

Hermann Schroeder

1904 - 1987

**Musik für Orgel**  
**Music for Organ**

(1984)

Herausgegeben von / Edited by  
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## Vorwort

Das Wirken Hermann Schroeders (1904 – 1984) ist in besonderer Weise mit Köln verbunden. Hier studierte er 1926 – 1930 an der Musikhochschule Kirchen- und Schulmusik (Komposition bei Heinrich Lemacher und Walter Braunfels) und hatte Orgelunterricht beim freikirchlichen Kölner Domorganisten Prof. Hans Bachem. Später lehrte er selbst von 1949 bis 1979 voran an der Kölner Musikhochschule Musiktheorie, Dirigieren und Orgelkunde. Ein besonderes Verhältnis hatte Schroeder auch zum Kölner Dom, wo er regelmäßig als Organist auftrat, besuchte und viele seiner Chor- und Orgelwerke erstmals (aufgeführt) wurden. Sein Studienfreund Josef Zimmermann hat während seines Wirkens an der Musikhochschule und nach dem 2. Weltkrieg viele Orgelwerke Schroeders uraufgeführt, und er selbst spielte an der Kölner Domorgel. Prof. Clemens Ganz, spielte bei seiner Abspaltung der Orgel die Uraufführung von Schroeders „Concerto da chiesa“. So war es eine große Aufgabe, diese Tradition fortzuführen und das im Nachlass des Komponisten enthaltene Werk „Musik für Orgel“ anlässlich eines Konzertes zum 100. Geburtstag des Komponisten am 15. Juni 2004 im Kölner Dom uraufzuführen.

Das vorliegende Werk entstand auf Schroeders Wunsch nach dem Verzeichnis im Januar 1984. Das Autograph trägt den Titel „Musik für Orgel“, die vorliegende Erstausgabe verwendet den etwas anders geformten Titel „Musik für Orgel“. Zum Hintergrund des Stückes: Schroeder geht zurück auf die Organisten des 19. Jahrhunderts, die zwar neue Möglichkeiten der Harmonik ausprobierten, aber dennoch bewusst am Prinzip der Tonalität festhielten. Er bezieht sich auf das von Heinrich Lemacher verfassten „Lehrbuch des Kontrapunkts“ (1877), in dem Schroeder seine Theorien zur erweiterten Tonalität darlegt. Er spricht dabei von der Verwendung aller zwölf Töne der Tonleiter, wobei die Kompositionsweise Schönbergs mit zwölf nur aufeinanderfolgenden Tönen ohne Bezug auf ein tonales Zentrum erhalten. Die in diesem Stück beschriebene Kompositionswelt sah Schroeder als noch nicht in ihren Möglichkeiten erschöpft an.

Die drei Stücke „Musik für Orgel“ führen drei Modelle der Tonalität vor: Pentatonik, Heptatonik und Dodekatonik, wobei der letzte Begriff im Unterschied zur „Dodekaphonie“ die Beschränkung auf tonale Zentren, also auf die Tonika, hervorhebt. Mit diesem Hintergrund sind die drei musikalisch geprägte Stücke, die ihre Wirkung auf Orgeln jeder Größe entfalten können, gleichzeitig geben sie als Schöpfungen aus den letzten Lebensjahren Schroeders ein wertvolles Zeugnis von der geistigen Frische des Komponisten und seiner offensichtlichen Freude daran, mit den unerschöpflichen Möglichkeiten der Tonalität spielerisch umzugehen.

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## Preface

The musical career of Hermann Schroeder (1904 – 1984) is closely associated with the city of Cologne. From 1926 to 1930 he was a student at the Academy of Music there, specialising in church music and music for teaching in schools; he studied composition with Heinrich Lemacher and Walter Braunfels and took organ lessons with Professor Clemens Bachem. He was at that time the organist at Cologne Cathedral. Later on Schroeder had to study music theory, conducting and musical form at the Cologne Academy of Music (1931–1933). Schroeder also had a special relationship with Cologne Cathedral, where he regularly attended church services and where many of his choral and organ works were first performed. Josef Zimmermann, Schroeder's friend since their student days, gave the first performances of many of Schroeder's organ works during his time as organist at Cologne Cathedral after the Second World War and Professor Clemens Bachem, who was then organist at Cologne Cathedral, gave the first performance of Schroeder's "Music for Organ" at his inaugural concert in 1986. I was therefore delighted to be invited to edit the score and give the first performance of this late work "Music for Organ" at the organ of the church of St. Ursula in Cologne in 2004 to mark the 100<sup>th</sup> anniversary of the composer's birth.

