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Max Reger's *Symphonische Fantasie und Fuge*, Op. 57:

A Study of Thematic and Harmonic Structure and Issues of Performance Practice

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Abstract

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This dissertation is a comprehensive study of Max Reger's *Symphonische Fantasie und Fuge*, Op. 57. The first chapter provides biographical information on Max Reger's life and works. The second chapter features the compositional background of Op. 57 including a discussion of the connection between Dante's *Inferno* and Reger's Opus 57. The third chapter thoroughly examines the overall forms and thematic structures of *Fantasie und Fuge*. In addition, the motivic structure and the dualistic elements of Opus 57 are discussed. The fourth chapter is devoted to Reger's harmonic language and presents Hugo Riemann's theory of harmony and its influence on his music; it also explores Reger's complicated harmonic structure in *Symphonische Fantasie und Fuge*, Op. 57. The fifth chapter discusses performance practice issues including articulation, dynamics, registration, and tempi, and includes Karl Straube's suggestions and revisions for the performance of Opus 57. The last chapter contains the conclusion and a closing opinion about the importance of Reger's organ works and his Opus 57.

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Chapter 1

Max Reger (1873-1916): His Life and Works

Johann Baptist Joseph Maximilian Reger was born on March 19, 1873 in Brand, a small Bavarian village in the southern Fichtelgebirge, as the oldest child of a devout Roman Catholic couple Joseph Reger (1847-1905) and Katharina Philomena, née Reichenberger (1852-1911). Joseph Reger was a school teacher in Brand until his family moved to Weiden in Upper Palatinate, Bavaria in 1874. There he was appointed to teach German, history, geography, harmony, organ, and piano at the Präparandenschule.¹ One of Joseph's pupils was Adalbert Lindner (1860-1946), who later became Max's first formal teacher and biographer. Max had only one sister, Emma (1876-1944), after three other siblings died in childhood. When Max turned five, his mother provided him piano lessons, and also his father taught him the rudiments of organ, violin, and cello.²

From 1884 to 1889, Reger studied piano and organ with Adalbert Lindner, the Weiden elementary school teacher and organist. Lindner introduced him to the piano literature of Bach, Mozart, Beethoven, Schumann, and Chopin, and Reger's organ repertoire included works of Bach, Liszt, Mendelssohn, and Schumann.³ In 1885 Max's father rebuilt the worn-out organ of the Präparandenschule as a practice organ for Max at home. Max Reger entered into the royal Präparandenschule in 1886 according to his parents' wishes to prepare him for a teaching profession. While studying with Lindner, Reger frequently acted

¹ "Max Reger Chronology/ 1873-1887," *Max-Reger-Institut*, <http://www1.karlsruhe/Kultur/Max-Reger-Institut/en/chronologie.php> (accessed Jan. 21, 2012).

² Fritz Stein, *Max Reger* (Potsdam: Akademische Verlagsgesellschaft Athenaion, 1939), 8.

³ *Ibid.*, 9-10.

as substitute organist for Lindner in the city Parish Church. In 1888 Reger's uncle J. B. Ulrich invited him to visit the Bayreuth festival. After the fifteen-year-old Reger saw Wagner's *Die Meistersinger von Nürnberg* and *Parsifal* in Bayreuth, he made a decision to pursue a musical career because of the deep impression Wagner made on him.

In the late summer of 1888, Reger wrote his first major composition, Overture in B minor, an unpublished orchestral work encompassing 120 pages in volume. Lindner sent the score of the Overture to the famous music theoretician Hugo Riemann (1849-1919) for evaluation, who was positive but warned him against the Bayreuth influence. Riemann sent him the fourth volume of the *Kompositionslehre* by Adolph Bernhard Marx (1795-1866) and his own *Kontrapunkt*, and advised Reger to write songs, concerto pieces, quartets, and adagios without variations for melodic development.⁴ In 1889 Reger composed his first Songs, a Scherzo for String Quartet and Flute in G minor, a three movement String Quartet in D minor, and a Largo for Violin and Piano. In June 1889 Reger finished the Präparandenschule with an excellent certificate, but he attempted to have a career in music despite his father's objections. At his father's request Reger sent his String Quartet in D minor with the Largo to Joseph Rheinberger (1839-1901), professor at the Akademie der Tonkunst in Munich. Rheinberger certified that Reger had sufficient, if as yet underdeveloped, talent for a musical career. In addition, Reger's String Quartet was sent to Riemann for further evaluation, and Riemann recommended that Reger be encouraged to pursue music as a profession.⁵

⁴ Adalbert Lindner, *Max Reger: Ein Bild seines Jugendlebens und künstlerischen Werdens* (Stuttgart: J. Engelhorn's Nachfolger, 1922), 45.

⁵ Susanne Popp and Susanne Shigihara, *At the Turning Point to Modernism* (Bonn: Bouvier Verlag Herbert Grundmann, 1988), 15.

In April of 1890, Reger began to study with Hugo Riemann at the Fürstlichen Konservatorium in Sondershausen. In the fall of the same year, Reger followed Riemann to the Fuchsschen Konservatorium in Wiesbaden and studied with him for six years. Riemann's teaching had a significant influence upon Reger: Riemann was a strong advocate of the music of Bach, Beethoven, and Brahms, and set a solid foundation for Reger's comprehensive skill in compositional technique.⁶ Under Riemann's guidance Reger wrote the two violin sonatas and a piano trio, published in 1892 as Opp. 1-3 by the London publisher Augener. These works definitely bore the influence of Johannes Brahms (1833-1897), whom Reger admired as a young composer. Reger wrote in a letter of April 1894 to Adalbert Lindner that "Brahms is nonetheless now so advanced that all truly insightful, good musicians, unless they want to make fools of themselves, must acknowledge him as the greatest of living composers."⁷ In March 1891, the Violin Sonata in D minor, Op. 1 was performed at the conservatory, but it met with a negative reception by the public and the press.⁸ In June 1891 Reger performed the "Handel" Variations of Brahms for a jury and ended his piano studies.

Reger's first Cello Sonata in F minor, Op. 5 and the first Organ Pieces, Op. 7 were published in 1893, and the first performance of Op. 5 in October received negative criticism as well. In 1893 Reger completed his studies at the conservatory, but remained there as a teacher for piano and organ. In addition, he gave private piano lessons, also in the house of Bagenski where he met his future wife, Elsa von Bercken, née von Bagenski. In 1894 Reger

⁶ Ibid., 16.

⁷ Walter Frisch, *The Early Works of Arnold Schoenberg, 1893-1908* (Berkeley and Los Angeles: University of California Press, 1993), 3.

⁸ Popp and Shigihara, 16.

underwent a first crisis because of the lack of artistic success, the necessity of giving private lessons to mostly untalented people, and his unrequited love for Mathilde Hilf, the daughter of a Wiesbaden government councilor.⁹ During this time, he began to drink and smoke heavily and had to fight depression. Reger once remarked in a letter to Lindner, “I keep thinking all the time that my things will make it some day! I won’t live to see it. It doesn’t matter! I have completely finished with all the joys and pleasures of life, I have become so gloomy and bitter.”¹⁰

In April 1895 Reger was in contact with Ferruccio Busoni (1866-1924) and exchanged Bach arrangements with him, and in July he completed his Organ Suite in E minor, Op. 16. After Hugo Riemann and his family moved to Leipzig in the fall of 1895, Reger remained at Wiesbaden Conservatory teaching music theory, organ, and piano, and did one year of volunteer military service. Riemann’s departure brought Reger a sense of loneliness both artistically and personally.¹¹ Reger sent his Op. 16 to Johannes Brahms requesting him to accept the dedication of his First Symphony in B Minor, and Brahms delightfully accepted and sent him his photograph. In March 1897 Karl Straube (1873-1950) premiered the Organ Suite in Berlin. Reger received a bad review, although the critics praised Straube’s performance. Reger was dismissed from the military reserves in October of that year, because of an ulcer on his neck that required two operations.

At the end of March 1898, Reger met the organist Karl Straube in the Pauls-Kirche in Frankfurt after Straube’s recital, and a lifelong friendship between Reger and Straube

⁹ “Max Reger Chronology/ 1894,” *Max-Reger-Institut*.

¹⁰ Popp and Shigihara, 16.

¹¹ Mark Andrew Schaffer, “The Use of Variation Principle in the Works of Max Reger” (PhD diss., University of Cincinnati, 1989), 15.

began.¹² Straube was one of the best concert organists of his day and became a devoted interpreter of Reger's music. He was organist at the Thomaskirche in Leipzig and the organ faculty at the Leipzig Conservatory. In the same year Augener refused Reger's completed Piano Quintet in C minor, and his applications for conductor's positions in Heidelberg and Bonn were unsuccessful. These failures made him become increasingly addicted to alcohol.

In mid-June 1898, illness forced Reger to return to his parental home in Weiden, where he composed his major organ works. He wrote most of his chorale fantasies, and fantasies and fugues for the organ in the period from 1898 to 1901, which was a period of spiritual and physical recovery for Reger, as well as a period of intense creativity. Reger was supported by Straube and composed his large-scale organ works with him in mind. During his Weiden period, Reger wrote seven chorale fantasies, large concert works using chorale melodies and drawing on stylistic elements of the Baroque toccata and fugue.¹³ In each chorale fantasy, the chorale melody is preceded by a fantasy, and Reger employed the same thematic material throughout and attempted to give expression to the emotional content of the chorale.¹⁴ In mid-September 1898, the first Chorale Fantasy "Ein feste Burg ist unser Gott," Op. 27 was finished, and Karl Straube gave the premiere on September 13 in Wesel. Further organ works were also premiered by Straube in Wesel. Richard Strauss (1864-1949) interceded for Reger with the Leipzig publisher Forberg and the Munich publisher Jos. Aibl, and Reger dedicated his Fantasy and Fugue in C minor, Op. 29 to Strauss in appreciation. Reger also dedicated his Opp. 25 and 34 to his Wiesbaden friend Caesar Hochstetter, who

¹² Stein, 25.

¹³ David Otto Johns, "The Organ-Reform Movement: A Formative Influence Upon Twentieth Century Church Music Composition, Practice, and Pedagogy" (DMus. Ed. diss., The University of Oklahoma, 1969), 36.

¹⁴ Ibid.

wrote a full-length article on Reger and recommended him as a highly talented young composer to the publishers. The chorale-based and free fantasies and fugues of the Weiden period employed compositional techniques of “the outgoing nineteenth century with the highest complication of all musical means in the service of a highly expressive language, which is at the same time rooted in a solid compositional technique oriented towards Bach.”¹⁵

Besides organ works, Reger composed songs, chamber music, and piano works (Opp. 32-41) in 1899, and engaged in a stable publishing agreement with the Aibl-Verlag in Munich. Reger’s self-confidence grew as Straube defended his organ works and gave their premiere performances directly from the manuscripts. In February 1900 the Fantasy and Fugue on B-A-C-H, Op. 46 was completed, and in December Reger appeared to the Munich public for the first time in his double role as composer and pianist with the premiere of his Violin Sonata in A Major, Op. 41 with Joseph Hoesl. It received favorable reviews by Theodor Kroyer and Rudolf Louis, who were amazed by Reger’s new style.¹⁶

In March 1901 Reger’s five large organ works performed by Straube in Munich were given positive reviews. After his father’s retirement the entire family moved to Munich, and in September Reger settled there as well. Reger’s fame began to rise rapidly, and he obtained extensive concert offers. In November Straube presented another outstanding Reger concert in Munich with the three Chorale Fantasies, Op. 52 and Fantasy and Fugue on B-A-C-H, Op. 46. During Reger’s first Munich season, he presented ten concerts as chamber pianist and accompanist, and composed prolifically without interruption. In 1902 the Berlin premiere

¹⁵ Popp and Shigihara, 21.

¹⁶ “Max Reger Chronology/ 1900,” *Max-Reger-Institut*.

performance of Reger's *Symphonische Fantasie und Fuge*, Op. 57 (Inferno Fantasy) by Straube was "partially received with horror" due to its highly chromatic harmonies, but the premiere of the first Clarinet Sonata brought him high praise for its "impressionistic sound sensuality."¹⁷ Reger, himself a Catholic, was married in 1902 to Elsa von Bercken, a divorced Protestant, who was not welcome in the Reger family. This marriage caused his excommunication from the Catholic Church. Reger dedicated his *Love Songs*, Op. 66 to her for the wedding on October 25.

In 1903 Reger wrote several of his utmost complicated compositions including the *Song of the Transfigured*, Op. 71, the Violin Sonata in C Major, Op. 72, the Organ Variations and Fugue on an Original Theme in F-sharp minor, Op. 73, and the String Quartet in D minor, Op. 74. In reviews terms such as "chaotic, crazy, and unnatural" replaced the earlier descriptions of "conservative and reactionary."¹⁸ During this year, Reger edited Hugo Wolf's artistic estate, arranged Bach cantatas, and produced his most substantial theoretical treatise, the *Beiträge zur Modulationslehre*. After the wild works of the year 1903, Reger composed the first volume of the *Schlichte Weisen* (Simple Tunes), a collection of 60 lieder which he completed in 1912. Since the beginning of that year, he had worked on his first large-scale symphonic work, *Sinfonietta*. After the successful Frankfurt concert with Henri Marteau performing his Violin Sonata in C Major, Op. 72, he interrupted his work on the *Sinfonietta*, and created two masterpieces, the *Bach Variations* for Piano, Op. 81 and the *Beethoven Variations* for Two Pianos, Op. 86. From that time on, Reger's fame spread

¹⁷ Ibid., 1902.

¹⁸ Popp and Shigihara, 22.

throughout Germany, and he became most frequently performed composer next to Strauss in Germany.

In 1905 Felix Mottl (1856-1911) appointed Reger as Rheinberger's successor teaching counterpoint, composition, and organ at the Akademie der Tonkunst in Munich. In Essen Reger's *Sinfonietta*, Op. 90 was premiered on October 8 under the Mottl's direction, but it did not receive unlimited approval. However, the performance under Fritz Steinbach in Cologne was quite successful, and the *Sinfonietta* was performed twenty times in its first season. Due to disagreements with the conservative staff, Reger resigned his position at the Akademie in July 1906, and his extensive concert activity resumed in the autumn which led to a huge success in St. Petersburg.

During a concert stay in Karlsruhe in 1907 Reger accepted his appointment as university musical director and professor at the Conservatory in Leipzig. However, he resigned from his post as university musical director in 1908 in order to keep his concert and composition activities, but he held the position of professor of composition at the conservatory until his death. In March, Max and Elsa Reger moved to Leipzig, and the Reger couple adopted the orphan Christa (1905-1969) in July and a second daughter, Lotti (1907-1963) in October. A generous scholarship from Henri Hinrichsen of the C.F. Peters Company enabled Reger to limit his concert activity for a year and to concentrate on his symphonic works. Moreover, Reger was awarded the honorary doctorate from the University of Jena in the summer of 1908. In return for the recognition, Reger composed the first movement of his setting of Psalm 100, Op. 106 (1908-9) for chorus and orchestra. This work, one of the most popular of Reger's choral works, was completed later and given its

premiere under his own baton in Chemnitz. During the summer 1908 Reger began to compose his *Symphonic Prologue to a Tragedy*, Op. 108.

After the success of the premiere of the *Symphonic Prologue* in Cologne on March 9, 1909, he suffered a painful rejection from the Leipzig public at the following performance under his direction. In contrast to his popularity elsewhere in Germany, Reger experienced consistently negative reviews in Leipzig, especially from Walter Niemann, writer for the *Leipziger Neueste Nachrichten*. Immediately after the end of the season Reger completed the Clarinet Sonata, Op. 107 and began the composition of the String Quartet in E-flat Major, Op. 109. In May Reger went on an unusually successful concert tour to London. On the other hand, Riemann in the seventh edition of his dictionary of music expressed his objection to Reger with “deliberate negation of naturalness, intended complication and wasting of the strongest means of expression.”¹⁹

The first Reger festival was organized in Dortmund in May 1910. It consisted of seven concerts on Reger’s works participated by dedicated Reger interpreters such as Frieda Kwast-Hodapp, Henri Marteau, and Karl Straube. The festival was artistically successful, and Reger was highly contented. It marked a climax of his fame but was vigorously attacked by several critics, including Walter Niemann. In October Reger received an honorary doctorate in medicine from the University of Berlin because it was thought that his music might improve the mood of an ill person, although there was controversy about this.²⁰

In February 1911 Reger received an appointment as the Hofkapellmeister to Georg II, Duke of Sachsen-Meiningen, and he moved to Meiningen where he took the position from

¹⁹ Popp and Shigihara, 32.

²⁰ “Max Reger Chronology/ 1910,” *Max-Reger-Institut*.

December 1. Elsa Reger described that the year 1911 was the most cheerful and the happiest of Reger's life.²¹ His new duties in Meiningen were ideal, with a good orchestra and satisfying relationship with his employer.²² In addition, Reger was completely free from alcohol from December 1911. The first composition in Meiningen was the Concerto in the Old Style, Op. 123, dedicated to Duke Georg II, which revived the style of the Baroque concerto grosso. Between 1912 and 1914 Reger had a hectic concert schedule and appeared in 241 successful performances as both conductor and pianist.

The second Reger Festival was arranged by Elsa Reger in Meiningen in April 1913. It was comprised of performances of Reger's *Beethoven Variations*, Op. 86, *Suite in the Old Style*, Op. 93, *Hiller Variations*, Op. 100, *The Nuns*, Op. 112, *String Quartet*, Op. 109, *Clarinet Sonata*, Op. 107, and various songs.²³ After a long break from the organ works, Reger wrote the *Introduction, Passacaglia and Fugue*, Op. 127, a work commissioned by the city of Breslau. It was dedicated to Straube who premiered the work on the giant organ at the Breslau Century Hall. Reger had both physically and emotionally deteriorated due to his intense concert activities, and he could not manage them without alcohol. In February 1914 the overworked Reger collapsed after a concert in Hagen and had to cancel all engagements. Finally he gave up his position as Court conductor in Meiningen. While he was staying at a sanatorium in Meran, he wrote the *Mozart Variations*, Op. 132, one of his most popular works. The theme of this work is the A-major opening of the first movement of Mozart Piano Sonata, K. 331. During the outbreak of World War I (summer of 1914), Reger composed intensely including the *Piano Quartet in A minor*, Op. 133, the *Telemann*

²¹ Elsa Reger, *Mein Leben mit und für Max Reger* (Leipzig: Koehler und Amelang Verlag, 1930), 108.

