

Vorwort

Als mich Prof. Gerhard Weinberger im Sommer 2012 um ein Orgelwerk bat, waren bereits vier Konzerte für Orgel solo entstanden. Seinem Wunsch entsprechend schrieb ich ein sinfonisches Werk über gregorianische Themen, da es in diesem Bereich seiner Aussagekraft an Literatur mangeln würde. Im organisch sich entfaltenden Melos des gregorianischen Choralis, ohne Bindung an metrisch-rhythmische Organisation, liegt ein unendlicher Reichtum an Gestaltungsmöglichkeiten; „Harmonie“ entsteht aus dem freien Pulsieren melodischer Bewegungen heraus im begrenzten, von der menschlichen Stimme vorgegebenen Umfang und die Loslösung von jeglicher vertrauter harmonischer Verbindung ebnet den Weg zur klanglichen Grundierung und rhythmische Differenzierung.

Melodische Dominanz und Individualität der einzelnen Melodien, die korrespondieren können mit dem Ideal der kontrapunktischen Verarbeitung, bei der jeder Stimme ein eigener Stimmenverbund zukommt: Von Satz zu Satz sollte dabei ein kontrapunktischer Dialog geführt werden. So folgt auf den ersten Satz mit dem wohl bekanntesten Hymnenvers *Sanctus laudes*, aus deren melodischen Zellen sich dieser Finalsatz entwickelt. Die Verbindung der beiden Hymnen *Pange lingua* und *Adoro te devote* im 2. Satz, um im Finalsatz einen hymnischen Dialog mit den zunächst einzeln vorkommenden Phrasen *Veni Sancte Spiritus*, *Regina coeli laetare* und *Ecce Sion salvetur* am gegen Ende in einem dicht verwobenen motivischen Dialog zu einem gemeinsamen Höhepunkt führt.

In allen Sätzen wird aus jeder gregorianischen Zelle eine unterschiedliche Berücksichtigung der einzelnen musikalischen Parameter vorgenommen: Aus melodischen Zellen des Chorals erwächst ein sich frei entwickelnder Schwarm individualistischer Themenprägung; ihm folgt im 2. Satz ein *Sanctium* im reinen *Adagio* (*Pange lingua*) und ein klassischer Orgeltriosatz (*Adoro te*), der in einem *Andante* (*Veni Sancte Spiritus*) im Klangreichtum des *Sancti Spiritus* im Wechsel mit schwebartiger *Andante* (*Regina coeli*) und lyrischem *Andante* (*Regina coeli*)-Einschub den dritten Satz beenden.

Wie schon *Concerto 1* (Schluss) wurde der *Concerto* bzw. dem Publikum durch das gemeinsame Musizieren der Orgel und der Gesangssätze zu *Regina coeli laetare* ein intensiverer Zugang zum Werk ermöglicht. Die jährlicher Wechsel dieses auch für *Pange lingua*; die im 2. Satz als *Adagio* (*Pange lingua*) und *Andante* (*Veni Sancte Spiritus*)-Abschnitte können miteinander verbunden werden.

Obwohl dieses Werk, wie der andere *Concerto* entstanden ist, zähle ich es aufgrund der frühen Uraufführung durch die Dresdner Frauenkirche am 9. Juli 2014 durch den Widmungsträger Prof. Gerhard Weinberger als 2. Konzert.

Peter Wittrich

Preface

When Prof. Gerhard Weinberger asked me in the summer of 2012 to write an organ work, I had already completed four concertos for organ solo. At his request I wrote a symphonic work based on Gregorian themes, as he felt there was a gap in the repertoire there. In the organically unfolding melodic line of the Gregorian chorale, not tied to any metric or rhythmic scheme, there is an endless wealth of possibilities; 'harmony' emerges from the unrestricted pulsation of melodic waves within the natural range of the human voice, with descent from the familiar harmonic associations smoothing the way for all kinds of melodic and rhythmic differentiation.

The dominance of melody and the character of individual melodic lines contrast very much with the ideal of contrapuntal development where each part is on an equal status with the others of voices. This contrapuntal focus should grow in intensity from the first to the last movement. The opening movement develops freely from the melodic cells of the first Gregorian hymn, *Victimae paschali laudes*, followed by a dialogue between the two hymns *Pange lingua* and *Adoro te devote* in the calm of the second movement. The third movement is a dialogue between three hymns, initially presenting the three hymns *Sanctus*, *Agnes Dei* and *Lauda Sion salvatorem* in sequence before all three are woven together towards the end, culminating in a majestic climax.