According to Schroeder's own list of works, "Music for Organ" was written in January 1984. The autograph manuscript bears the title "Musik für Orgel (5<sup>te</sup> und 12<sup>te</sup> Domain)"; this first edition uses the somewhat simpler title "Music for Organ". The following background information on the piece: Schroeder was one of the last composers of the 20<sup>th</sup> century who, while exploring new harmonic and melodic possibilities, still held on to the principle of tonality. In the "Manual of Counterpoint" (1977) by Heinrich Schenker (with Heinrich Lemacher (7<sup>th</sup> edition, Mainz 1977) Schroeder writes on the extended tonality of the "twelve-note domain" (p. 134): "He [Schenker] writes of twelve notes in the scale; in contrast with the composition method of the 19<sup>th</sup> century, however, here the twelve notes stand only in relation to one central note, the tonic, which is the tonal centre. Schroeder considered that the potential of this composition technique had not yet been fully exploited.

The three movements in "Music for Organ" present three different models of tonality: the pentatonic, septatonic and dodecatonic; the third of these, in contrast with dodecaphonic music, places emphasis on the concept of a tonic note and a relationship to tonal centre. Against this background three pieces emerged which bear the stamp of a natural musicality and which are effective when performed on organs of any size. As compositions dating from the last years of Schroeder's life they bear eloquent witness to the composer's intellectual vigour and his evident delight in playing with the inexhaustible possibilities of tonality.

# Musik für Orgel

Hermann Schroeder  
1904 – 1984

## I. Toccata pentatonica

The musical score is presented in a grand staff format, consisting of three systems of staves. The first system includes a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The right hand (R.H.) begins with a forte (f) dynamic and a pentatonic melody. The left hand (L.H.) provides a rhythmic accompaniment. The second system continues the melody and accompaniment. The third system shows the piece concluding with a final chord in the right hand and a sustained bass note in the left hand. A large, diagonal watermark reading "PREVIEW" is overlaid across the center of the page.

11

Musical score for measures 11-13. Measure 11 features a treble clef with a 7/8 time signature and a bass clef with a 3/4 time signature. Measure 12 changes to a 3/4 time signature for both staves. Measure 13 changes to a 2/2 time signature for both staves.

14

Musical score for measures 14-17. Measure 14 has a 7/8 time signature. Measure 15 has a 4/4 time signature. Measure 16 includes a piano (*p*) dynamic marking and a fingering instruction (II). Measure 17 has a 4/4 time signature.

18

Musical score for measures 18-21. Measure 18 includes a mezzo-forte (*mp*) dynamic marking. Measures 19-21 continue the musical progression.

22

Musical score for measures 22-25. Measure 22 includes a mezzo-forte (*mf*) dynamic marking. Measure 25 ends with a 5/4 time signature. The bass clef staff continues with notes in 5/4 time.

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Musical score for measures 26-27. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The time signature changes from 5/4 to 4/4 between measures 26 and 27. The right hand (r. H.) is marked with a forte (f) dynamic and contains a melodic line with slurs and ties. The left hand (l. H.) provides accompaniment. A large diagonal watermark 'PREVIEW' is overlaid across the page.

28

Musical score for measures 28-29. The system consists of two staves: a grand staff (treble and bass clefs). The time signature changes from 4/4 to 5/4 between measures 28 and 29. The right hand continues the melodic line with slurs and ties. The left hand provides accompaniment. A large diagonal watermark 'PREVIEW' is overlaid across the page.

30

Musical score for measures 30-31. The system consists of two staves: a grand staff (treble and bass clefs). The time signature is 4/4. The right hand features chords and rests, while the left hand has a melodic line with slurs and ties. A large diagonal watermark 'PREVIEW' is overlaid across the page.

32

Musical score for measures 32-33. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The time signature is 4/4. The right hand has chords and rests. The middle staff (treble clef) has a melodic line with slurs and ties, marked with a mezzo-forte (mf) dynamic and a second ending (II). The bottom staff (bass clef) has a melodic line with slurs and ties. A large diagonal watermark 'PREVIEW' is overlaid across the page.