

Enjott Schneider

Orgelsinfonie No. 15 „Psychogramm“

Max Reger in memoriam

für Orgel
for Organ

ED 22615
ISNM 979-0-001-16174-9

PREVIEW
Low Resolution

*Herzlich für Bernhard Buttmann,
der 2012–2015 das gesamte Orgelwerk Max Regers einspielte.*

*To Bernhard Buttmann,
who has recorded all Max Reger's organ works in 2012–2015.*

PREVIEW
Low Resolution

Vorwort

Selbst bei seinem 100. Todestag bleibt Max Reger (1873-1916) ein Unverständener und ein aus jeglicher Zeit Herausgefallener. Die Fülle, Länge, Dichte und Opulenz seiner Werke sind eindrücklich. Komponieren war hier ein stupendes Zwangsritual, das von Kontrasten, Unruhe, Krisen und einem von Perfektionismus getriebenen Ehrgeiz erzählt. Gesundheitliche Krisen, Selbsterstörung durch Alkohol und Nikotin sowie die Rastlosigkeit des (nach außen immer einnehmenden) Workaholic rissen die tiefste Risse im Innern; das Leben war für Max Reger ein Kampf. Immer schwebte sich bei ihm die müssen: zunächst wegen seiner sozialen Herkunft aus der Unterschicht, dann wegen der (damals noch unmodernen) J. S. Bach und zum Kontrapunkt, dann wegen anderer Komponisten. Person und Werk sind von Gegensatzpaaren gezeichnet, die Max Reger das „Gold aus allen Stühlen“ einbrachte: so radikal wie seine zwischen *pppp* und *ppppp* umhergeredelte, die Gleichzeitigkeit von Tradition und wegweisender Moderne, von per se himmlischen Inseln des Klangs und der (in eigenen Worten) Hölle der Realität.

Die *Orgelsinfonie Nr. 15* unterlässt es, die nicht steigend und nicht fallend, sondern zu adaptieren. Im Gegenteil. Mit einem „glühenden Reduktionismus“ werden die Orgelregister wie einzeln funkeln Edelsteine aus dem Kontext der Orgel entzogen. Max Reger aus der Distanz betrachtet, um dem Mysterium dieses genialen Komponisten zu ergründen.

Zu den Sätzen:

Der 1. Satz *Obsession und Kontrast* zeigt durch die wiederholten schwebenden Gestaltungen. Zitate aus der *Inferno-Phantasie* op. 57 (Zitat aus der *Phantasie* op. 49).

Der 2. Satz *Einsamkeit* erzählt von Stille. Verweilend und verweilend, mit 24 kleinen Variationen und *Fuge* fis-moll op. 73. Als Zitat des unvollendeten „Killingen Musikanten“ einer Eichendorff-Vertonung *Der Einsiedler* op. 73. Band 1. Die *Einsamkeit* wurde im letzten Lebensjahr entstand und für ihn persönlich wie der Ausklang der „Herzliebster Jesu“ aus dem Orgelwerk op. 145. Max Reger schrieb: *Einsamkeit* ist bei dem doch tiefen Max Reger immer eine *Einsamkeit* gewesen.

Der 3. Satz *Die Orgel* ist ganz widersprüchlich. Zitate aus verschiedenen Orgelwerken, die sich in repetitiven Mustern auflösen; ein Leben im Modus der Flucht. Die *Orgel* war die Fixierung auf J. S. Bach als sein „alter ego“. Zitate aus *Phantasie* op. 52/2, *Phantasie B-A-C-H* op. 46, *Phantasie* „Ach, wie schön werden“ op. 52/1.

Der 4. Satz *Die Orgel* ist die Hauptzeile aus Max Regers *Requiem* für Stimme, Chor und Orgel. Die *Orgel* ist die *Orgel* von vielen nicht erkannt worden ist. Es geht um die *Orgel* der *Orgel* mit dem Komponisten eng befreundete Organist Karl Straube, der berichtete Max Reger, als dieser in der Nacht vom 10. auf den 11. Mai 1916 die *Orgel* spielte. Ich werde ich nie vergessen. Es ist das Monumentalste, was ich je gesehen habe. Auf dem Weg in das unbekannte Land muss er gewaltige Kräfte angewandt haben. Vielleicht hat er mit seinem Gott selber geheimnisvolle Gespräche geführt.

Enjott Schneider

Uraufführung:

8. 7. 2016 Berlin, Dom, Bernhard Buttman, Orgel

Preface

Even on the 100th anniversary of his death, Max Reger (1873-1916) still eludes comprehension or definition in relation to any particular era. The richness, length, complexity and opulence of his works is overwhelming. Composing was for him a powerful compulsion expressing contradiction, restlessness, crises and ambition driven by perfectionism. Major health problems, self-destruction through alcohol and nicotine and the restlessness of this (ostensibly always accommodating) workaholic in the end found internal conflicts: life for Max Reger was a struggle. He always seemed to be pulled in two directions: first on account of his lower-class social background, then through his love for the music of J. S. Bach and fixation on counterpoint, then refuting complaints of eclecticism. His life and work are characterized by stark oppositions that incurred accusations of being 'one of the stools': as extreme as dynamics ranging between *pppp* and *ffff* with simultaneous use of traditional and innovatively modern devices, burgeoning liveliness and depression, and the 'hell of counterpoint' (in his own words) the hell of counterpoint.

