the early part of the 20th century, but very few concert reviews of Faltis’ works survive from that time. These few surviving contemporaneous reviews are found in sporadic publications which are not cross-indexed to performance data from the time, and according to Marx, all that have been found were discovered by chance.¹⁰ Additionally, most known critical reviews of Faltis’ work from contemporary performances are pertaining to vocal works, and Marx characterizes the commentary as evaluating the artists and performances, rather than analyzing the compositions themselves. The one exception is a review of *Fantasie und Doppelfuge* from 1923, reproduced in Appendix C and discussed in Chapter 10.¹¹

Apart from the present document, any simultaneous ongoing research efforts on Faltis’ life and works are unknown, with the exception of the aforementioned Ginger. Email communication with Ginger has confirmed that barely any scholarly writing currently exists on Faltis, and her career is an untapped area of academic research. She is currently in the process of planning a sabbatical to travel to Germany to research Evelyn Faltis extensively, with the ultimate goal of writing a comprehensive biography of her with special attention on her

⁹ These recordings, with Tatjana Dravenau (piano), are found at:
<https://www.youtube.com/watch?v=Eg5mW33idxs&pp=ygUPImV2ZWx5biBmYWx0aXMi>
(acc. 2 Nov 2024)
<https://www.youtube.com/watch?v=LqCWcq4TEjQ&pp=ygUPImV2ZWx5biBmYWx0aXMi>
(acc. 2 Nov 2024)

¹⁰ Marx, 135. “The lack of performance data precludes targeted research.”

¹¹ This is a review of the piece as published, not a particular performance.

vocal/piano works and her status as the first female professional vocal coach in German-speaking Europe. Ginger has also confirmed that her research is limited to Faltis' piano/vocal compositions and her life as a collaborative artist, and she will not be writing on the *Fantasie und Doppelfuge* or anything related to organ music.¹²

PROCEDURES AND LIMITATIONS

The document will begin with an introductory chapter consisting of an evaluation on the body of research on Evelyn Faltis which has been conducted in recent decades and a commentary on the current state of her works and legacy. The second chapter will present a biographical sketch of Evelyn Faltis, with special attention to her teachers and professional contacts. The third chapter will provide “A Brief History of Chorale-Based and Free Organ Works in Germany prior to the Romantic Era,” and the fourth chapter will be an introduction to the German Romantic Organ, which are both essential to placing her unique organ work in a historical context. The fifth chapter will discuss the *Dies Irae*, its history, and its significant usage in Western music. The sixth chapter will present on German Romantic style and Faltis' compositional influences. The seventh and eighth chapters will be a thematic and structural analysis of the *Fantasie* and the *Doppelfuge* respectively. Chapter Nine will be a Performer's Guide to *Fantasie und Doppelfuge*, and the final concluding chapter will summarize the findings of the study and suggest possible lines of future research.

This study will focus on the *Fantasie und Doppelfuge* alone, and Faltis' compositions written for instruments other than the organ will be noted but will not be analyzed in detail, with special attention given to her only violin sonata, which notably also quotes the *Dies Irae* chant

¹² Emails with Kerry Ginger, between 4 and 20 November, 2024.

and dates from the same time period in her life. An appendix will contain a list of her known, or extant, compositions, for future researchers, as well as a handful of primary source material.

Examination of Evelyn Faltis' personal life and career, apart from a biographical overview, will also be largely limited to those cases in which information is relevant to her compositional work with the organ and the publication of the *Fantasie und Doppelfuge* in particular, though care will be taken to demonstrate her significance in the musical world during her lifetime, as her work as the first female vocal coach at Bayreuth is highly significant. However, an attempt made in this document to produce a comprehensive biography of Faltis would likely be eclipsed by Ginger's forthcoming work (to be conducted in Germany, with the support of institutional funding). It then follows that the scope of this present document will justifiably be limited to the *Fantasie und Doppelfuge* and its immediate pertinacity.

CHAPTER TWO:

BIOGRAPHICAL SKETCH OF EVELYN FALTIS

Evelyn Faltis was born in Trautenau, Bohemia (present-day Trutnov, Czech Republic) on February 20, 1887.¹³ She was the second of three daughters born to parents Carl Johann (1857-1922) and Maria Anna Cäcilia Magdalena (nee. Weisenburg) (1864-1911). Evelyn was not born into a musical family; her father was a wealthy industrial magnate in the silk and flax business, and her mother's father was a member of the Austrian nobility and likewise a leading figure in the fine textile industry.¹⁴ Not much is known about her youth and early education; a contemporary source states she was educated at Florence and Rome,¹⁵ and Paris is mentioned in a modern source,¹⁶ but no further details are available. Her professed religion was Roman Catholic.¹⁷

The first conclusive evidence relating to Faltis' musical education comes from 1906 when she was listed as a second-year piano student of Hugo Reinhold (1854-1935) at the Imperial & Royal Academy of Music and Performing Arts in Vienna (also known as the Vienna Conservatory).¹⁸ In addition to piano, during her time at the Vienna Conservatory between

¹³ Marx, 133. Faltis' year of birth is incorrectly given as 1890 in most sources, both years are readily cited but 1887 is the correct one.

¹⁴ Ibid, 133-134.

¹⁵ Eaglefield-Hull. No dates are available; Faltis may have studied in these cities as a child or as an adult (before 1924).

¹⁶ L'Assomption Convent is the Parisian boarding school that young Evelyn attended. Schmid, Bergitta Maria, "Faltis, Evelyn", *The Norton/Grove dictionary of women composers*, Ed. Jilia Anne Sadie and Rhian Samuel (New York: W.W. Norton & Co., 1994).

¹⁷ Bayerisches Musiker Lexikon Online, Database: "Faltis, Evelyn", last updated 16 December 2024, accessed 12 February 2025. <https://www.bmlo.lmu.de/fl349>

¹⁸ Marx, 134.

1905-1909, Faltis studied counterpoint with Robert Fuchs (1847-1927), instrument studies with Eusebius Mandyczewski (1857-1929), and composition with Richard Heuberger (1850-1914).¹⁹ None of these teachers are likely to have been major influences on Faltis' organ writing, because although all of her teachers were composers in their own right, none were organists and Robert Fuchs is the only one to have written music for organ.²⁰ Faltis' compositional debut took place on March 31, 1909²¹ with the Conservatory premiere of her Piano Sonata in B minor (unpublished); she was the soloist. That semester she received her final diploma in piano and departed the Academy at the age of twenty-two.²²

After leaving Vienna, Faltis enrolled in the Dresden Conservatory from 1909-1914, where she studied piano and composition²³ with Felix Draeseke (1835-1913) and Eduard Reuss (1851-1911).²⁴ While studying in Dresden, Faltis composed her *Fantastic Symphony* op.2a (for which she won a Composition Prize, though it remains unpublished and the score is lost) and a few other chamber pieces, of which *6 Songs* op. 2c was the first to be commercially published in 1913. It is interesting to note that both Draeseke and Reuss died while Faltis was a student in Dresden; Welzel theorizes that Faltis may have studied abroad in Italy (Florence and Rome) at this time, as the 1924 article by Eaglefield-Hull does not list dates for Faltis' studies in these cities.²⁵

¹⁹ Ibid.

²⁰ Robert Fuchs composed six works for organ: three Fantasies (op.87,91,101), a Prelude & Fugue (WoO.), and two Themes/Variations (WoO.), but all of them were written after 1909, i.e. after Evelyn Faltis had left the Academy. https://imslp.org/wiki/list_of_works_by_Robert_Fuchs

²¹ Wenzel.

²² Marx, 134.

²³ Felix Draeseke Webpages (International Draeseke Society), author unknown, in *Felix Draeseke's Pupils*, last updated December 2023, accessed 14 December 2024. <https://www.draeseke.org/essays/students.htm#Faltis>

²⁴ Based on a search of their opus lists (Ibid, and imslp.org), neither Draeseke nor Reuss composed works for organ.

²⁵ Wenzel, based on Eaglefield-Hull.

Her close friendship with Eduard Reuss's wife, the noted opera singer Luise Reuss-Belce (1862-1945), likely provided Faltis with the introduction and recommendation necessary to secure a position as a solo-repetiteur at the Bayreuth Festival in 1914.²⁶ Eva Marx notes that Faltis was the first female vocal coach at Bayreuth,²⁷ a groundbreaking achievement in what was a heretofore male-exclusive role and the accomplishment for which she is most well-known today. This fact is also corroborated in other sources.²⁸ She would remain in the employ of the Bayreuth Festival until 1933. Faltis dedicated her *Piano Trio* op. 4 to Luise Reuss-Belce²⁹ in appreciation of her friendship.³⁰

During the period of World War I (1914-1918), Faltis continued working at the Bayreuth Festival, and she may have also studied piano privately in Munich with Sophie Menter (1846-1918). She also worked as an accompanist and vocal coach at the Nuremberg City Theatre and the Royal Theater in Darmstadt. It is unknown whether Faltis composed during the war years as none of her compositions were published at this time. Near the end of the war in 1918, Faltis moved her primary residence to Berlin where she established herself as “probably the first permanent accompanist in German musical life.”³¹ Wenzel's characterization of Faltis as such suggests that before this time in German society it was uncommon to find a pianist working

²⁶ Marx, 134. Luise Reuss-Belce had been an accomplished Wagnerian soprano; when she retired from the stage she became a dramaturgical assistant at Bayreuth during the tenures of Siegfried (and later, Winifred) Wagner.

²⁷ Ibid.

²⁸ International Draeseke Society.

²⁹ Wenzel.

³⁰ The nature of Faltis' and Reuss-Belce's relationship is debatable amongst some outlying Wagner scholars, with her name mentioned but no corroborating details given in the following source. Attempts to contact the author for clarification were unsuccessful. Sam Goodyear, “Interview with Kevin Clarke: Siegfried Wagner's homosexuality and its influences on Wagner performance history and the Bayreuth Festival”, in *Wagneropera.net*, 2017 (n.d.), accessed 11 February 2025.

<https://www.wagneropera.net/interviews/kevin-clarke-interview-siegfried-wagner.htm>

³¹ Wenzel.

professionally as a freelance accompanist, and Faltis' success during this time was partly due to her reputation as a sought-after chamber musician and established vocal collaborator.

Evelyn Faltis' most prolific compositional period appears to have been between 1921-1924 while living in Berlin, as most of her works were published by Ries & Erler³² during these four years, and contemporary reviews of her pieces were generally positive.³³ This had the effect of making her fairly well-known in Viennese concert circles,³⁴ and some of her chamber works were performed "repeatedly".³⁵ One such public recital took place in Vienna on 5 December 1921;³⁶ soprano Elisabeth Ohlhoff premiered ten of Faltis' Lieder (in addition to nine Lieder by Robert Schumann and Hugo Wolf) with Faltis herself at the piano.³⁷ Perhaps influenced by factors other than the pure art form itself, musical critics of the time did not regard her works as of the highest quality, but nevertheless they respected what she achieved in musical society: one critic wrote that Faltis' compositions were skillful and well-developed but lacked contrasts, that her themes were weak and un-meaningful, and that she blandly followed the "rules of the school, rather than inner impulses or poetic intention." However, he praised her effort, writing "one cannot deny respect to the work as a whole. You don't find many women who approach the great form with such seriousness and positive ability to tackle it creatively."³⁸ Such

³² Ries & Erler has been operating continually since 1887. Ries & Erler Website, "About Us", last updated n.d., accessed 20 January 2025. <https://www.rieserler.de/ueber-uns/>

³³ Wenzel.

³⁴ Marx, 135.

³⁵ Ibid, here quoting contemporary Austrian music critic Elsa Bienenfeld in *Neuen Freien Presse*, 19 June 1937.

³⁶ Program: Elisabeth Ohlhoff and Evelyn Faltis, 5 December 1921, Wiener Konzerthaus database search, "Evelyn Faltis", <https://www.konzerthaus.at/datenbanksuche>, accessed 13 March 2025.

³⁷ The pieces premiered consisted of various non-sequential numbers from Faltis' Op. 7, 8, and 10.

³⁸ Quoted in Wenzel. Translation is my own. The critic wrote for the *Signale für die musikalische Welt*, February 11, 1920, in response to a performance of an as-yet-unpublished piece for violin and piano, played from manuscript.

begrudging compliments reflect the sexism inherent in the musical life of the time, but they also demonstrate that Faltis was able to become well-known and successful in a difficult professional environment for a woman.

The *Fantasie und Doppelfuge (mit dem “Dies Irae”)* op. 12 for organ was published during this period in 1922. The *Fantasie und Doppelfuge* is not the only work by Faltis which incorporates the *Dies Irae*; her Violin Sonata op. 6 also includes this musical theme in a tribute to the dedicatee, Evelyn’s father, who died in 1922.³⁹ Unfortunately, the manuscript is presumed lost; communication with publisher Ries & Erler and the Bavarian State Library Department of Manuscripts and Rare Books confirm the location of Faltis’ manuscripts is currently unknown to any institution connected with her.⁴⁰

In 1924, Faltis was hired as the principal coach and accompanist for the Berlin Opera.⁴¹ In what records exist, it appears then that at this time that she may have ceased composing new music, likely due to the demands of her new position while maintaining her concurrent work at Bayreuth. Although a few compositions were published after 1924, including her Op. 9 for mixed chorus (1929), Op. 13 “Two Songs” (1931), and her posthumous “*Lieder fernem gedenkens*” (1939), Marx writes that all of Faltis’ surviving compositions known to us were composed before 1924.⁴²

Between 1924 and 1933, Faltis continued full-time work at the Berlin Opera and the Bayreuth Festival. With the beginning of the Nazi era in 1933, she abruptly left her position at

³⁹ Marx, 135.

⁴⁰ Emails with Markus Guillaume, Ries & Erler (Feb. 10-13, 2025) and Alexander Boß, Bavarian State Library (Feb. 10, 2025).

⁴¹ Marx, 135.

⁴² Ibid.

Bayreuth and her residence in Berlin, returning to Vienna where she moved into the house her father had owned.⁴³ Wenzel writes “nothing more is known about her own attitude towards National Socialism” and it may be an area for further research.⁴⁴ Faltis continued to work as a *repetiteur* at the Berlin Opera and as an accompanist in Vienna until she fell ill with pneumonia in the spring of 1937 and died on May 13 at the age of fifty. Her body was buried at Bayreuth, in accordance with her last will and testament (written in December 1935).⁴⁵ Since she never married and had no known children, her personal belongings and financial assets were left to her friends and professional colleagues.⁴⁶ Her obituary in the *Allgemeine Musikzeitung* on June 4, 1937 praised her as “the long-time *solo-repetiteur* at the Bayreuth Festival”, “a notable composer”, and “a musician of exceptional ability”.⁴⁷

⁴³ Ibid.

⁴⁴ Wenzel.

⁴⁵ See Appendix C

⁴⁶ It appears that Luise Ruess-Belce inherited Faltis’ musical scores, possibly including manuscripts of published and unpublished works. These manuscripts are presumed lost in the bombing of Dresden in 1945, in which Luise Ruess-Belce was killed.

⁴⁷ Wenzel.

CHAPTER THREE:

A BRIEF HISTORY OF CHORALE-BASED AND FREE ORGAN WORKS IN GERMANY PRIOR TO THE ROMANTIC ERA

Throughout all the stylistic periods of organ literature leading to this related organ work by Faltis, chorale- or chant-based works have been ubiquitous in the repertoire due to the organ's association with Christian religious services, especially the Roman Catholic and Lutheran musical traditions.⁴⁸ The organ-specific genre known as the chorale prelude was developed in the late Renaissance / early Baroque period, and it is a clear precedent to the writing of the larger-scale chorale or chant-based organ works of the 20th century (such as this piece by Faltis). The chorale settings of Dutch composer Jan Pieterszoon Sweelinck (1562-1621) were extremely influential early on in this genre, and his students, especially Samuel Scheidt (1587-1654) and Heinrich Scheidemann (1595-1663) carried the tradition forward to their students and successors including Dieterich Buxtehude (1637-1707) and J.S. Bach (1685-1750). Although most *cantus firmus*-based organ works from Germany at this time were based on Lutheran chorales, several exist that use Catholic musical sources for their melodic material. Michael Praetorius (1571-1621) composed several Gregorian chant-based pieces for organ, including *O Lux beata Trinitas* and *Te mane laudum carmine* (from *Hymnodia Sionia*). Other German works based on Catholic sources include *Da pacem Domine* (SwWV 302) by Sweelinck, *Veni Creator Spiritus* (SSWV 153) by Scheidt, and the more than 100 *Magnificat* settings by Johann Pachelbel

⁴⁸ Corliss Richard Arnold, *Organ Literature: A Comprehensive Survey* (Lanham, MD: Scarecrow Press, Inc., 2003), 61. According to Arnold, all chorale-based organ literature (including partitas, fantasias, etc.) came to be referred to as “chorale preludes” regardless of their structure or function in the liturgy.

(1653-1706). Buxtehude's large-scale setting of *Te Deum laudamus* (BuxWV 218) and J.S. Bach's *Puer natus in Bethlehem* (BWV 602) and *Fugue on the Magnificat* (BWV 733) are examples from later in the Baroque era.

The concept of a cantus-based organ solo piece was not exclusive to German-speaking Europe; composers in majority-Catholic countries composed many works using Gregorian chant themes, although they were not called chorale preludes by name. Some of these organ solo works outside Germany based on Gregorian chant include Louis Couperin's settings of the *Pange lingua gloriosi* (OL 34–36), Frescobaldi's *Inno degli Apostoli* (F 3.20) based on the chant *Exultet orbis gaudiis*, and Cabanilles' *Tiento on Ave maris stella* (WSC 31). These published works were known to circulate amongst various countries in Europe at the time; J.S. Bach is known to have drawn inspiration from Frescobaldi's works in particular.⁴⁹

Although there are many ways to elaborate on a chorale melody in a solo organ piece, chorale preludes have several shared characteristics. Sections of imitation are common, the counterpoint is free rather than fugal, and typically most (if not all) of the melody is heard at least once through. In keeping with the genre's use in liturgical services, especially as a meditation in between Scripture readings or during Communion, the overall effect is typically subdued and contemplative. Several distinct variants on chorale preludes exist; one frequently encountered type consists of a highly-embellished variation on the chosen tune (with the *cantus firmus* clearly emphasized), usually played on a solo manual by one hand, and accompanied by contrapuntal writing on another manual and sometimes in the pedal. *Vorimitation* is an often-employed technique whereby the composer foreshadows the chorale melody in accompanimental voices in advance of the main entrance of the *cantus firmus*. Although Faltis

⁴⁹ Arnold, 101.

did not use *vorimitation* explicitly in *Fantasie und Doppelfuge*, it may be argued that the first Fugue subject is a variation on the first few notes of the *Dies Irae* chant, containing these notes in an unemphasized context (see chapter 8).