²² Stein, 60.

²³ Schaffer, 59.

Variations for Piano, Op. 134, *Hymnus der Liebe* for Baritone and Orchestra, Op. 136, and the *Patriotic Overture*, Op. 140.

In March 1915 the Reger family moved to Jena, but Reger maintained intense composition and concert activities and commuted once a week to teach in Leipzig. Reger and Straube met on the evening of May 10 at the Café Hannes in Leipzig, and Reger complained of chest pains and shortness of breath around 11 p.m. so Straube took him to his hotel after a doctor gave him a morphine injection.²⁴ Straube was the last person to see him alive. Reger died on May 11, 1916 at the age of 43 of a heart attack in the Leipzig hotel Hentschel. Next to the bed was laid his Eight Sacred Songs for Mixed Choir, Op. 138, whose text begins “Man lives and exists only for a short period of time, and all the world passes away with its glory.”²⁵ His last compositions include two organ works, Seven Pieces, Op. 145, and the Fantasy and Fugue in D minor, Op. 135b, and the Clarinet Quintet, Op. 146. Memorial concerts were organized throughout Germany, and his close friends formed a Max Reger society in July.

Reger was an extremely prolific composer whose enormous output includes numerous organ works, chamber works, choral works, lieder, piano pieces, and orchestral works. He was also active as a conductor, pianist, and teacher. A firm supporter of absolute music, his music often combines traditional forms and structures with extended complex harmonic language and a highly dense contrapuntal technique. Many leading composers were influenced by him including Arnold Schoenberg, Paul Hindemith, Alban Berg, Béla Bartók, and Sigfrid Karg-Elert. In particular, Schoenberg (1874-1951) considered Reger a

²⁴ Ibid., 67.

²⁵ Elsa Reger, 154. “Der Mensch lebt und bestehet nur eine kleine Zeit, und alle Welt vergehet mit ihrer Herrlichkeit.”

genius and held his music in high esteem. Between 1918 and 1921 he programmed numerous Reger works – more than those of any other composer – for the concerts of the Society for Private Musical Performances, and in his writings he would refer to Reger sympathetically.²⁶ The conductor Fritz Busch, who frequently presented Reger’s music, believed that Reger was the greatest composer after Brahms (and described him as “an extraordinarily tall man with tiny feet and an ugly, child-like face”).²⁷ More importantly, Reger’s organ music is considered to be the most outstanding contribution to German organ repertoire after J. S. Bach.

²⁶ Walter Frisch, *The Early Works of Arnold Schoenberg*, 212.

²⁷ Harold C. Schonberg. *The Lives of the Great Composers*. (New York: W.W. Norton, 1997), 451.

Chapter 2

Compositional Background

Max Reger composed the *Symphonische Fantasie und Fuge* (Symphonic Fantasy and Fugue), Op. 57 in Weiden from mid-April to early May, 1901. He wrote Op. 57 in only 14 days but had conceived it earlier. On December 1900 Reger called Alexander W. Gottschalg and said that following the *Lieder*, Op. 55 and the Piano Quintet, Op. 56 (later Op. 64), a new organ sonata, Op. 57 was mostly completed in his head.²⁸ The work was named on April 18, 1901 as a grand *Symphonische Fantasie und Fuge* (Op. 57) for organ, and premiered by Karl Straube in the old Garnisonkirche in Berlin on February 20, 1902.

The autograph of Op. 57 is in the Austrian National Library (Österreichische Nationalbibliothek) in Vienna (L1. UE. 410). The original engraving remained in the possession of Joshua Aibl publisher, and later was taken by the Universal Edition in its publisher's archive in 1904; since 1952 it has been on permanent loan to the Austrian National Library.²⁹ The first edition was published by Jos. Aibl Verlag of München in December 1901 with the publishing and plate number 3008, and later Opus 57 was published by the Universal Edition of Vienna in 1904 with a publication number 1268.³⁰ The first edition was entitled *Symphonische Phantasie und Fuge für Orgel komponiert von Max Reger Op. 57*. Later editions include the Edition Breitkopf 8491 (*Sämtliche Orgelwerke I*) in 1987, edited by Hans Klotz, and the Edition Peters of Leipzig in 1987, edited by Christoph Albrecht (*Max Reger Drei Fantasien und Fugen*).

²⁸ Susanne Popp, *Thematisch-chronologisches Verzeichnis der Werke Max Regers und Ihrer Quellen*. Reger-Werk-Verzeichnis Band I (München: G. Henle Verlag, 2010), 249.

²⁹ Popp, 251.

³⁰ Ibid.

Example 1: *Symphonische Fantasie und Fuge*, Op. 57 - first page of autograph³¹

The image shows the first page of the autograph manuscript for 'Symphonische Fantasie und Fuge' by Max Reger, Op. 57. The title is written in a large, flowing cursive script at the top. Below the title, the instrument 'Orgel' is written in a smaller, bold font. To the right of the organ part, 'Max Reger, Op. 57' is written. The tempo and mood are indicated as 'Vivacissimo e agitato arca e molto espresso'. The score includes parts for Harp and Violin, with the organ part being the most prominent. The notation is dense and complex, with many accidentals and dynamic markings. There are also some handwritten notes and a circular stamp at the bottom right.

Symphonische Fantasie und Fuge, Op. 57 was dedicated to Gustav Beckmann (1865-1939), a German church musician and founder of the Essen Bach-Choir. Beckmann founded the Evangelischer Organistenverein (Protestant Organists' Association) for the Rhineland and Westphalia in 1899, and the magazine *Der evangelische Kirchenmusiker* (*The Protestant*

³¹ Hans Klotz, ed., *Max Reger Sämtliche Orgelwerke Band I* (Wiesbaden: Breitkopf & Härtel, 1987), 52.

Church Musician) in 1915. He played Opus 57 in 1904 and published a comprehensive appraisal of Reger's works, and on February 17, 1905 Reger thanked Beckmann for his "splendid article in the *Rheinischer Musikzeitung*."³² According to a letter dated August 18, 1904 to the dedicatee Gustav Beckmann, Reger mentioned, "Opus 57 was stimulated by Dante's 'Inferno'! This should tell you everything you need to know; Opus 57 is undoubtedly the most difficult of my organ works up to now. I can say no more about it, since I am opposed to furnishing 'programs' to my pieces."³³

The three years from 1898 to 1901 in Weiden were Reger's most creative years as a composer for the organ (see Example 2). Burkhard Meischein mentions that the characteristics of the great Weiden organ works include formal unity with extreme diversity of motivic figures and characters, finales with climatic apotheosis, designation for concert performance, and a "high style" that appears in both virtuosic technique and monumental design, rhetorical impact, and enormous expansion.³⁴ In this sense, all large-scale organ works of Reger are symphonic in some ways.

Example 2: Chronological table of Max Reger's works during Weiden period (1898-1901)

1898	End of June	Reger's return to Weiden
	August	Op. 27 (Chorale Fantasy "Ein feste Burg ist unser Gott") composed in three days
	Fall	Op. 29 (Fantasy and Fugue in C minor), Op. 30 (Chorale Fantasy "Freu dich sehr, o meine Seele")
1899	Spring	Op. 33 First Sonata in F-sharp minor
	Mid-October	Introduction and Passacaglia in D minor, without Opus number
	September	Op. 40 Two Chorale Fantasies ("Wie schön leucht' uns der Morgenstern" and "Straf mich nicht in deinem Zorn")

³² Susanne Popp, 250.

³³ Hans Haselböck, *Max Reger Sämtliche Orgelwerke Band I*, ed. Hans Klotz. (Wiesbaden: Breitkopf & Härtel, 1987), 10.

³⁴ Burkhard Meischein, "Dantes "Inferno" im symphonischen Gewand der Orgel: Max Regers "Symphonische Phantasie" opus 57," *Organ*, no. 1 (1998/99): 18.

Example 2 (continued)

1900	February	Op. 46 (Fantasy and Fugue on B-A-C-H) composed
	Spring	Op. 47 Six Trios
	Summer	Op. 51 (Twelve Songs of Hugo Wolf) composed
	September	Op. 52 Three Chorale Fantasies (“Alle Menschen müssen sterben,” “Wachet auf! ruft uns die Stimme,” and “Halleluja! Gott zu loben, bleibe meine Seelenfreud!”) composed in ten days
	November	Applying for work opportunity in Dresden
1900/01	Winter	Op. 54, 1 (String Quartet in G minor) and Op. 55 (Fifteen songs) composed
1901	Spring	Op. 54, 2 (String Quartet in A major) Op. 56 Five Easy Preludes and Fugues Op. 57 Symphonic Fantasy and Fugue Variations and Fugue on “Heil, unserm König, Heil” (“Heil dir im Siegerkranz”)
	June	Op. 59 Twelve Pieces
	August 31st	Moved to Munich

Reger composed four fantasies and fugues, including Opp. 29, 46, and 57 during his Weiden years and Op. 135b in 1914-15. However, the *Symphonische Fantasie und Fuge*, Op. 57 is the only one of Reger’s organ works that is titled “symphonic.” The term “symphonic” applies fittingly to the expressive power and extensive formal design of this work. Reger borrowed Dante’s *Divine Comedy* from his first teacher Adalbert Lindner, who remarks about this piece:

Defiant, titanic, demonic the one, humorous, jocular the other, heartfelt, spiritual the third: these are the three basic tones, the true, pure triad of Reger’s being and musicality. These three basic elements are found in Op. 57 in a distinct, well-developed, unadulterated form: promethean defiance in the dissonances driven to the most awe-inspiring cacophony and in the gigantic intensifications of the first movement, the indescribably profound otherworldliness of Reger’s art and Reger’s being in the mysterious...middle movement of the *Fantasie* and humor sparkling in the entire fugue ... which borders on the burlesque in the character and elaboration of its first theme.³⁵

³⁵ Adalbert Lindner, *Max Reger: Ein Bild seines Jugendlebens und künstlerischen Werdens* (Stuttgart: J. Engelhorn’s Nachfolger, 1922), 210-211. English translation from Hans Haselböck, *Max Reger Sämtliche Orgelwerke Band I*, 10.

Reger often said two things about the term “symphonic.” The first one is that the organ is of equal importance to the orchestra, so his organ music is similar to the symphonic poem, and even the symphony itself.³⁶ Secondly, the organ at the same time departs from the narrow frame of church music and steps beyond the limits of a spiritual home that had become provincial in the eighteenth and nineteenth centuries.³⁷ The extreme range of dynamics and its formal structure of Opus 57 can certainly be compared to symphonic music.

Since Reger was inspired by Dante’s *Inferno* when he wrote Op. 57, it is necessary to discuss some of important elements of Dante’s *Divine Comedy* and its relation to the general atmosphere of this work. *La Divina Commedia* was written between 1308 and 1321 by Dante Alighieri (c. 1265-1321), the most important Italian poet of the Middle Ages. It is an epic poem composed of 14,233 lines that are divided into three parts: *Inferno* (Hell), *Purgatorio* (Purgatory), and *Paradiso* (Paradise). It is a story of Dante’s pilgrimage to God through the three realms of the dead, beginning from the night before Good Friday to the Wednesday after Easter in the spring of 1300.

In this poem, Dante is thirty-five years old, lost in dark woods, attacked by three beasts (a leopard, a lion, and a she-wolf), and unable to find the straight way to salvation. Conscious that he is falling into a deep place where there is no sun, Dante is at last rescued by Virgil after crying for help, and the two of them start their journey to the underworld. The central theme of the *Divine Comedy* is established in the first line of the *Inferno*; this story is our journey from sin to repentance and redemption because Everyman is indicated by the

³⁶ Martin Weyer, *Die Orgelwerke Max Regers* (Wilhelmshaven: Florian Noetzel Verlag, 1989), 73.

³⁷ *Ibid.*

phrase “the journey of our life.”³⁸ Therefore, the *Inferno* allegorically represents the journey of the Christian soul toward God. The three beasts may represent three types of sin and the three main divisions of Dante’s Hell: Upper Hell for the self-indulgent sins (sins of the She-Wolf); Circle 7 for the violent sins (sins of the Lion); and Circles 8 and 9 for the malicious sins (sins of the Leopard). In addition, Dante used the number three and nine quite often in this work to represent the Trinity.

The first Canto of *Inferno* is a miniature of the whole *Divine Comedy*, and Dante introduces the major themes of the entire work.³⁹ The moral landscape of Canto I is tripartite: the “dark woods” are analogous to hell and suggest the state of sin in which Dante the Pilgrim finds himself; the “barren slope” suggests the middle ground between evil and good analogous to Purgatorio; and the “joyous mountain” bathed in the rays of the sun is the state of blessedness toward which man constantly strives, representing Paradiso.⁴⁰

It seems that Reger tried to symbolize the three sins and the three main divisions of Dante’s hell in this work, and also he attempted to depict the tragic and chaotic scenes of hell and the struggling souls, darkness, and despair using three different themes and extreme chromatic harmonies. In addition, the first theme which appears three times in the *Fantasie*, and the figures that repeat three times in m. 5 and m. 30 also give the impression of the three different sins and the three different divisions of hell. Moreover, as Dante presents the major three themes of the entire work in the first Canto of *Inferno*, Reger introduces all three thematic ideas in the introduction of the *Fantasie*, Opus 57.

³⁸ Mark Musa, ed. *Dante’s Inferno: The Indiana Critical Edition* (Bloomington and Indianapolis: Indiana University Press, 1995), 23.

³⁹ *Ibid.*, 26.

⁴⁰ *Ibid.*

Opus 57 was subtitled *Inferno-Fantasie* and inspired by Dante's *Inferno*; however, the close association between Reger's Op. 57 and Dante's *Inferno* does not signify that this work is a symphonic poem. Reger respected the ability of Richard Strauss to produce artistic results within the symphonic poem.⁴¹ Reger remarked, "Dr. Richard Strauss is a thoroughly classical figure of the most solid ability – and once more, ability."⁴² Although Reger expressed his admiration for Strauss, he was against program music. The complicated texture and the violent contrasts of mood in Opus 57 convey the general atmosphere of Dante's *Inferno* and symbolize some of the elements of the poem, but these aspects do not represent the actual individual scenes from the *Inferno*. It is impossible to match each Canto or each circle of the hell with any specific section of Opus 57. Heinz Wunderlich (Straube's pupil), Adalbert Lindner, and many other commentators agree that it is inappropriate to speak of this work as program music.

Adalbert Lindner mentioned that Reger's pervasive harmony and humor in his Opus 57 can be an actual autobiography, his own life symphony, and the master's nature and life, from his own point of view.⁴³ Lindner's remarks are truly convincing because Max Reger's inner struggles, loneliness, and hopeless despair with occasional humor can be found in his musical expression of Opus 57. Seemingly the *Symphonische Fantasie und Fuge* is a milestone after Reger's physical, mental, and spiritual renewal in Weiden.

⁴¹ Schaffer, 44.

⁴² Christopher Anderson, ed. and trans., *Selected Writings of Max Reger* (New York: Routledge Taylor & Francis Group, 2006), 84.

⁴³ Lindner, 212.

Chapter 3

Overall Form and Thematic Structure of Opus 57

3.1 The *Fantasia*

Although Reger's Opus 57 is not considered as program music, the thematic and harmonic contents and rhetorical gestures of Opus 57 reflect the general atmosphere of the *Inferno*. Therefore the spiritual dimensions of both works are strongly connected as Reger's other fantasies that are based on the Protestant chorales. In this chapter the form and thematic structure of Opus 57 will be examined in connection with Dante's *Inferno* together with a survey of the secondary literature. In addition, the motivic structure and the dualistic elements within Opus 57 will be explored.

The overall form of the *symphonische Fantasia* can be described as modified sonata form or large ternary form. The *Fantasia* consists of three themes that could represent the general scenes of Dante's *Inferno*. In this work, Reger's thematic structure is quite clear and remarkable. It begins with an improvisatory introduction with the introductory theme presented in the first measure. Hartmut Haupt calls this theme the *Aufschreimotiv*, a theme that cries out and provides rhythmic flow and movement.⁴⁴ This theme is comprised of $a^1+a^2+a^3$ as it is shown in Example 3, and it appears many times separately in different forms throughout the *Fantasia*.⁴⁵ This first theme is declamatory as if Dante were crying out for help with an ascending motion (a^1+a^2) and then with descending broken chords (a^3).

⁴⁴ Hartmut Haupt, "Symphonische Phantasie und Fuge op. 57 – ein Markstein in Max Regers Orgelschaffen," *Musik und Kirche*, no. 49 (Mai/Juni 1979): 124.

⁴⁵ *Ibid.*, 124-5.

Gerhard Wuensch calls the very first chord the “Inferno-chord.”⁴⁶ It appears two times in the introduction (mm. 1 and 2), two times in the reprise of the introduction (mm. 45 and 46), and two times in the coda (mm. 58 and 59) of the *Fantasie*.

Example 3: The first theme (*a*) of the *Fantasie – Aufschreimotiv*

After the nine measures of intense introduction, an expressive, meditative section follows. The *b* theme is introduced in this bridge (*Zwischensatz*). Haupt names this theme the *Leidensmotiv* (suffering/sorrowful theme), which is “vocally lyrical, but also passionately urgent.”⁴⁷ The entire *b* theme and a shortened form of it appear throughout the piece, evoking the suffering souls in hell. A kind of generic resemblance is found between the *Leidensmotiv* and typical melodic lines in the second movement (“Vergangenes”) of Schoenberg’s Five Pieces for Orchestra, Op. 16 (1909). Schoenberg’s melodies in “Vergangenes” are expressive in *pp* or *ppp* as with the *Leidensmotiv*. Although these melodic lines are not exactly the same, their characteristic gestures are similar to each other.