This *Organ Symphony No. 15* does not attempt to adapt Reger's style, which would have made more intense or varied. On the contrary, with 'ardent' eclecticism, some of his fragments are taken out of context like individually dazzling gems. The music is presented from a distance in order to approach the mystery of such a great composer.

Individual movements:

Repetitive structures and harsh oppositions characterize the first movement, *Obsession and Contrast*. There are quotations from the *Inferno-Fantasia* op. 52/1 and the *Fantasia on B-A-C-B* op. 46.

The second movement, *Longing*, tells of a yearning for a better world. It contains quotations from *Variations and Fugue in F* op. 73. In the third movement, *Passiontide*, we hear motifs from his Eichendorff setting *Der Tod* op. 144a for Baritone, Chorus and Orchestra, written in the last year of his life and the *Passiontide hymn* *„Erzähl mir, Jesus“* for organ op. 154, written in the year of his death a hundred years ago. Max Reger is always associated with the image of Jesus and the Passiontide hymn.

The third movement is a contradiction: a combination of quotations from various organs, which are used to create a sense of escape. It contains quotations from the *Passiontide hymn* *„Erzähl mir, Jesus“* for organ op. 154, written in the year of his death a hundred years ago. Max Reger is always associated with the image of Jesus and the Passiontide hymn.

The fourth movement, *My soul, remember the dead!* is the line that connects the first and second movements. It contains quotations from the *Passiontide hymn* *„Erzähl mir, Jesus“* for organ op. 154, written in the year of his death a hundred years ago. Max Reger is always associated with the image of Jesus and the Passiontide hymn.

Enjott Schneider
Translation Julia Rushworth

First performance:
8.7.2016 in Berlin Cathedral by Bernhard Buttmann, organ.

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1 Obsession und Kontrast

Schnell und hartnäckig (♩ = 130)

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. It features complex chordal textures and melodic fragments. Dynamic markings include *ff* (fortissimo) in both the top and bottom staves. The tempo is indicated as 'Schnell und hartnäckig' with a quarter note equal to 130 beats per minute.

The second system continues the musical texture with similar chordal and melodic patterns across the three staves. The notation includes various intervals and rhythmic values, maintaining the dense and obsessive character of the piece.

The third system shows further development of the musical themes, with continued use of complex chords and melodic lines. A *ff* marking is present in the bottom staff. The system concludes with a final chordal structure.

*) Der gesamte 1. Satz soll alptraumartig schnell gespielt werden, - jedoch steht die Hartnäckigkeit und Konsistenz des Taktes im Vordergrund. Im Zweifelsfall lieber langsamer, aber unerbittlich gleichmäßig.

10

alle
Koppeln

ff

This system contains measures 10, 11, and 12. It features a grand staff with treble, middle, and bass clefs. Measure 10 has a key signature of one flat and a 2/4 time signature. Measure 11 has a key signature of two flats and a 2/4 time signature. Measure 12 has a key signature of two flats and a 2/4 time signature. The music includes various articulations like accents and slurs. A large watermark 'PREVIEW' is overlaid on the page.

13

*sempre
cresc.*

This system contains measures 13, 14, and 15. It features a grand staff with treble, middle, and bass clefs. Measure 13 has a key signature of two flats and a 2/4 time signature. Measure 14 has a key signature of two flats and a 2/4 time signature. Measure 15 has a key signature of two flats and a 2/4 time signature. The music includes various articulations like accents and slurs. A large watermark 'PREVIEW' is overlaid on the page.

16

Vivo ($\text{♩} = 135$)

Pos.

mf

This system contains measures 16, 17, and 18. It features a grand staff with treble, middle, and bass clefs. Measure 16 has a key signature of two flats and a 3/4 time signature. Measure 17 has a key signature of two flats and a 3/4 time signature. Measure 18 has a key signature of two flats and a 3/4 time signature. The music includes various articulations like accents and slurs. A large watermark 'PREVIEW' is overlaid on the page.

Cedere ($\text{♩} = 125$)

SW HW

f *ff* *fff*

This system contains measures 19, 20, and 21. It features a grand staff with treble, middle, and bass clefs. Measure 19 has a key signature of two flats and a 3/4 time signature. Measure 20 has a key signature of two flats and a 3/4 time signature. Measure 21 has a key signature of two flats and a 3/4 time signature. The music includes various articulations like accents and slurs. A large watermark 'PREVIEW' is overlaid on the page.

rit. - - - - -

22

24

Vivo

27

16'+8' *p* *staccatissimo*

sim.

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8+ Larigot SW

35

Musical score for measures 35-39. The score is written for piano with a grand staff (treble and bass clefs) and a separate bass line. The key signature has two flats. The music features a long melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamic markings include *ppp* and *pp*. The instruction "Positiv streichend" is present.

40

Musical score for measures 40-43. The score continues with the grand staff and bass line. The melodic line in the right hand is more active, and the left hand provides a steady accompaniment.

44

Musical score for measures 44-45. The score shows a continuation of the melodic and rhythmic patterns. A dynamic marking of *mf* is visible.

Tempo primo (mindest. ♩ = 130)

Musical score for measures 46-50. The score features a change in tempo and dynamics. The right hand has a more complex rhythmic pattern with accents. Dynamic markings include *ff* and *HW ff*. The bass line continues with a rhythmic accompaniment.