The following example of a chorale prelude by Praetorius illustrates one way of setting a chant melody similar to Faltis' piece. In this case, the chant melody is found in the pedal while the upper voices play accompanimental figurations which do not relate to the chant melody itself but provide harmonic context and contrapuntal interest. This prominent pedal emphasis of the *cantus firmus* is analogous to Faltis' use of a similar texture in *Doppelfuge* mm. 164–167.

Figure 3.1 Michael Praetorius, *Te mane laudum carmine*, Mm. 1–6



J.S. Bach's *Fugue on the Magnificat* (BWV 733) contains passages which also demonstrate techniques used by Faltis. Figure 3.2 shows a short phrase in which the chant melody is set in chordal style in the right hand while the left hand plays a more active accompaniment, similar to mm. 159–162 of Faltis' *Doppelfuge*.

Figure 3.2 J.S. Bach, *Fuga sopra il Magnificat*, mm. 55–57



At the end of Bach's *Magnificat* fugue, the pedal stands on a single pitch (the final note of its *Magnificat* melody) while a fragment of the melody is restated in the soprano with the other voices playing an active and chromatic accompaniment beneath, leading up to the final cadence. This is similar to the end of Faltis' *Doppelfuge* where she employs the same technique of restating the *Dies Irae* in the soprano voice over a pedal point while the lower manual parts harmonize with chromatic voice leading.

Figure 3.3 J.S. Bach, *Fuga sopra il Magnificat*, mm. 130–136



Not all chorale preludes featured a single prominent melody line with accompaniment; at times composers wrote trio arrangements of well-known chorales. J.S. Bach's setting of *Allein Gott in der Höh sei Ehr* (BWV 664b) features two simultaneous highly-embellished melodic lines of equal importance, accompanied by an active pedal bass.

Cantus firmus-driven organ repertoire stands in contrast to the virtuosic and fiery *Stylus Fantasticus* which characterized free (non-chorale-based) works of the time, including the *Praeludia* of Dieterich Buxtehude, which gave rise to successive generations of organ composers contrasting improvisatory material with strict counterpoint. These two-part pieces can be known by titles such “Fantasia & Fugue”, alternatively named “Toccata & Fugue” or “Prelude & Fugue”, depending on what form the first part takes, or simply what the naming custom was in that time or region.⁵⁰ Though this practice of alternating free and strict styles in a sectional organ piece has roots dating back centuries prior to Faltis and heavily influenced the development of organ literature leading up to her day, her piece reflects the continuation of this tradition and genre of organ music.

As will be discussed in detail in Chapter Five, the *Dies Irae* holds the distinction of the most-often quoted piece of plainchant (or any religious source) in all of music. The combination of a *cantus*-based work with a Fantasia & Fugue is a synthesis of two well-established organ solo genres, and although it is rare in the Baroque era, it is not uncommon for the German Romantic period, and there are examples of such works by many of Faltis’ predecessors and contemporaries. These include Reger’s large-scale Chorale Fantasies and Fugues on the Lutheran hymns *Wachet auf, ruft uns die Stimme* (op. 52) and *Wie schön leucht’ uns die Morgenstern* (op. 40).

⁵⁰ Ibid, 71.

CHAPTER FOUR:

THE GERMAN ROMANTIC ORGAN

Nationally and regionally-distinct styles and traits have been observed in organ building through centuries of Western musical history, and the tracing of these characteristics is of vital importance to scholarship on the instrument and its literature as the music of each era and each country is historically inextricably linked. As such, organs built in the German Romantic style were uniquely suited to the repertoire of the time and developed in tandem with compositional styles. In the nineteenth century, in contrast to the organs of the Baroque era which prioritized clarity and chorus registrations based on verticality, Germanic organs began to take on a symphonic character, emphasizing a richness and depth of sound reminiscent of a full orchestra. The emphasis on dynamic contrasts and expressiveness in the organ is likewise found in music of all genres in this period. Compared with their Baroque predecessors, Romantic organs had far more 8' (concert pitch) stops (which provide depth and timbre) and less upper-work such as mixtures (reinforcing higher overtones, which support clarity and directness of sound), and their tonal disposition was more oriented to an enveloping warmth and immensity of sound rather than a clarity of counterpoint. The notable organbuilder Eberhard Friedrich Walcker (1794-1892) characterized the “new” Romantic organ sound in an 1826 letter as possessing a “pure, determinate, and certain” tone, with many stops capable of being used melodically alone as solos, or in the unity of the full ensemble adding richness and variety.⁵¹ Flue stops had a great

⁵¹ Leuders, Kurt, “In Search of the Reger Organ, part 6: Eberhard Friedrich Walcker”, in *The American Organist*, March 1981, online edition, accessed 19 May 2025, 40-41.
<https://www.agohq.org/Common/Uploaded%20files/Website%20Files/TAO%20Issues/1981/1981-03.pdf>

range of colors and dynamics, and reed stops were typically darker in timbre and less brilliant than their French counterparts at the time. String stops (imitative of orchestral strings, with a higher overtone presence compared with the fundamental) came into much greater prominence in the German Romantic organ; their versatility enabled them to be used to brighten the texture at an 8' pitch level (without adding a higher octave), while at the same time avoiding the dark and weighty feel of fundamental-heavy flute stops. These string stops, and their often-paired celesting ranks, contributed greatly to the profusion of 8' tone in these organs. Finally, in contrast to the bright and dominating reed stops built by Cavaille-Coll in France, the German reeds incorporated into the principal chorus without overpowering the ensemble.

The proliferation of new stops and the increasing multiplication of the organs' tonal resources necessitated the development of ever-more-complicated consoles, enabling organists to navigate contrasting sonorities and sounds in accordance with the changes in compositional style. Registration aids built into the console included the *Rollschweller* (aka *Walze*), which was a cylindrical device operated by the foot which gradually added or removed stops from the ensemble. This is similar to the crescendo pedal (ubiquitous in American organs), but more nuanced in its operation and creating an entirely different effect due to the gradients in voicing unique to the Germanic Romantic organ of this period. German Romantic organs also had one or two divisions under swell expression (the now-common practice of encasing all the pipes of one division of an organ in a large, closed chamber with mechanical shutters under the control of the organist at the console for the purpose of varying the dynamic level of the sounds), as opposed to no divisions encased in an expression chamber. Some organs also included several *Freicombinationen*, which had to be preset manually on a setterboard before being activated by piston during a performance. Additionally, some builders established what are known as "fixed

combinations” based on dynamic levels, with pistons labeled *piano* - *mezzoforte* - *forte*, etc. which could be selected (but not altered) by the performer in order to change the sounds and dynamic levels while playing the newly-expressive pieces in the style of the period. Despite the usefulness of these mechanical aids, many organists also opted for the assistance of registrants during performances of pieces requiring many stop changes and dynamic contrasts. Only with the assistance of registrants could one, in the words of Ernest Brennecke, “manage a shaded *decrescendo* from *FFFF* to *PPPP* in one line while ten fingers and both toes and heels are kept busy playing the printed notes.”⁵²

The following particular instruments are representative of the style and time period in which Faltis composed her *Fantasie und Doppelfuge*, and are prominent in German musical history to the extent that Faltis may have been familiar with them or at least influenced by either the repertoire written for them or the organists who played them regularly.

Merseburg Cathedral, 1855 (Ladegast)

This instrument is extremely important in the history of German Romantic organ music as it is the organ for which Franz Liszt composed the *Prelude and Fugue on B-A-C-H*, as well as being the site of the premiere of Julius Reubke’s *Sonata on the 94th Psalm*, performed by the composer. Liszt’s *Fantasy and Fugue on “Ad nos, ad salutarem undam”* was also played here to great acclaim at the dedicatory recital by Alexander Winterburger, a Liszt student.⁵³ These three pieces are arguably the defining early works of the genre, setting the stage for Max Reger and

⁵² Brennecke, Ernest, “The Two Reger-Legends”, in *The Musical Quarterly*, Vol. 8 No. 3 (July 1922), 384-396. Accessed 21 May 2025. <https://www.jstor.org/stable/738163>

⁵³ Organ Historical Society - Organ History webpage.

<https://organhistoricalsociety.org/OrganHistory/begin.htm> (2 May 2025)

The instrument was modified from its original condition in the late 19th-early 20th-centuries, and recently restored to its 1855 state.

everything that came later (discussed in chapter 6) up unto Faltis. Even though Faltis is not known to have been directly connected with Merseburg, this instrument is one of the most significant early examples of German Romantic organ building, and it served as one of the foundational models for future organs constructed in the new style. The original stoplist is as follows:⁵⁴

Hauptwerk (II)		Oberwerk (III)		Brustwerk (IV)	
C-g'''		C-g'''		C-g'''	
Bordun (TC)	32	Quintatön	16	Lieblighgedeckt	16
Principal	16	Principal	8	Geigenprincipal	8
Bordun	16	Rohrflöte	8	Lieblighgedeckt	8
Principal	8	Gambe	8	Flauto dolce	8
Hohlflöte	8	Flauto amabile	8	Salicional	8
Doppelflöte	8	Gedeckt	8	Unda maris II	8
Gemshorn	8	Oktave	4	Oktave	4
Gambe	8	Spitzflöte	4	Zartflöte	4
Quinte	5 1/3	Rohrflöte	4	Salicional	4
Oktave	4	Quinte	2 2/3	Nassat	2 2/3
Spitzflöte	4	Waldflöte	2	Oktave	2
Gedackt	4	Terz	1 3/5	Cimbel III	
Doublette II	4+2	Sifflöte	1	Progressiveharmonica II-IV	
Quinte	2 2/3	Mixtur IV		Aeoline	16
Oktave	2	Schalmei	8		
Mixtur IV		Stahlspiel			
Scharff IV					
Cornett III-V					
Fagott	16				
Trompete	8				
Rückpositiv (I)		Pedal		Pedal	
C-g'''		C-f		(Continued)	
Bordun	16	Untersatz	32	Oktave	4
Principal	8	Principal	16	Flöte	4
Flauto traverso	8	Salicetbass	16	Scharfflöte	4
Fugara	8	Violonbass	16	Mixtur IV	
Quintatön	8	Subbass	16	Cornett IV	
Octave	4	Grossnassat	10 2/3	Posaune	32
Gedeckt	4	Principal	8	Posaune	16
Octave	2	Violoncello	8	Dulcian	16
Mixtur IV		Bassflöte	8	Trompete	8
Cornet II-V		Terz	6 2/5		
Oboe	8	Rohrquint	5 1/3		
Couplers:		OW-HW		Mechanical key action	
		RP-HW		Barker level pneumatic assist	
		BW-HW			
		HW-Pedal		Mechanical stop action	
		OW-Pedal			
		RP-Pedal			

⁵⁴ Ibid.

The ability of an organ to render contrapuntal passages articulately remains a characteristic of importance in the Romantic-era fugue, including Reger's works as well as that of Faltis. Merseburg Cathedral is one example of organs from this time period which retain the ability and qualities, musically, to faithfully perform the repertoire of both periods. It is interesting to note that although the voicing and overall tonal concept of the Merseburg organ was Romantic, it nevertheless included mixtures and mutation stops on all divisions and was capable of playing Baroque literature with fidelity and clarity. This matters because even with the evolving style in German organ music, performance of the works of J.S. Bach and the Baroque masters was appreciated and celebrated, especially after Felix Mendelssohn's revival of the works of Bach, begun in Leipzig in 1829.

Leipzig – *Thomaskirche*, 1889/1908 (Sauer)

The organ at the *Thomaskirche* in Leipzig is most closely associated with Max Reger, a proverbial titan of German Romanticism, whose organ works created the context in which Faltis wrote her large-scale work. It was installed by Sauer in 1889 and modified by the same company at the request of Karl Straube, a critically important figure in the organ world at the time. Straube was principal organist at the *Thomaskirche* from 1902-1939 (during Faltis' entire compositional career), and he was known as the foremost interpreter and editor of Reger's music after the latter's death in 1916. The 1908 revision of the organ is considered definitive; despite further alterations in the 20th century, restoration work has since reverted the instrument to its 1908 state. Max Reger also played the organ at the *Thomaskirche* with some regularity; Brennecke writes (in 1922, during Straube's tenure) that in Reger's compositional mentality "[he] had in mind continually the fine three-manual instrument in the Thomaskirche at Leipzig, where ... he calls for a foundation of heavy diapasons, flutes, strings and reeds, a few good solo

stops and mixtures, and a pedal organ of immense power and fulness [sic].”⁵⁵ The Sauer organbuilding firm was championed by Karl Straube over its competitors (especially Walcker), and its popularity and influence in German Romantic organ music is felt to the present day. The 1908 stoplist follows:⁵⁶

Manual I		Manual II		Manual III		Pedal	
Principal	16	Salicional	16	Lieblich Gedackt	16	Majorbass	32
Bordun	16	Gedackt	16	Gamba	16	Untersatz	32
Principal	8	Principal	8	Principal	8	Contrabass	16
Geigenprincipal	8	Schalmel	8	Viola	8	Principal	16
Viola di Gamba	8	Salicional	8	Aeoline	8	Violon	16
Gemshorn	8	Harmonika	8	Voix céleste	8	Gemshorn	16
Dulciana	8	Dolce	8	Spitzfloete	8	Subbass	16
Doppelfloete	8	Flûte harmonique	8	Flûte d'amour	8	Salicetbass	16
Flûte harmonique	8	Konzertfloete	8	Gedackt	8	Lieblich Gedackt	16
Flauto dolce	8	Rohrfloete	8	Gemshorn	8	Quintbass	10 2/3
Gedackt	8	Gedackt	8	Quintatön	8	Offenbass	8
Quintatön	8	Octave	4	Fugara	4	Principal	8
Quinte	5 1/3	Salicional	4	Traversfloete	4	Cello	8
Octave	4	Flauto dolce	4	Praestant	4	Gemshorn	8
Gemshorn	4	Quinte	2 2/3	Quinte	2 2/3	Bassfloete	8
Rohrfloete	4	Piccolo	2	Flautino	2	Dulciana	8
Violini	4	Cornett III		Harmonia aethera III		Octave	4
Octave	2	Mixtur III		Oboe	8	Flauto dolce	4
Rauschquinte II		Cymbel III		Trompette harmonique	8	Contraposaune	32
Mixtur III		Tuba	8			Posaune	16
Cornett II-IV		Clarinet	8			Fagott	16
Scharf V						Trompete	8
Gross-Cymbel IV						Clarine	4
Trompete	16						
Trompete	8						
Manualkoppeln II/I, III/I, III/II							
Pedalkoppeln I/P, II/P, III/P							
Mezzoforte, Forte, Tutti, Rohrwerke							
Piano-, Mezzoforte-, Forte- und Tutti pedal mit Absteller							
Handregister ab drei frei einstellbare Kombinationen							
Rollschweller mit Absteller							
Jalousieschweller für Manual III							
Röhrenpneumatik (Spiel- und Registertraktur)							
Manualumfang: C-a'''							
Pedalumfang: C-f							

⁵⁵ Brennecke, 388.

⁵⁶ Organ Historical Society - Organ History webpage.

Berlin – *Berliner Dom*, 1905 (Sauer)

The organ at the *Berliner Dom* is one of the most significant examples of the German Romantic organ, and it is possibly one which Faltis would have been familiar with during her student or compositional periods through geographic proximity, though there is no positive connection with her. The organists at the *Berliner Dom* during Faltis' career were Bernhard Irrgang (from 1910-1916), Walter Fischer (1916-1931), and Fritz Heitmann (1932-1953). This organ, like the Sauer at the *Thomaskirche*, has a greater proportion of 8-foot stops, which shows the trend towards a variety of colors in concert-pitch, rather than a broad spectrum of pitch levels. Similar to the previous organs discussed, it also possessed the full complement of Baroque-era mutations and mixture stops. The stoplist follows:⁵⁷

⁵⁷ Ibid.

Manual I		Manual II		Manual III		Manual IV		Pedal	
Prinzipal	16	Prinzipal	16	Salicional	16	Lieblich Gedeckt	16	Prinzipal	32
Majorbass	16	Quintatön	16	Bordun	16	Prinzipal	8	Untersatz	32
Prinzipal	8	Prinzipal	8	Prinzipal	8	Traversflöte	8	Prinzipal	16
Doppelflöte	8	Coppelflöte	8	Hohlflöte	8	Spitzflöte	8	Offenbass	16
Prinzipal amabile	8	Geigenprinzipal	8	Gemshorn	8	Lieblich Gedeckt	8	Subbass	16
Flute harmonique	8	Spitzflöte	8	Schalmei	8	Quintatön	8	Gemshorn	16
Viola di Gamba	8	Salicional	8	Konzertflöte	8	Aeoline	8	Lieblich Gedeckt	16
Bordun	8	Soloflöte	8	Dolce	8	Voix céleste	8	Quintebass	10 2/3
Gemshorn	8	Dulciana	8	Gedeckt	8	Prestant	4	Prinzipal	8
Quintatön	8	Rohrflöte	8	Unda maris	8	Fernflöte	4	Flötenbass	8
Harmonika	8	Oktave	4	Oktave	4	Violine	4	Violoncello	8
Gedacktquinte	5 1/3	Spitzflöte	4	Gemshorn	4	Gemshornquinte	2 2/3	Gedackt	8
Oktave	4	Salicional	4	Quintatön	4	Flautino	2	Dulciana	8
Flute octavante	4	Flauto dolce	4	Traversflöte	4	Harmonia aethera III		Quinte	5 1/3
Fugara	4	Quinte	2 2/3	Nasard	2 2/3	Trompete	8	Oktave	4
Rohrflöte	4	Piccolo	2	Waldflöte	2	Oboe	8	Terz	3 1/5
Oktave	2	Mixtur IV		Terz	1 3/5	Vox humana	8	Quinte	2 2/3
Rauschquinte II		Cymbel III		Mixtur III				Septime	2 2/7
Grosscymbel III		Cornett III		Trompete	8	Rückpositiv		Oktave	2
Scharff III-V		Tuba	8	Glockenspiel		Flötenprinzipal	8	Mixtur III	
Cornett III-IV		Clarinete	8			Flöte	8	Contraposaune	32
Bombarde	16					Gedackt	8	Posaune	16
Trompete	8					Dulciana	8	Fagott	16
Clairon	4					Zartflöte	4	Trompete	8
								Clairon	4

Manualkoppeln II/I, III/I, IV/I, III/II, IV/II, IV/III
 Pedalkoppeln I/P, II/P, III/P, IV/P
 Drei Frei Kombinationen
 Mezzoforte, Forte, Tutti, Rohrwerke
 Jalousieschweller III. Manual
 Jalousieschweller IV. Manual
 Jalousieschweller Vox humana
 Handregister ab
 Rückpositiv ab.

Vienna Konzerthaus, 1913 (Rieger)

This organ by Rieger may be the most important of this list as it pertains to Faltis' career and speculation of the organs she may have considered as a composer, as the instrument in the Vienna *Konzerthaus* was the largest concert hall organ in the world at the time of its installation, with five manuals and no expense spared for the convenience and luxury of the performer. This legendary instrument was almost certainly well-known to Faltis, as a resident and music student of the city at this time. As will be discussed in more detail in Chapter Nine – Performer's Guide, Faltis provided some specific registration indications to the performer who studies her work.