⁴⁶ Gerhard Wuensch, “Max Regers Symphonische Phantasie und Fuge Opus 57 Betrachtungen zum Musikalischen Hörerlebnis,” In *De Ratione in Musica: Festschrift Erich Schenk zum 5. Mai 1972*, ed. Theophil Antonicek, Rudolf Flotzinger, and Othmar Wessely. (Kassel: Bärenreiter-Verlag, 1975), 246.

⁴⁷ Haupt, 125. “*Leidensmotiv* – gesanglich verinnerlicht, aber auch leidenschaftlich drängend.”

The *c* theme is the *Abstiegsmotiv* (descending theme), which is “a shaping and thematic feature.”⁴⁸ This four-note motivic theme, which portrays the descent into hell, begins the first part of the main section (*Hauptsatz*) from m. 11.

Example 5: The third theme (*c*) of the *Fantasie – Abstiegsmotiv*



Example 6: The thematic and formal structure of the *Fantasie*

Ternary form	Modified sonata form		bars	Tempo & dynamics	Hartmut Haupt's analysis ⁴⁹
A	I	Introduction	1-9	Improvisatory <i>fff</i>	Dominated by the first theme (<i>a</i>) and its metamorphoses including inversion, appearance of <i>c</i> theme and preparation of <i>b</i> theme
	II	Bridge	9-11	expressive, slow and meditative <i>ppp</i>	<i>b</i> theme (<i>Leidensmotiv</i>)
	III	Main section (<i>Hauptsatz</i>) part 1	11-23	<i>Vivace assai – Vivacissimo</i> <i>f</i>	Made of <i>c</i> theme with inversion and diminution, and metamorphosis of <i>a</i> theme
Main section part 2		24-32	<i>fff</i>	Coupling of <i>b</i> and <i>c</i> , then metamorphosis of <i>a</i> and shortening of <i>b</i> , and the feature of <i>a</i> theme join	
B	IV	Middle section	32-44	<i>Quasi adagio</i> , expressive and meditative, <i>ppp</i>	Based on <i>c</i> theme
A'	V	Reprise of Introduction	45-49	<i>fff</i>	Return of intensified introduction
	VI	Reprise of Main section	50-57	<i>fff</i>	<i>b</i> and <i>c</i> themes, and metamorphosis of <i>a</i> theme
	VII	Coda	57-62	<i>ff-fff</i>	Last intensification by combining all three themes in original and modified form

⁴⁸ Ibid. “*Abstiegsmotiv* – formgebend und thematisch zeichnend.”

⁴⁹ Ibid., 125-6.

The *Fantasia* consists of seven sections when we consider it as modified sonata form. The introduction presents all three themes. It is dominated by the first theme and the metamorphoses of the first theme including its inversion, as well as the appearance of the *b* and *c* themes. The *d* to *g* motion in mm. 4 and 5 outlines the *c* theme that comes back in the middle section. Haupt in his article gives no details about the metamorphosis of *a*, but it is clear that three parts ($a^1 + a^2 + a^3$) of the first theme are transformed rhythmically, melodically, and harmonically at many places throughout the *Fantasia*. For example, a^1 appears in inverted motion in measures 6 and 48 (Example 7a), and the four thirty-second notes of a^3 reappear many times in different rhythms and harmonies. In addition, the melodic material used in m. 3 comes from the three sixty-fourth notes of a^2 and a^3 of the main theme (Example 7b). Reger also uses many triplet figures in the introduction which are reminiscent of the first three notes from the second theme (*Leidensmotiv*). The triplets and inversion of them appear in the pedal and manual parts in mm. 4-6 (Example 7c).

Example 7a: Metamorphosis of a^1 – m. 48 of the *Fantasia*

Example 7b: Metamorphosis of a^2 and a^3 – m. 3 from the *Fantasia*

(3) Quasi prestissimo assai

(1) *e sempre crescendo*
-K II III
-K I

Example 7c: Use of triplets – mm. 4-5 from the *Fantasia*

3
5

After the slow and expressive bridge from mm. 9 to 11, the first part of the main section (mm. 11-23) is built on c with its inversion and the diminution, and increases intensity through the metamorphosis of a . The second part of the main section (mm. 24-32) is the coupling of b and c themes, then the metamorphosis of a , and an ultimately shortened form of b theme appear (triplets in the manual and pedal parts in m. 30). The middle section (mm. 32-44) is based on c , a descending theme with lots of falling fifth motion in the pedal

(Example 8). The falling fifth motion outlines the interval of the four-note descending theme.

This section is slow, expressive, and meditative.

Example 8: The middle section of the *Fantasia*

32 Quasi adagio ♩ = 60
espressivo

III ppp 8'4'

ppp 16'8' -8' 16'8'

33 poco ritenuto (♩ = 50) poco stringendo ♩ = 68

pppp (8'4')

poco a poco crescendo

nur 16'

35 ma sempre dolcissimo

diminuendo

ppp 16'8'

Then the reprise of the introduction enters in m. 45, which is a return of the intensified introduction. The reprise of the main section (mm. 50-57) is based on *b* and *c*,

and a metamorphosis of *a*. Finally, the coda (mm. 57-62) builds to a peak of intensity by combining all three themes in original and modified form (Example 9).

Example 9: Coda of the *Fantasia*

88

(56) *ritenuto* *PPP* *Vivacissimo assai* *ff e sempre poco a poco crescendo*

(58) *ff* (I) *+ K II* *e sempre crescendo* *a.*

(59) *b.*

Heinz Wunderlich has analyzed the thematic content of the *Fantasie* differently, suggesting that it has only two motives.⁵⁰ The chromatic main theme consists of four notes, similar to that of the *B-A-C-H* Fantasy, Op. 46. But in contrast to Op. 46, with only a single theme, the *Symphonische Fantasie* adds a second motive (*b*), analogous to the second theme in a sonata form.⁵¹ However, it is not appropriate to approach Opus 57 with only two main themes (*b* and *c*) because the introductory theme (*a*) has such a powerful rhetorical aspect. Moreover, it appears many times and stands as a very important feature in the *Fantasie*.

When we consider Opus 57 as compound ternary form, the three sections show a great contrast in dynamics and texture. The A section from mm. 1-32 displays a violent and chaotic nature containing three themes, yet the B section from mm. 32-44 is calm and expressive. The final A' section (mm. 45-57) is the return of the dense A material with a gigantic coda (mm. 57-62).

3.2 Motivic Structure and Development in Opus 57

The motivic structure and its development in Opus 57 are both intricate and remarkable. The third theme (*Abstiegsmotiv*) in the *Fantasie*, which consists of a four-note descending motive, occurs throughout the piece, as do the semitones from the motive. This descending theme or motive acts as a motivic germ in this work and symbolizes the *Inferno* as it governs the entire structure of Opus 57. Gerhard Wuensch indicates that the opening chord is called the “Inferno-chord” as a titled chord such as Wagner’s “Tristan” chord; the

⁵⁰ Heinz Wunderlich, “Karl Straube Vortragsbezeichnungen in der Symphonischen Phantasie und Fuge op. 57,” In *Zur Interpretation der Orgelmusik Max Regers*, ed. Hermann J. Busch. (Kassel: Verlag Merseburger Berlin GmbH, 1988), 69.

⁵¹ *Ibid.*

four-note motive can be found in this chord.⁵² In fact, the four-note motive occurs in almost every measure in the whole *Fantasie*.

Example 10: “Inferno-chord” and the inversion of the four-note motive in m. 1 (*Fantasie*)



To some extent, Reger’s intricate chromatic music here in Opus 57 is related to the beginnings of atonal expressionism as seen in Schoenberg. Daniel Harrison in his article mentions that it is possible that Schoenberg admired the expressive freedom of Reger’s music and used Reger’s musical ideas liberally in many of his non-tonal works including *Erwartung*, and the *Klavierstück*, Op. 33a, which owes much to Reger in its treatment of gesture and phrase.⁵³ In addition, Reger introduced significant stylistic innovations of the Second Viennese School, such as “the freedom to be conventionally ugly but still artistically wrought,” introduced into the German instrumental tradition at the turn of the twentieth century.⁵⁴ Moreover, some resemblance can be found between Reger’s artistic intention and the concept of a mono thematic design in Opus 57 and the serial principle of Schoenberg.

Reger’s treatment of the four-note descending motive is typical to Reger’s motivic variation technique in his middle creative period. In Opus 57, Reger used all the

⁵² Gerhard Wuensch, “Max Regers Symphonische Phantasie und Fuge Opus 57 Betrachtungen zum Musikalischen Hörerlebnis,” In *De Ratione in Musica: Festschrift Erich Schenk zum 5. Mai 1972*, ed. Theophil Antonicek, Rudolf Flotzinger, and Othmar Wessely. (Kassel: Bärenreiter-Verlag, 1975), 246.

⁵³ Daniel Harrison, “Max Reger Introduces Atonal Expressionism,” *The Musical Quarterly*, no. 87 (Winter 2004): 677.

⁵⁴ *Ibid.*, 678.

combinational possibilities of this motive, including expansion and contraction of the spanning interval, octave displacement, and as a structural element in a figuration.⁵⁵ Gerhard Wuensch in his article “Max Regers Symphonische Phantasie und Fuge Opus 57: Betrachtungen zum musikalischen Hörerlebnis” introduces some important features of the structure of the four-note descending motive. Reger put all twelve pitch classes in the very first one and 1/3 beats in the *Fantasie*. The original four-note motive has two semitones separated by a perfect fourth. In the first measure this motive is presented as Example 11b shows. If one of the tones of the chord and its resolution in steps are arranged, we obtain the following octatonic scale [b# (c) - c# - d# - e - f# - g - a - bb].⁵⁶ From this octatonic scale, which is one of the octatonic collections (OCT_{0,1}), we can derive the c# diminished chord (c#, e, g, and bb) and the four-note motive.⁵⁷ When the first two notes are spelled enharmonically, the four-note motive is apparent twice in its reverse order. The second measure has a different octatonic collection, OCT_{2,3}, and the four-note motive appears twice in its reverse order as well (see Example 11c). It is very interesting that Reger often employs the octatonic collection in Opus 57, which is one of the post-tonal favorites, and the four-note motive is frequently associated with the octatonic scales.

⁵⁵ Gerhard Wuensch, 247.

⁵⁶ Ibid., 247.

⁵⁷ According to Joseph Straus, *Introduction to Post-Tonal Theory* (New Jersey: Prentice Hall, 2000), 120, the *octatonic collection* has three distinct forms: 1) OCT_{0,1} consists of pcs [0,1,3,4,6,7,9,10]; 2) OCT_{1,2} [1,2,4,5,7,8,10,11]; and 3) OCT_{2,3} [2,3,5,6,8,9,11,0].

Example 11a: The first one and 1/3 beats of the *Fantasia*

The image shows a musical score for the first one and 1/3 beats of the *Fantasia*. It consists of three staves. The top staff is the piano part, starting with a treble clef and a key signature of one sharp (F#). It features a complex melodic line with many accidentals and a 'sempre crescendo' marking. The middle staff is the keyboard part, starting with a bass clef and a key signature of one sharp. It contains a four-note descending motive. The bottom staff is another keyboard part, also with a bass clef and one sharp, containing a four-note ascending motive. The score is marked with 'I' and 'K I' in the piano part, and '+K III' in the bottom keyboard part.

Example 11b: Octatonic scale (OCT_{0,1}) and the four-note motive in m. 1

The image shows a musical score for Example 11b. It consists of three staves. The top staff is the piano part, showing a four-note descending motive. The middle staff is the keyboard part, showing an octatonic scale (OCT_{0,1}) starting on F#4. The bottom staff is another keyboard part, showing a four-note ascending motive. The score is in 3/4 time and features a piano part and a keyboard part.

Example 11c: Octatonic scale (OCT_{2,3}) and the four-note motive in m. 2

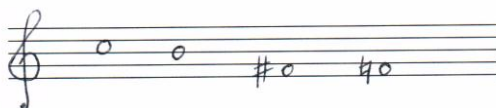
The image shows a musical score for Example 11c. It consists of three staves. The top staff is the piano part, showing a four-note descending motive. The middle staff is the keyboard part, showing an octatonic scale (OCT_{2,3}) starting on Bb4. The bottom staff is another keyboard part, showing a four-note ascending motive. The score is in 3/4 time and features a piano part and a keyboard part.

The four-note descending motive appears both in its original form and in inversion, or sometimes separately and sometimes in combination with original and inversion in Opus 57.

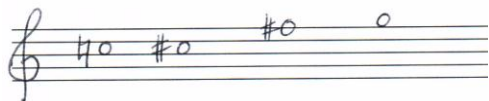
Example 12a is the original form of the motive, and 12b is in the form of its inversion. The four-note original motive can be also derived from the octatonic scale (OCT_{2,3}). On the first staff of Example 12c, the first two notes from the original motive and the last two notes are derived from the inversion of the original third note. The second staff of Example 12c starts with the first note of the original motive but in its inversion, and the last two notes are from the original third and fourth notes an octave higher. The original four-note motive, its inversion, and many variable forms frequently occur throughout Opus 57.

Example 12: The original four-note motive and derived forms⁵⁸

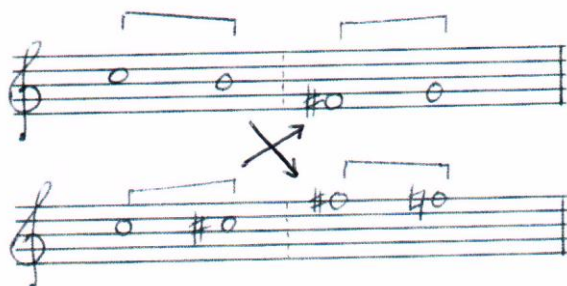
- a. The four-note original motive (mm. 11-12)



- b. Inversion (m. 16, pedal)



- c. Original and inversion/ Inversion and original



The combination of the four-note original motive and its inversion first appear at the end of m. 1 in the *Fantasia* on its third and fourth quarters. The top voice part (right hand)

⁵⁸ Wuensch, 248.

and the middle voice part played by left hand have a set of the motive and its inversion but this time it outlines diminished fifth instead of the original perfect fifth. It looks as though parts of the motive are inverted, while the rest stays the same.

Example 13a: Four-note motive with inverted parts in m. 1 of the *Fantasia*



Example 13b: Four-note motive with inverted parts in m. 2 of the *Fantasia*



There are several other combinational possibilities or permutations of the spanning intervals.⁵⁹ For instance, the motive in the left hand in m. 4 is given with an expansion of the spanning interval. Instead of the perfect fifth of the original motive, it has an augmented fifth (Example 14a). On the other hand, the right hand part of m. 41 shows contraction of the spanning interval. Instead of the perfect fifth, it has the perfect fourth (Example 14b). In the

⁵⁹ Ibid., 249-250.

pedal part of m. 17, the original motive appears as a structural element in a figuration (Example 14c).

Example 14a: Intervallic expansion of the original motive in m. 4



Example 14b: Intervallic contraction of the original motive in m. 41



Example 14c: Pedal part in m. 17 (Diminution of the four-note motive)



Example 15 illustrates another appearance of the descending theme at the end of the Introduction. The left hand part in mm. 8-9 has a combination of semitones with the same rhythmic cell that outlines the four-note motive.

Example 15: Mm. 8-9 of the *Fantasie*

The second *Leidensmotiv* contains the four-note motive as well in its contraction and inversion: f#- g and bb-a (Example 16). Other possibilities include g-f# and c#-c or g-f# and c-b.

Example 16: The *b* theme in the *Fantasie*

The main section (mm. 11-32) from the *Fantasie* is filled with the original four-note motive with its inversion and contraction. In the first part of the main section, the four-note motive makes its entrance in the middle voice in m. 11, then the pedal has the motive followed by the top voice, and then the middle voice has the motive in m. 13. These four motives in mm. 11-13 consist of two different octatonic scales. The four-note motives in mm. 11-12 (c²-b¹-f#¹-f¹ and eb-d-A-G#) can be labeled as OCT_{2,3}, and the motives in mm. 12-13

($d^2-c\sharp^2-g\sharp^1-g^1$ and $f^2-e^2-b^1-bb^1$) as $OCT_{1,2}$. The inverted motive appears in m. 16, and the middle voice part has a series of the motive in mm. 17 and 18. In m. 17, the four-note motives in the middle and bass parts are also one of the octatonic collections, $OCT_{1,2}$. In bar 19 both the top and middle voice parts contain the four-note motive. After that, a series of the motive comes again in the top and the pedal parts in mm. 20-22. The four-note motives (top and bass) in m. 21 can be derived from the octatonic scale as well, $OCT_{0,1}$. In m. 23, the four-note motive appears in sixteenth-notes from one voice to another and one after another, as if sewn into the fabric of the piece. The same motive is used in the top and lower voices in imitation, at different intervals and transpositions.

Example 17: The four-note motive in mm. 11-23⁶⁰

The musical score for Example 17 is presented in two systems. The first system shows measures 11, 12, and 13. Measure 11 is marked with a circled '11' and an 'M' above the staff. Measure 12 has a circled '13' below the staff. Measure 13 has a circled '13' below the staff. The second system shows measures 16, 17, and 18. Measure 16 is marked with a circled '16' below the staff. Measure 17 has a circled '18' below the staff. Measure 18 has a circled '18' below the staff. Annotations include 'M' for middle voice, 'T' for top voice, and 'B' for bass. Octatonic collections are indicated as [OCT_{2,3}] and [OCT_{1,2}]. Brackets and arrows indicate the movement of the four-note motive across measures and voices.

