

Enjott Schneider

Orgelsinfonie No. 8

„In Memoriam“

Variationen zu Anton Bruckners Sinfonie No. 8
Variations on Symphony No. 8 by Anton Bruckner

für Orgel
for Organ

ED 20669
ISMN 979-0-001-16867-0

PREVIEW
Low Resolution

Vorwort

In einem Orgelwerk sich dem jenseitigen Vermächtnis zu nähern, das Anton Bruckner (1824–1896) in seiner 8. Sinfonie c-moll niedergelegt hat, war die Idee des Erfurter Domorganisten Silvius von Kessel. Der Choral *Wachet auf, ruft uns die Stimme* stellt bei dieser bahnbrechenden – von großer Bewunderung und Respekt getragenen – Annäherung an Bruckner den idealistischen Gegenspieler dar: Es ist sozusagen der ‚Hauschoral‘ des Erfurter Mariendoms, der als „Erfurter Wolfram“, die älteste Bronzeplastik im deutschen Raum, seit Jahrhunderten vor dem beschriebenen ‚Wächter auf der Zinne‘ in Verbindung gesehen wurde. In der Bearbeitung dieses Chorals in Brucknerschem Geist entstand eine dynamische Satzfolge.

Satz 1 *Metamorphosen* stellt – zunächst fast unverändert – das Hauptthema der 8. Sinfonie vor und leitet daraus metamorphische Entwicklungen ab, die spielerisch sich an lieb gewonnene Motive anlehnen.

Satz 2 *Scherzo sinistra* beschwört eine unheimliche Atmosphäre und erinnert an Bruckners Neigung zum Makabren, Schaurigen und Nekromantischen. Verkügte Bruckner in der Presse Kriminalfälle und wohnte in einem Haus, das war er bei den Sargöffnungen von Schubert und Beethoven.

Satz 3 *Adagio* baut sich auf dunkel glühende Orientierungspunkte seinerseits schon als Zitat des „Liebestodes“ in Wagner auf. Aus dieser transzendenten Stimmung heraus wird ein Choral entlockt, der erstmals der Choral *Wachet auf*.

Satz 4 *Finale* „*Wachet auf ruft uns die Stimme*“ wird in der Choralbearbeitung dem einprägsamen Vorschlagssubstrat des Brucknersatzes angeschlossen, in einem Moll. Im Mittelteil leuchtet ein Choral auf (Finale) auf (Pedal). Diese Stimmung wird gespielt. Die Orgelbauer, die allesamt von einem Licht und wundersichtiger Macht besessen sind, in feierlichen Impetus eines typisch Brucknerschen Finales. Der Satz verläuft kraftvoll – schließlich in leuchtender Klarheit.

Die Urstrahlung des Choralorgels spielte Silvius von Kessel am 2. Mai 2009 im Erfurter

Enjott Schneider

Preface

The idea of an organ work to commemorate the legacy left by Anton Bruckner (1824-1896) in his 8th Symphony in C minor was put forward by Silvius von Kessel, organist at Erfurt Cathedral. This careful homage to Bruckner - informed by great admiration and respect - finds a musical counterpart in the chorale *Sleepers wake, a voice is calling*. This is recorded as the 'house chorale' of the Cathedral of St Mary in Erfurt, as 'Wolfram of Erfurt', the great bronze statue in Germany, has always been associated with the 'watchman on the top of the tower' described by Isaiah. Illuminating this chorale in the spirit of Bruckner yields the following dynamic sequence of movements:

Movement 1 *Metamorphoses* introduces the main theme from Bruckner's 8th Symphony, first almost unaltered - and derives further musical development from it. It is a metamorphosis where favourite devices are playfully worked into a series of contrasting motifs.

Movement 2 *Scherzo sinistra* conjures up a sinister atmosphere, tinged with a longing for the macabre, ghoulish and necrophilic. Bruckner was a close reader of newspaper reports of criminal cases and attended several executions. He was present at the opening of the tombs of Schubert and Beethoven.

Movement 3 *Adagio* is built upon darkly expressive motifs, which are gradually introduced by Bruckner in a quotation from the 8th Symphony, *Prayer and lullaby*. Emerging from this transcendent atmosphere is the chorale *Sleepers wake* (the first in the series).

Movement 4 *Finale 'Sleepers wake'* is a re-creation of the chorale, starting with the incisive syncopated rhythm of Bruckner's 8th Symphony, with a dramatic interlude. In the middle section the chorale is heard with an enlivened, staccato character (4th reed pedal). This movement is inspired by the hymn *Sleepers wake*, a hymn of people who have died and been brought back to life, all of which are wonderful examples of religious music. With the solemnity typical of Bruckner, the movement has a powerful virtuoso ending in a bright mood.

The first performance of the 8th Symphony was given by Silvius von Kessel in Erfurt on 3rd October 1900.

Enjott Schneider
Translation Julia Rushworth

Zwölftonreihe, die dem 3. Satz (Adagio) zugrunde liegt



PREVIEW
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Silvius von Kessel (Domorganist in Erfurt) herzlichst gewidmet

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I. Metamorphosen

Allegro moderato (♩ = 114)

misterioso (wie ein fernes Glitzern)

SW
8^{*}+8^{*}+4^{*}

ppp *presto possibile* *ppp*

ppp *presto possibile* *ppp*

pp *ppp* *mp*

ad. lib

SW

*) eine flimmernde, glutartige Fläche, räumlich nicht zu orten: quasi senza misura

12

5

5

ppp

Pos.

HW 8'+8'

mp

16

poco accelerare

p

Pos.

mf un acceler.

20

poco ritardare

(♩ = 122)

HW+Pos.
8'+8'+4'

f con passione

Pos.

Allegro subito (♩ = 108)

molto rit. - - - - -

HW+Pos.

25

Musical score for measures 25-27. Measure 25 features a piano (p) dynamic with a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 26 features a mezzo-piano (mp) dynamic with a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 27 features a forte (f) dynamic with a triplet of eighth notes in the right hand and a quarter note in the left hand. The right hand part is marked HW+Pos. and the left hand part is marked SW.

28

Musical score for measures 28-31. Measure 28 features a forte (f) dynamic with a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 29 features a forte (f) dynamic with a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 30 features a forte (f) dynamic with a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 31 features a forte (f) dynamic with a triplet of eighth notes in the right hand and a quarter note in the left hand.

HW+Pos.

Musical score for measures 32-35. Measure 32 features a forte (f) dynamic with a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 33 features a forte (f) dynamic with a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 34 features a forte (f) dynamic with a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 35 features a forte (f) dynamic with a triplet of eighth notes in the right hand and a quarter note in the left hand.

32

HW + Pos.

piu f

SW

34

36

HW

SW