This practice, while more common in the present day, was by no means ubiquitous in the German Romantic era, with many composers (such as Franz Liszt) leaving registration to the performer's discretion. In contrast, Faltis' expectations were more detailed, and the Vienna Konzerthaus organ happens to have the particular indications Faltis mentions in Op. 12, including at least four manuals, superoctave couplers on both manuals and pedal, and a *Fernwerk* division (a group of a few ranks hidden in the ceiling at a distance from the main organ and producing an echo effect).⁵⁸ Fascinatingly, it also included a parallel *Walze* device for the exclusive use of the registrants, should it be called for while both the organist's feet and hands were otherwise occupied in playing. Rieger was another competing firm with Sauer and Walcker at the time, and its disposition is similar to that of a Sauer. Faltis would likely have been familiar with this instrument, as she lived and worked in Vienna for much of her career, and she also performed in this building on at least one occasion (though in one of the smaller halls - see Appendix C). The Vienna Konzerthaus did not employ a staff organist, but according to program records, several notable organists gave recitals on the Rieger during Faltis' career, including Karl Straube in 1913, Rudolf Dittrich (who played the dedicatory program in 1913 and several other recitals), and Karl Walter (organ professor at the Vienna Conservatory 1928-1959 and organist at Vienna's St. Stephen's Cathedral 1922-1945).⁵⁹ The Rieger organ firm remains active to this day building instruments in a number of countries. The stoplist is as follows.⁶⁰

⁵⁸ Del Prete, Michele, "Sound Thresholds: Visual and Acoustic Values of the *Fernwerk* in Post-Romantic Organ Building and Architecture", in *Music in Art*, Spring-Fall 2017, Vol. 42 No. 1-2, 233–251, *Research Center for Music Iconography, The Graduate Center, City University of New York*, Accessed 19 May 2025. <https://www.jstor.org/stable/90019508>

⁵⁹ <https://www.konzerthaus.at/datenbanksuche>

⁶⁰ Organindex.de, Vienna Konzerthaus Großsaal. https://organindex.de/index.php?title=Wien/Landstra%C3%9Fe,_Konzerthaus,_Gro%C3%9Fer_Saal (May 19, 2025).

I. Manual <i>Hauptwerk</i>	II. Manual <i>Schwellwerk</i>	III. Manual <i>Schwellwerk</i>	IV. Manual <i>Solowerk</i>	V. Manual <i>Fernwerk</i>	Pedal <i>+ Fernpedal</i>
Principal 16'	Viola 16'	Lieblisch-Gedackt 16'	Bordun 16'	Zart-Gedackt 16'	Principalbaß 32'
Bordun 16'	Quintatön 16'	Geigen-Principal 8'	Clarinophon 8'	Horn-Principal 8'	Principalbaß 16'
Principal 8'	Principal 8'	Rohrflöte 8'	Doppel-Gedackt 8'	Lieblisch-Gedackt 8'	Violon 16'
Gedackt 8'	Bordun 8'	Still-Gedeckt 8'	Concertflöte 8'	Rohrflöte 8'	Subbaß 16'
Hohlflöte 8'	Flauto traverso 8'	Wiener Flöte 8'	Solo Gamba 8'	Viola d'amore 8'	<i>Echobaß 16'</i> ^[2]
Flûte harmonique 8'	Clarabella 8'	Quintatön 8'	Rohrquinte 5 ¹ / ₃ '	Vox angelica 8'	Salicetbaß 16'
Fugara 8'	Viola da Gamba 8'	Echo Gamba 8'	Octave 4'	Gemshorn 4'	Quintbaß 10 ² / ₃ '
Gemshorn 8'	Salicional 8'	Aeoline 8'	Solo flöte 4'	Traversflöte 4'	Octavbaß 8'
Dulciana 8'	Unda maris 8'	Vox coelestis 8'	Quinte 2 ² / ₃ '	Piccolo 2'	<i>Gedacktblaß 8'</i> ^[3]
Nasatquinte 5 ¹ / ₃ '	Octave 4'	Flûte octaviante 4'	Superoctave 2'	Mixtur IV 2 ² / ₃ '	Baßflöte 8'
Octave 4'	Flûte octaviante 4'	Zartflöte 4'	Groß-Cornett III-V 2 ² / ₃ '	Schalmei 8'	Cello 8'
Rohrflöte 4'	Gemshorn 4'	Aeolsharfe 4'	Tuba mirabilis 8'	Vox humana 8'	Dulcianbaß 8'
Viola 4'	Quintatön 4'	Gemsquinte 2 ² / ₃ '	Ophicleide 8'	<i>Tremulant</i>	Octave 4'
Superoctave 2'	Waldflöte 2'	Flautino 2'	Clairon harmonique 4'	Fernpedal	Flauto 4'
Rauschquinte II 2 ² / ₃ '	Sesquialtera II 2 ² / ₃ '	Terz 1 ³ / ₅ '		Subbass 16'	Campana III 10 ² / ₃ ' ^[4]
Kornett III-V 8'	Progr. harmon. III-V 2 ² / ₃ '	Larigotquinte 1 ¹ / ₃ '		Oktavbass 8'	Mixtur IV 5 ¹ / ₃ ' ^[5]
Mixtur V 2 ² / ₃ '	Mixtur IV 2 ² / ₃ '	Septime 1 ¹ / ₇ '			Bombarde 32'
Cymbel III 2'	Clarinete 8'	Piccolo 1'			Posaune 16'
Trompete 16'	Krummhorn 8'	Harmonia aeth. IV 2 ² / ₃ ' ^[1]			<i>Fagott 16'</i> ^[6]
Trompete 8'	<i>Glockenspiel</i>	Trompette harm. 8'			Trompete 8'
Clarino 4'	<i>Tremulant</i>	Basson 16'			Bassetthorn 8'
		Oboe 8'			Clarino 4'
		Vox humana 8'			
		Clairon harmonique 4'			
		<i>Tremulant</i>			

Koppeln: III/I, III/II, III/I, IV/II, IV/I, V/II, V/I, P/I

I/P, II/P, III/P, IV/P

Superoktavkoppel: III/II, III/I, IV/II, IV/III, III/II, III/I, IV/I, I/II, V/II, III/I, IV/I I/P, IV/P

Kombinationen: Setzeranlage (2015; 5 Banken x 1000 = 5000 Generalsetzer) Absteller: Walze ab, Koppeln aus Walze, Koppeln zu IV aus Walze, Manual 16' ab, Zungen ab (als Druckknöpfe), Hauptpedal ab, Fernpedal ab (als Kipptasten) Einzel-Zungenabsteller Kollektive: Tutti (Druckknopf) Schwellen: Schwelltritte für II. und III. Manual, Schwellen V an Schwelltritt II koppelbar (Kipptaste) tritte (in Wechselwirkung mit Kipptasten): Koppel I – IV an P, Normalkoppeln II – IV an I, Walze ab Registercrescendo: Walze für den Organisten, gekoppelt mit zweiter Walze für den Registranten

CHAPTER FIVE:

THE *DIES IRAE* AND ITS HISTORY AND USAGE IN MUSIC

Dies Irae is a medieval Roman Catholic hymn dating from approximately the mid 13th century. The Gregorian Chant melody associated with the text also originated from the same time period, although precise authorship of both text and music have been lost.⁶¹ In the Mass, *Dies Irae* fulfilled the liturgical function of the Sequence before the Gospel, and it was an integral part of the Requiem (funeral) Mass for several hundred years until its use in the liturgy was discontinued in the 1970 edition of the Roman Missal following the reforms of the Second Vatican Council (1962-1965).⁶² In the modern post-conciliar era of the Church, parishes permitted to celebrate the Tridentine Liturgy (the Traditional Latin Mass) still include the *Dies Irae* chant in Requiem Masses and the Mass for All Souls' Day, whereas Novus Ordo parishes (observing the Vatican II liturgical norms) do not.

Dies Irae is found in nearly every genre of music possible, including heavily used in film scoring as a signifier of death or portending peril. The dramatic Latin text of the chant portrays themes of death, hell, and the final judgment of all souls, reflecting the theological concept *Memento mori* (Remember you shall die). This dark subject matter, coupled with the easily-recognizable chant melody written in Dorian mode (a medieval tonality which sounds

⁶¹ Henry, Hugh, "Dies Irae", *The Catholic Encyclopedia* (New York: Robert Appleton Company, 1908), Online edition: Catholic Answers, Inc., last updated (n.d.), accessed 13 February 2025. <https://www.catholic.com/encyclopedia/dies-irae>

⁶² Serratelli, Arthur, "The Dies Irae and the Last Day", in *Adoremus Bulletin*, online edition, Vol. XIX, No. 9 (December 2013 - January 2014), last updated n.d., accessed 13 February 2025. <https://adoremus.org/2013/12/the-dies-irae-and-the-last-day/>

similar to a minor scale) have led *Dies Irae* to become synonymous in popular culture with fatalism, the end of the world, and the macabre. Although *Dies Irae* was part of Roman Catholic consciousness for centuries, it was French composer Hector Berlioz (1803-1869) who first brought it into the mainstream with his *Symphonie Fantastique* (1830).⁶³ Berlioz was not the first composer to present *Dies Irae* to a wider audience than a congregation at Mass, but his adaptation was the most commercially successful and had the farthest-reaching effect on the musical world, spurring the creation of a wide array of secular pieces using the *Dies Irae* for dramatic effect.⁶⁴ Through the centuries, *Dies Irae* captured the public consciousness in a way no other piece of religious music ever has. Roman Catholic Bishop Arthur Serratelli writes of the *Dies Irae* that it “holds the distinction of being the oldest piece of music most frequently quoted”,⁶⁵ a fact which is demonstrated by the more than 700-plus distinct verified entries in the “Musical Quotations of the *Dies Irae* plainchant melody” database.⁶⁶ For context, the importance of this particular chant is illustrated by the fact that, to date, there are no other databases established to keep track of the use of other works of Gregorian chant to the same degree of exhaustive detail as the *Dies Irae*.

Dies Irae in its entirety is a very long hymn with nineteen stanzas, and many secular musical works which incorporate *Dies Irae* include only a few phrases, especially just the first two lines of music. These lines are reproduced here (music and text are public domain):⁶⁷

⁶³ “Musical Quotations of the *Dies Irae* plainchant melody” (database, author unknown), last updated February 2025, accessed 13 February 2025. <https://diquotes.victoryvinny.com/quotes/>

⁶⁴ Ibid.

⁶⁵ Serratelli.

⁶⁶ Musical Quotations [...]

⁶⁷ Schola Sanctae Scholasticae, “Gregorian Chant Hymns: *Dies Irae*”, last updated 30 June 2014, accessed 13 February 2025. <https://gregorian-chant-hymns.com/hymns-2/dies-ire.html>

Figure 5.1 Incipit: *Dies irae, dies illa* (Anonymous, Gregorian Chant, 13th cent.)



Translation: *The day of wrath, that day, will dissolve the world in ashes.*

These two phrases are typically sufficient for the musically literate listener to recognize the quotation in most contexts. When quoting this piece in her *Fantasie und Doppelfuge*, Faltis uses only these two lines, as in the following example from the closing section of the Fugue:

Figure 5.2 Evelyn Faltis: *Fantasie und Doppelfuge*, mm. 164–167 - Theme in pedal

The image shows two staves of music. The top staff is a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). It contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The bottom staff is a single bass clef staff, which serves as the pedal point. It contains a slower, more rhythmic line with eighth and sixteenth notes. The pedal point is marked with a 'fff' (fortissimo) dynamic and the text 'mit Pedalsuperoktavkoppel' (with pedal super-octave coupling). The music ends with a 'rit.' (ritardando) marking.

Faltis also quotes the *Dies Irae* in another of her works, the *Sonata in D minor*, op. 6 for violin and piano, although in the context of this piece, only the first few notes are borrowed. This quotation of *Dies Irae* does not reflect the same fidelity to the original chant melody as is seen in the *Fantasie und Doppelfuge*, rather, the theme is broken up and embellished with passing tones which makes it more difficult to hear.

Figure 5.3 Evelyn Faltis: *Sonata in D minor*, mvt. 3, rehearsal 7, mm. 1-5



These two pieces are the only works by Faltis which are currently known to contain fragments of *Dies Irae*. As a Roman Catholic, Faltis would have been aware of the significance of *Dies Irae* in a religious context as well as in popular musical culture of the time, as previously referenced in the works of Berlioz and many others. It is likely that her use of the chant was personally meaningful in both pieces; in the case of the op. 6 Sonata, the quotation was explicit in its reference to the death of Faltis' father as evidenced by the dedication on the title page *Meinem lieben Vater gewidmet*.⁶⁸ He died in 1922, but the piece was published the following year. It is reasonable to assume based on opus numbers that the *Sonata* was composed before the *Fantasie und Doppelfuge* although they were published in reverse order. In the case of her Op. 12 for organ, there is no explicit reference in memory of someone deceased, but it may be

⁶⁸ Translation: "Dedicated to my dear father."

inferred to carry a certain emotional weight based on the subscript *Wer tut, muss leiden* (Whoever does, must suffer) on the title page.⁶⁹ As the literary theme of *Dies Irae* is the contemplation of the end of one's existence, a fatalistic motto seems appropriate.

⁶⁹ See Appendix B - Full Score title page

CHAPTER SIX:
SELECTED GERMAN ROMANTIC ORGAN REPERTOIRE AND FALTIS'
COMPOSITIONAL INFLUENCES

Evelyn Faltis's work was preceded by a rich history of German Romantic music composed for organ. Felix Mendelssohn (1809-1847) is considered to be the first of the German Romantic organ composers,⁷⁰ and his *Three Preludes & Fugues* (op. 37) and *Six Sonatas* (op. 65) set the stage for the advancement of the organ repertoire by their innovative use of contemporary harmonic and melodic idioms in conjunction with Baroque elements such as imitative counterpoint or forms such as fugue or chorale partita. Franz Liszt (1811-1886) composed several large-scale organ works including *Fantasy and Fugue on "Ad nos, ad salutarem undam"* and *Prelude and Fugue on B-A-C-H* which are staples of the repertoire today, and his student Julius Reubke (1834-1858) also wrote several organ works, especially the monumental *Sonata on the 94th Psalm*. These pieces by Liszt and Reubke in particular are defining works of the German Romantic style which precede and set the stage for Faltis, and they include dramatic shifts in tempo and dynamics, highly-virtuosic and flamboyant passages for manuals and pedals, and a wide array of orchestral colors and effects that were newly available on the instruments of the era.

Other German Romantic composers of prominence who wrote for the organ include Johannes Brahms (1833-1897), who composed *Eleven Chorale Preludes* (op. 122) and a few *Preludes & Fugues* early in his career, Josef Rheinberger (1839-1901), whose prolific organ

⁷⁰ Arnold, 175.

output included 20 sonatas and numerous various other works, and Anton Bruckner (1824-1896), who was better known as an orchestral composer but was also a strong organ improviser.⁷¹ Additional composers of this generation who are not as well known today are Hans Fährmann (1860-1940, organ professor at Dresden Conservatory from 1892-1939),⁷² who wrote several organ sonatas in a well-developed symphonic style, and Wilhelm Rudnick (1850-1927), whose compositions include several sonatas, chorale-based works, and a large-scale fantasia on *Ein feste Burg* entitled *Reformation*.

The German Romantic period in organ literature reached its peak with the post-tonal expressionist music of Max Reger (1873-1916),⁷³ in terms of his sheer volume of compositions (over 220 works for organ) and the extreme difficulty and complexity of his pieces, as well as for his intricate counterpoint and a chromatic harmonic language that borders on the post-tonal. Reger dominated the German organ composition scene during Faltis' formative years in academia, and the most prominent performer and interpreter of his music at the time was the previously-mentioned Karl Straube (1873-1950), who edited editions of Reger's music and was considered the foremost expert on the performance of German Romantic style.⁷⁴

The German Romantic style continued after Reger further into the 20th century with the works of Franz Schmidt (1874-1939), Sigfrid Karg-Elert (1877-1933), Karl Hoyer (1891-1936), as well as Reger's protégée Johanna Senfter (1879-1961), who was possibly the most well-known woman organ composer of the German Romantic period. However, the importance

⁷¹ Arnold, 181.

⁷² Halbert, Nicholas, "Forgotten Symphonies: Hans Fährmann and the Late German Romantic Organ Sonata," *The Diapason*, online edition, last updated 2025, accessed 19 May 2025. <https://www.thediapason.com/content/forgotten-symphonies-hans-fahrmann-and-late-german-romantic-organ-sonata>

⁷³ Arnold, 183.

⁷⁴ Halbert.

of composer Max Reger on this genre of organ music cannot be understated, as the writing of this style reaches its apex in his significant works.

The window in which Faltis wrote her work, following the First World War and preceding the Second, was a time of great musical transition and experimentation in Western music. The end of the German Romantic style period came with the *Orgelbewegung* (Organ Reform Movement), which reached a critical point to become a widespread idea in the 1920s with Albert Schweitzer and the later Freiburg Organ Conference in 1926. This event, hosting notable intellectuals, musicians, and clergy at the University of Freiburg, was intended to reevaluate the modern trends in organ building in light of the history of the instrument, especially in terms of the organ's relationship to liturgy and the church.⁷⁵ This effort to rein in the perceived “excesses” of the previous century in terms of composition and organ building, and to restore it to a more Baroque (or neo-Baroque) foundation, influenced almost all German organ composers and builders born after the turn of the century.⁷⁶

Following these movements, a trend ensued towards serial and atonal composition which dominated the middle of the 20th century in Europe and the USA. Evelyn Faltis would not have been influenced by the later Organ Reform movement or 20th-century modernist and anti-Romantic sentiment, since her Op. 12 was published several years before the Freiburg Conference. It may be said with certainty that she would have been very familiar with the music of Reger, Schmidt, Rheinberger, and Karg-Elert while she was in conservatory, especially when

⁷⁵ Arnold, 211-212.

⁷⁶ Ibid, 214.

she studied with Draeseke, who was a fervent admirer of Rheinberger's conservative style in contrast to the growing expressionism and modernism of the time.⁷⁷

Faltis may have been acquainted with some of the organ teachers at the Dresden Conservatory, especially the afore-mentioned Hans Fährmann (1860-1940, organ professor at Dresden Conservatory from 1892-1939),⁷⁸ as well as Richard Schmidt (1877-1958, also taught at Dresden Conservatory 1903-1928).⁷⁹ However, available details on Faltis' education do not mention these names in conjunction with her, so their possible connection with her is hypothetical.

Likely owing to her musically-conservative education as was typical of the time, Faltis' *Fantasie und Doppelfuge* is straight-forward and predictable in its tonality and counterpoint, though its technique is adventurous and well-developed. Faltis' compositional influences are clear in this piece: the fugue subjects are very Reger-esque in their construction, and the full chords and rich texture of the Fantasie are reminiscent of Richard Wagner's orchestral writing as well (whose music also heavily influenced Reger).⁸⁰ These characteristics are reflective of the compositional style in which she was formed – an emphasis on thematic development, density of

⁷⁷ Draeseke, Felix, "Die Konfusion in der Musik", (1906), Felix Draeseke Webpages (International Draeseke Society), last updated December 2023, accessed 5 June 2025. <https://draeseke.org/essays/konfusion.htm>

⁷⁸ Halbert.