⁶⁰ M stands for middle voice, T for top voice, and B means lower voice (bass). In m. 20 on the third beat, Reger unusually employs e instead of eb as a part of the four-note motive.

Example 17 (continued)

↓ [OCT_{0,1}]

The musical score consists of two systems of piano music. The first system covers measures 19 to 21. In measure 19, the treble clef has notes marked 'T' and 'T x M', while the bass clef has notes marked 'B'. In measure 20, the treble clef has notes marked 'T'. In measure 21, the treble clef has notes marked 'T' and the bass clef has notes marked 'B'. The second system covers measures 22 to 25. In measure 22, the treble clef has notes marked 'T' and the bass clef has notes marked 'B'. In measure 23, the treble clef has notes marked 'T' and the bass clef has notes marked 'B'. In measure 24, the treble clef has notes marked 'T' and the bass clef has notes marked 'B'. In measure 25, the treble clef has notes marked 'T' and the bass clef has notes marked 'B'. The notes are connected by slurs and ties, indicating a continuous melodic line in each voice.

Reger combines the *b* and *c* themes in the second part of the main section from m. 24. The *b* theme makes its entrance in the soprano followed by the bass pedal, and then the soprano is followed by the bass pedal in m. 25 as in a dialogue. After that, the combination of the two themes succeeds one another in the different voices.

Example 18: The second part of the main section in the *Fantasia* (m. 24-)⁶¹

T. 23
beginnt der 2. Teil des Hauptsatzes:

The musical score is in 2/4 time and features a treble clef and a bass clef. The treble clef has notes marked 'c+c' and 'b+b', and the bass clef has notes marked 'c+c' and 'b+b'. The notes are connected by slurs and ties, indicating a continuous melodic line in each voice. The score is labeled 'T. 23' and 'beginnt der 2. Teil des Hauptsatzes:'. The notes are connected by slurs and ties, indicating a continuous melodic line in each voice.

⁶¹ Martin Weyer, *Die Orgelwerke Max Regers* (Wilhelmshaven: Florian Noetzel Verlag, 1989), 87.

Example 18 (continued)

The musical score for Example 18 (continued) consists of three systems of piano music. The first system covers measures 24 and 25. Measure 24 has a bass line with notes G4, F4, E4, D4, marked with '(b)'. Measure 25 has a bass line with notes D4, C4, B3, A3, marked with '(tr)'. The second system covers measures 26 and 27. Measure 26 has a bass line with notes G3, F3, E3, D3, marked with '(b)'. Measure 27 has a bass line with notes D3, C3, B2, A2, marked with '(c)'. The third system covers measures 28, 29, and 30. Measure 28 has a bass line with notes G2, F2, E2, D2, marked with '(c)'. Measure 29 has a bass line with notes D2, C2, B1, A1, marked with '(c)'. Measure 30 has a bass line with notes G1, F1, E1, D1, marked with '(c)'. The treble clef part of the score is also shown, with various melodic lines and accidentals.

In the middle section Reger uses a sequential pattern of perfect fifths in the pedal, the interval of the four-note descending motive. In addition, the original form of the four-note motive, as well as its contraction, expansion, and inversion, appear throughout this section.

Example 19: Four-note descending motive in the middle section

The musical score for Example 19 shows measures 30 through 37. The bass line features a four-note descending motive in each measure, with the notes G, F, E, D in measure 30, D, C, B, A in measure 31, A, G, F, E in measure 32, E, D, C, B in measure 33, B, A, G, F in measure 34, F, E, D, C in measure 35, C, B, A, G in measure 36, and G, F, E, D in measure 37. The treble clef part of the score is also shown, with various melodic lines and accidentals.

Example 19 (continued)

Handwritten musical score for Example 19 (continued), showing three systems of piano accompaniment in G minor. The first system (measures 38-41) features a four-note motive in the bass clef. The second system (measures 42-45) shows the motive in the treble clef. The third system (measures 46-49) shows the motive in both staves.

The four-note motive again occurs in the coda. It first appears in the soprano part at the beginning of coda in its original interval, then its contraction and inverted form follow in alternation in the pedal. In addition, the alternating octave pedal part in m. 58 has the motive in contraction and inverted form.

Example 20a: Four-note motive in its original interval in the soprano in m. 57

Handwritten musical score for Example 20a, showing a single system of a soprano line in G minor. The four-note motive is written in its original interval in the soprano part.

Example 20b: Four-note motive in its contraction and inverted form in m. 57 (pedal part)



Example 20c: Four-note motive in its contraction and inverted form in m. 58 (pedal part)



Opus 57 shares with Opus 46 basic similarities and a common feature. Like the *B-A-C-H* Fantasy ($bb-a-c-b$), Opus 57 is built on a four-note motive consisting of two semitones. These four pitches, two half steps a tritone apart, resemble the sequential motive of the Liszt's fugue from *Präludium und Fuge über B-A-C-H* (1855/70).⁶² In Liszt's fugue, the two half steps (expansion of the original B-A-C-H motive) outline a minor sixth (see Example 21a), which sounds very similar to the four-note motive of Opus 57. In mm. 183-196, appearances of the *B-A-C-H* motive come one after the other, as they do in the main section

⁶² Antonius Bittmann, "Negotiating Past and Present: Max Reger and fin-de-siecle Modernisms" (PhD diss., University of Rochester, 2000), 245.

of Reger's Opus 57. Example 21b shows expansion of the four-note motive in m. 32 of the Reger's Op. 57 *Fuge*. The $g - f\# - c - b$ outlines the minor sixth as in Liszt's *B-A-C-H*.

Example 21a: Fugue of Liszt *B-A-C-H*

Fuga
Andante

81 *pp misterioso*

legato

181 *staccato*

196

Example 21b: *Fuge* of Reger's Opus 57

31 *piu f*

+ K I

3.3 The Structure of the *Fuge*

The *Fuge* of Op. 57 has a form analogous to that of a four-movement sonata or symphony. It consists of four sections: fast first section – slow second section – rapid *scherzo* – animated finale. The first section (mm. 1-57) is based on the principal fugue subject, which is somewhat humorous but is derived from the “descending theme” (*c* theme) of the *Fantasia* and thus also reflects the scenes of hell. The principal subject comprises three parts (Example 22a). The *a* part outlines the D major triad, the *b* part comes from the four-note descending theme in the *Fantasia*, and then the *c* part in mostly sixteenth notes is also derived from the inversion of the four-note motive (Example 22b). Throughout the *Fuge*, the four-note motive occurs frequently in different forms. In addition, each part of the principal fugue subject appears frequently in the following sections.

Example 22a: The principal subject of the *Fuge*



Example 22b: The *c* part of the *Fuge* in m. 1⁶³



⁶³ Wuensch, 250.

The first section is a four-voice fugue and begins with the principal subject in the alto voice. Then the soprano gives a tonal answer in m. 3, and the tenor makes its entrance with a real answer. After that, the bass (pedal) follows with a tonal answer. The exposition is quite similar to that of a baroque fugue. However, Reger in a footnote mentions that one entire bar from the principal subject is intentionally omitted in the first answer (m. 5). Mm. 53-54 show metamorphoses of the four-note descending motive. The combination of the contraction and inversion of the spanning interval of the original motive can be found in the top voice and pedal in these measures (Example 24).

Example 23: The key chart of the first section of the *Fuge*

Measure	1	3	7	10	14	18	22	25	34	36	40	43	50
Soprano		A			D					G			C#
Alto	D												
Tenor			D			A		A	D		G		
Bass				A			D					D	

Example 24: Mm. 53-54 from the *Fuge*⁶⁴

The second section (mm. 57-72) is quiet and slow based on the second subject that evokes the “grief and lamentation, of abandonment and resignation to hell.”⁶⁵ Even the

⁶⁴ Wuensch, 251.

⁶⁵ Martin Weyer, 91. “Der 2. Teil dagegen streift die Bereiche der Trauer und Klage, der Verlassenheit und Resignation.”

second subject has a hint of the four-note descending motive. In the second measure of the subject the motion of a to g# and c# to d is derived from the four-note motive in its inversion and contraction. This half-step relationship can be interpreted as one of many different permutations that Reger used in Opus 57.

Example 25a: The second subject in the second section of the *Fuge: Adagio* (mm. 57-72)



Example 25b: The key chart of the second section

Measure	57	60	62	66
Soprano		A		
Alto	D			
Tenor			D	
Bass				b

The third section (mm. 72-100) seems to be a cheerfully moving *scherzo*, but the use of the second subject with fast figures from the first subject portrays ghostly images. The second subject appears in the soprano in mm. 79-80 and in the pedal in mm. 81-83 (see Example 26b).

Example 26a: The third section: elements of the first subject in m. 72

Example 26b: Second subject in the third section

81

più ff e sempre poco a poco crescendo

*etwas hervortretend (II)
ben legato*

tr

The top *staccato* notes from the fast right hand figures in mm. 73-74 outline the four-note descending motive. When a# is spelled enharmonically as bb, the four notes span the perfect fifth as in the original motive. The similar pattern occurs in mm. 76-77 (b-bb and a-ab).

Example 27: Mm. 73-74 in the *Fuge*

73

b. e f# e d

The last section combines the two subjects and increases intensity and density of texture to the monumental final. As we can see in Example 28a, the first fugue subject enters

in the tenor and the second subject in soprano in m. 100. The combination of these two subjects appears two more times in this section in mm. 108-111 and mm. 128-131.

Example 28a: Combination of the two subjects in the last section of the *Fuge* (mm. 100-142)

Example 28b: The key chart of the last section

measure	100	103	108	115	125	128	132	139	141
Soprano	D (2 nd S.)		D (1 st S.)		A	D (1 st S.)	a		
Alto									
Tenor	D (1 st S.)	A							
Bass			D (2 nd S.)	F#		D (2 nd S.)		C	D

3.4 Duality within Opus 57

Another important element in Reger's *Symphonische Fantasie und Fuge* is the principle of duality. The *Fantasie* is in d minor, in a freer, subjective and emotional style; but the fugue is in D major with its contrapuntal idiom connoting objectivity.⁶⁶ In addition, Haupt suggests that active and passive elements exist in this work. In the *Fantasie*, he points out that the introduction, main section, the reprise of introduction and main section, and the coda have "active struggling and pressing forward elements."⁶⁷ These sections present somewhat violent effects and ceaseless intensity. On the other hand, he mentions that the bridge and the middle section have "passive suffering or peaceful elements."⁶⁸ Moreover, there is a duality of themes in Opus 57. In the *Fantasie* the first theme (*a*), *c* theme, and *b* theme (only in the main section and the reprise of the main section) are have the active elements. The *b* theme and *c* theme in the middle section are passive. The *b* theme has a quiet, expressive, and passive element but in the main section it becomes active, filled with tension, at the dynamic of *fff*. In the *Fuge*, the first and the last sections are active, but the second section is passive. In addition, the first subject is active but the second subject is passive. In general, these dualistic elements contribute a varied atmosphere and provide diverse textures dynamically and rhythmically.

⁶⁶ Haupt, 124, mentions "Eine Grundgesetzlichkeit des Werkes ist die Dualität: Phantasie - Gestaltung aus subjektiv-emotioneller Sphäre, Fuge – Aussagewert aus objektivierter Sphäre, der sich die Polarität Moll – Dur zuordnet."

⁶⁷ Ibid. "activ (kämpfend bzw. vorwärtsdrängend)."

⁶⁸ Ibid. "passiv (leidend bzw. ruhig-verweilend)."

Example 29: Active and Passive elements in Opus 57⁶⁹

	Active (struggling and pressing forward elements)	Active in their themes	Passive (suffering or peaceful elements)	Passive in their themes
Fantasie	Sections I, III, V-VII	<i>a, c, (b in III, VI)</i>	II and IV	<i>b, (c in IV)</i>
Fuge	Sections I, IV	1 st theme	II	2 nd theme

⁶⁹ Haupt, 124.

Chapter 4

Harmonic Structure of Opus 57

4.1 Introduction

The harmonic language of Max Reger is unique in its complexity and density. His extremely complicated harmony is one of the reasons that many listeners, scholars, and organists are not at ease with his music and has also been a source of controversy over the years. Reger said that, “I follow Liszt’s rule: ‘any chord can follow another chord’ every time.... I am young, very young, and am an extreme progressive.”⁷⁰ Actually, Reger is both progressive and a traditionalist. He combines progressive chromatic harmony with traditional features such as contrapuntal and thematic techniques.

While following traditional forms such as fugue and modified sonata-allegro forms, Reger employs chromatic harmonies frequently with augmented sixths, *b*II and Neapolitan sixth chords, tritones, mixture, and many other chromatic harmonies. In his *Symphonische Fantasie und Fuge*, Reger uses chromatic harmonic idioms not only to obscure the sense of key but also to deepen the expressive power of music. Although there are some controversies about Reger’s music, he thoroughly studied music from an early age and built a solid foundation with one of the great masters of music theory, Hugo Riemann. Reger himself became an influential pedagogue and argued that his harmony and pitch structures were “absolutely logical.”⁷¹

⁷⁰ Quoted from Daniel Harrison, “A Theory of Harmonic and Motivic Structure for the Music of Max Reger” (PhD diss., Yale University, 1986), 7.

⁷¹ *Ibid.*, 14.

Reger's study with Riemann for six years was the most important basis of his theory and composition. At the time, Riemann was writing his theory of harmonic function, first published in 1893 as *Vereinfachte Harmonielehre* (Harmony Simplified) and later expanded in the third edition of the *Handbuch der Harmonielehre* (1898).⁷² Although Reger did not use Riemann's notation, his published treatise, *Beiträge zur Modulationslehre* (1903), is firmly based on Riemann's teachings. It presents one hundred brief four-part musical examples of modulation using as tonal departures the keys of C major, C-sharp major, A minor, C-flat major, D-flat minor, and A-sharp minor, respectively.⁷³ Reger remarks about his treatise:

The *Beiträge zur Modulationslehre* is directed toward not only professional musicians (theory students, pianists, organists, singers, etc.), but also amateurs, for whom the basic concepts of musical theory are not a book of seven seals. I emphasize that I have intentionally avoided any and all enharmonicism in these *Beiträge zur Modulationslehre*, and in the modulation examples, in order to draw the pupil's attention to musical *logic*. For the same reason, I have given the modulation examples through reinterpretation of the tonic, subdominant, and superdominant to a new tonic, subdominant, and superdominant, that is, so to speak in the form of a cadence.....Finally, I ask that my modulation examples be regarded not as compositions, rather only as that which they are supposed to be: "dry" examples for the clarification of the simplest principles of modulation, one of the most important chapters in the whole of musical theory, particularly in view of modern practice.⁷⁴

The harmonic approach seen in Reger's *Beiträge zur Modulationslehre* is closely related to the dense chromatic harmony found in some of his organ compositions.⁷⁵ In his treatise, Reger indicates the harmonic functions by Roman numerals with major keys with upper-case letters and minor with lower-case letters instead of Riemann's function labels.

⁷² Ibid., 15.

⁷³ Christopher Anderson, ed. and trans., *Selected Writings of Max Reger* (New York: Routledge Taylor & Francis Group, 2006), 3.

⁷⁴ Ibid., 4-5. By "superdominant" Reger means V.

⁷⁵ Jane Ann Smith, "The Relationship of Max Reger's *Beiträge zur Modulationslehre* to His Establishment of Tonality in Representative Organ Works" (DMA diss., The University of Arizona, 2002), 10.

Although each modulation example is brief, the chord progressions obscure the prevailing tonality. Reger often mentions parallel and relative key relationships between chords and uses diatonic or chromatic pivot chords in his examples. He frequently employs the Neapolitan as pivot chord. The Neapolitan chords are often used with another altered supertonic chord, the secondary dominant of V (V/V), and sometimes the pivot chord has one of these functions in the old key and the other function in the new key.⁷⁶ Reger describes this as “the chord of the N6” and considers it a minor subdominant chord with an unprepared suspension of a m6.⁷⁷ Reger’s Fifty-Two Chorale Preludes, Op. 67 (1902-3), modeled on J. S. Bach’s *Orgelbüchlein*, most faithfully adhere to the principles of his *Beiträge zur Modulationslehre*. Reger often uses the Neapolitan in his Opus 57 as well as in other organ works.

In spite of Reger’s rejection of Riemann’s harmonic dualism and its notational conventions, Reger acknowledged the significance of Riemann’s theories for practical analysis and used them in his own teaching and compositions.⁷⁸ Accordingly, in Section 4.2 we will examine some important aspects of Riemann’s theories. In addition, Section 4.3 will present several analytic overviews of Reger’s music, and the last section of the chapter will provide the harmonic analysis of Opus 57.

⁷⁶ Ibid., 34.

⁷⁷ Ibid., 35.

⁷⁸ William C. Mickelsen, *Hugo Riemann’s Theory of Harmony and History of Music Theory, Book III by Hugo Riemann*, trans. and ed. William C. Mickelsen. (Lincoln and London: University of Nebraska Press, 1977), 95.

4.2 Hugo Riemann's Theory of Harmony and Its Influence on Reger

Hugo Riemann was born in Grossmehlra near Sondershausen in 1849 and received his Ph. D. in Musicology at the University of Göttingen when his dissertation “Über das musikalische Hören” was approved in 1873. He was a professor of theory at the Conservatory in Hamburg, and then in Wiesbaden from 1881 to 1890. From 1895 until his death in 1919, he was professor of musicology at Leipzig University. His scholarship encompasses not only music theory but also musicology and aspects of performance practice. Riemann distinguishes between speculative and practical theory in his concept of harmony.⁷⁹ His speculative theory (“musical logic”) deals with the meaning of chords and the explanation of thinking processes in listening to music, and his practical theory (“applied musical aesthetics”) deals with instruction in four-part writing.⁸⁰ Riemann's numerous writings on speculative and practical harmonic theory were published throughout his life including his published dissertation *Musikalische Logik* (1874), *Vereinfachte Harmonielehre, oder die Lehre von den Tonalen Funktionen der Akkorde* (1893), *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (1898), *Elementarschulbuch der Harmonielehre* (1906), and *Neue Beiträge zu einer Lehre von den Tonvorstellungen in Jahrbuch der Musikbibliothek* (1916).