All the movements derive their character from the illuminated contrasts of the musical parameters of each Gregorian melody. From the first movement emerges a sonata movement with dual themes; this is followed by a movement with a *Recitativo* in the style of a recitative (*Pange lingua*) and a musical organ recitative (*Adoro te*), while the third movement is characterised by a wealth of short hymns (*Sanctus*, *Agnes Dei*) alternating with the scherzo-like playfulness of *Lauda Sion* and a musical interpolation of *Regina coeli*.

As in Concerto 1 (2007) the organist or audience may be more closely involved in the work by joining in with the accompaniment to *Regina coeli lactare*. This applies to *Pange lingua*, too, with the appropriate sections in the second movement intended to accompany the organist or audience at the beginning or end of the performance.

Although this work is my other concertos I count it as my second concerto on the grounds that the first is the *Divine Office* for the Church of Our Lady on 9 July 2014.

Peter Wittrich
Translation Julia Rushworth

Concerto 2

„Hymnen“

Hymnus I

Vivo con slancio quasi alla danza (♩ ca. 84)

Orgel

ff

Pedal

leggiere

ff

3

10

stacc. simile

Musical notation for measures 10-12. Measure 10 features a complex rhythmic pattern in the right hand with many beamed notes and rests. The left hand has a simple bass line. Measure 11 continues the right-hand pattern. Measure 12 shows a change in the right-hand pattern. The instruction 'stacc. simile' is written above the first measure.

13

Musical notation for measures 13-15. Measure 13 has a more regular right-hand pattern. Measure 14 features a dense, sixteenth-note texture in the right hand. Measure 15 continues with a similar right-hand pattern.

16

Musical notation for measures 16-18. Measure 16 has a right-hand pattern with some rests. Measure 17 features a very dense, sixteenth-note texture in the right hand. Measure 18 continues with a similar right-hand pattern. The bottom two staves show a separate bass line with a few notes and rests.

Un poco più pesante

21

Musical score for measures 21-23. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *fff* is present in measure 23.

24

Musical score for measures 24-27. The top staff is in treble clef, and the bottom two staves are in bass clef. The music continues with a complex rhythmic pattern. A dynamic marking of *fff* is present in measure 24.

28

Musical score for measures 28-31. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *mf* is present in measure 28. A large watermark 'PREVIEW Low Resolution' is overlaid on the page.

Oboe 8'

mf

34

Musical notation for measures 34 and 35. Measure 34 features a complex melodic line in the right hand with many sixteenth notes and accidentals (flats and naturals). A slur with a '6' underneath indicates a sixteenth-note sextuplet. The left hand has a simpler accompaniment. Measure 35 continues the melodic line with a fermata over the final note.

36

Musical notation for measures 36 and 37. Measure 36 shows a melodic line in the right hand with a slur and a fermata over the final note. The left hand has a steady accompaniment. Measure 37 continues the melodic line with a fermata over the final note.

38

Musical notation for measures 38 and 39. Measure 38 features a melodic line in the right hand with a slur and a fermata over the final note. The left hand has a steady accompaniment. Measure 39 continues the melodic line with a fermata over the final note.

40

Musical notation for measures 40 and 41. Measure 40 features a melodic line in the right hand with a slur and a fermata over the final note. The left hand has a steady accompaniment. Measure 41 continues the melodic line with a fermata over the final note.

Musical notation for measures 42 and 43. Measure 42 features a melodic line in the right hand with a slur and a fermata over the final note. The left hand has a steady accompaniment. Measure 43 continues the melodic line with a fermata over the final note.

Musical notation for measures 44, 45, 46, and 47. Measure 44 features a melodic line in the right hand with a slur and a fermata over the final note. The left hand has a steady accompaniment. Measure 45 continues the melodic line with a fermata over the final note. Measure 46 features a melodic line in the right hand with a slur and a fermata over the final note. The left hand has a steady accompaniment. Measure 47 continues the melodic line with a fermata over the final note.

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