⁷⁹ Richard Schmidt (no relation to Franz Schmidt) did not compose any organ music as far as is known. Müller, Erich H., "Schmidt, Richard", *Deutsches Musiker-Lexikon*, W. Limpert-Verlag, Dresden, 1929.

https://digital.slub-dresden.de/werkansicht/dlf/257425/650?tx_dlf_navigation%5Bcontroller%5D=Navigation&cHash=2b7eef6229ba85ff2b6ec7ffb9f4c277, accessed 19 May 2025.

⁸⁰ Max-Reger-Portal, "Max Reger Biography-1888", www.maxreger.info/biography/1888, accessed 3 June 2025.

counterpoint and harmony, and, in the case of the *Doppelfuge*, clearly-outlined formal structures.⁸¹

Faltis' primarily pianistic background is evident in occasionally un-idiomatic organ writing, including parallel octaves in contrapuntal passages and notes that reach beyond the standard organ manual compass.⁸² A close look at the academic nature of the structure and compositional workings of the piece, combined with a lack of evidence connecting Faltis to any notable organists or instruments of the day, suggests the possibility that *Fantasie und Doppelfuge* may have begun its existence while she was in conservatory before 1916. Rather than composing the entire work in 1922, she may have returned to a student piece from years prior, revising or completing it before publishing it that year. Notwithstanding a perhaps imperfect grasp of organ style and technique, Faltis was doubtless composing the *Fantasie und Doppelfuge* with the familiar works of her predecessors close in mind.

Specific similar works to Faltis' *Fantasie und Doppelfuge* include Liszt's "Fantasy and Fugue on *Ad nos, ad salutarem undam*" (the progenitor of the Romantic cantus-based fantasia and fugue), Reubke's *Sonata on the 94th Psalm*, Reger's *Fantasie und Fuge* op. 135b (which is also a double fugue), and Reger's large-scale chorale fantasias, especially *Wachet auf, ruft uns die Stimme* from his Op. 52. Other comparable pieces in the genre are Hoyer's *Passacaglia und Doppelfuge* in F minor, Rudnick's *Reformation*, Op. 33, Karg-Elert's *Cathedral Windows*, Op. 106 (based on Gregorian chants), Senfter's *Fantasie and Fugue on "Wie schön leuchtet der Morgenstern"*, Op. 30a, and the chant-based works of Gerard Bunk (1888-1958) including his

⁸¹ Halbert described German Romantic organ music thus.

⁸² See Performer's Guide, chapter 9.

1906 Variations on *O Sanctissima*. As Bunk was a close associate of Reger and Straube both, there may indeed be a connection with Faltis as well.⁸³

⁸³ Bunk, Gerard, "Begegnung mit Max Reger," *Liebe zur Orgel. Erinnerungen aus einem Musikerleben*, Dortmund, 1958, 71-74.

CHAPTER SEVEN:

ANALYSIS OF *FANTASIE*

The *Fantasie* (a.k.a. *fantasia*, *fantasy*, etc.), as a Romantic-era genre, can be difficult to define; its very nature is freeform, defying structural classification. It is often harmonically adventurous and chromatic, reflecting dramatic shifts in mood and intensity and containing sudden outbursts of emotion. A *Fantasie* is also typically flexible in its tempo, both within and between sections separated by points of silence. To describe a piece as “*Fantasie*-like” implies freedom from conventions and a certain unpredictability, which affords the listener an excitement resulting from not knowing what comes next. The fact that Faltis calls this first movement a *Fantasie* implies all of these characteristics; in contrast to the strict formal conventions expected in a Sonata, Rondo, or other such classical forms of previous musical eras, Faltis’ *Fantasie* does not share a formal structure with any other piece. Instead, the structure is determined by the development of themes and the ways in which recognizable motivic elements interact with each other and transform over the course of the piece. The thread of thematic relationships unfolds diachronically, allowing the listener to experience the piece one moment at a time, and the journey of the piece is expressed by modulating frequently and ending in a different key than where it began, which implies growth and a dramatic arc. Although it may seem improvisatory in its construction by way of a surface reading or casual listening, Faltis’ underlying compositional structure in the *Fantasie* is always intentional, leaving nothing to chance or without motivation, as this analysis will demonstrate.

Although *Fantasie und Doppelfuge* is not explicitly programmatic and does not follow a straightforward narrative, it nevertheless tells a story. Faltis leans heavily into the ecclesial sounds of the organ in the *Fantasie* in particular, creating a sound world evocative of the mystery and drama of the *Dies Irae*'s subject matter. Death, judgement, heaven, and hell – the “Four Last Things” of Faltis’ Catholic upbringing – are represented conceptually in her rendering of this chant. While the literal notes of *Dies Irae* are not quoted in the *Fantasie*, its thematic essence is very present throughout. The contrasts between brightness and darkness of tone color, as well as the shifting chromaticism between major and minor, evoke the reflections of light through stained glass viewed as by one contemplating spiritual mysteries which transcend the mundane.

This analysis will primarily focus on thematic content and musical motifs, rather than structural elements or descriptors such as tonic, dominant, etc. Harmonic analysis, while sometimes helpful in relating one passage to another, will not be overly detailed in this analysis as most of the content tying this work together is melody-driven in nature. In the compositional practice of the 1920s, expressive chromaticism was more intended for color rather than specific Roman-numeral function, and in *Fantasie und Doppelfuge*, Faltis uses chromaticism primarily in relating key areas to each other and emphasizing half-step relationships in the expansion of tonal centers. One of the clearest expressions of this overall tonal expansion in the *Fantasie* is the transformation of E natural at the beginning (A Major) to E sharp at the end (C# Major). This minor-2nd relationship also exists throughout the movement on the smaller scale in many instances as a motivic element of continuity serving to ground the piece from beginning to end.

There are three primary key areas and tonal centers Faltis uses in the *Fantasie* (and the *Doppelfuge* as well): they are A Major (the 3-sharp key signature), its submediant F# minor (same key signature), and its mediant C#. C# has special flexibility as it can be either the

diatonic (C# minor) or chromatic (C# Major) mediant to A Major – if the former, then it relates to A with the three common tones of an A Major triad, and if the latter, then it can function as the dominant to F# minor with its transformation of E natural to E sharp. The minor transposition of the home key dominant, E minor, as well as its dominant B Major and its relative minor, also factor into the middle of this movement as secondary key areas.

Figure 7.1 Table of Key Areas, Themes, and Cadences in *Fantasia*

Measure	Structural function	Key area(s)	Cadences	Other defining features
1–10	Theme	A Major	PAC in AM mm. 7-8	Descending 4 notes diatonic major scale degrees $\wedge^5 \rightarrow \wedge^2$
11–21	Transition	F# minor, C# Major	(none)	Harmonic sequence
22–34	Theme	A Major, A minor	PAC in A Major mm. 21–22	V-i harmonic shift to A minor in mm. 33-34
35–40	“Challenge” Motif	B minor, E minor	Half cadence in E minor m. 38, PAC in E minor m. 40	4 notes of the Theme reinterpreted to 2 pairs of minor 2nds
40–42	Theme	E minor	(none)	(none)
42–46	Transition	Roughly E minor and B minor	(none)	Harmonic sequence, “Challenger” motif in a weaker context
47–49	Theme	B minor, F# minor	(none)	(none)
50–57	Transition	F# minor, C# Major	(none)	Harmonic sequence

58–64	“Challenger” Motif	A Major, C# minor	Half cadence in C# minor m. 64	Transposition of mm. 35–38 to the home key
64–74	Theme and Motif alternating	C# minor, E Major, B Major	Cadential motion centered around B Major to E Major	(none)
75–87	Implicitly thematic	F# minor, C# Major	Ends with half cadence in F#minor (C# Major chord)	Harmonic sequence, standing on the dominant

The *Fantasie* begins with an opening theme in the key of A Major which recurs throughout the movement; it is characterized by a slowly-moving harmonic rhythm and a chordal style reminiscent of a hymn or chorale. The first part of the theme contains the notes (by diatonic scale degree) ^5, ^4, ^3, ^2, ^4, ^3, which is how the theme will largely be identified as the piece progresses. The theme is also (usually) accompanied by block chords in a slowly moving rhythm.

The most important feature of this melody is the descending first four notes (^5, ^4, ^3, ^2) in the soprano voice, which occur repeatedly throughout the movement in various contexts and become an important motif. In the opening line of the *Fantasie* as shown in Figure 7.2, the overarching melodic line begins on an E, descends to E an octave lower, and then ascends to the starting E again. Despite not seeming to accomplish much melodically, this first phrase illustrates an important technique which Faltis uses several times – the buildup and release of harmonic tension by half steps. In this case, the relationship between A and G# is of special significance. Faltis moves between the two notes several times in the inner voice in mm. 1–2,

suggesting a resolution but not fully embracing it, before transferring it to the melody in m. 3 and overshooting a resolution by continuing downward to the lower E, and finally resolving the suspension at the half cadence in m. 6. The A Major chord of the beginning becomes an E Major chord at the end; thus the harmonic direction of the phrase is defined by the A moving to the G# in the inner voice, rather than the soprano melody which ends at the same place where it started. The chromatic relationship of the A to the G# in this opening phrase becomes the key to Faltis' harmonic narrative in this movement; over the course of the piece the half step gains greater prominence, ultimately becoming the source of Faltis' move from A Major (E) to C# Major (E#) in the end.

Figure 7.2 Theme (mm. 1–6)



in the previous instance of the theme, the first four notes follow a descending diatonic scalar pattern.

Figure 7.3 Theme (reprise, mm. 7–10)



The following measures from mm. 11–21 have a transitional function which will be duplicated later in the movement, and in m. 11 the melody once again repeats the A–G# motif in the top and bottom voices accompanied by a complementary movement between E–D#. In mm. 13–14 the music ascends in pitch and dynamic, using a harmonic sequence (ascending by major 3rd) to C# minor in mm. 15–16 where it reverses course and descends stepwise amid decreasing dynamics to m. 17 and a C# Major chord. This same sequential pattern will be replicated several times over the course of the piece.

The motion from the C# dominant 7th chord on the 4th beat of m. 13 into the F# minor chord on the downbeat of m. 14 is V7 – i in the key of F# minor (the relative minor of the home key A Major). This cadential progression establishes an important expectation of C# functioning as a dominant harmony in the following bars.

Figure 7.4 Mm. 14–16

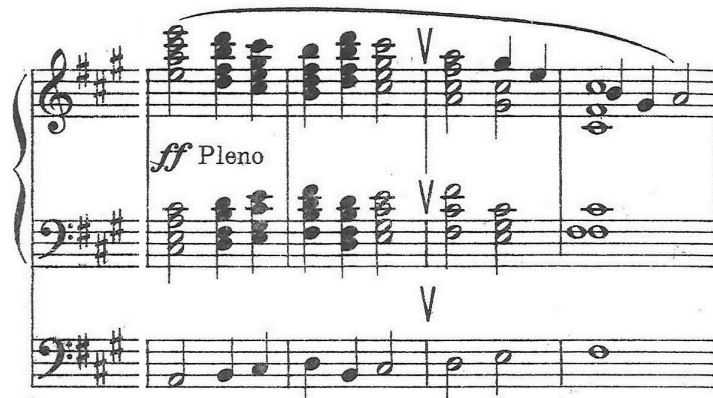
V7/F# F#m V7/A AM Fr+6 DM Bm C#m AM Bm GM AM F#m
 Sequence ascends by 3rd Sequence descends by step, over a C# pedal point

G#m EM F#m DM Bm C#M
 (Sequence breaks)

The expectation for a tonic resolution in F# minor at the end of the above example is subverted with a break in the sound (see commentary on performing this measure in Chapter 9), an abrupt dynamic change to *forte*, and a B minor chord with a $\wedge^2-\wedge^1$ suspension on the downbeat of m. 17. This breath in the music between mm. 16–17 signifies a change in harmonic direction; it is linked to the previous progression by way of its sequential harmonic content, and it looks forward to the similarly-unprepared B minor in m. 35 and the prominent role the new key is to play in upcoming material. Following this, both hands continue a stepwise descent to the lower registers of the keyboard range. In addition to reducing the tempo in this section by

degrees in written instructions (*rit.* in m. 16, *marcato* in m. 17, *nicht eilen* in m. 19, and *pesante* in m. 21), Faltis also gives the impression of rhythmic augmentation by progressing from eighth-note triplets in mm. 13–16 to syncopated dotted eighth – 16ths in mm. 17–18 to *tenuto*-stressed eighth notes in mm. 19–20, and finally quarter-note triplets in m. 21. The overall effect is a powerful build of dramatic weight and fortitude, especially considering the richness of the instrument in the lower registers. This transition material leads to a E Major chord which prepares the next instance of the Theme in measure 22, an epic *fortissimo* entrance of the by-now-recognizable melody which occurs in A Major.

Figure 7.5 Theme, *fortissimo* (mm. 22–25)



The musical material following this does not reflect a strict pattern either melodically or harmonically when compared with the previous instances of the theme, but the sweeping melodic lines and weighty half-note and quarter-note chords continue the overall effect begun in m. 22. The half-step suspensions and resolutions in this section are too numerous to list, but one important example is the B–A# and G–F# pairings in mm. 30–31 which resurface prominently in m. 35.

By m. 34, the tonality has shifted to A minor (prepared by the dominant of the home key, an E Major chord, in m. 33, though it isn't a cadence due to continuing motion). The arc shape of the contour (rising to m. 31 and falling to m. 35) is similar to that of the previous section, and the triplet figures (especially in m. 34) recall that transitional material. The following comparison illustrates Faltis' use of the same pattern in different contexts, a readily adaptable compositional tool. In all three of these places, Faltis uses the same rhythm and basic pattern of intervals in different keys in the context of transitional passages.

Figure 7.6 Comparison: m. 15 and m. 34 and m. 44

The figure displays three musical excerpts, each consisting of a grand staff (treble and bass clefs) and a separate bass line. The excerpts are labeled in red: M. 15, M. 34, and M. 44. All three excerpts are in the key of A major (three sharps: F#, C#, G#). The music features a consistent rhythmic and intervallic pattern across the measures, characterized by triplet figures and a specific contour. The dynamic marking *mf* (mezzo-forte) is present in measures 15 and 34. The notation includes various musical symbols such as notes, rests, and slurs, illustrating the compositional tool used by Faltis in different contexts.

Interestingly in the case of m. 34, the suspensions and resolutions are Phrygian: a $\wedge^2 \rightarrow \wedge^1$ motion over the tonic root of the chord. This measure is constructed in such a way as to give

the impression of the music dying away in dynamics, pitch level, and vagueness of harmonic direction, before turning a corner with something completely new and unexpected.

Measure 35 is a major turning point in the piece; Faltis introduces a new motif which is based on a corruption of the first four notes of the beginning of the Theme. This “Challenger” motif defies the original theme⁸⁴ by replacing its diatonic 4-note descent with 2 groups of minor 2nds, creating a dissonant and jarring parody of the serene opening of the piece. The *fortissimo* B minor chord is unexpected, both because of its dynamic intensity after a *decrescendo* from *mezzo-forte* dynamic in the previous measure and harmonically, since the preceding transition had ended on an E minor chord. The sudden introduction of new material is made even more startling by a beat of silence on the downbeat of the measure. The tempo has also changed; *breit* means “broadly”. In addition to the motivic relationship to the main theme, the motif outlines melodic groupings of half steps connected to each other: B–A# and G–F#. These chords are primarily related to each other through voice leading, not harmonic function, and this is a continuation of the half-step-driven evolution of the thematic content of the movement, as described at the beginning of the piece.

⁸⁴ Credit to Dr. Shames for the name “Challenger” Motif.

Figure 7.7 Four-note “Challenger” motif with concluding half cadence (mm. 35–38a)

breit 4-note motif

ten.

ohne Nachschlag

ff *ff Pleno* *f*

V7/V **V**

Half cadence in Em

The first appearance of the “Challenger” Motif is concluded by a short progression in mm. 37–38 giving the appearance of a half-cadence ending on a B dominant 7th chord, and also featuring an A#–A motion with parallel 3rds resolving from E–D# and C–B in m. 38. The mood shifts once again back to *mezzo-piano* at “Tempo I.” in the second half of m. 38 with a repeated melodic phrase establishing the local tonic as E minor. The dynamic decreases as the *tessitura* rises, and in measure 40 the main theme returns in the left hand, slightly truncated, and supported with harmonies in the upper registers. This is a departure from the previously heard iterations of the theme in that the melody is heard alone in a solo voice and not in the context of a hymn-like chordal texture. In continuity with the previous statements of the theme, the first four notes descend diatonically without the dissonance introduced by the “Challenger” motif; however, the subdued and trepidatious nature of this particular variant on the main theme points to its former integrity and confidence having been shaken by the circumstances of mm. 35–38.

Figure 7.8 Theme in lower voice, mm. 40–42

The musical score for Figure 7.8 consists of two systems. The first system (left) shows measures 40-42. It features a piano accompaniment with two staves: the upper staff is marked *pp* and the lower staff is marked *mp sanft hervortretend*. The vocal line is on a single staff. The key signature is B minor (two sharps) and the time signature is 3/4. The second system (right) shows measures 43-45. It features a piano accompaniment with two staves: the upper staff is marked *pp* and the lower staff is marked *mp sanft hervortretend*. The vocal line is on a single staff. The key signature is B minor (two sharps) and the time signature is 3/4.

Another transitional section from mm. 42–46 uses material already heard in mm. 15–16 and m. 19 (syncopated and triplet rhythms, and harmonic sequence, see Figure 7.4) to re-establish the key of B minor. The “Challenger” motif is also heard here in m. 42, but in a weaker context as this motif is juxtaposed with statements of the main theme on either side; Faltis is continuing a thematic/motivic struggle for primacy between the two. Here, the motif is reinterpreted as part of a larger sequential passage similar to mm. 17–18.

Figure 7.9 “Challenger” Motif within sequential transition, mm. 42b–43



Continually-diminishing dynamics and lowering of the register lead to a new passage: measures 47-49, while not quoting the theme exactly, give the impression of the chorale-like opening of the piece. This two-bar excerpt is reminiscent of a hymn played far-off, at a triple-*pianissimo* dynamic. Of special interest is the reharmonization of the F# from ^5 of B minor, to ^3 of D Major, to ^1 of F# minor; although the chords are different than the opening, Faltis employs the same technique of reinterpreting the C# as ^3 of A Major to ^1 of C# minor in mm. 1–2.

Figure 7.10 Reminiscence of the opening of *Fantasie*, mm. 47–49



The next measure after the *fermata* (m. 50) continues with a lyrical melody not based on previous material. However, measure 51 contains a note-for-note replica of the opening of the piece, with altered rhythm. This gives the impression of a sort of “hidden recapitulation” where Faltis links this thematic quotation with the preceding four-note descents in m. 50, which are implicit thematic quotations themselves.