Three basic speculations of Riemann's harmony are harmonic dualism, the doctrine of chord function, and the idea of tonal concepts.⁸¹ First, Riemann's harmonic dualism gives the minor mode the same acoustical basis as the major by positing an undertone series. The doctrine of chord function groups commonly found chords into three classes of cadential

⁷⁹ Gerhard Wuensch, “Hugo Riemann's Musical Theory,” *Ontario Studies in Music*, no. 2 (1977): 109.

⁸⁰ *Ibid.*

⁸¹ Harrison, 17-18.

functions as tonic, subdominant, and dominant.⁸² Lastly, the idea of “tonal concepts” is basically an early attempt at psychological understanding of music cognition.⁸³

The first period of Riemann’s theory system adopted three basic notions. Riemann followed Moritz Hauptmann (1792-1868), in holding that there are only three functions in music, namely tonic, dominant, and subdominant, which are the basis of all musical organization. Next, Riemann rejected Hermann Helmholtz’s (1821-1894) overtone principle and the concept of “darkened” consonances so that he claimed there must also exist a subharmonic (undertone) series, and that we hear every note as representing an underlying or implied harmony.⁸⁴ Finally, from Arthur von Öttingen (1836-1920) he took the idea that the minor mode is the mirror image of the major, and that the only two possible consonant chords (namely the major and minor triad) stand in a mirror relationship.⁸⁵ Therefore, the major mode has the lowest voice as its main tone and the minor the highest. Example 30 shows the overtone series and Riemann’s undertone series with relevant triads. While the major triad is explained by the overtone series, the upside-down undertone series seeks to legitimize the minor triad in equivalent terms.⁸⁶

⁸² Ibid., 18.

⁸³ Ibid.

⁸⁴ Wuensch, 111 and 115. Helmholtz regarded the overtone principle as the sole generator of harmony, dissonances as gradual *Trübung* (darkening) of consonances, and the minor triad as a “darkened” major triad.

⁸⁵ Ibid., 115.

⁸⁶ Alexander Rehding, *Hugo Riemann and the Birth of Modern Musical Thought* (Cambridge, UK: Cambridge University Press, 2003), 16.

Example 30: Overtone and undertone series (Riemann)

Overtone series

The image displays the overtone series of C in two directions. The top staff (bass clef) shows the series ascending from C2: C2, C3, G2, C4, E4, G4, Bb4, C5. The middle staff shows the major triad C+ (C major) with an upward arrow and the minor triad oc (f minor) with a downward arrow. The bottom staff (treble clef) shows the series descending from C5: C5, G4, E4, C4, G3, C3, G2, C2.

Undertone series

Riemann's basic concept of dualism is to locate the prime of a minor triad at the top of the chord rather than on the bottom. Riemann explains his dualistic principle in his *Handbuch der Harmonielehre* (1887):

There exist, then, only two kinds of tonal relationships: one in positive (ascending) order, and one in negative (descending) order; the former produces not only the major triad, but also the concept of Dominant, the latter not only the concept of the minor triad, but also that of Subdominant. All dominant-directed progressions therefore relate to the major mode, all subdominant-directed ones to the minor mode.⁸⁷

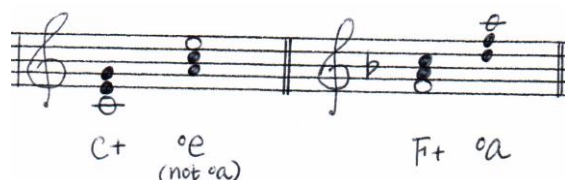
Riemann's dualism leads to quite different notations, chord types, and harmonic progressions in both minor and major keys. The two consonant sonorities are the major triad and the minor triad. The succession of minor triads, i-v-iv-i, is the cadential counterpart and structurally equal to the I-IV-V-I progression in major. For Riemann the *Klang* is the source

⁸⁷ Wuensch, 117.

of consonance and essential to his theory.⁸⁸ Every note is either a root (prime), third, or fifth of an *Oberklang* or *Unterklang*. The *Oberklang* is a major triad, a prime with its major upper-third and upper-fifth. The *Unterklang* is a minor triad combining a tone with its major under-third and under-fifth. The prime tone has a natural consonant relationship to the other two members of that *Klang*. The principal *Klang* is called Tonic. In Example 31, the minor triad has a different notation and terminology from the modern one. Instead of describing the minor triads as a minor or d minor, they are called e minor and d minor according to their roots on the top of the triads.

Example 31: *Oberklang* and *Unterklang*

[+ indicates major (*Oberklang*), ° indicates minor (*Unterklang*)]



Riemann's functional theory is primarily concerned with chordal identities. The tonic, the dominant, and the subdominant constitute the three main tonal functions. The letter T stands for the major tonic, D for major upper-dominant, and S for major under-dominant. The fundamental and most natural of chord progressions is the *Quintschritt* (quintal motion). The two types of the quintal motion are *Einfache Quintschritt* (simple quintal motion) and *Gegenquintschritt* (quintal counter-motion). The *Einfache Quintschritt* transforms the fifth of a triad into the prime of the following triad, which results in the progression tonic to dominant in major and tonic to subdominant in minor. The *Gegenquintschritt* transforms the

⁸⁸ Harrison, 20-21.

prime of a chord into the fifth of the second chord, which gives tonic to subdominant in major and tonic to dominant in minor.

Example 32a: *Einfache Quintschritt* (simple quintal motion)

T - D T - S T - D T - S

Example 32b: *Gegenquintschrift* (quintal counter-motion)

T - S T - D T - S T - D

The variants (*Varianten*) relate major and minor triads with common perfect fifths. The minor subdominant in major and the major dominant in minor are the examples of them.

Example 33: *Varianten* (Variants progressions in D major and B minor)

T⁺ oS oT D⁺

Riemann's pseudo-consonances (*Scheinkonsonanzen*) are secondary harmonies which are considered substitutions for the main functions tonic, subdominant, and dominant, and are accordingly not consonant by Riemann's definition.⁸⁹ The two types of the pseudo-consonances are parallel triads and *Leittonwechselklänge*. For Riemann, "parallel" means

⁸⁹ Wuensch, 120.

“relative minor” in major forms and “relative major” in minor forms (Example 34a). The *Leittonwechselklänge* (leading-tone mutations) replace the prime of a consonant triad with its minor-second below in major, and its minor-second above in minor (Example 34b). The parallel triads and *Leittonwechselklänge* bring a change of tonality from major to minor or vice versa.

Example 34a: Parallel triads

Example 34b: *Leittonwechselklänge* (leading-tone mutations)

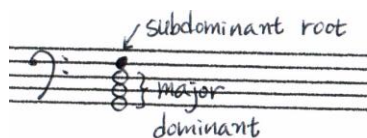
Riemann’s basic characteristic dissonances are formed according to three principles. The first one is the addition of a sixth or seventh to a triad. The chords thereby produced include the dominant seventh, the major subdominant sixth, the minor subdominant under-seventh, and the minor dominant under-sixth.⁹⁰ The dominant seventh, notated as $+D^7$, is explained as the addition of the subdominant root to the dominant chord. The major subdominant sixth, notated as $+S^6$, is a subdominant triad with the fifth of the dominant added above it. The minor subdominant under-seventh, notated as $^{\circ}S^{vii}$, has the root of the

⁹⁰ Harrison, 24-26.

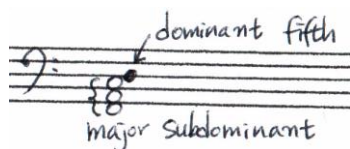
minor dominant added below the minor subdominant. The minor dominant under-sixth, notated as $^{\circ}D^{vi}$, includes the fifth of the minor subdominant. The second type of dissonances is the alteration of chord members, and the third one is the replacement of a chord tone by its diatonic neighbor.⁹¹

Example 35: Riemann's basic characteristic dissonances:

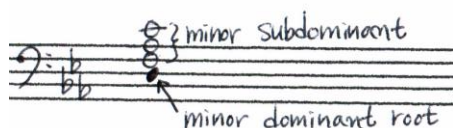
- a. The dominant seventh:



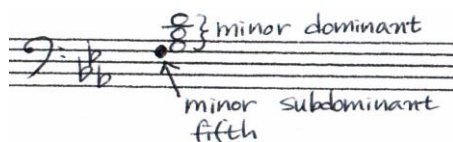
- b. The major subdominant sixth



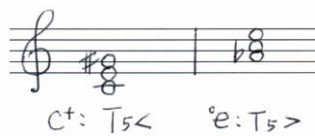
- c. The minor subdominant under-seventh



- d. The minor dominant under-sixth



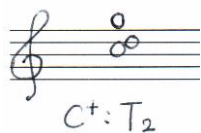
- e. Altered note



⁹¹ Wuensch, 121-122.

Example 35 (continued)

f. Replaced note



Riemann's diminished seventh chord is comprised of third and fifth of the "tonic-mirror"⁹² with dominant in major and subdominant in minor. It is a dominant harmony with the prime omitted.

Example 36: Riemann's notation of the diminished seventh chord in major and minor⁹³



Although Riemann's functional tonality and his system of harmonic analysis were not widely accepted, Reger kept certain compositional principles learned from Riemann. In general, we can find four aspects of Riemann's influence in Reger's Opus 57: 1) the organization of harmonic structure using three primary triads as fundamental unifying principles; 2) the dominant and subdominant primary triads providing the crucial element of harmonic motion away from and towards the tonic; 3) the dominant and subdominant primary triads employed as quasi-tonics, surrounded by their own dominants, subdominants, and other secondary harmonies; 4) the use of parallel triads and *Leittonwechselklänge*.

⁹² Tonic-mirror of C major is f minor (°s) and tonic-mirror of a minor (°e) is E major (see Example 36).

⁹³ Wuensch, 122.

The primary triads (I, IV, and V in the major mode, and i, iv, and v in the natural minor) influence all levels of structure in Reger's music. The tonic triad is the elemental harmonic force from which the other two primary triads derive. Reger confirms its role by ending his compositions with a statement of the tonic and by using key signatures in the traditional manner, as a means of locating the tonic in musical space.⁹⁴ Although Reger's harmonic rhythm changes constantly, and extreme chromaticism pervades his compositions, every single chord relates to one of the primary chords.

Following Riemann's view of the subdominant, Reger not only regards it as a dominant preparation, but also gives it a cadential power equal to the dominant. In the *Fantasie* of Opus 57, the secondary subdominants are used as freely as dominants. In this D-minor piece, Reger frequently uses g minor as subdominant, D major as parallel of tonic or dominant of subdominant, G major as major dominant, and c minor as subdominant of g minor. Example 37a provides an example of a parallel triad. The first beat of the third measure is in g minor which is subdominant of d minor, and the fourth measure contains the parallel triad of the subdominant, and the parallel triad of the dominant. On the first beat of m. 32 of the *Fantasie*, the main section does not end on d minor but on the parallel triad of d minor with an added seventh which is F⁷. On the third beat of m. 44 the progressions from D major to e minor finish the middle section. The e minor in m. 44 is a parallel triad of G major (subdominant of D major). Moreover, the use of *Leittonwechselklänge* occurs many times in Opus 57. One example is found on the first and third beats in m. 19 of the *Fantasie*. Example 37b shows that the d of the D major triad moves down to c# on the first beat, and e of the E major moves down to d# on the third beat.

⁹⁴ Harrison, 66.

Example 37a: Parallel triads in the *Fantasia*

(3) Quasi prestissimo assai

(1) *e sempre crescendo*
-K II III
-K I

°S

(4)

°Sp

°Dp

↓

32 Quasi adagio $\text{♩} = 60$
espressivo

III *ppp* 8'4' *ppp*
ppp 16'8' -8' 5.4 5.4 5 3 4 5 4 3 2 16'8'
-K I II III *poco ritenuto* ($\text{♩} = 50$) *poco stringendo* $\text{♩} = 68$

Example 37b: *Leittonwechselklänge* in the *Fantasie*

The image shows a musical score for three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The tempo is marked 'Vivacissimo'. The score includes various musical notations such as chords, triplets, and dynamic markings. There are four downward-pointing arrows above the score, indicating specific points of interest. The score is annotated with numbers and symbols, including 'I +16'' and '+K I.'.

4.3 Analytic Overview of Reger's Music and His Opus 57

Hermann Grabner (1886-1969), one of Reger's best-known pupils, studied with Reger at Leipzig from 1910 to 1912 and worked as assistant to him in the Meiningen Theatre in 1912 and later became a composition teacher at the Leipzig Conservatory. According to Grabner, Reger's entire theoretical perspective stems directly from Hugo Riemann. The following example shows Hermann Grabner's five basic laws of harmony that govern all of Reger's music in his book *Regers Harmonik*.

Example 38: Hermann Grabner's five laws of tonality of Max Reger⁹⁵

1	There are three and only three <i>Klänge</i> , upon which even the most distant harmonic entity can be based: tonic, dominant, and subdominant.
2	Chords have the harmonic meaning of those tonics, dominants, and subdominants to which they are third-related.
3	Just as in language, one can explain more closely a certain word by a comment in parentheses, so one can also in the course of a harmonic progression more closely circumscribe a certain chord by considering it temporarily free from the harmonic relationships to its tonic and surrounding it with its own dominant or subdominant.

⁹⁵ Hermann Grabner, *Regers Harmonik* (Wiesbaden: Breitkopf & Härtel, 1961), 3-10. English translation quoted from Harrison, 34-35.

Example 38 (continued)

4	Any chord can follow another chord; unexpected progressions require clarification through intermediate harmonies.
5	Any key can be replaced here and there by a foreign key.

In the second law, the “third-related” means chords that are diatonically related (ii and IV, for example) as well as chords that are not (C major and E major, for instance).⁹⁶ The Neapolitan sixth is also included under the second law because it is a minor subdominant chord with an unresolved *b*6 replacing the fifth according to Reger.⁹⁷ Another student of Reger’s, Karl Hasse, gave a different version of the fourth law: “juxtaposition of two unrelated chords was always possible, ... but the next chord is then not free, but must explain the connection [between the first two chords] in that it creates the bridge between the two apparently unrelated chords.”⁹⁸

Theorists have expressed different opinions on Reger’s harmony. Grabner strongly believes that Riemann’s system of chord function is the most appropriate analytical approach to Reger’s music.⁹⁹ On the other hand, in his 1949 dissertation, Gerd Sievers kept doubting the ability of a Riemann-based function theory to explain many features of Reger’s work.¹⁰⁰ However, Sievers only generates a harmonic succession and observes the linear aspects, and does not consider beginning- and end-points important, therefore large-scale linear relationships as well as possible thematic content of individual lines are also ignored.¹⁰¹ Gerd Sievers analyzes one chord after another using Riemann’s notations for mm. 1-2, 5, 25,

⁹⁶ Mark Andrew Schaffer, “The Use of Variation Principle in the Works of Max Reger” (PhD diss., University of Cincinnati, 1989), 69.

⁹⁷ *Ibid.*, 70.

⁹⁸ *Ibid.*, 71.

⁹⁹ Harrison, 43.

¹⁰⁰ *Ibid.*, 44.

¹⁰¹ *Ibid.*, 49.

and 54 of Reger's Opus 57. He indicates the first chord in the *Fantasie* as $A_{9>}$ which is diminished seventh chord without the prime (root) A. It is noticeable how frequently the harmonic rhythm changes in Reger's work.

Example 39: Gerd Sievers' analysis: the *Fantasie* of Reger's Opus 57¹⁰²

a. mm. 1-2

$$A_{9>} - B_{9>}^b - b_{4}^6 - E_{6}^b - C_{4}^b - D_{9>}^b - a_{4}^b /$$

$$B_{9>} - \varnothing_{9>} - C_{4}^{\#} - F_{6} - D_{4}^b - F_{9>}^b - (G^b) /$$

b. m. 5

$$A_{7} - e_{6aj}^b - A_{7} - F /$$

$$C_{7} - g_{6aj}^b - B_{7}^b - A_{9>} /$$

$$D_{7} - a_{6aj}^b - \varnothing_{7} - (D_{9>}) /$$

c. m. 25

$$c_{6} - A_{9>} - D_{9>} / d_{6} - A_{9>} - F_{9>} /$$

$$e_{6} - B_{9>} - F_{9>}^{\#} / f_{6}^{\#} - \varnothing_{9>}^{\#} - A_{9>}^{\#} /$$

d. m. 54

$$d_{2} - A_{7>}^{9>} - d - G_{7} - D_{5<}^{9>} - G_{7} / e_{2} - B_{7>}^{9>} - e - A_{7} - F_{5<}^{9>} - A_{7} /$$

¹⁰² Gerd Sievers, *Die Grundlagen Hugo Riemanns bei Max Reger* (Wiesbaden: Breitkopf & Härtel, 1967), 366-367.

Schenker almost completely declined to analyze Reger's music as he could not find any traditional harmonies upon which to attach prolongations.¹⁰³ Grabner also could not effectively analyze chord function in any of Reger's highly complicated music although he attempted to systematize the non-traditional harmonies in Reger's music by analyzing every vertical structure as a harmony, separating the harmonic and contrapuntal dimensions.¹⁰⁴

Another analytic harmonic approach, in the work of Rudolf Louis and Ludwig Thuille, considers the natural interrelationship of harmony, counterpoint, and motive found in the music itself. Louis and Thuille were knowledgeable about the contemporary musical scene during Reger's Munich years and had a professional connection to him at the Royal Academy of Music in Munich. Two outstanding features of their book, *Harmonielehre*, are the rejection of Riemann's alphabetical symbology for chord function and alteration in favor of the Roman numeral system, and a traditional monist view of harmonic generation.¹⁰⁵ Reger agreed with these views, and broke publicly with his teacher concerning them, writing: "... [I'd] rather use the generally used and time-tested method of chord notation, as used also by Richter, Halm, etc. ...I name and notate the minor triad exactly like the whole world of music does."¹⁰⁶

Harmonic analysis of Reger's music is very difficult because his music modulates constantly and chromaticism continually obscures the sense of key relationship. Therefore analysis of harmony using Roman numerals in the traditional way does not work very well.

