

Peter Wittrich

# Concerto 1

»Salve Regina«

für Orgel  
for Organ

ED 21707  
ISMN 979-0-001-19495-2

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## Vorwort

Marienliedern wohnt seit jeher ein besonderer Zauber inne. Melodien wie etwa *Sagt an, wer ist doch diese* (GL 531) mit den optimistisch sich aufschwingenden Phrasen oder *Maria breitet den Mantel aus* (GL 534) mit einer sich im Melos entsprechend der Textaussage formal sich widerspiegelnden epischen Entfaltung, sind wahre Kleinode der geistlichen Liedkunst. Zusammen mit dem dritten Cantus *Lasst uns erfreuen herzlich sehr* (GL 533 ö) entzünden diese drei sinfonisch geformten Themen einen umfangreichen Sonatensatz, in dem kompositionelle Durchführungselemente miteinander verwoben sind. Eine klare Reprise der Sonatensatztheorie erfolgt ab T 118. Davor erklingt im *Adagio amabile* ein figuriertes Marienlied *O Maria sei gegrüßt* (GL 523) von Martin Weisse im Sinne eines besinnlichen Interludiums bis mit Einsatz des zentralen rhythmischen Motivs eine kurze Episode mit einem in *Maria breitet den Mantel aus* gewonnenen Thema exponiert wird, um letztere mit der ersten Episode entgegen zu steuern, deren Höhepunkt in einem aus dominierenden Quartnoten besteht. Das abschließende und formal verklammernde nahezu „endlich“ reperierte zweite Motormuster mit g als Pedalton folgt der Intention, das zuvor als „behüteten“ Umhüllung in Töne zu fassen!

Die Romanze basiert auf der Melodie *Meeresfürst* (No. 591). Sie enthält die mich das melodisch aparteste Marienlied überhaupt. Die ersten drei Abschnitte arbeiten in erster Linie die melismatischen Phrasenenden des Liedes heraus, um diese rhythmisch pointierten *Alla danza*-Passagen. Gegen Ende des Strömens die Höhenlinien und verschwinden engelsgleich in hohen Registern aus dem Gehör.

Mit rhapsodischem Aufschwung führt die Romanze in den Toccatanostil, der bis zum Ende als Herzstück der titelgebende gregorianische *Salve Regina* vollständig und in unterschiedlichen stilistischen Aufsatzechnungen variiert, die jeweils gelegentlich zentral ist – einem orgelspezifischen Formus. Die Romanze ist – die Faktur mit Choralsegmenten im Pedal und rauschenden Arrangements, die jeweils gleichsam Charakter besitzt. Teils traditionell, teils neu, teils neu, teils neu, teils neu, teils neu, teils neu, teils neu, teils neu. Formal sich entsprechend stehen auch die ersten Arpeggierten Teil (Anklang an *Gegrüßt seist du, Knecht* GL 534), wobei das zweite als langsame Abschnitt (*O clemens, o Pia*), wobei letztere die Schlussphrase von *Gegrüßt seist du* gekoppelt wird (T 134 ff.). Der finale Arpeggierte Teil überrascht durch den letzten markanten Anfang *Regina Mater* und die *Sancta Maria* einleitende Replik den Satz lapidar und

in der zweiten Hälfte des angefügten Begleitsatzes zur *Salve Regina*-Sequenz, der die Romanze als Gemeinschaft in das konzertante Geschehen mit einzubinden.

Zum Dank und lieben Freund und Kollegen Dr. Michael Hartmann aus München herzlich für die Unterstützung und Durchführungsleistung am 30. August 2014 die Uraufführung in der Münchener

Peter Wittrich

## Preface

Hymns to the Virgin have always possessed a special charm. Melodies such as *Sagt an, wer ist doch diese* [Tell us, who is this maiden] (GL 531) with optimistically soaring phrases or *Maria, breit den Mantel aus* [Sweet Mary, spread your mantle out] (GL 534), with its melody nobly unfolding to reflect the meaning of the words, are true gems of the religious repertory. Together with the third canto, *Lasst uns erfreuen herzlich sehr* [Let us rejoice with all our hearts] (GL 533), all three themes provide the spark for a substantial sonata movement where elements of exposition and development are interwoven. A distinct recapitulation of the first theme and the conventions of sonata form begins in bar 118. Before that, in the Adagio, the first movement is based on *O Maria sei gegrüßt* [Blessed Mary, hail to thee] (GL 523) by Martin Schenk, which is a contemplative intermezzo until the introduction of the central rhythmic motif in the first fugue with a theme drawn from *Maria, breit den Mantel aus*, the second movement. The expansive coda that culminates in a climax whose sounds are full of energy, with the concluding and almost 'endlessly' repeating rhythmic pattern of ternary rounds of eighth notes over a pedal note G, thus symbolizing the 'protection' of Mary's all-encompassing grace in maternal guise.