Figure 7.11 Comparison of mm. 1–2 with m. 51

Mm. 1-2

M. 51

The following mm. 52–57 are identical to measures 11–16 with the exception of *ritardandi* present in the earlier material; they function as a transitional passage ending on a C#

Major chord. Interestingly, although m. 16 progresses into further harmonic development, the analogous m. 57 leads right to an abrupt silence on the downbeat of m. 58, which is where the correspondence between the two passages ends.

This next section is perhaps *the* defining structural moment of the piece: another instance of the “Challenger” motif, triumphantly stated in the home key of A Major. This passage is analogous to mm. 35-36 (see Figure 7.7) with two repetitions of the melody in A Major and a third in C# minor. Of particular significance in this reharmonization, the B–A# half step motion so often heard by this point has now reverted back to the A–G# which factored prominently in the opening of the piece; the “corruption” of the original theme is being restored. Also importantly, the pedal outlines an A augmented triad; this is a clear expression of the overall reinterpretation of $E \rightarrow E\#$ (F natural) which links A Major to C# Major as the crux of the harmonic development of the entire *Fantasie*.

Figure 7.12 “Challenger” motif, reprise (mm. 58–61)



The harmonic motion into this passage is interesting; whereas the previous *fortissimo* entrance of the four-note motif was heard in B minor and preceded by an E minor chord (a common-tone resolution where the uppermost note remained constant), this passage in A Major

is prepared by C# Major. Although C# Major to A Major is not a dominant-to-tonic resolution (the listener might expect F# to follow), the two keys are related by chromatic mediant. As previously demonstrated, Faltis uses the relationship between A Major, F# minor, and C# Major in several contexts in both the *Fantasie* and the *Doppelfuge*, and this deceptive cadence is an example of the flexibility afforded by the key signature.

The following mm. 63–64 correspond to mm. 37–38 (see Figure 7.7), transposed down a third. Similarly to when this passage was last heard, it functions as a transition into abruptly softer and more subdued material. However, instead of resolving to tonic after the half cadence in m. 64 (as was done in m. 38), Faltis manipulates the harmonies to subvert expectations in this clever progression beginning in m. 62 in C#minor. A D#7 chord (preceded by a nonfunctional major-7th chord) leads to an G#7 and a caesura, which is a half cadence in the key of C#, and a new tempo indication in the second half of m. 64. The progression is continued by an F#m and a B7, disrupting the cadential movement to C# by suggesting E Major, followed by the expected C#m which has been reinterpreted from an authentic cadence to a deceptive one. The progression from the second half of m. 63–m. 65 is therefore (in the key of C#m) as shown below:

Figure 7.13 Modulating chord progression, mm. 62–65a

Half cadence in C#

Pivot to mediant

Deceptive cadence back to original tonic

C#: i (nf) V7/V V7 iv^6 (nf) (i)
 EMaj7 E: ii^6 V7 vi

The next section from mm. 64–74 begins in C# minor, and it features alternating passages of the main theme and a diatonic reinterpretation of the “Challenger” motif, tying the two together and relating them by proximity. At this point in the *Fantasie*, the “Challenger” motif has been thoroughly conquered and subdued; it has lost its harmonic “bite” as evidenced by the absence of the two pairs of half-steps in the melody and the lack of chromatic voice-leading in the inner parts. This motif is also placed as far in the background of the texture as possible: *pianissimo* in the *Fernwerk* of the organ (manual IV, echo division) which contains its softest stops. The Theme is found in mm. 64–65, 67–68, and 71–74; and the four-note motif is in mm. 65–67, 69–70. The Theme is also overlapped on itself in mm. 71–73 as shown in the figure below.

Figure 7.14 Alternation of Theme and “Challenger” Motif, mm. 67–73

The image displays a musical score for measures 67 through 73. The score is written for piano (p) and includes dynamic markings such as *espr.*, *espr. molto*, *mp*, and *pp*. The key signature is one sharp (F#). The score is divided into three sections by red boxes and labels:

- Theme quotation:** Measures 67-69, marked *espr.* and *mp*. The melody is in the right hand, and the bass line is in the left hand.
- Four-note motif, repeated:** Measures 70-72, marked *pp*. The motif is a four-note chordal sequence repeated in the right hand.
- Theme quotation, overlapped:** Measures 73-75, marked *espr. molto* and *mp*. The melody is in the right hand, and the bass line is in the left hand. The first measure of this section (measure 73) is overlapped with the end of the previous section.

The score also includes a *caesura* in all voices at measure 74, indicated by a double bar line with a diagonal slash.

Measure 74 contains a *caesura* in all voices, and the following *sforzando* chords overwhelm the sensitivity of the preceding expressive passage with a fatalistic sequence of minor harmonies further distorted with suspensions. These chords are reflective of some of Faltis' most chromatically-adventurous writing; although they follow a sequential pattern, the sonorities are unexpected and lend a wildness to what had previously been largely diatonic and conventional. The following example illustrates how, minus the suspensions and non-chord-tones, each chord in the sequence follows a circle-of-fifths pattern where each chord functions as the dominant of the next. This passage also illustrates the descending half-step technique in multiple voices. Faltis has increased the prominence and frequency of minor-2nd relationships throughout the piece until this point where every change in harmony is built upon at least one half step resolution.

Figure 7.15 Chromatic sonorities in descending 5ths sequence, mm. 74–76

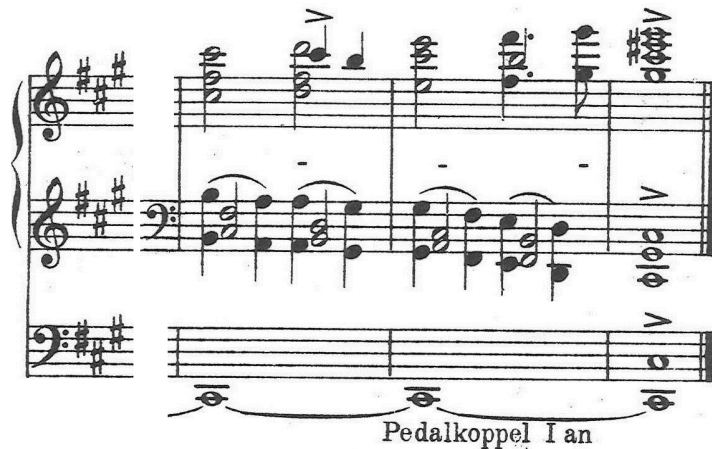
allargando
ten.

ten.

CTdim7 D#9 G#7 C#m F#9 Bm F#m
V/G# V/C# v/F# V/B iv/F# cad64

These concluding phrases of the *Fantasie* are not explicit with their quotations of the Theme or the “Challenger” Motif, but Faltis uses the impression of both in a full chordal texture. Expanding the texture outwards (right hand ascending, left hand and pedals descending) creates the impression of more space and immensity of sound, and Faltis employs harmonic sequencing to build up dramatic tension en route to an F# minor arrival at m. 81 over a C# pedal point. The final line of the *Fantasie* is centered around the key of F# minor, and there is no functional dominant preceding the final C# Major, so the movement ends on a half cadence (C# Major functions as the dominant in the key of F# minor). In this final chord, Faltis has completed the tonal expansion of A Major by transforming the E natural at the opening of the piece into an E#, which defines the C# Major chord establishing the tonal center of the *Doppelfuge* to follow. The following example demonstrates Faltis’ use of contrary motion in expanding the texture to encompass the full range of the manual keyboards, and the concluding half cadence setting up the beginning of the *Doppelfuge* in F# minor.

Figure 7.16 Concluding measures of the *Fantasie*, mm. 85–87



Faltis' narrative of the thematic transformation and harmonic development of the *Fantasie* reflects the *Dies Irae* in the strongest of terms without actually playing the notes of the chant. As the A Major Theme builds in intensity and confidence through the first two pages, Faltis sows seeds of doubt and uncertainty through transitional passages. The first appearance of the “Challenger” motif in B minor and the discomfort in its jarring dissonance represents corruption of the original theme and a fall from grace. In the middle of the movement, the Theme gradually regains its presence, ultimately overtaking the “Challenger” motif by reinterpreting it to A Major and then reclaiming its prominence in the texture and relegating the challenge to the background. However, a triumphant ending in the home key is not possible, given the twisting of the original material out of its tonality. The expansion of E to E# is foreshadowed by the constant interplay of half-step relationships throughout the movement, resulting in a half-cadence conclusion in the dominant of the home key's relative minor. Thus, an interpretation of the *Fantasie* in the religious terms of the *Dies Irae* is appropriate: it is a story of the soul's initial purity, a loss of innocence, inner turmoil, and ultimately a restoration of grace which nonetheless still bears the marks of the temporal suffering endured by the penitent.

CHAPTER EIGHT:

ANALYSIS OF *DOPPELFUGE*

Faltis' *Doppelfuge* continues and builds upon the narrative established in the *Fantasie*, but in the context of a rigorous structural form as opposed to the through-composed freedom of the previous movement. This double fugue contains three elements: two contrasting subjects and the *Dies Irae*, which is finally explicitly stated in its literal notes. The *Dies Irae* ties the entire work together, and its appearance in full form is the moment Faltis anticipates throughout the entire piece.

A fugue subject is defined by Gotham as “a short tune that forms the melodic basis for a fugue, recurring throughout”,⁸⁵ and a double fugue is characterized by two fugue subjects of equal (or nearly equal) prominence which interact with each other throughout the piece.⁸⁶ In the case of Faltis' double fugue, the first subject is presented and treated on its own, followed by the second subject on its own, then both are combined and finally crowned with the *Dies Irae* in a third voice. The *Dies Irae* does not function as a third subject in the strict sense because unlike the other two themes, the *Dies Irae* is not presented alone or in counterpoint with itself, and always appears in a melodically-unaltered state.

⁸⁵ The terminology used in this analysis is taken from Mark Gotham's article on fugal style in *Open Music Theory*.

Gotham, Mark, “High Baroque Fugal Exposition”, in *Open Music Theory*, last updated 2023, accessed 18 February 2025.

<https://viva.pressbooks.pub/openmusictheory/chapter/high-baroque-fugal-exposition/>

⁸⁶ Ibid.

Figure 8.1 Double Fugue: Thematic and key areas

Measure numbers (Fugue begins at m. 88):	Thematic content:	Harmonic progressions and key areas:
88–125	First Subject in 4-voice counterpoint	F#m to C#m to EM (repeated), PAC in EM in m.125
125–143	Second Subject in 4-voice counterpoint	EM to F#m, PAC in F#m in m.138
143–157	Both Subjects combined in 4-voice counterpoint extended w/ octave doubling	F#m to C#m, transition back to F#m
158–176	Continued both subjects, added <i>Dies Irae</i> in homorhythmic chordal texture	F#m to C#m, extended standing on the dominant (G#), local emphasis on EM, final PAC in C#m, post-cadential expansion to C#M.

OPENING SECTION OF THE FUGUE: FIRST SUBJECT – mm. 88–125

The first fugue subject has an energetic and rhythmic character, moving quickly between groupings of sixteenth notes and eighth notes. It is first presented in the minor mode, but it also appears in major as it is developed over the course of the fugue. The first five notes outline a descending pattern of scale degrees 3-4-2-3-1, which is similar to the first few notes of *Dies Irae*, 3-2-3-1 (an elaborated version with the addition of ^4). With the omission of the second note in the pattern, they are identical, which may be a foreshadowing of *Dies Irae* later in the fugue. Another motivic element in the first subject is the outline of three notes descending (3–2–1, first expressed as A–G#–F#), which is also paralleled by three notes ascending in beat 4 of m. 88 into beat 1 of m. 89 (D–E–F#). The actual first four notes of *Dies Irae* are heard in beat 4 of m. 89,

but in the broader context of the theme they might not be as easily apparent to the listener. This first fugue subject is sometimes heard in augmentation, but the overall rhythm is preserved.

Figure 8.2 First Subject - Mm. 88–90



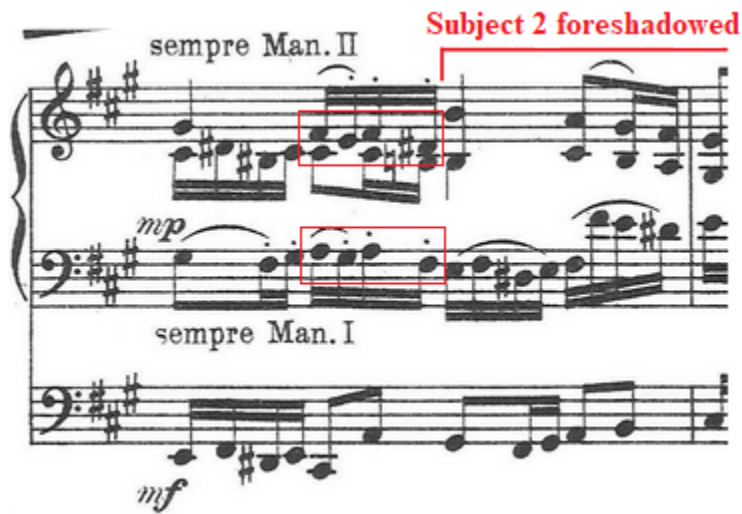
This first section of the Fugue begins as shown in the previous example in the key of F# minor in only one voice (the alto). A second voice enters in m. 91 a fifth higher than the original entrance (key of C# minor). This is a “real answer” since the entire subject is transposed to a new key while maintaining the exact intervals of the original. Faltis brings the alto voice down to the bottom of the treble staff in beat 4 of m. 90 in order to make way for the soprano entrance to be clearly heard in the range the alto was previously occupying. An interesting feature here is the motion from A–G#–F#–E which occurs on the emphasized beats (marked by *tenuto*) at the high points of the subject. This motif is preserved even as the alto drops down at m. 91, and the same A–G#–F#–E also occurs in diminution on the fourth beat of m. 90. During the second statement of the subject by the soprano, the alto voice accompanies with an imitative counterpoint reflecting certain elements of the subject (including the first four notes of *Dies Irae*, as notated in the example below) and preserving a lively sixteenth-note rhythmic character. Since this alto line will be repeated in other voices in several instances later on, always in conjunction with the primary subject, it may be termed a counter-subject. The highest notes in mm. 92–93 (E–D#–C#) reflect the descending 3-note pattern characterizing the first subject.

Figure 8.3 Subject (soprano) and counter-subject (alto) – Mm. 91–93



From mm. 94-96 both the soprano and alto voices are in free counterpoint (imitative, but not repeating the subject or a recognizable counter-subject), leading to the entrance of the tenor voice at m. 97. The third instance of the subject (by the tenor) is back in the key of F# minor, and it is likewise accompanied by the two upper voices. The counter-subject is played in the soprano, another real answer, although two notes (in the second beat of the first measure) are altered. The accompanying voices continue the active sixteenth-note rhythms and syncopations characterizing this section. The bass voice enters in m. 100 with another statement of the subject in C# minor, a real answer (tenor voice plays the counter-subject, the same as the alto voice from m. 91). Here, the upper two voices are in free counterpoint, and interestingly, the soprano melody in beat 3-4 of m. 100 contains a descending scale motif which may be a possible foreshadowing of the second subject of the double fugue. Additionally, this melodic device is a restatement of the previously-heard A–G#–F#–E pattern.

Figure 8.4 Full 4-voice texture, m. 100 (subject in bass, counter-subject in tenor)



This first 18-bar segment of the Fugue concludes with a section of free counterpoint from m. 103 when the tenor drops out. The remaining voices lead into a cadence in E Major at m. 105.

Structurally, the first portion of the Fugue is arranged in groups of 3 measures each, since it takes 3 measures to fully state the subject. The opening 18 measures of the Fugue can be summarized in the following chart.

Figure 8.5 Fugue mm. 88–105: Structural layout of themes and voices

	88-90	91-93	94-96	97-99	100-102	103-105
Soprano	(Tacet)	Subject: C# minor	Free imitation	Counter- subject	Free imitation	Free imitation
Alto	Subject: F# minor	Counter- subject	Free imitation	Free imitation	Free imitation	Free imitation
Tenor	(Tacet)	(Tacet)	(Tacet)	Subject: F# minor	Counter- subject	(Tacet)

Bass (pedal)	(Tacet)	(Tacet)	(Tacet)	(Tacet)	Subject: C# minor	Free imitation
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The next segment of the Fugue begins in the key of E Major at the downbeat of m. 105. The soprano plays the subject, but since it is stated in the major mode it qualifies as a tonal answer of the original subject. Here the bass is tacet, and the alto and tenor voices accompany the soprano in free counterpoint. In this instance, the countersubject is not present. At m. 108 the material in the upper three voices is imitative and harmonically leading back to F# minor. The tenor and soprano voices have the same rhythm and similar intervallic contours in mm. 108-109, in most cases about a 6th apart from each other.

In m. 111 the tenor voice has the original subject in F# minor, while the pedal has the countersubject. The alto and soprano play a similar role as previously seen to flesh out the harmonies and maintain the rhythmic liveliness of the texture. M. 114 is the first instance of rhythmic augmentation of the subject, which occurs in the bass voice.

Figure 8.6 M. 114: Subject in augmentation, pedal (bass) voice

The image displays a musical score for measures 114-115. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff is marked with *Etwas breiter.* and *f streichend*. The separate bass staff is marked with *marcato*. The key signature is E major (three sharps). The melody in the grand staff consists of eighth and sixteenth notes, while the bass staff shows a slower, augmented version of the subject.

The soprano doubles the bass for the first few notes, and later acts as a harmonic and rhythmic support. The countersubject is not present from here until the end of this first section of the Fugue; Faltis is instead relying on free counterpoint and imitation while gradually introducing more instances of the second subject foreshadowing. This is seen in the soprano voice in m. 119 (the notes are accented and reinforced with the lower 6th in the tenor) as well as in the soprano in m. 121 and the tenor in m. 122.

Figure 8.7 Mm. 121–122: Foreshadowing of Second Subject in Soprano and Tenor



This section concludes with a PAC in E Major at the downbeat of m. 125.

SECOND SUBJECT – mm. 125–143

The second fugue subject contrasts with the first in several ways. It is presented in slow-moving quarter notes and has an overall descending scale pattern, outlining a major scale rather than minor. An accompanimental voice in triplet rhythm is also present from the outset of this second subject, as opposed to beginning in a single solo voice as does the first subject. The *Dies Irae* is not foreshadowed in this subject, but the descending melody calls to mind the opening theme of the Fantasie movement in its slow lyricism. The second subject's first entrance

is marked off from the first part of the Fugue by a caesura in all voices, indicating that Faltis wanted a full break in the sound between sections. Similar to the breaks in the *Fantasie*, this can be understood as the intake of breath; despite the momentary cessation of sound, there is a link between the two sections.