¹⁰³ Daniel Harrison in *Harmonic Function in Chromatic Music* (Chicago and London: The University of Chicago Press, 1994), 5, mentions that in Heinrich Schenker's "Ein Gegenbeispiel: Max Reger, op. 81: *Variationen und Fuge über ein Thema von Joh. Seb. Bach für Klavier*" in *Das Meisterwerk in der Musik, Jahrbuch II* (Munich: Drei Masken, 1926), he failed to understand the harmonic structures and procedures of chromatic music.

¹⁰⁴ Harrison, "A Theory of Harmonic and Motivic Structure for the Music of Max Reger," 63.

¹⁰⁵ *Ibid.*, 64.

¹⁰⁶ *Ibid.*, 64-65.

The following analytic approach is based on the theory of harmonic alteration by Daniel Harrison. In his dissertation, he provides appropriate solutions for understanding the pitch structures and a large number of chromatic chords of Reger's music by altering the primary triads in certain well-defined ways to demonstrate connections between various chords which at first seem unrelated.¹⁰⁷ In Reger's music, certain chords such as the Neapolitan sixth appear more frequently than others, but all the altered chords in his harmonic vocabulary derive from a few simple procedures which are performed on the primary triads.¹⁰⁸ Harrison introduces harmonic alteration of consonant triads, compound alterations (doubly altered triads), and dissonant alterations in his dissertation. He also remarks that harmonic alteration is a powerful prolongational and motivic force in Reger's music which can be the goal of a large-scale modulation.¹⁰⁹

We cannot explain all the chromatic chords and progressions with harmonic alteration, but some harmonically altered triads or chords appear in Reger's Opus 57. Therefore, the following discussion will explore the most frequently used altered harmonies in Opus 57 which are alterations of consonant triads and alterations of dominant sevenths. The first example is the alteration of consonant triads. For this purpose, the triad is first defined as a pitch-class set, called "X" for convenience.¹¹⁰ The basic mechanics of alteration have several definitions. The first is: given a pitch-class set X and two pitch-classes s and t which are members of X, $INT(s, t) \text{ equals } (=) | - (s, t) |$.¹¹¹ INT is a function that measures the absolute

¹⁰⁷ Ibid., 96.

¹⁰⁸ Ibid., 103.

¹⁰⁹ Ibid., 191 and 203.

¹¹⁰ A pitch class is a group of pitches with the same name, and pitch classes are numbered by counting the half steps from pitch-class C: C=0, C#=1, D=2, D#=3, E=4, A=9, A#=10, and B=11. A pitch-class set is a numerical representation (a list of pitch class numbers) of simultaneous chords or successive tones.

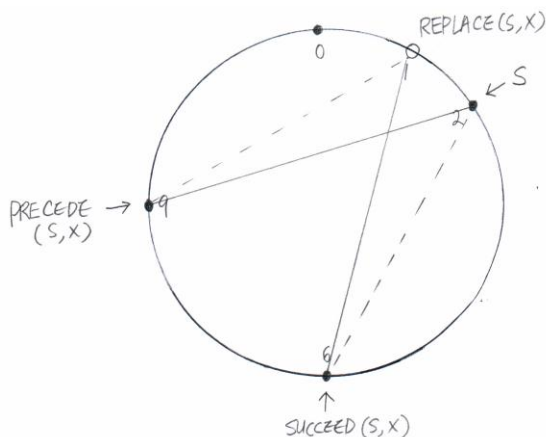
¹¹¹ Harrison, "A Theory of Harmonic and Motivic Structure for the Music of Max Reger," 105.

distance between any two pitch-classes belonging to X .¹¹² When X is a pitch-class set, s is a member of X that will be altered or replaced. The following is a theorem for replacing s : $\text{REPLACE}(s, X)^{113} = \text{PRECEDE}(s, X) + \text{INT}(s, \text{SUCCEED}(s, X))$.¹¹⁴ For instance, the pitch-class set X for a D Major triad is $X = (2, 6, 9)$. S equals 2 when we replace 2 (D) from $X = (2, 6, 9)$. PRECEDE means a note preceding s , and SUCCEED is a note following s . Accordingly when $X = (2, 6, 9)$ and $s = 2$, then $\text{PRECEDE}(s, X) = 9$, $\text{SUCCEED}(s, X) = 6$. Therefore, $\text{REPLACE}(2, X) = 9 + |-(2, 6)| = 9 + 4 = 13 (12 + 1) = 1$.¹¹⁵ The dotted lines through the circle (Example 40a) show that 1 lies the same absolute distance from 9 as 2 does from 6. The solid lines show that 1 lies the same absolute distance from 6 as 2 does from 9.

Example 40: Alteration of D major triad

- a. Circular normal ordering of pcset $X = (2, 6, 9)$ with labels: $s = 2$,

$\text{REPLACE}(2, X) = 1$



¹¹² Ibid., 105.

¹¹³ $\text{REPLACE}(s, X)$ is a term used for alteration of consonant triads, $\text{ASSOC}(s, X)$ for generation of Neapolitan sixth, $\text{REFIT}(s, X)$ and $\text{PROJECT}(s, X)$ are used for alteration of dominant sevenths, and $\text{RE/PROSET}(s, X)$ is used for diminished sevenths.

¹¹⁴ Harrison, "A Theory of Harmonic and Motivic Structure for the Music of Max Reger," 106.

¹¹⁵ Those readers interested in more detailed theorems and definitions about the harmonic alteration should consult Chapter 3 of Daniel Harrison's dissertation.

Example 40 (continued)

- b. Table and musical notation of D major alteration (Upper and lower directional, and modal)

D Major	REPLACE (2, X) = 9 + (2, 6) = 1	(1, 6, 9) = C#, F#, A	$\hat{R}(X)$
X = (2, 6, 9)	REPLACE (6, X) = 2 + (6, 9) = 5	(2, 5, 9) = D, F, A	P(X)
	REPLACE (9, X) = 6 + (9, 14) = 11	(2, 6, 11) = D, F#, B	$\hat{R}(X)$

- c. Alteration of D minor triad (table and musical notation)

D Minor	REPLACE (2, X) = 9 + (2, 5) = 0	(0, 5, 9) = C, F, A	$\hat{R}(X)$
X = (2, 5, 9)	REPLACE (5, X) = 2 + (5, 9) = 6	(2, 6, 9) = D, F#, A	P(X)
	REPLACE (9, X) = 5 + (9, 14) = 10	(2, 5, 10) = D, F, B \flat	$\hat{R}(X)$

The above alterations are the same as Riemann's, but expressed differently. For example, the lower directional alteration of major and the upper directional alteration of minor are the same as Riemann's *Leittonwechselklänge*. The process of obtaining them is different, but the results are the same. Harrison's construction of a theory of harmonic

alteration for Reger's music avoids Riemann's notation and terminology in order to preserve a non-dualist outlook.¹¹⁶

Example 41a: Alteration of D-flat major triad in m. 7

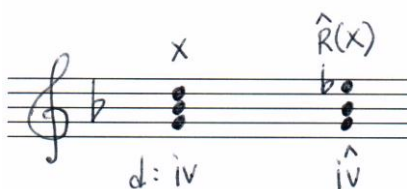
Example 41b: Alteration of C major, D-flat, and E-flat triads in m. 55

Example 41a presents the modal alteration of a D-flat major triad on the first and second beats in m. 7, and Example 41b shows the modal alterations of C major, D-flat, and E-flat triads in m. 55. P means the modal alteration, which reflects the important modal interchange and mixture in Reger's music. The P alteration functions differently than the \hat{R} and \mathcal{R} , the two directional (upper and lower) alterations. If a major triad is p-altered into its parallel minor, then taking the parallel of the parallel minor is another P alteration and returns the major triad. If a triad is directionally altered, then an alteration in the opposite direction

¹¹⁶ Harrison, "A Theory of Harmonic and Motivic Structure for the Music of Max Reger," 104.

will return the original triad, which means that \hat{R} and \hat{R} are inverses of each other.¹¹⁷ With the alteration, the Neapolitan sixth is \hat{R} -altered of the subdominant in minor. In Example 42 the pitch-class of the subdominant in d minor is $X = (2, 7, 10)$. When we REPLACE (2, X), it becomes $10 + (2, 7) = 3$. Therefore, $\text{ASSOC}(2, X) = (3, 7, 10) = \hat{R}(X)$.

Example 42: Neapolitan sixth \hat{R} -altered by subdominant



Reger often uses dissonant alterations of one of the primary triads, mostly the dominant. The dissonant structures, usually the augmented and diminished triads, are unattainable using REPLACE (s, X) because the uniformity of their intervallic structures prevents them from being transformed into anything other than themselves.¹¹⁸ Alterations of dominant sevenths are very common in Reger's music and in Opus 57. The operations REFIT (s, X) and PROJECT (s, X) are useful to describe alterations of dominant sevenths.¹¹⁹ REFIT (s, X) equals $\text{INT}((\text{SUCCEED } s, X), 2\text{SUCCEED } (s, X)) + \text{PRECEDE } (s, X) \text{ mod } 12$.¹²⁰ It means REFIT (s, X) is the pitch-class which locates the interval $\text{INT}((\text{SUCCEED } (s, X), 2\text{SUCCEED } (s, X))$ from the pc $\text{PRECEDE } (s, X)$. PROJECT (s, X) equals $\text{INT}((2\text{PRECEDE } (s, X), \text{PRECEDE } (s, X)) + \text{PRECEDE } (s, X) \text{ mod } 12$.¹²¹ Since these chords are four-note sets, the two operations generate different pcs from the same pcs. Example 43a

¹¹⁷ Ibid., 115.

¹¹⁸ Ibid., 133.

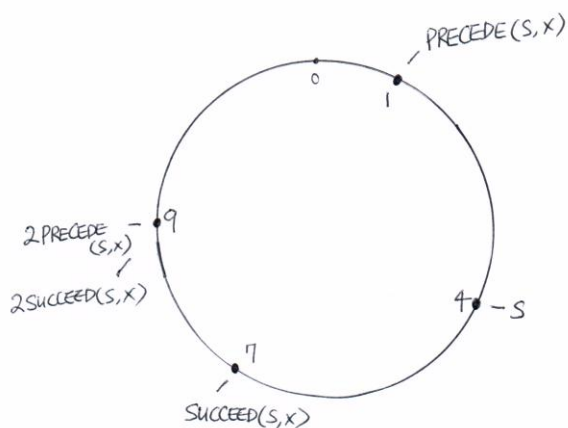
¹¹⁹ REFIT (s, X) and PROJECT (s, X) are altering operations of dominant sevenths in different directions (see the circular notations of Example 43b).

¹²⁰ SUCCEED means a note following s and 2SUCCEED is a note following SUCCEED (see Example 43a).

¹²¹ PRECEDE is a note preceding s and 2PRECEDE means a note preceding PRECEDE (see Example 43a).

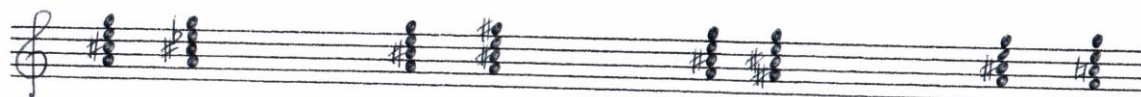
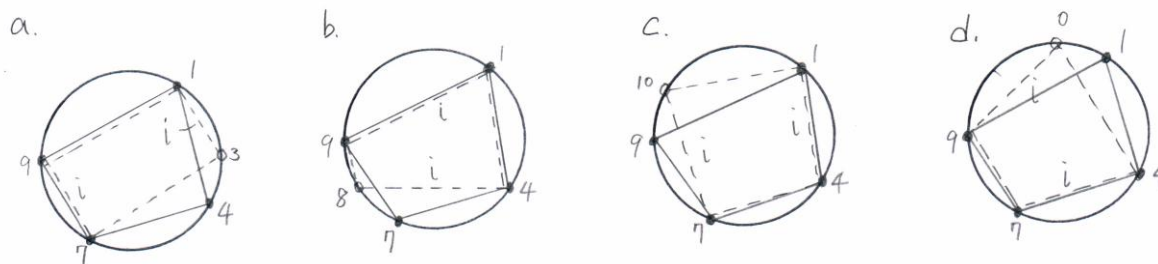
is circular normal ordering of pcset $X = (9, 1, 4, 7)$ with labels when $s = 4$, and Example 43b displays the various alterations of dominant seventh $X = (9, 1, 4, 7)$ using circular and musical notations of $\text{REFIT}(s, X)$ and $\text{PROJECT}(s, X)$. When $s = 4$, $\text{SUCCEED}(4, X) = 7$, $2\text{SUCCEED}(4, X) = 9$, and $i = \text{INT}(7, 9) = 2$. Therefore, $\text{REFIT}(s, X)$ equals $\text{PRECEDE}(4, X) + i = 1 + 2 = 3$. For $\text{PROJECT}(4, X)$, since $2\text{PRECEDE}(4, X) = 9$ and $\text{PRECEDE}(4, X) = 1$, $i = \text{INT}(9, 1) = 4$. $\text{PROJECT}(4, X)$ thus equals $\text{PRECEDE}(4, X) + i = 1 + 4 = 5$. Example 43c is $\text{REFIT}(1, X)$ of A dominant seventh.

Example 43a: Circular normal ordering of pcset $X = (9, 1, 4, 7)$ with labels



Example 43b: Alterations of dominant sevenths – circular and musical notations of REFIT (s, X) and PROJECT (s, X) for dominant seventh of D major

Dominant seventh X = (9, 1, 4, 7)

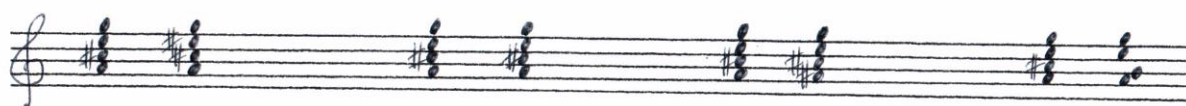
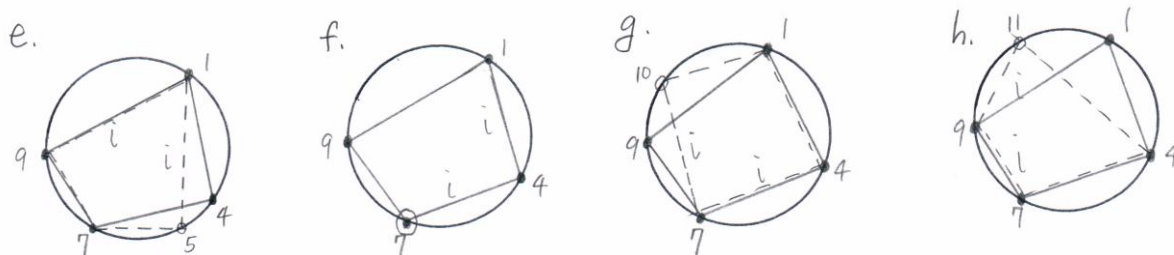


REFIT (4, X)

(7, X)

(9, X)

(1, X)



PROJECT (4, X)

(7, X)

(9, X)

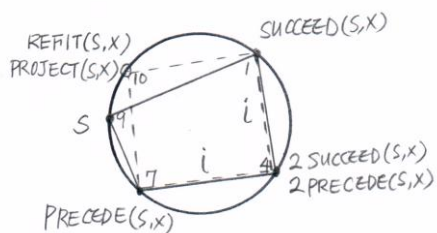
(1, X)

Example 43c: Alteration of A dominant seventh – m. 5 of the *Fantasia* and m. 48 of the *Fuge*

REFIT (1, X) of dominant seventh X = (9, 1, 4, 7)

The image displays two musical excerpts. The top excerpt, labeled (5), is from the *Fantasia* and shows a dominant seventh chord with a REFIT alteration. The bottom excerpt, labeled 47, is from the *Fuge* and shows a similar chord structure with a REFIT alteration. Both excerpts include performance instructions like "sempre poco a poco crescendo" and "in II alle Register".

Example 43d: Diminished seventh in circular notation



Example 43b shows that the diminished seventh chord appears twice ((REFIT 9, X) and (PROJECT 9, X)) as an alteration of a dominant seventh X = (9, 1, 4, 7). REFIT (9, X) will be called RESET (9, X), and PROJECT (9, X) as PROSET (9, X). The RESET (s, X) and the PROSET (s, X) are identical pcsets so the shortened RE/PROSET (s, X) will be

called as diminished sevenths. Example 43d demonstrates that when s is the root of the dominant seventh, the interval i between SUCCEED (s, X) and 2SUCCEED (s, X) equals the interval between 2PRECEDER (s, X) and PRECEDER (s, X).