The Romance is based upon the melody *Meerstein* [The sea stone, I greet thee] (GL 524), surely the most distinctive melody of any of the hymns. Lyrical imitative passages primarily drawing on material from the Gregorian chant, with rhythmically pointed *Alla danza* passages. Towards the end, the first two figures cascade and then vanish like angels in the highest registers.

The third movement begins with an episodic, march-like attack. At its heart is a complete version of the Gregorian chant that gives it its title, *Salve Regina*, with various stylistic and compositional variations. The setting, in its original form with this type of *cantus firmus* on the organ, is a masterpiece of the Baroque era, with the pedal and overlapping arpeggios on the manuals as a sort of rhythmic accompaniment. The structure has a slower section (D minor, 3/4) shortly before the beginning of the arpeggio passage, calling *Gegrüßet seist du, Königin* [Greeted art thou, Queen] (GL 536) and before the last, too, in the latter case linked to the beginning of the final cascade of arpeggios "modulates" suddenly to G major, taking up the starting point of *Salve Regina* for the first time before a succinct and rather rakish conclusion.

The accompanying *Salve Regina* passage that appears at the end is intended as a short, more lively involvement of the congregation or audience in a concert performance.

This work is dedicated to my friend and colleague Dr Michael Hartmann from Augsburg, who gave its first performance in the *Bürgersaalkirche* on 30 August 2014.

German text by Peter Wittrich  
English translation Julia Rushworth

Herrn Prof. Dr. Dr. Michael Hartmann in herzlicher Freundschaft gewidmet

# Concerto 1 „Salve Regina“

I  
SonaTaccata

Vivo flessibile (♩ = 148)

stets gleichmäßig

SW *mf*

First system of musical notation for the first movement, including treble and bass staves with notes and rests.

3

Schweller nur öffnen!

Second system of musical notation, starting with a measure rest of 3 measures.

5

deutlich, jedoch noch nicht zu vordergründig

Third system of musical notation, starting with a measure rest of 5 measures.

*poco f*

12

Musical score for measures 12-15. The system includes a vocal line in treble clef and a piano accompaniment in bass clef. The piano part has a prominent bass line with a slur over the first four measures.

16

Musical score for measures 16-19. The system includes a vocal line in treble clef and a piano accompaniment in bass clef. The piano part has a steady accompaniment pattern.

Schweller ganz öffnen!

20 HW

Musical score for measures 20-23. The system includes a vocal line in treble clef and a piano accompaniment in bass clef. The piano part has a steady accompaniment pattern.

1) „Maria, breit den Mantel aus“

Musical score for measures 24-27. The system includes a vocal line in treble clef and a piano accompaniment in bass clef. The piano part has a steady accompaniment pattern.

*mf*

26

Musical notation for measures 26-28. Measure 26 features a complex chordal texture with a treble clef staff containing several chords and a bass clef staff with a single note. Measures 27 and 28 continue with similar textures, including a fermata over the final note of measure 28.

29

Musical notation for measures 29-31. Measure 29 has a treble clef staff with a melodic line and a bass clef staff with a single note. Measures 30 and 31 show a more active bass line and treble accompaniment.

32

Musical notation for measures 32-34. Measure 32 includes a treble clef staff with a melodic line and a bass clef staff with a single note. Measure 33 has a treble clef staff with a melodic line and a bass clef staff with a single note. Measure 34 has a treble clef staff with a melodic line and a bass clef staff with a single note. A dynamic marking of *mp* is present in measure 33.

Musical notation for measures 35-37. Measure 35 has a treble clef staff with a melodic line and a bass clef staff with a single note. Measure 36 has a treble clef staff with a melodic line and a bass clef staff with a single note. Measure 37 has a treble clef staff with a melodic line and a bass clef staff with a single note. A dynamic marking of *p* is present at the end of measure 37.

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38

Musical notation for measures 38-41. The system consists of three staves: a treble staff with a melodic line of eighth and sixteenth notes, a middle treble staff with chords, and a bass staff with a simple bass line. A large watermark 'PREVIEW' is overlaid diagonally across the page.

42

Musical notation for measures 42-45. Measure 42 features a dynamic marking of *f* and a hairpin crescendo. Measure 43 includes a performance instruction 'HW' in a box. The notation continues with complex rhythmic patterns in the treble and middle staves, and a steady bass line.

46

Musical notation for measures 46-49. Measure 46 has a dynamic marking of *mf*. Measure 47 includes a performance instruction 'SW' in a box. The system shows intricate melodic and harmonic development across the treble and middle staves, with a supporting bass line.

BW

*mp*

Musical notation for measures 50-53. Measure 50 includes a performance instruction 'BW' in a box. Measure 51 has a dynamic marking of *mp*. The system concludes with complex rhythmic patterns and a final cadence in the treble and middle staves, and a bass line that ends with a fermata.