Figure 8.8 Transition into the Second Subject – Mm. 124–125



As shown in the above example, the first phrase of the second subject contains a scalar descent of six notes; this melody is directly foreshadowed in the preceding beats 3–4 of m. 124 in the sixteenth notes of the soprano. Additionally, the first six notes of the ascending accompaniment voice are the same in reverse. The accompaniment line is also based upon groupings of 3 notes ascending, calling to mind the similar motivic element in the first subject.

Figure 8.9 Second Subject (soprano voice only) - Mm. 125–127



The downward leap of a 5th in the second measure of this subject also recalls the downward leap in the first subject in m. 90, and the appoggiaturas in the third measure connect to the 3-note descents in both the first subject and various transitional passages in the *Fantasie*. The second subject also emulates the *Dies Irae* in terms of its melodic shape; both descend through two pairs of successive 3rds.

This second subject occurs in its entirety only two times: first in the soprano voice from mm. 125–128, then in the tenor voice from mm. 128–130; the end of the first overlaps and dovetails with the beginning of the second in beats 2–3 of m. 128. In both instances, the second subject is accompanied by the running triplet accompaniment. In m. 131 the subject returns in both the tenor and soprano voices, but these entrances are offset by a quarter note. In the fourth beat of m. 131 they parallel each other by an interval of a 6th, and neither voice finishes the statement of the subject in either case. In m. 132 the tenor once again carries the subject accompanied by the triplet figures, and this time the subject melody is completed by the downbeat of m. 135.

Figure 8.10 Fragments of Second Subject, Mm. 131–132

The image displays a musical score for two voices, soprano and tenor, in G major (one sharp). The soprano part is written on a treble clef staff, and the tenor part is on a bass clef staff. A red bracket above the soprano staff highlights a melodic fragment starting on a half note G4, followed by a descending eighth-note scale: F#4, E4, D4, C#4, B3, A3, G3. A red bracket below the tenor staff highlights a corresponding fragment starting on a half note G3, followed by a descending eighth-note scale: F#3, E3, D3, C#3, B2, A2, G2. The tenor staff also shows a triplet of eighth notes (G3, F#3, E3) and a first ending bracket. The key signature is G major, and the time signature is 4/4.

From mm. 132–134 the alto voice repeats the subject in full, accompanied by the tenor and soprano triplets until the downbeat of m. 135. After a caesura, the soprano once again resumes the subject with all other voices accompanying. Measure 135 is the first time the pedal voice is heard in this section. Interestingly, the pedal never plays the second fugue subject, but is entirely relegated to an accompanimental role. Measure 138 ends with an imperfect authentic cadence in F#-minor.

The next few measures, though they belong to the second subject section of the fugue, do not contain the subject. Rather, they function as a transition to the combination of both fugue subjects occurring in m. 143. This transitional material quotes from the *Fantasie*, specifically mm. 13–16. Although the two sections do not map onto each other perfectly (the section is transposed and the voicing is different), the melodic figures and contours of the lines are very strongly reminiscent of this content from the earlier material. This correspondence is most clearly seen in the following example where the two do share the same notes and pattern of descent, although the rhythm is heard in diminution in the Fugue excerpt, and it is missing the pedal point. This is the most direct and explicit point of motivic connection between the two movements of this piece.

Figure 8.11 Comparison of *Fantasia* mm. 15–16 with *Doppelfuge* mm. 141–142

Fantasia, 15-16

Doppelfuge, 141-142

COMBINATION OF FIRST AND SECOND SUBJECTS - mm. 143–157

This section ties both subjects together in advance of the entrance of the *Dies Irae* at the conclusion. It begins at m. 143 in F#-minor; the tenor voice has the first subject and the soprano has the second subject, while the alto and pedal voices accompany with harmonic and melodic content not taken from either subject but maintaining rhythmic intensity and chordal support.

Figure 8.12 Both Fugue Subjects together, Mm. 143–145

Second Subject in Soprano voice

First Subject in Tenor voice

Tempo I.

mp

f

Sehr rhythmisch.

f

At m. 146 in the above figure, the soprano maintains the second subject, but it is supported by chords in the right hand. This is the point at which Faltis abandons her four-voice counterpoint and starts thickening the texture through the end of the Fugue. Similarly, the tenor plays the first subject in octaves beginning at m. 146. Through the rest of this section until m. 155, the subjects are heard in increasing intensity and increasingly dense textures. Double pedaling is also introduced in mm. 147–150 in an effort to gain more volume and depth of sound. The subjects retain their placements in the *tessitura* - the second subject is heard in the upper range in full chords, and the first subject is in the mid-to-lower range, usually in octaves.

The closing of this section is a transition in descending two-note groupings of sixteenth-notes in both hands (pedal tacet) and a crescendo in the dynamics. There is a loose quotation of the second subject melody in the soprano (descending scalar patterns) which grounds this transition in previously-heard melodic material.

FINAL SECTION OF THE FUGUE: BOTH SUBJECTS WITH *DIES IRAE* – mm. 158–176

The climactic portion of the fugue beginning at m. 158 has four subsections with distinct thematic characteristics, uniting all presented themes. The first, from mm. 158–162, features the first subject in the pedal, the second subject in the left hand, and the *Dies Irae* melody in the right hand. The second section, from mm. 163–167, mirrors the previous arrangement with the first subject in the right hand and the *Dies Irae* in the pedal, while retaining the second subject in the middle played by the left hand. The third section, beginning at m. 168, consists of an extended standing on the dominant with a G# sustained pedal tone while both hands play fragments of the first subject and the *Dies Irae* in counterpoint with each other. This continues through m. 174 with a functional cadence in C#-minor at the downbeat of m. 175. The final section is a brief chord progression functioning as a tonic expansion from C#-minor to C#-Major to end the piece.

Faltis' registrations and other dynamic indications are sparse in these last pages. This is the climax of the entire piece, so Faltis indicates this portion to be played at a *pleno* (full organ) registration, and she also writes a Reger-esque quadruple-fortissimo dynamic in m. 159, a registration associated nearly exclusively with his music and the “Romantic excesses” of the period. Her registration directions after this point refer only to the employment of manual and pedal couplers in order to emphasize the pedal melody at certain points. Interestingly, back in m. 150 Faltis specifies the right hand should be played on manual II and the left hand on manual I. This directive “sempre man. II” and “sempre man. I” for each stave is never countermanded up until the end of the piece, which is curious given her registration instructions calling for the full power of the organ for the final two pages. Confining the right hand to a secondary manual would seemingly result in less dynamic power for the upper voices. Although the exact

instrument she composed this piece for is currently unknown, this specific direction may have been necessary to preserve the balance between the two voices at the end of the piece - perhaps the organ Faltis wrote for was particularly shrill in the upper range on manual I, and this required compensation by moving the upper notes to a softer division.

Figure 8.13 Beginning of the final fugue section, 1st subsection, mm. 158–162

The image displays three systems of musical notation for an organ piece. The first system, at the top right, shows a single system of three staves (treble, middle, and bass clefs) with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a *fff* dynamic marking. The second system, in the middle, is a three-staff system with a key signature of three sharps. It starts with the text "Dies irae, dies illa." above the treble staff. The middle staff has a "Pleno" marking and a *fff* dynamic. The third system, at the bottom, is another three-staff system with a key signature of three sharps, continuing the musical texture.

In this excerpt, the entrances of each subject are clear. The pedal enters with the first subject in the key of F# minor. Throughout this first subsection, the pedal voice presents the first subject in its entirety, melodically-unaltered through m. 160; it begins a restatement of the subject in m. 161, but this repetition is short-lived. The pedal then provides harmonic support to the upper voices in m. 162, reinforced with doubled octaves, before abruptly cutting off at the downbeat of m. 163. The left hand plays the second subject from mm. 158–160, melodically unchanged as in the pedal, except with the addition of supporting harmonies in a chordal setting. Similarly to the pedal, the function of this middle voice is also to fill out the harmonies from mm. 161–162. The right hand features the *Dies Irae* theme in octave block chords from mm. 159–162; the entire incipit is played in this excerpt, beginning and ending in F# minor.

Figure 8.14 Final fugue section, 2nd subsection, mm. 163–167

11

The musical score is for a piano piece in F# minor, indicated by three sharps (F#, C#, G#) in the key signature. It covers measures 163 to 167. The score is arranged in two systems. The first system (measures 163-165) shows the right hand playing the 'Dies Irae' theme in octave block chords, the left hand playing the second subject in a chordal setting, and the pedal playing the first subject. The second system (measures 166-167) continues the same textures, with the pedal providing harmonic support. The score includes dynamic markings like 'fff' and 'rit.', and performance instructions like 'mit Pedal superoktavkoppel'.

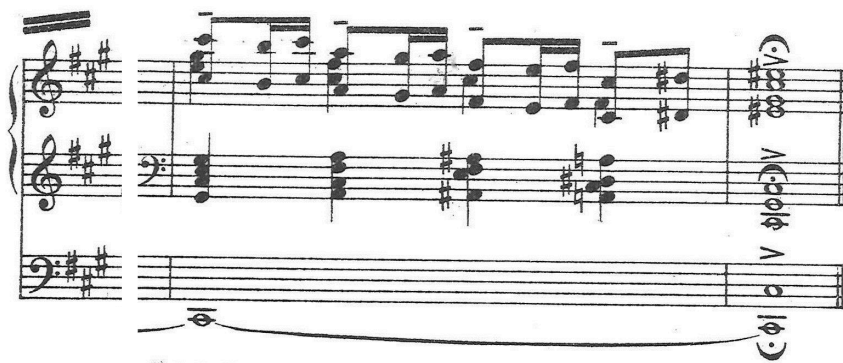
In this second part of the concluding section, the left hand continues its second subject for the first three measures as it had in the preceding section. The right hand plays the first subject until m. 166 where it similarly provides harmonic support and acts as a melodic foil to the pedal. The pedal meanwhile plays the *Dies Irae* in quadruple-fortissimo octaves. Faltis writes “*mit Pedalsuperoktavkoppel*” which means the manuals are coupled to the pedal at the 4’ level, an octave above unison. This serves to add more upper weight to the melodic line. In this subsection, the key has changed to C# minor (from F# minor), an unprepared abrupt modulation from the preceding subsection.

Figure 8.15 Final fugue section, 3rd sub-section, mm. 168–174

The musical score is presented in three systems, each with three staves (treble, alto, and bass). The key signature is C# minor (three sharps: F#, C#, G#). The first system (measures 168–170) includes the instruction *cresc. sempre.* and a dynamic marking *f*. The second system (measures 171–173) features a dynamic marking *ff* and includes the instruction *Pedalkoppel I an*. The third system (measures 174) includes the instruction *ten.* and a dynamic marking *rit.*. The score is characterized by dense chordal textures and a prominent pedal line in the bass staff.

This subsection is characterized by a sustained pedal G# (standing on the dominant) as the manuals expand the C# minor sonority to build to the final cadence on the downbeat of m. 175. One notable feature of this excerpt is the fragments of the first fugue subject being passed between the hands. This first subject is not heard here in its entirety, but only the first phrase, which by this point has become quite recognizable to the listener. Although the pedal point remains constant and there is no large-scale functional chord progression here, the harmonic movement in the manuals above outlines a buildup in verticality and tension. Ascending melodic figures and fragments of previously-heard material lead to a prominent restatement of the first few notes of the *Dies Irae* in the right hand before moving to a V7 – i cadence in the key of C# minor. As the upper voices descend in the final measures of Faltis' piece, the accented notes spell out an F# minor chord, which is the home key for most of the fugue and the relative minor of the opening of the *Fantasie* (A Major).

Figure 8.16 Final section of the fugue, 4th sub-section, mm. 175–176



This concluding progression serves to expand the final cadence from C# minor to C# Major. The right hand melody embellishing each accented note with its lower neighbor tone is reminiscent of both the *Dies Irae* 3-2-3-1 etc. as well as the first fugue subject 3-4-2-3-1. Faltis

is continuing the thematic continuity she previously established although no fugue subject or *Dies Irae* is explicitly present here. The chord progression over the C# pedal point leads from minor to major as follows: i – iv – IV7 – iiø7 – I. The penultimate diminished-7th chord is pivotal since it contains the D# and the A which form a tritone needing to resolve inward, and the D# is also part of the ascending do-re-mi pattern leading to the major resolution in the right hand.

Interestingly, these final three chords (with the exception of the major mode resolution at the end) are the same final three chords of Sergei Rachmaninoff's (1873-1943) well-known Op. 3 "Prelude in C# Minor" for piano, a piece which was published in 1893 and which remains one of Rachmaninoff's most enduringly popular works. It may well have been known to Faltis given their contemporaneity, the widespread publication of Rachmaninoff's music, and Faltis' training as a pianist.

Figure 8.17 Sergei Rachmaninoff: "Prelude in C# minor", Op. 3 No. 2, mm. 59–62



It is a Romantic-era convention at times to begin and end a piece in different, yet related keys. Other Romantic-era keyboard works, including the 2nd Ballade of Frederic Chopin (1810-1849) begin in one key and end in another – in the case of the Chopin, it begins with a sentimental melody in F Major and ends with an unhappy twist on the opening theme in A minor, and Faltis may have studied that piece and others like it in her education as a pianist. Plagal key relationships are common in organ music, and it was the convention in earlier eras of organ music (for example, the North German school which reached its peak with the works of Dieterich Buxtehude)⁸⁷ for large-scale organ works to end with a half cadence in the key of the dominant. Perhaps it is this antique custom, as well as a desire to end a fatalistic-themed piece with a ray of hope at the end, that prompted Faltis to choose to conclude her piece in a different key than where it began, and one not reflected in the key signature. It is also interesting to note that both *Fantasie* and *Doppelfuge* end in the same key, but the *Doppelfuge* confirms the C# minor by giving it an authentic cadential resolution and adding the Picardy 3rd, thus lending a sense of finality to the open-ended uncertainty of the half cadence at the end of the *Fantasie*. The soul, having passed through judgement, may now be at rest.

⁸⁷ Arnold, 73-74.

CHAPTER NINE:

PERFORMER'S GUIDE TO THE PIECE

The overall effect of the *Fantasie* is symphonic and sweeping, alternatively grand and intimate, displaying a bold and unapologetic operatic elegance. Given Faltis' time spent working as an opera coach in Bayreuth, Vienna, and Berlin, this is an insight into the emotion of a style of music that was certainly near and dear to her own artistic strengths and interests. The *Doppelfuge* is active, lively, and powerful. It blends Baroque-influenced articulate counterpoint with romantic phrasing, crowning it with the most well known of all Gregorian chant melodies. The work as a whole is well-balanced and proportionate, and it affords the performer and the listener a tasteful glimpse into the sound world of the later German Romantic inter-war era.

This guide is intended to provide further context and commentary on points of interest in the music itself from an organist's perspective, for anyone wishing to study the piece and perform it. It is by no means exhaustive, but the author hopes it may be enlightening and useful to the reader. Reference points are arranged chronologically by measure number.

FANTASIE

1–6: *Mit Inbrunst* is translated “With fervor”. The tempo marking of 76 to the quarter note may be taken as a guideline rather than a rule; the tempo is not held constant in this movement due to many *ritardandi* and other modifiers. Overall, the pace should be slow but not ponderous. Faltis indicates a starting dynamic of *piano*, and both hands are on manual IV. Later

in the movement, Faltis specifies that manual IV is a *Fernwerk* (or at least, a floating *Fernwerk* may be coupled to it). For an organ lacking a *Fernwerk* or an *Echo* division, the softest stops from another subordinate division may be used to give the impression of faraway distance, and this registration should stand in contrast to successive *piano* registrations on manuals II and III. The dynamic changes in this first phrase are accomplished by means of the swell box.

7–12: The right hand on manual III should not be overwhelmed by the left hand on manual I, but the countermelody should be prominently heard. The pedal is marked 8' only in measure 7. The registrations on each manual should enable a smooth *crescendo* from manual III – II – I over the course of the phrase without having to change stops in an obvious manner; dynamic changes should generally be done with the swell box(es) at this point in the piece. In m. 11 Faltis indicates to thumb down the alto melody on manual I (from II) before moving the hands seamlessly to I; this technique was common for the time and she would have been aware of its use. The indication *Mittelstimme sehr hervortretend* is translated “Middle voice very prominent”, and Faltis makes this plainer by writing *tenuto* marks on each note of the phrase. Although Faltis never indicates to move the left hand to manual I (as the right hand clearly does), the author believes this to be an editorial oversight given the full chordal texture called for further down the page, as well as the need for a balanced registration in *pleno* passages. The author recommends moving the left hand to manual I on beat 3 of m. 12, in continuity with the accents that appear in the lower voice at that point.

13–16: With both hands on manual I, the dynamics follow the rising and falling of the notes in an arc shape from *mezzo-piano* to *mezzo-forte* at m. 15 and then back down with a *ritardando* to the downbeat of m. 17. This is done with the swell box.

17–21: Slowing into m. 17 from the previous section, Faltis writes a break in the sound in all voices (seen as an acute “V” on the barlines) right before the downbeat. This should be only long enough for the sound to partially clear and a “lift” to be observed by the listener; i.e. it is not a full beat of rest, and it is not rhythmically dictated. It may be thought of as a “breath” as one would play in a hymn accompanied by congregational singing, and the line should be maintained especially given the right hand leads directly into the left hand between mm. 16–17 (bass clef – bass clef). The dynamic suddenly changes to *forte* after the sudden break; this is a stop change. The inscription *e marcato assai* (“and very marked”) is further reflected by the accents and tenuti on each beat of the following measures. At m. 19 Faltis writes *nicht eilen* (“don’t rush”), followed by *pesante* in m. 21 and underscored with continual *crescendo* marks – this is a buildup to the next section which deserves a good amount of time taken to prepare. In m. 19, the left hand dips below the standard keyboard compass to a low B; this may be taken in the pedal, provided there are no 32’ stops on or anything else that would negatively affect the balance of the voices.

22–34: This grand statement of the opening melody is marked *fortissimo* and *Pleno*. Faltis intends full organ here, but care must be taken that the registration is not overwhelming, especially considering the quadruple-*fortissimo* which occurs at the end of the *Doppelfuge*. The degree of *Pleno* should be taken judiciously in the context of the *Fantasie*, and in reference to what was heard preceding this section. Faltis writes another break in all the parts between mm. 23–24; again, this should be heard as a “lift” but not a full cessation of sound, given the phrase mark which extends over the top of these measures and connects them melodically. This entire section between mm. 22–34 is thematically and motivically unified, and registration changes for the sake of dynamic expression should be as smooth as possible (if they even occur). Observe

the accent marks on beat 3 of m. 30 and beat 1 of m. 32 – Faltis often emphasizes dissonances and suspensions as seen in the former, and the lingering on the octave leap in the latter prevents it from sounding “clipped”.

35–38: The downbeat of m. 35 is a full beat of rest; there should be enough time for the sound to completely clear before the *fortissimo* / *Pleno* entrance, described by Faltis as *breit* (“broadly”). Preceded by a *decrescendo* from *mezzo-forte*, this accented passage should be a complete surprise to the listener. The eighth-rest in m. 37 further emphasizes the *sforzando* chord in beat 2 of that measure; the first note in the triplet group should be stressed more than the others as evidenced by the *tenuto* mark above it. The trill in the left hand is to be played *ohne Nachschlag*, “without a tail”, into the suspended B7 chord on the downbeat of m. 38.