Example 44 shows that any of three diminished seventh chords available in the equally tempered system can be generated by four different dominant seventh chords.¹²² According to this network, each group of four dominant sevenths shares a common diminished seventh after alterations. For instance, when the pitch class 2 (D) of D^7 chord, pc 5 (F) of F^7 , pc 8 (A^b) of A^b7 , and pc 11 (B) of B^7 are altered, the four dominant sevenths have the same diminished seventh chord. The first network (0) is the group of dominant sevenths generating the (0, 3, 6, 9) diminished seventh, the second one (1) is the group generating the (1, 4, 7, 10) diminished seventh, and the last network (2) is the group generating (2, 5, 8, 11).¹²³

Example 44: Diminished seventh network¹²⁴

$D^7 = (2, 6, 9, 0)$: RE/PROSET (2, X) $F^7 = (5, 9, 0, 3)$: RE/PROSET (5, X) $A^b7 = (8, 0, 3, 6)$: RE/PROSET (8, X) $B^7 = (11, 3, 6, 9)$: RE/PROSET (11, X)	(0, 3, 6, 9)
$E^b7 = (3, 7, 10, 1)$: RE/PROSET (3, X) $G^b7 = (6, 10, 1, 4)$: RE/PROSET (6, X) $A^7 = (9, 1, 4, 7)$: RE/PROSET (9, X) $C^7 = (0, 4, 7, 10)$: RE/PROSET (0, X)	(1, 4, 7, 10)
$E^7 = (4, 8, 11, 2)$: RE/PROSET (4, X) $G^7 = (7, 11, 2, 5)$: RE/PROSET (7, X) $B^b7 = (10, 2, 5, 8)$: RE/PROSET (10, X) $D^b7 = (1, 5, 8, 11)$: RE/PROSET (1, X)	(2, 5, 8, 11)

¹²² Harrison, "A Theory of Harmonic and Motivic Structure for the Music of Max Reger," 155.

¹²³ Ibid., 156.

¹²⁴ Ibid., 155.

In m. 2 of the *Fantasia* as it is shown in Example 45a, the first chord is F⁷ dominant seventh (5, 9, 0, 3) and then F-sharp diminished seventh (0, 3, 6, 9) follows on the second eighth note which can be found in the above diminished seventh network. On the first beat of the manual part of m. 55 in Example 45b, the diminished seventh (2, 5, 8, 11) appears first. At the end of *Fuge*, dominant seventh on A is altered from (9, 1, 4, 7) to the diminished seventh (1, 4, 7, 10). The diminished seventh is one of Reger's favorite harmonies because it allows him to camouflage a harmonic progression and to quickly change its direction.¹²⁵ Arnold Schoenberg calls this aspect of the diminished seventh a "vagrant" harmony.¹²⁶

Example 45a: M. 2 in the *Fantasia*

¹²⁵ Ibid., 165.

¹²⁶ Arnold Schoenberg, *Structural Functions of Harmony* (New York: W.W. Norton & Company, 1969), 44-50.

Example 45b: Mm. 55-56 in the *Fantasia*

Example 45c: M. 142 in the *Fuge*

It seems the long span of Reger's complicated music is extremely difficult to understand and explain at first but any chord in the progressions can be surrounded by its own dominant or subdominant, or many harmonies can be generated from the primary chords

of a key through these altering operations. Although the above procedure for harmonic alteration is complicated, it is a very useful analytical method to understand Reger's music. Reger's Opus 57 is full of extreme chromaticism but basically the main keynotes or key centers are one of the primary triads or their secondary harmonies.

4.4 Harmonic Analysis of Reger's Opus 57

Reger's highly chromatic harmony shows his independence from his conservative teachers, Hugo Riemann and Adalbert Linder, as well as his independence from several composers by whom he was strongly influenced, such as Bach, Brahms, and Wagner. We can assume that Reger's harmonic structure is based on Riemann's theory and Reger's own progressive chromatic harmony. A full harmonic analysis of Opus 57 is very complicated because we need to apply several different methods to interpret the extreme chromaticism. Reger's influence from Riemann, other composers, his own method of modulation, and his own characteristic harmony are all blended together in this work. A traditional analysis using Roman numeral system with Daniel Harrison's method of harmonic alteration is the most ideal approach for Reger's Opus 57. In addition, the complete picture of the structure of Opus 57 cannot be accomplished with the harmonic analysis alone; motivic relationships must also be taken into account.

Reger's *Symphonische Fantasie und Fuge*, Op. 57 begins with a D minor *Fantasie* and ends with a D major *Fuge*. Already in the very first measure all twelve tones are included. The very first chord is a G minor seventh with an augmented fifth over C# pedal note. This chord acts as an accented appoggiatura. The augmented fifth (d#) resolves to e,

the minor ninth (f#) to g, and the bb and C# remain as common tones. This C-sharp diminished chord is a vii diminished seventh of D minor or this diminished seventh chord can be interpreted as a harmonic alteration of the dominant seventh of D minor. Reinhold Brinkmann analyzes the first three bars of the *Fantasie* as follows (see Example 46). In the first bar, the following notes after the first chord outline the C-sharp diminished seventh chord. Despite the chromatic harmonies, a smooth transition from one chord to another is recognizable in his analysis.

Example 46: Harmonic analysis of mm. 1-3 in the *Fantasie* by Brinkmann¹²⁷



The extremely dissonant accented chords on the first beats of the first two measures evoke an “infernal” atmosphere. Each measure in the *Fantasie* is filled with several different elements including harmonic tones, non-harmonic tones, and tones related to the four-note descending motivic theme. Even though the *Fantasie* is in the key of D minor, no particular cadential progressions or tonic D minor chord appear in the Introduction. The notation of the key signature gives a visual reference to the key of D minor, but the sense of key of the *Fantasie* is ambiguous throughout the piece. The Introduction of *Fantasie* is surrounded by the subdominants, dominants, and secondary dominants. Every single beat consists of

¹²⁷ Brinkmann’s analysis taken from Axel Berchem, “Max Regers Weidener Orgelstil und seine Grenzen in der heutigen Praxis,” in *Reger-Studien 2: Neue Aspekte der Regerforschung*, ed. Susanne Shigihara. (Wiesbaden: Breitkopf & Härtel, 1986), 119.

different harmonic or non-harmonic tones. The most important harmonic tones for the *Fantasia* are described below in Example 47a.

Example 47a: Harmonic analysis of the *Fantasia*

The image shows a handwritten musical score for 'Fantasia' with harmonic analysis. The score is divided into three sections: Intro, Bridge, and Main S(1) and Main S(2). Each section contains a grand staff with treble and bass clefs, numbered measures, and handwritten chord symbols below the staff.

Intro: Measures 1-9. Chords: $D^{minor}: VII^{o7}$, $VII^{o\sharp}/iv$, $VII^{o\sharp}$ (with iv below), I^{\sharp} , IV , IV/IV , V^7 , I^{\sharp} , IV/IV , $bV(bII/IV)$.

Bridge: Measures 9-19. Chords: $Dm: i$, bII^6 , V , I (with $G\ major: bII^6$ in parentheses); $Dm: I^6$, bVI^{\sharp} , IV^4 , V^7 , i^6 , I^{\sharp} , i^6 (with $G\ major: bVI^{\sharp}$ in parentheses).

Main S(1): Measures 11-19. Chords: $Dm: I^6$, bVI^{\sharp} , IV^4 , V^7 , i^6 , I^{\sharp} , i^6 (with $G\ major: bVI^{\sharp}$ in parentheses).

Main S(2): Measures 21-29. Chords: $Dm: iv^{\flat 6}$, $ii^{\flat 6}$, $iv^{\flat 6}$, IV^4 , V/V , i^6 , V^7 , $bVII$, bII^6 , III^6 .

Example 47a (continued)

Handwritten musical score for Example 47a (continued). The score is divided into two systems of piano accompaniment.

The first system is labeled "Middle S." and "Reprise of Intro". It contains measures 31 through 49. The bass line below the piano part is marked with Roman numerals: $Dm: i \quad I^{\#} \quad ii \quad N_{4-3} \quad iii^{\flat} \quad I^{\#} \quad ii \quad I^{\#} \quad V^{\#}$.

The second system is labeled "Reprise of Main S." and "Coda". It contains measures 50 through 61. The bass line below the piano part is marked with Roman numerals: $Dm: i^{\flat} \quad I^{\#} \quad i^{\flat} \quad IV^{\flat} \quad V^{\#} \quad I^{\#}$.

Example 47b: Bridge in the *Fantasia*

Printed musical score for Example 47b: Bridge in the *Fantasia*. The score is divided into two systems of piano accompaniment.

The first system starts at measure (9) and includes dynamic markings ppp and $quasi f$. It features complex rhythmic patterns with triplets and sixteenth notes.

The second system starts at measure 11 and includes the instruction *sempre ritardando* and dynamic markings $pp - 4'$ and $pppp$. It continues with complex rhythmic patterns and a wavy line in the bass line.

In the Introduction of Opus 57, there is no indication of D minor as the tonic but D major appears first in m. 4. One noticeable point throughout the work is each section has either D major or D minor with d^2 in the top voice as Example 47a shows. Reger frequently uses D major (mm. 4, 12, 19, 32, 44, 48, 53, and 62), C major (mm. 4, 6, and 28), and G major (mm. 4, 11, 15, 24, and 61) chords. D major is a parallel triad of D minor or can be interpreted as the dominant of the subdominant in d minor, and C major is a parallel triad (in Riemann's theory) of the dominant in D minor or the subdominant of major subdominant. G major is the major subdominant, and Reger modulates from d minor to G major in the bridge (mm. 9-11, see Example 47b). D minor is also implied by the dominant sevenths at the end of m. 3 and on the first beat of m. 5. In addition, some cadences seem ambiguous due to many chromatic notes. In m. 17 of the *Fantasie*, I^6 , the sixth of D minor, enters after the subdominant IV at the end of m. 16 and a dominant preparation appears at the beginning of m. 17. However, it is very hard to perceive this progression as a real cadence in performance.

We can also find two different tonalities in one single beat in Opus 57. In m. 4, the first and third sixteenth-notes are in D major (I and IV in D), but the second and fourth sixteenth-notes are in f minor (i and iv in f).

Example 48: M. 4 in the *Fantasia*

4

più ff e sempre poco a poco cre

3

D: I IV
f: i iv

On the other hand, some traditional compositional techniques are found in Opus 57. For example, Reger uses a circle of fifths motion in the pedal in m. 4. In addition, many instances of linear intervallic patterns are found in Opus 57 when Reger employs sequential melodic and harmonic patterns. The following examples are excerpts from the Opus 57 that contain linear intervallic patterns such as 10-5, 10-5, 6-3 (or 10), 6-3, and 9-8, 9-8.

Example 49a: Linear intervallic patterns, m. 134 in the *Fuge*

134

5 10 5 10 5 10 6

Example 49b: Linear intervallic patterns, mm. 54-55 in the *Fantasia*

The image displays three systems of musical notation for Example 49b, illustrating linear intervallic patterns in measures 54 and 55 of the *Fantasia*. The notation is presented in three systems, each with a grand staff (treble and bass clefs) and a separate bass line.

System 1 (Measure 54): This system shows the beginning of measure 54. The upper staves contain complex chordal textures with triplets and various intervals. The lower staff features a simple bass line. Annotations include "3" above the first triplet, "9 + K III" above the second triplet, and "8 9 8 9" above the subsequent notes, indicating specific intervallic relationships.

System 2 (Measure 54): This system continues measure 54. The upper staves show further development of the chordal textures. The lower staff continues the bass line. Annotations include "3" above the first triplet, "6" above the second triplet, and "+KII" above the subsequent notes, indicating specific intervallic relationships.

System 3 (Measure 55): This system shows the beginning of measure 55. The upper staves contain complex chordal textures. The lower staff features a simple bass line. Annotations include "6" above the first triplet, "Org Pl" above the second triplet, and "(Org Pl)" above the subsequent notes, indicating specific intervallic relationships. The instruction "sempre non ritardando" is written above the system.

Example 49c: Linear intervallic patterns, mm. 57-58 in the *Fantasia*

The *Fuge* of Opus 57 is in the tonic major, D major, but sometimes it does not sound tonal due to the constantly shifting harmonies. Although the *Fuge* is highly chromatic and every single beat is filled with different harmonic or non-harmonic tones, the basic harmonic scheme is very conventional. The tonal center is obvious because the entrances of themes are mostly in the tonic, dominant or subdominant. Like Reger's other fugues, the *Fuge* of Opus 57 builds up harmonic intensity with extreme dynamics and density of texture toward the end of the piece. Reger's debt to J. S. Bach is evident in Reger's *Fuge*; however, Reger's fugal writing is far more dense and complicated with extreme chromaticism. Reger, responding to the periodical *Die Musik*, provided his famous homage to Bach: "Seb. Bach, to me, is the Alpha and Omega of all music; any *true* progress is based on him!"¹²⁸

¹²⁸ Antonius Bittmann, "Reconciling God and Satan: Max Reger's *Phantasia und Fuge über den Namen B-A-C-H*, Op. 46," *The Journal of Musicology* 18, no. 3 (2001): 501.

Example 50: The key chart for subject entrances in the *Fuge*

Measure	1	3	7	10	14	18	22	25	34	36	40	43	50
Soprano		A			D					G			C#
Alto	D												
Tenor			D			A		A	D		G		
Bass				A			D					D	

measure	57	60	62	66	79	81	100	103	108	115	125	128	132	139	141
Soprano		A			G		D		D		A	D	a		
Alto	D														
Tenor			D				D	A							
Bass				b		D			D	F#		D		C	D

Sometimes a chord appears with two functions mixed together into one chord. At the end of m. 141 in the *Fuge*, the bass pedal clearly indicates G which is the root of subdominant of D minor, and *bb* in the manual which is the minor third of G minor. However, the other notes on the manual at the end outline an A major dominant seventh. In the final measure (m. 142) of the *Fuge* a very interesting harmonic elaboration appears over the tonic D pedal note. A D major seventh over the D pedal note comes on the first beat, and then the manual part moves to a g subdominant triad with added sixth (e) on the second eighth. On the third eighth, a d minor seventh follows, and then a C-sharp diminished seventh chord appears in the manual part which is quite similar to the opening of the *Fantasia*. This C-sharp diminished seventh can be interpreted as a harmonic alteration of the dominant seventh and has a dominant function in D major. Reger constructs an ingenious connection between the *Fantasia* and *Fuge* using this chord, and finally this monumental work ends on D major.

Example 51: Final two bars of the *Fuge* (Mixture of chord function and elaboration over D pedal)

The image shows a musical score for the final two bars of a Fugue, Example 51. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature is D major (two sharps). The tempo/mood is marked *Grave* at the top right. The first staff begins with the number 141. The second staff has the marking *assai ritenuto* and *sempre Org Pl*. The third staff has the marking *M. R. 16* with an arrow pointing to the final two bars. The final two bars are circled in red. The score ends with a double bar line.

Chapter 5

Issues of Performance Practice

5.1 Reger and His Organ World

Max Reger started organ study at a young age and became familiar with several different instruments in his early years, including the practice organ at home that his father rebuilt. He frequently acted as substitute organist for three years at the city parish church while studying with Lindner. Reger played and improvised on the organ there during the Catholic Sunday services. Lindner reports about Reger's improvisation that

When he unleashed his untarrying imagination upon the full organ at the beginning and at the close of the mass, one could hear chords and combinations of chords of such unheard-of boldness that it would have been idle to search for such harmonies in the manuals current at the time. This harmonic rigor reached its peak after my organist had deeply immersed himself into the tonal world of Richard Wagner. His improvisations became increasingly chromatic, increasingly admixed with dissonances and often so replete with tones and keys to grasp that at times my poor bellows operator ... showed signs of wanting to run away then and there from this cruel Sisyphean task.¹²⁹

The tonal specification of the old and largest organ in the Parish Church in Weiden is described by Lindner like this¹³⁰:

Example 52: Tonal specification of the city Catholic Parish Church in Weiden

<u>Hauptwerk</u> : C, D, E, F, G, A-d ³	<u>Oberwerk</u> :	<u>Pedal</u> :
Prinzipal 8'	Gedackt 8'	Subbaß 16'
Hohlflöte 8'	Flöte travers 8'	Oktavbaß 8'
Gamba 8'	Salizional 8'	Quint 5 1/3'
Oktav 4'	Geigenprinzpal 4'	
Gedackt 4'		
Oktav 2'	Schiebekoppel OW/HW	
Mixtur 4fach 2'	Pedalkoppel HW	

¹²⁹ Adalbert Lindner, 37f. English translation quoted from Hans Haselböck, *Max Reger Sämtliche Orgelwerke Band I*, ed. Hans Klotz (Wiesbaden: Breitkopf & Härtel, 1987), 9.

¹³⁰ Hermann J. Busch, "Die Orgelwelt Max Regers," in *Zur Interpretation der Orgelmusik Max Regers*, ed. Hermann J. Busch. (Kassel: Verlag Merseburger Berlin GmbH, 1988), 7.

Reger's idea of the organ's sound was decisively influenced by the organ of the Marktkirche in Wiesbaden.¹³¹ The organ possessed three manuals with 51 ranks built by Eberhard Friedrich Walcker (1794-1872) in 1863. It had a cone-valve chest and mechanical action, but also included a register crescendo (crescendo roller) and combination pedals.¹³²

Example 53: Original disposition of the "Marktkirche" in Wiesbaden¹³³

<u>Manual I (C – f³)</u>	<u>Manual II (C – f³)</u>	<u>Manual III (C – f³)</u> (im Schweller)
Principal 16	Gedackt 16	Geigenprincipal 8
Bourdon 16	Principal 8	Gedackt 8
Principal 8	Flöte 8	Dolce 8
Gedackt 8	Gedackt 8	Aeoline 8
Doppelflöte 8	Salicional 8	Traversflöte 4
Viola di Gamba 8	Octav 4	Spitzflöte 4
Gemshorn 8	Flûte d'amour 4	Waldflöte 2
Quint 5 1/3	Rohrflöte 4	Fagott/ Oboe 8
Octav 4	Quint 2 2/3	
Flöte 4	Octav 2	<u>Pedal (C – d¹)</u>
Salicional 4	Mixtur 4fach 2	Grand Bourdon 32
Quint 2 2/3	Corno 8	Principalbaß 16
Octave 2	Vox humana 8	Violonbaß 16
Mixtur 5fach 2	(Tremolo zur Vox humana)	Subbaß 16
Scharff 3fach 1		Quintbaß 10 2/3
Fagott 16		Octavbaß 8
Trompete 8		Violoncell 8
Clarinett 8		Gedacktbaß 8
Clarino 4		Aeoline 8
		Flötenbaß 4
		Posaunenbaß 16
		Trompete 8
		Cornettino 4

Koppeln: II/ I, III/ I, III/ II, I/ P, II/ P

At the occasion of the German-Swiss Music Congress on June 14, 1903, Straube performed Reger's Chorale Fantasy "Ein feste Burg ist unser Gott," Op. 27 and the

¹³¹ Hans Haselböck, *Max Reger Sämtliche Orgelwerke Band I*, ed. Hans Klotz (Wiesbaden: Breitkopf & Härtel, 1987), 9.