38–42: The following passage at Tempo I begins on manual I in both hands, and the registrations for each manual will be similar to the opening of the piece. The author recommends coupling I–II–III together, with an 8’ registration allowing for subtlety of dynamic changes when moving from one manual to another. Expressive dynamics can thus be accomplished by manual changes at the points at which Faltis specifies, and by means of the swell box in between those changes. When the left hand moves to manual II in m. 40, the indication *sanft hervortretend* means this melody should be “softly prominent”, hence the accent marks Faltis wrote on each note. Conceptually, this phrase may be thought of as played by a solo orchestral instrument, such as an oboe or a clarinet, with a marked breath in between the two phrase marks in m. 41.

42–46: This passage, played *mezzo-forte* on manual I, should be a contrast in strength to the previous expressive melody, but not overly jarring. The accents on strong beats should be

observed in the context of the two-note slurs; notice the parallel between these measures and mm. 15-16. A *decrescendo* via the swell box in m. 44 continues through m. 45 into the manual changes in m. 46 – although there is no bracket showing the manual changes are prescribed in both hands, it may be necessary to move the left hand up to a secondary manual on beat 3 of m. 46 to avoid imbalance in the registration.

47–49: These three bars are reminiscent of the opening of the movement; both hands should be on manual IV, and perhaps the pedal also coupled to IV alone. Curiously, Faltis writes *Fernwerk (voll)*, meaning a “full” registration on that division, while also specifying a triple-*pianissimo* dynamic. For context, on the Vienna *Konzerthaus* organ, the *Fernwerk* division includes mostly soft 8’ stops, with two 4’, one 2’, and a mixture. A “full” registration in this context would likely include several 8’ flues of principal, string, and flute tone with the box closed, thereby providing depth and richness under cover of the swell shades. The Vienna *Konzerthaus* organ also has a *Fernpedal* of one stop each at 16’ and 8’; the presence of such pedal stops on an instrument would eliminate the need for any ranks of the main organ to be used in this phrase. The last chord of m. 49 has a slight *crescendo* on the *fermata* – this note may be held at least twice its written value to emphasize the structural close of this section and the beginning of the next.

50–57: From mm. 52-57 the notes are identical to mm. 11-16, and this section can be registered similarly with the rising and falling dynamics of the former, leading to the downbeat of m. 58. Notice, however, the absence of the *ritardandi* which had been present in the earlier statement of these measures. Interestingly, m. 51 contains the theme from the opening of the piece in miniature; Faltis’ instruction *espr. molto* “with much expression” should be applied with

appropriate Romantic sensibility here, emphasizing the correspondence of these parallel passages.

58–64: This section also corresponds to earlier material, namely mm. 35–38, but with a few differences. Here, Faltis also indicates *Pleno*, but with only a single *forte* as opposed to the previous *fortissimo*. All the chords are accented as before with the tempo marked *breit* (“broadly”), but with the addition of two *ritardandi* which further broaden the pacing. Care should be taken with the pedal notes to match the spacing between the accented chords in the manuals. As before, the trill on m. 63 should be played without a tail, in continuity with Faltis’ direction in m. 37.

65–73: The dialogue between man. II and IV is expressive and intimate; the echo of the beginning of the piece Faltis writes on the *Fernwerk* division is ethereal and should not be overpowered by the sustained pedal notes. It is important to observe the phrase markings in this section to maintain thematic continuity. This is some of the most orchestral and sentimental writing in this movement, and an embrace of Romantic pathos is appropriate in its execution. The indication *streichend* in m. 71 means “striking”, and it should be considered in the context of the *espr. molto* Faltis also intends in these softer sections.

74–87: The conclusion of the movement stands in sharp contrast to the delicate music which precedes it. The *caesura* after the downbeat of 74 necessitates a complete clearing of all sound from the room, and the following accented and *sforzando* chords are intended to contradict and overrule the previous softer emotions. This section is played *allargando* (“slowing”), and finally *pesante* (“heavy”) at m. 78. The highly chromatic nature of these chords (diminished 7ths, applied/secondary functions, etc.) destabilize a sense of tonal grounding, and the discomfort

they impart to the listeners should be emphasized and leaned into following Faltis' placement of accents. A slight lift before the final beat of m. 77 is observed in all voices before the final *crescendo* to *fortissimo* at m. 81. The final system is played *gridando*, which means "screaming", an interesting and uncommon adjective in music notation. Throughout this phrase, marked *FF sin al fine* ("Fortissimo to the end"), the rising tessitura of the right hand increases the shrillness of this passage, while the contrary motion of the left hand adds weight and depth to the texture. It is interesting to note the wide separation between the two hands at the final chord, a gap of more than 2 octaves. The pedal C# is held throughout the line, with Faltis directing the performer to remove the manual I to pedal coupler at the beginning (so as not to overpower the manuals), and reinstate it at the final two measures with the added octave on the last chord. Notice the held notes within the left hand texture, in contrast to the descending quarter note octaves which should be clearly emphasized. It is appropriate to add a breath of space before the final chord in order to accent it agogically, as Faltis specifies.

DOPPELFUGE

When performing both movements together, enough space should be given after the final chord of the *Fantasie* for the room to clear and the listeners to be prepared for the *Doppelfuge* to begin. The opening of this second movement is marked *Mit Energie*, "with energy", and the given tempo marking is 72 to the quarter note. As previously mentioned in the *Fantasie*, the tempo indication is not necessarily a rule. Other factors, including the reverberation of the room and the size of the instrument, will influence how quickly the tempo may be taken. Clarity and articulation must not be superseded by sheer velocity, and sixteenth-note contrapuntal lines

should be given enough time to speak, particularly in the pedal. The tempo at the beginning of the fugue should be dictated by the tempo taken at the most complicated and intricate points where the texture is thickest, such as m. 100.

88–96: The opening registration (manual II) should allow for clarity and presence, without too much weight and avoiding upperwork at this point in the piece. 8' stops and perhaps a light 4' on all three manuals are appropriate. While manual II and manual I are not coupled to each other, manual III may be coupled to both, in order to effect dynamic changes with the swell box. Manual I should be slightly more present than II; this will enable the tenor voice to be clearly heard in the texture. The final three notes of m. 90 may be played with the left hand to accomplish a seamless transition into two voices on m. 91. Throughout these initial statements of the first subject, the articulations should be clearly observed in the upper voice. The sudden *piano* dynamic in m. 94 and the following *crescendo* may be done by the swell box without changing stops.

97–100: The addition of the third voice in the tenor (left hand, manual I) shifts the focus away from the upper parts, and as before, the articulation in the subject should be carefully emphasized. The first beat of m. 97 in the top voice contains a discrepancy in the notes between available copies of the printed score; see figure 9.1 below.

Figure 9.1 M. 97 erratum (top voice, beat 1)

M. 97, score from imslp.org (provenance unknown) 	M. 97, score from Ries & Erler Publisher's copy 
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In the example above, the upper voice contains an additional note carefully pencilled in on beat 1 by an unknown person. This sixteenth-note “D” does not appear in the official published score sent to the author for research purposes by Ries & Erler. It is possible that Faltis herself may have made this correction, or possibly someone close to her who studied the piece. If this hypothesis is correct, then the note’s omission was a copyist’s mistake. There are two pieces of supporting evidence for this note’s inclusion. First, the addition of the note preserves the parallel 10ths relationship between the soprano and tenor voices. Second (and more circumstantially), m. 82 in the score from imslp.org contains another pencilled correction, namely the capital “F” of the word *Fine* has been changed to a lower-case “f”. This obsessive detail points to the possibility that Faltis herself owned this copy and made these tiny corrections; this author finds it improbable that anyone other than Faltis would have noticed or cared enough to address the capitalization of an Italian word in their own personal copy.

On the other hand, there is also justification for the note’s absence as seen in m. 94 and m. 100 where the rhythms between outer manual voices match that in the Publisher’s Copy (i.e.

four sixteenth-notes in one voice and an eighth/two sixteenth-notes in another). Given the imslp.org copy is the only score currently available for free online for the prospective performer, and the piece is officially out of print, it is difficult to say that one or the other is definitive. It will therefore be at the performer's discretion which version of m. 97 to follow.

100–104: Faltis does not indicate any articulations in the pedal entrance in m. 100, but it is to be assumed that this subject is to be played similarly to those previously heard in the manuals in that respect. The pedal entrance is marked *mezzo-forte* while the manuals are *mezzo-piano*, and Faltis reminds the performer that the right hand maintains its position on manual II with the left hand remaining on manual I. The low “F#” in the right hand in beat 1 of m. 101 may be played by the left hand on manual I since it is written in an impractical range for the right hand at that moment. When the tenor voice drops out in m. 103, the remaining passagework in the upper staff is played on manual II by the right hand alone.

105–113: It may be appropriate to change the stops on the *sforzando-piano* at the downbeat of m. 105 since the texture also changes. Romantic-era fugues tend to feature a slow build in dynamic intensity over the course of the development of a subject (for example, Reger's double fugue from Op. 135b), and this piece by Faltis features a similar very slow and large-scale crescendo. Employing a stronger registration and simultaneously closing the swell box at m. 105 will enable both a *sforzando-piano* and successive *crescendo* in the phrase. Although this is not explicitly indicated, the author believes Faltis intended both hands to play on manual II from mm. 105–107 because she writes “I” for the left hand beginning at m. 108. At the pedal entrance in m. 111, the left hand contains the primary fugue subject and should therefore be played prominently. The last three accented notes of that melodic line may be slowed slightly to add the necessary emphasis while leading into the broader tempo at m. 114.

114–124: This section is marked *Etwas breiter* (“a bit broader”), as well as *streichend* (“striking”) and *marcato* (“marked”). A slower tempo is necessary to accomplish the more complex texture that Faltis writes here in terms of the contrast between different rhythmic values, particularly the augmentation of the subject that occurs in the pedals. In these phrases, Faltis has dispensed with straight-forward four-voice counterpoint in favor of thicker harmonic content and more parallel part-writing and octave doubling. Special attention should also be paid to the tied notes and syncopations Faltis writes here. The tempo continues to slow to the *pesante* (“heavy”) indication in m. 120. The following measures may be considered “falling action”, and the suddenly thinner texture makes it easier to play the specific articulations Faltis has resumed in the manuals. The accented notes of the *ritardando* into the cadence m. 125 should be almost “dictated” in their stridency.

125–134: A clean break in the music following the downbeat of m. 125 sets up the second fugue subject. This is an entirely new theme and texture, requiring a stop change. A suggested registration for the manuals here is 8’ only, allowing for smoothness and richness of fundamental tone. Both hands begin on manual II, and the left hand moves to manual I in m. 132 for an increased emphasis on the subject melody. The melodic lines here should be legato except for those notes which Faltis specifically accents, and in these cases, they should not be clipped or abrupt, rather detached but not cut short. The interplay of the hemiola rhythms (2-against-3) requires special attention for clarity and accuracy. Interestingly, mm. 128-130 is one of only two passages in this entire piece where editorial fingering suggestions are provided (the other is m. 156).

135–142: There is another *caesura* after the downbeat of m. 135. Although it is only marked in the right hand, it is intended for both. The right hand subject is clearly emphasized by

playing on manual I, and the left hand on manual II and the pedal are subordinate in the texture. Faltis clearly marks the articulation in the right hand throughout this passage. The pickup to m. 139 is a sudden change in the texture once again; both hands move to manual I, and Faltis indicates *espr. molto* and *Etwas breiter* (“very expressive” and “a bit broader”). This transition hearkens back to the *Fantasie* in its construction and expressivity; it is much more akin to the previous movement than the current one, and it shares some thematic and melodic continuity with transitional passages in the former.

143–157: The right hand moves back to manual II in m. 143, while the left hand remains on manual I. The combination of both first and second fugue subjects in these phrases requires the performer to choose registrations that clearly emphasize and accentuate the characteristics of each subject, allowing each to be heard while not overpowering the other. Faltis understands the likelihood of the upper range sounding more present than lower notes on the same manual, so for the remainder of the piece as the dynamics increase, the left hand is always on manual I and the right hand is always on manual II. This indication can be seen in m. 150; Faltis writes *sempre Man. II* for the right hand and *sempre Man. I* for the left hand, and she reiterates it at m. 152. Since the Vienna *Konzerthaus* organ (and most sizable German Romantic instruments like it) has a plenum on both manuals which are roughly comparable in size and volume to one another, this desired balance could be maintained through the loudest of dynamic ranges. If, however, a particular instrument lacks a strong enough plenum on a secondary manual to balance the primary, it may be necessary to play both hands on the primary manual in order to accomplish the desired dynamic level and clarity in the upper register. The dynamics continue to increase throughout this section, and any added stops should be reflected equally between both manuals and pedal. The lift at beat 3 of m. 152 is meant for both manuals, though it only appears above

the upper staff. The *a tempo* indication at that spot implies the *sehr rhythmisch* (“very rhythmic”) character of these phrases resumes immediately. M. 156 is the other place where editorial fingerings are suggested; this transitional passage and its *crescendo* buildup should not be held back in tempo or dynamics as it leads directly into a triple-*fortissimo* pedal and quadruple-*fortissimo* entrance in the manuals.

158–167: The climax of this piece begins with the first subject in the pedal, the second in the left hand, and the *Dies Irae* in the right hand. Despite the heaviness and power of the dynamic level, Faltis still writes accents over some of the chords here, suggesting that these notes should be emphasized agogically by allowing space between them. Since this is the first time the *Dies Irae* is heard, special attention must be paid to its treatment both in the manuals and in the pedal in order to ensure that it is heard by the listener. The pedal statement in m. 164 may require lessening the registration in the manuals if the available pedal stops are insufficient to balance against them. In addition to a quadruple-*fortissimo*, Faltis writes *mit Pedalsuperoktavkoppel* (“with pedal superoctave coupler”), which the Vienna *Konzerthaus* organ had, meaning all manuals are coupled to the pedal at both 8’ and 4’ pitch. In further support of the importance of these measures, she also doubles the pedal at the octave. Faltis plainly intends for the pedal to be given every possible tonal resource afforded to it in this instance. In both instances of the *Dies Irae* (in the manuals and in the pedal), it must not be rushed in accordance with its gravitas as well as the *ritardando* in m. 167.

168–176: Following the *Dies Irae*, the conclusion of the piece consists of a very extended coda in which the pedal stands on a G#. Faltis calls for the removal of the pedal superoctave coupler as well as the I/Pedal unison coupler at m. 168. The manual chords should be as *legato* as possible in this section, considering the octaves and interior notes. Although the dynamic is

just a single *forte* at m. 168 (preceded by quadruple-*fortissimo*), there was no indication of the dynamic level decreasing to that point. As Faltis writes *cresc. sempre* in m. 169, it is enough to remove some of the heaviest stops while still maintaining a very strong plenum so that there is an opportunity to build back to *fortissimo* by the end of the piece. The I/Pedal coupler is added back in at m. 172 for one final statement of *Dies Irae* in the right hand, which should be clearly emphasized. Care should be taken with the chromatic harmonies in the final few lines to linger on the dissonances Faltis is clearly accenting, bringing them to the forefront to wring every drop of emotion out of the texture until the final C# Major chord. The final *ritardando* should be subdivided and stretched all the way to the end; it is not possible to take too much time on the *fermata* at the end of this impressive piece.

CHAPTER TEN:

CONCLUSION

PUBLICATION, RECEPTION, AND DEDICATION

Fantasie und Doppelfuge was published by Ries & Erler in 1922, which published almost all of Faltis' known, or extant, compositions, beginning with her Op. 4, a total of twelve individual works. It may be inferred that Faltis' music was selling reasonably well for a company such as Ries & Erler to publish and promote so many of her works for various instruments. On the other hand, at that time Karl Straube acted as a gatekeeper for the major German publishing houses at the time, especially Peters and Breitkopf & Hartel, advising them on which new organ works to publish based on his recommendation alone.⁸⁸ Faltis and Straube had no contact or communication with each other, and this may be why, as a new and relatively-unknown composer, Faltis had her works published by the much smaller firm of Ries & Erler.⁸⁹ Ries & Erler is still in business as of the writing of this document, and they maintain a reputation of publishing the works of up-and-coming composers who are perhaps ignored by other, larger firms.

Importantly, this piece received enough attention and was significant enough that a positive review of the piece exists from the following year, written by the well-known music critic and author Karl Westermeyer in the Berlin journal *Signale für die musikalische Welt* (5 December 1923).⁹⁰ It praised Faltis' "seriousness and determination" and recommended the

⁸⁸ Anderson.

⁸⁹ Ibid.

⁹⁰ Westermeyer, Karl, Critical Review of "Fantasie und Doppelfuge", *Signale für die musikalische Welt*, No. 49 (5 December 1923), Berlin, 1923. Online access:

work “broadly and powerfully”.⁹¹ However, neither Westermeyer nor any other source yet discovered have mentioned any details of the premiere of the piece, and the circumstances surrounding its composition remain something of a mystery. As previously stated, none of Faltis’ teachers were known as organists or composers for the organ, and Faltis had no currently known recorded association with any churches or notable organists of the day.

The dedication *A.B.M.* on the title page likely refers to the famous Wagnerian soprano Anna Bahr-Mildenburg (1872-1947) with whom Evelyn was well-acquainted as a professional colleague at Bayreuth. The two exchanged dozens of letters, from their first correspondence in 1906 when Evelyn was a student in Vienna until 1934 shortly after she departed Bayreuth.⁹² The subscript “*Wer tut, muß leiden*” below the dedication translates to “whoever does, must suffer”; this may be an enigmatic reference to Anna herself, or a comment on the technical difficulty of performing the piece, or a reflection of the fatalistic *Dies Irae* chant which features in the work.

EVALUATION OF ITS PLACE IN THE CANON

It is a critical aspect of current scholarship to study, research, and include works by previously-unknown composers in recitals of Western classical music, especially those works composed by individuals belonging to under-represented segments of society (women and people of color). Many of these pieces are as worthy of performance as those which have dominated the canon for the past few centuries of Western music, by virtue of their thoughtful composition, the

<https://anno.onb.ac.at/cgi-content/anno-plus?aid=smw&datum=1923&pos=759&size=45>, accessed 13 March 2025.

⁹¹ Ibid.

⁹² Some of these letters survive, and have been digitized (Bavarian State Library, Munich).

skill required in their interpretation, and the artistic value they impart to audiences. The quality of *Fantasie und Doppelfuge* justifies its performance in modern organ recitals, and it stands on its own merits apart from its interesting background and the fact that it was written by a relatively-unknown woman composer. This complex piece requires careful study and is a rewarding challenge to the performer, as well as being enjoyable to listen to and useful for both concert performance and liturgical function (i.e. as a voluntary for a Mass for All Souls in the Roman Catholic liturgy).

From a pedagogical perspective, the *Fantasie und Doppelfuge* may be taught or performed alongside such works as Max Reger's chorale fantasies & fugues, the chorale-based free works of Sigfrid Karg-Elert, or in conjunction with other lesser-known composers and pieces of the German Romantic era, especially Johanna Senfter (a pupil of Reger and a contemporary of Faltis).

POSSIBLE LINES OF FURTHER INQUIRY

Faltis' other known works for organ (*Zwei Geistliche Lieder*, op. 11 for voice and organ, as well as the op. 13b choral Mass setting with organ accompaniment), are unpublished and presumably only ever existed in manuscript form. If they were to ever be discovered, an analysis and evaluation of these works would be of enormous benefit to her legacy as well as the body of Catholic music literature composed in the early 20th century.

Additionally, research into more of her personal ephemera and letters written to her friends and colleagues which may be stored at the *Staatsbibliothek* or other archives may shed

light on her personal views towards the political situation of 1930's Germany and further inform scholarship on women composers in that place and time.

Lastly, it may be possible to determine for which instrument and performer the *Fantasie und Doppelfuge* may have been intended, based on Faltis' own parish registration and attendance (if such records exist), or at least with whom she may have been acquainted when she composed the piece. Any written record of the premiere of this work is currently unknown, but may be found by happenstance by a future researcher.⁹³

⁹³ See footnote 10, chapter 1.

APPENDIX A: LIST OF WORKS BY EVELYN FALTIS

This opus list represents everything currently known to have been composed by Evelyn Faltis, with the caveat that there may exist unpublished manuscripts yet to be discovered. Opus numbers are arranged chronologically in order of composition (irrespective of publication date).

Sonata in B minor for piano (Wo.O, premiered as a student at Vienna Academy of Music, 1909)

Piano Trio in D minor, Op. 1 (unpublished)

Fantastische Symphonie for orchestra, Op. 2a (winner of the Composition Prize at Dresden Conservatory between 1909-1914, unpublished)

Hamlet: Symphonic Poem for orchestra, Op. 2b (unpublished)

6 Songs for voice and piano, Op. 2c “1. *Erfüllung* - 2. *Verloren* - 3. *Goldne Wiegen schwingen* - 4. *O traue deiner Liebsten nicht* - 5. *In der Nacht*. - 6. *Toter Herbst*. (Leipzig: Kistner & Sigel, n.d.)

Piano Concerto, Op. 3 (unpublished)

Piano Trio in G minor, Op. 4 (Berlin: Ries & Erler, n.d.)

Andante und Slawischer Tanz for violin and piano, Op. 5 No. 1 (Berlin: Ries & Erler, n.d.)

Adagio for violin and piano, Op. 5 No. 2 (Berlin: Ries & Erler, n.d.)

Sonata in D minor for violin and piano, Op. 6 (Berlin: Ries & Erler, c.1923). Dedicated to “*meinem lieben Vater*”.

3 Songs for voice and piano, Op. 7 “1. *Träume* - 2. *Litanei* - 3. *Nepomuk*.” (Berlin: Ries & Erler, 1921)

7 Songs for voice and piano, Op. 8 “1. *Volksweise* - 2. *Golka* - 3. *Rosentage, wunderreiche* - 4. *Lied der Tänzerin* - 5. *Liebeslied* - 6. *Vigilie* - 7. *Nebel*.” (Berlin: Ries & Erler, 1921)

Invocation: “*Welche Wege soll ich schreiten*” for 8-part mixed chorus, a capella, with text by H. Ossenbach, Op. 9. (Berlin: Ries & Erler, 1929)

6 Songs for voice and piano, Op. 10 “1. *Warum* - 2. *Komm heim, ich kann's nicht erwarten* - 3. *Hymne* - 4. *Libussa* - 5. *Die Ratlose* - 6. *An den Abend*.” (Berlin: Ries & Erler, 1921)

2 Spiritual Songs (*Geistliche Lieder*) for voice and organ, Op. 11 (unpublished)

Fantasie und Doppelfuge (mit dem "Dies Irae") for organ, Op. 12 (Berlin: Ries & Erler, 1922).
Dedicated to "A.B.M."

6 Gypsy Songs for voice and piano, Op. 12a "1. *Auftrag* - 2. *Die Verliebte* - 3. *Abschied* - 4. *Kolednika* - 5. *Bräutchens Garten* - 6. *Die Verlassene*." (Berlin: Ries & Erler, 1921)

String Quartet, Op. 13a (unpublished)

Mass with organ, Op. 13b (unpublished)

2 Songs for voice and piano, Op. 14 "1. *Traum* - 2. *Der Kirschbaum*." (Berlin: Ries & Erler, 1931)

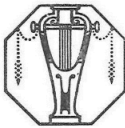
String Quartet, Op. 15 (unpublished)

Lieder fernen Gedenkens for voice and piano, Op. post. "1. *Unklarheit* - 2. *Zeig mir den wahrenes Bild* - 3. *Sprich* - 4. *Heimkehr*." (Berlin: Ries & Erler, 1939)

A. B. M.
Wer tut, muß leiden.

Fantasie und Doppelfuge
〈mit dem Dies irae〉
für
ORGEL
von
E. FALTIS

Op. 12 Mk. 3



Eigentum der Verleger für alle Länder / Aufführungsrecht vorbehalten
BERLIN / VERLAG VON RIES & ERLER

Künstler-Exemplar

Fantasie und Doppelfuge

(mit dem Dies irae.)

Aufführungsrecht vorbehalten.

Orgel.

Mit Inbrunst. (M.M. ♩ = 76)

E. Faltis, op. 12.

Manual. *IV p*

Pedal.

7 *mf* *p* *rit.*

Mittelstimme (Alt)
sehr hervortretend

13 *mp e cresc.* *mf*

16 *rit.* *f e marcato assai*

19 *nicht eilen*

pesante - *ff Pleno*

26

mf e cresc. - *f*

rinforzando

32

ten. *cresc.* *rit.* *mf*

35 *breit* *Tempo I.*

ff Pleno *ff* *mp*

(ohne Nachschlag)

4
39

III
pp
mp sanft hervortretend

42

I
mf

45

mp rit.
pp
ppp Fernwerk (voll)

50

p espr. molto
sf

54

mf cresc.

57 *breit* *rit.* *Pleno*

62 *ten.* *rit.* *Tempo I.* *pp* *IV*

67 *espr.* *mp* *IV* *pp* *espr. molto* *II mp streichend*

74 *allargando* *ten.* *f* *V* *fe cresc. sempre* *V pesante*

81 *gridando* *ff ten.* *ff sin al fine* *Pedalkoppel I ab* *Pedalkoppel I an*

⁶
88 Mit Energie. (M.M. ♩ = 72)

II *mf*

91

94 *p e cresc.*

97 *mf*

100 *mp* sempre Man. II

sempre Man. I *mf*

R. 9312 E.

103

Measures 103-105. The score is in G major (one sharp) and 3/4 time. Measure 103 features a treble staff with a melodic line starting on G4, marked *mp* and *p*, and a bass staff with a simple accompaniment. Measure 104 continues the melodic development. Measure 105 shows a dynamic shift to *fp* in the treble and *p* in the bass, with a fermata over the final note.

106

Measures 106-108. Measure 106 has a treble staff with a complex, rapid melodic figure and a bass staff with a steady eighth-note accompaniment. Measure 107 continues this texture. Measure 108 features a treble staff with a melodic line marked *p* and a bass staff with a melodic line marked *cresc.* and a first ending bracket.

109

Measures 109-111. Measure 109 has a treble staff with a melodic line marked *mf* and a bass staff with a simple accompaniment. Measure 110 features a treble staff with a melodic line marked *piu f* and a bass staff with a simple accompaniment. Measure 111 has a treble staff with a melodic line marked *cresc.* and a bass staff with a simple accompaniment.

112

Measures 112-114. Measure 112 has a treble staff with a melodic line marked *Etwas breiter.* and a bass staff with a simple accompaniment. Measure 113 features a treble staff with a melodic line marked *f* and a bass staff with a simple accompaniment. Measure 114 has a treble staff with a melodic line marked *streichend* and a bass staff with a simple accompaniment marked *marcato*.

8
115

118

121

Tempo I.

124

127

131 9

cresc.

3/1

135

r.H.

mf

f

3

138

Einwas breiter.

ten.

p espr. molto

f

3

141

cresc.

mp

f

Tempo I.

144

Sehr rhythmisch.

f

10
147

mf *più f* *rinforzando*

150

f *sempre Man. II* *fa tempo*

153

156

cresc. *fff*

159

Pleno *fff*

162

fff mit Pedalsuperoktavkoppel

165

rit.

168

cresc. sempre.

f

171

Pedalkoppel I ab
Pedalsuperoktavkoppel ab

ff

Pedalkoppel I an

174

ten.

rit.

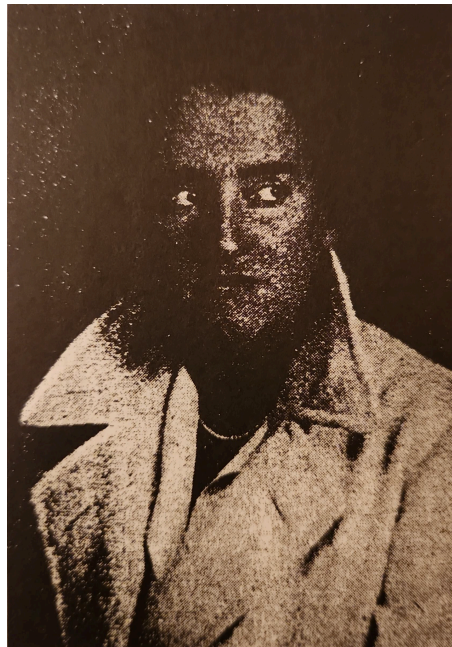
ten.

APPENDIX C:

PRIMARY SOURCE DOCUMENTS

UNDATED PHOTO OF EVELYN FALTIS

Brand, Bettina (ed.) et. al. *Komponistinnen in Berlin*. Berlin: Hochschule der K nst, 1987.

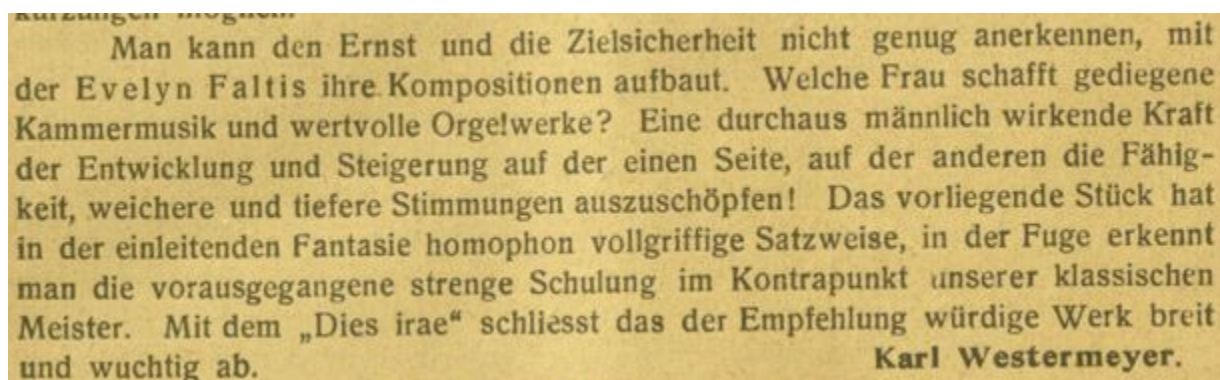
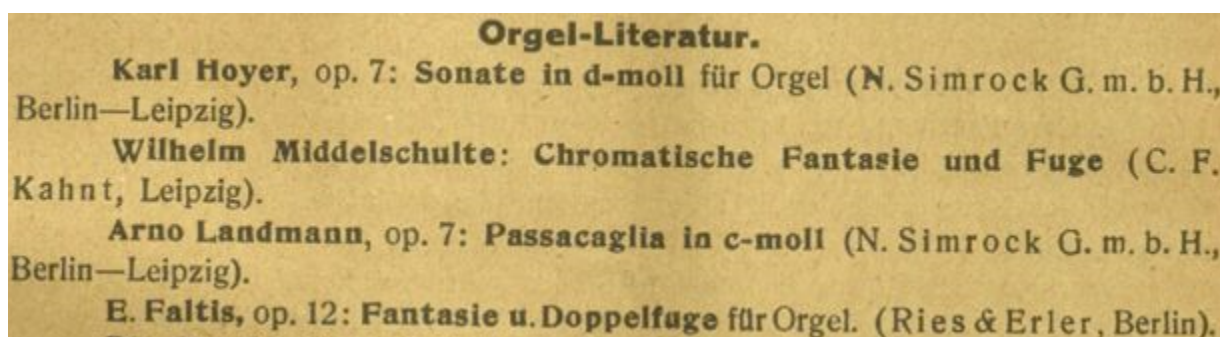
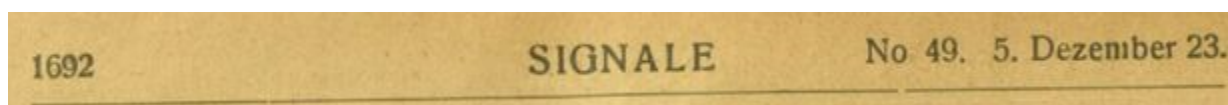


CONTEMPORARY CRITICAL REVIEW OF FANTASIE UND DOPPELFUGE (1923)

Signale für die musikalische Welt, No. 49 (5 December 1923), written by Karl Westermeyer.
Section: New Music, Organ Literature.

Translated by author.

“One cannot sufficiently appreciate the seriousness and determination with which Evelyn Faltis constructs her compositions. What woman creates solid chamber music and valuable organ pieces? A thoroughly masculine power of development and intensification on the one hand, and on the other, the ability to exploit softer and deeper moods! The present piece has a homophonically full-handed texture in the introductory fantasy, and in the fugue, one recognizes the preceding rigorous training in counterpoint by our classical masters. The “Dies Irae” concludes this work, [which is] worthy of recommendation, broadly and powerfully.”



EVELYN FALTIS' WILL (1935)

Brand, Bettina (ed.) et. al. *Komponistinnen in Berlin*. Berlin: Hochschule der Künst, 1987.

Page 1: Dated 9 December 1935, Berlin

Handwritten:
Liebster Adi! Mein kleiner
Liebster Adi! *Handwritten:* vertraulich [wie hierin besprochen sollen
v. den Angehörigen des Anderen nichts wissen]
Als Erb meines Vermögens lege ich dir, laut meinem
Versprechen und in vollkommenem Vertrauen auf deine
Loyalität, Folgendes auf:
1) Alle Altbilder (den Futura ausgenommen) und Goethes Werke
(chronologische Ausgabe in blauem Leinen) gehören dir.
2) Mein Schlafzimmer (Bücher + Bücherschränke ausgenommen)
gehört Frau Reiss. Ebenso die kleinen Wagnerpartituren,
die im Bücherschrank im Wohnzimmer stehen.
3) Meine Bett + Leibwäsche fällt zu gleichen Teilen an Frau
Reiss und Konstanze Nettesheim, Charles Menning, Wittenberg-
straße I III.
4) Konstanze Nettesheim gehört mein Wohnzimmer sammt
Steinwayflügel + allen darin befindlichen Fahrnissen.
Ferner mein schwarzer Perlmantel, alle meine
Schuhe und Röcke, sowie 55.000 Goldmark (für! und
fünfzigtausend Goldmark) die ihre Lasten sind steuerfrei
vertraulich von dir persönlich zu übergeben sind.
5) Frau Luise Reiss erhält außer dem Schrank mit In-
halt im 5. Stock + der anderen dort befindlichen Dinge
sowie dem Schrank im Corridor mit Inhalt von dir
ausbezahlt, lasten- und steuerfrei 60.000 Goldmark (sech-
zigtausend Goldmark) vertraulich.
Die Beteiligten möchten alles ohne Widerspruch und in
Freude hinnehmen. Den Schmuck habe ich zu Lebzeiten
verschenkt.

Handwritten: Evelyn Faltis

Berlin, am 9. Dezember 1935.

Kinnolgemacht!
Bezirksgericht Innere Stadt,
I. Museumsstrasse 12, Justizpalast
Abt. 1, Wien, am 15. 5. 1937
Gesamtheit
Zu 10 104/37
2
Mein letzter Wille.

II. V. 265/37

Für den Fall meines Ablebens bestimme ich wie folgt:

- 1) Ich wünsche in der von mir auf dem Bayreuther Friedhofe erworbenen Grabstätte beerdigt zu werden.
- 2) Ich vermache der Stadtgemeinde Bayreuth, ~~Bayreuth~~ deren Friedhofsverwaltung, einen Betrag von 22 50.- Schweizer Franken mit der Auflage, dass dieselbe meine Grabstätte für künftige Zeiten ordentlich in Stand halten und pflegen, sowie den Wiedereinkauf der Grabstätte stets nach Ablauf der fünf und zwanzigjährigen Epoche besorgen solle.
- 3) Zum Erben meines Vermögens und meiner ganzen Habe bestimme ich meinen Vetter (Sohn der Schwester meiner Mutter) Herr Doktor Adolf Karitz, wohnhaft in Wien XVIII /1 Kartäckerstrasse 75.

Wirklich davon habe ich diesen letzten Willen eigenhändig geschrieben und unterschrieben.

Wien, den 15. Dezember 1935.

Rudolf Palsis

CONCERT PROGRAM: EVELYN FALTIS & ELISABETH OHLHOFF, VIENNA 1921

Wiener Konzerthaus database search: "Evelyn Faltis", "Faltis Evelyn", "Faltis", etc. Program:
Elisabeth Ohlhoff and Evelyn Faltis, 5 December 1921.

<https://www.konzerthaus.at/datenbanksuche>, accessed 13 March 2025.

KONZERTDIREKTION HUGO HELLER
TELEPHON 16544 WIEN, I., BAUERNMARKT 3 TELEPHON 16544

Kleiner Konzerthaus-Saal
Montag, den 5. Dezember 1921, 7 Uhr abends

LIEDER-ABEND von
ELISABETH OHLHOFF
Am Klavier: **EVELYN FALTIS**

PROGRAMM:

Rob. Schumann Mit Myrten und Rosen.
Marienwürmchen.
Wer machte dich so krank?
Alte Laute.
Die Kartenlegerin.

E. Faltis Litanei. }
Nebel. } Zum erstenmal.
Libussa.
Liebeslied.
Golka.

Hugo Wolf Tretet ein.
Wie viele Zeit verlor ich.
Wir haben beide lange Zeit
geschwiegen.
Elfenlied.

E. Faltis Hymne. }
Die Ratlose. } Zum erstenmal.
Warum?
Komm heim.
Die Tänzerin.

Klavier: **Bösendorfer**.

Verlag des Wiener Konzerthausgesellschaft, III., Lothringerstraße 20.

Preis 50 Kronen.

Stern & Steiner G. m. b. H., Wien

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