¹³² Ibid.

¹³³ Hermann Busch, 10.

Symphonische Fantasie und Fuge, Op. 57 in a new “classical” interpretation which ignores numerous indications of Reger concerning transitional dynamics.¹³⁴ Although Reger was satisfied, he continued to write for a dynamically equipped organ, and repeatedly expressed his enthusiasm for modern organs with their devices for obtaining “the fastest and most intense dynamic contrast effects,” as Adalbert Lindner reported.¹³⁵ Reger admired the modern pneumatic or electric type of concert organ with its lightly springing touch with the most diverse devices such as pistons, mixture stops, free combinations, and swell pedals for producing the most powerful dynamic contrasts.¹³⁶ Therefore, Reger’s interest was not based on the Neo-Baroque “Werk” principle; his ideal organ sound was in the tradition of the late nineteenth century. Accordingly, the interpretation of Reger’s organ music requires a sufficient quantity of foundation stops and mixtures which are not too high, but well-rounded.¹³⁷ In addition, it is necessary to have three manuals to allow a dynamic-orchestral sound with no sound divided into divisions or separated in space, and the reed pipes should blend together with the overall flue stop sound.¹³⁸

Heinz Wunderlich remarks that a definitive Reger organ has never existed, and it must be remembered that the Romantic organs of Reger’s time were all very different in type, in spite of the common style.¹³⁹ On August 13, 1905, Straube evaluated the difference between Walcker and Sauer organs (in possession of the firm E. F. Walcker, Ludwigsburg) which are characterized as follows:

¹³⁴ Hans Haselböck, 9.

¹³⁵ Ibid.

¹³⁶ Lindner, 147.

¹³⁷ Haselböck, 9.

¹³⁸ Ibid.

¹³⁹ Heinz Wunderlich, “The Significance of the Organ Works of Max Reger and Their Correct Interpretation,” *The American Organist* 36, no. 3 (2002): 61.

Both master builders have a different intonation but every single organ that has passed through their hands is a perfect masterpiece in itself and bears above all the mark of the personality of the builder. Personally, I prefer the style of the Sauer organ; it stands in an organic relationship to the evolutionary path that modern musical feeling has taken. (1905!). Sauer's tonal palette is more differentiated, I would say, and more sensitive than that of Walcker. Walcker compensates with a greater splendor and power.¹⁴⁰

In the late nineteenth century, the German romantic organs became larger and weightier with greater numbers of manual stops at 16 and 8-foot pitch with a clear and strong treble but the number of reeds was small, compared with French organs of that time.¹⁴¹ The *Rollschweller* was a sort of revolving drum, pulled or pushed by the foot to gradually add or subtract stops. It allowed the organist to move back and forth between *pianissimo* and *fortissimo* without taking his fingers off the keys. Reger's music required the *Rollschweller* and swell in order to give fast changes of dynamics. Reger considered Sauer's instruments to be the finest organs ever built. Wilhelm Sauer (1831-1916) worked with Cavallé-Coll and Walcker; thus his organs were creative combination of French and German Romantic characteristics. The organ built in 1889 for the Thomaskirche in Leipzig by Sauer is a good representative example of a pneumatic German Romantic organ.

5.2 Max Reger and Karl Straube

Even though Reger was constantly struggling against criticism, he produced an enormous amount of organ music because of the excellent and supportive organist Karl Straube. From their first meeting in 1898, they kept a lifelong friendship, and Straube was always an enthusiastic interpreter of Reger's organ music. It is difficult to know the exact

¹⁴⁰ Ibid., 61-62.

¹⁴¹ George H. Ritchie and George B. Stauffer, *Organ Technique* (New York: Oxford University Press, 2000), 291-292.

nature of Straube's authority in matters of Reger performance but it is evident that Straube's solutions to the performance problems offered by Reger's scores were respected among Straube's colleagues in the first decade of the twentieth century.¹⁴² Straube's editorial practice often significantly altered Reger's performance directions, and his close friendship with Reger granted him not only considerable interpretive license, but also "an active part in the genesis of the works themselves."¹⁴³ For this reason, many of the revisions undertaken by Reger, including modification of performance indications, originate from Straube's notions of musical architecture and performance practice, which are worthy of study in their own right.¹⁴⁴

Straube had the longest working association with the Sauer organ at St. Thomas in Leipzig. The Wilhelm Sauer organ at St. Thomas Church was built in 1888, pneumaticized in 1902, and significantly enlarged under Straube's supervision in 1908. The following example is a specification of the rebuilt organ.

Example 54: The Sauer organ at St. Thomas in 1908 (Opus 1012)¹⁴⁵

<u>Manual I (C-a3)</u>	<u>Manual II (C-a3)</u>	<u>Manual III (C-a3, Schwellwerk)</u>
Prinzival 16	Salizional 16	Viola di Gamba 16
Bordun 16	Gedackt 16	Liegend Gedackt 16
Prinzival 8	Prinzival 8	Prinzival 8
Geigenprinzival 8	Flûte harmonique 8	Gedackt 8
Flöte 8	Flöte 8	Spitzflöte 8
Viola di Gamba 8	Konzertflöte 8	Flûte d'amour 8
Gedackt 8	Rohrflöte 8	Gemshorn 8
Doppelflöte 8	Gedackt 8	Viola 8
Flauto dolce 8	Schalmei 8	Quintatön 8 (from Man. II)
Gemshorn 8	Salizional 8	Aeoline 8

¹⁴² Anderson, Christopher, *Max Reger and Karl Straube; Perspectives on an Organ Performing Tradition* (Aldershot and Burlington: Ashgate, 2003), 2.

¹⁴³ Ibid.

¹⁴⁴ Ibid.

¹⁴⁵ Ibid., 52-55.

Example 54 (continued)

Manual I

Quintatön 8
 Dulciana 8
 Nasard 5 1/3
 Oktave 4
 Rohrflöte 4
 Gemshorn 4
 Violine 4
 Oktave 2
 Rauschquinte II 2 2/3 + 2
 Mixture III 2
 Scharff V 2 2/3
 Cornett II-IV 2
 Großzymbel IV 3 1/5
 Trompete 16
 Trompete 8

Pedal

Majorbaß 32
 Untersatz 32
 Prinzipal 16
 Kontrabaß 16
 Subbaß 16
 Violon 16
 Gemshorn 16
 Salizetbaß 16 [new position]
 Lieblich Gedackt 16
 Quintbaß 10 2/3
 Prinzipal 8
 Offenbaß 8
 Baßflöte 8
 Dulciana 8
 Cello 8
 Oktave 4
 Flauto dolce 4
 Posaune 32
 Posaune 16
 Fagott 16
 Trompete 8
 Clarine 4

Manual II

Harmonika 8
 Dolce 8
 Oktave 4
 Flauto dolce 4
 Salizional 4
 Quinte 2 2/3
 Piccolo 2
 Mixtur IV 2
 Zymbel III 2
 Cornett III 4
 Tuba 8
 Clarinette 8

Manual III

Voix celeste 8
 Prästant 4
 Fugara 4
 Traversflöte 4
 Quinte 2 2/3
 Flautino 2
 Harmonia aetheria II-III 2 2/3
 Trompette harmonique 8
 Oboe 8 (new position)

All normal couplers
 Unteroktavkoppel II/I [= II to I 16']
 Oberoktavkoppel Pedal [= Pedal to Pedal 4']
 Collective foot lever for all couplers
 3 free combinations
 Fixed pistons for Mf and Tutti
 Fixed pistons for Pedal Mf, F, and Tutti
 Rollschweller, and Swell shoe for Man. III

5.3 General Guidelines of Performance Issues in Reger's Music

Reger stated his own ideas for the performance of his works with exact instructions on the score including dynamics, tempo markings, and timbre indications. However, organists need to make very careful decisions for these performance issues. Karl Straube once mentioned that Reger had not been blessed with the talent of “selecting the right words and symbols which would allow others to penetrate into the secrets of this musical world.”¹⁴⁶ Every dynamic marking, whether it can be realized or not, influences the tempo relationships in a work, and Reger's abundant dynamic markings stand for an “emotionally stirring interpretation.”¹⁴⁷ Straube again remarked, “The unity resting in the whole should be preserved.”¹⁴⁸ In his music, Reger was accustomed to an extreme gradation of the dynamic scale from *ppppp* to *fffff*. One should follow Reger's dynamic indications on the score but extremes should be avoided in dynamics. For Reger it is important that “every work of art be interpreted in such a way that the structure of the piece and the treatment of the themes emerge with the utmost clarity.”¹⁴⁹ In addition, Reger's hairpin markings refer to the use of the swell pedal, and the gradual dynamics need to be interpreted without abrupt stages. According to Riemann, the harmonic progressions are essential for determining a dynamic line. Therefore, when the harmony is moving away from the tonic center, it is associated with *crescendo*, and if it is returning to the harmonic center, it requires a *diminuendo*.¹⁵⁰

¹⁴⁶ Quoted from Hans Haselböck, *Max Reger Sämtliche Orgelwerke Band I*, 9.

¹⁴⁷ Ibid.

¹⁴⁸ Quoted from Ibid.

¹⁴⁹ Heinz Lohmann, “The Interpretation of Max Reger's Organ Works,” *Music/The AGO-RCCO Magazine* XII, no. 6 (1978): 39.

¹⁵⁰ Ludger Lohmann, “Hugo Riemann and the Development of Musical Performance Practice,” in *Proceedings of the Göteborg International Organ Academy, 1994*, eds. Hans Davidsson and Sverker Jullander. (Department of Musicology: Göteborg University, 1995), 273.

In terms of tempo, the fast movements are to be played generally slower than Reger's indication. Reger wrote to the organist Gerard Bunk in May, 1910 at the occasion of the Dortmund Reger Festival: "Young man, don't play my piece too fast; ... play everything quite calmly, even when it says to play faster."¹⁵¹ Karl Straube expressed the following view: "The use of express-train speed as tempo is a crime against his art."¹⁵² Reger remarks, "The tempo of a piece is not determined solely by the indications provided by the composer, but also by the density of the harmony, the polyphony, the hall in which the piece is performed and the principle of the greatest possible clarity."¹⁵³

Reger's organ music requires frequent changes of registration, according to the indications on his score. A large organ with a rich palette of colors is necessary to interpret Reger's organ works properly.¹⁵⁴ Finger substitution is often necessary to execute his music, especially in a succession of dense chords. Touch is usually legato, but sometimes clear legato or non-legato is needed especially in the fugue or thick dense texture for clarity of texture and structure.

Since Riemann was an expert in musical performance practice and Reger was his pupil, we will examine one of the important performance practice issues written about by Riemann. According to Ludger Lohmann in "Hugo Riemann and the Development of Musical Performance Practice," Riemann stresses the independence of musical meter theory from poetry. Riemann's most important purpose was to show that music requires "a continuous dynamic flow instead of the 'jagged' dynamic line resulting from the application

¹⁵¹ Haselböck, 9.

¹⁵² Ibid., 9.

¹⁵³ Ibid., 9.

¹⁵⁴ Heinz Lohmann, 40.

of accentuation theory.”¹⁵⁵ Riemann replaces the traditional doctrine of “good” and “bad” notes with his belief that music always develops in *crescendi* or *decrescendi* instead of the progression strong-weak or weak-strong.¹⁵⁶ According to Riemann, the shaping of a musical line requires a *crescendo* from the beginning of the phrase through to its high point, then a *decrecendo* follows to the end of the phrase. An *accelerando* accompanies the *crescendo*, and a *ritardando* with *decrecendo* that follows to the end of the phrase. Most often the dynamic climax of a phrase occurs simultaneously with the turning point of the melody, whether at the highest or the lowest note.¹⁵⁷ Riemann’s phrasings work best with nineteenth century music, and the application of his ideas to Reger’s music creates an aesthetic effect and dynamically shaping musical performance.

5.4 Interpretation of Reger’s Opus 57

Karl Straube performed Reger’s Opus 57 six times in between 1902 and 1907 (see Example 55). Heinz Wunderlich, who studied Opus 57 with Straube, includes Karl Straube’s performance markings of the *Symphonische Fantasie und Fuge*, Op. 57 in his two articles. In this chapter, the most important performance practice issues mentioned in Wunderlich’s articles will be discussed in order to interpret Reger’s Opus 57 properly. Straube usually performed a handwritten copy of a new composition by Reger before it was published. The topics “Death, Judgment, and Eternity” take an important place in Reger’s work, and no

¹⁵⁵ Ludger Lohmann, 259.

¹⁵⁶ John Laukvik, *Historical Performance Practice in Organ Playing*. Volume 2, trans. Brigitte and Michael Harris (Stuttgatt: Carus Stuttgart, 1996), 253.

¹⁵⁷ Ludger Lohmann, 266.

other composer uses these themes in a similar manner.¹⁵⁸ The interpretation of Opus 57 has to do with the struggle to understand such matters, and Straube discussed them in his teaching of this work.¹⁵⁹ Reger was inspired by that point in the third Canto of *Inferno* in Dante's *Divine Comedy* where Charon says: "Woe to you, perverted souls! Give up all hope of ever seeing heaven: I come to lead you to the other shore, into eternal darkness, ice and fire," which had fascinated his imagination and led to the composition.¹⁶⁰ Wunderlich indicates that this work should not be assumed to be program music, and the term "symphonic" does not refer to a symphonic poem or organ symphony, but rather expresses the violence of a great musical form.¹⁶¹ According to Straube's opinion, both the three-part fantasy and the great double fugue with its four-part form can be termed "symphonic."¹⁶²

Example 55: Straube's performance of Reger's Opus 57¹⁶³

	Date	Place	Type of Organ
1 (premiere)	1902 (2/20)	Berlin: Garnisonkirche	Sauer 1891
2	1903 (6/14)	Basel: Münster	Haas 1855
3	1904 (4/29)	Munich: Kaimsaal	Walcker 1895
4	1905 (2/14)	Strassburg: Wilhelmskirche	Walcker 1897
5	1905 (10/7)	Essen: Stadtgartensaal	Sauer 1904
6	1907 (5/10)	Königsberg: Haberbergkirche	Sauer 1902

¹⁵⁸ Heinz Wunderlich, "Karl Straubes Vortragsbezeichnungen in der *Symphonischen Phantasie und Fuge* op. 57," In *Zur Interpretation der Orgelmusik Max Regers*, ed. Hermann J. Busch. (Kassel:Verlag Merseburger Berlin GmbH, 1988), 65.

¹⁵⁹ Ibid.

¹⁶⁰ Ibid.

¹⁶¹ Ibid.

¹⁶² Heinz Wunderlich, "Zur Interpretation von Regers *Symphonischen Phantasie und Fuge* op. 57," *Mitteilungen des Max Reger-Instituts, Bonn*, no. 19 (1973): 18.

¹⁶³ Christopher Anderson, 351-380.

Straube, during Reger's lifetime and with his approval, added exact phrasing and dynamic indications as well as indications for articulation, touch, and registration for the organ of St. Thomas' in Leipzig in order to help Reger with practical concerns.¹⁶⁴ For the following discussion, we will review Straube's suggestions on performance practice of Opus 57. As the *Fantasie* begins with a shrill dissonance, Straube provides a brief pause on the dissonant chord for sustaining the dissonant sound effects.¹⁶⁵ It is important to notice the changes of Straube's tempo markings in the *Fantasie*. Instead of Reger's tempo indication *Vivacissimo ed agitato assai e molto espressivo* at the beginning of *Fantasie*, Straube crossed out *vivacissimo ed* and *assai* and then put *ma non allegro* (Example 56a). Basically, the overall tempo must be determined from the fastest note values, the 128th notes in the first five bars. Although it is necessary for the shaping the agitated tempo *rubato* in the *Fantasie*, the interpreter must not be tempted to be capricious with the rhythm.¹⁶⁶ The player needs to differentiate all note values, and the counting unit must be the sixteenth note. At the end of m. 11, Straube changed the tempo to *Moderato* instead of Reger's *Vivace assai* (Example 56b).

¹⁶⁴ Wunderlich, "The Significance of the Organ Works of Max Reger..," 61.

¹⁶⁵ Wunderlich, "Karl Straubes Vortragsbezeichnungen..," 66.

¹⁶⁶ *Ibid.*, 67.

Example 56a: Straube's changes of tempo and dynamics¹⁶⁷

a. Beginning of the *Fantasia*

The musical score for the beginning of the *Fantasia* is shown in piano and bass staves. The tempo is marked *Andante non allegro* and the dynamics are *molto agitato e molto espressivo*. The score includes the instruction *I. Man.* and *fff* (fortissimo). The tempo changes to *sempre cre.* (sempre crescento). The score also includes the instruction *(+ c. l.)* (con la mano sinistra).

b. Beginning of the main section in the *Fantasia* (m. 11-)

The musical score for the beginning of the main section in the *Fantasia* (m. 11-) is shown in piano and bass staves. The tempo is marked *Moderato*. The score includes the instruction *sempre III. Man. (8, 4)* and *II. Man.* (8). The dynamics are *f* (forte) and *sempre*. The score also includes the instruction *(8)* and *5*.

Most of all, the utmost clarity in registration and performance is one of Straube's major concerns for Opus 57. Accordingly, fingerings, pedalings, and articulation should be worked out precisely, so that even the most difficult passages and the dense chromatic legato chords can be heard properly. In addition, the long *Quasi adagio* middle section must have the effect of a very colorful romantic orchestra in tempo *rubato* with appropriate dynamic shadings.¹⁶⁸ Straube interpreted the chords in the *Adagissimo* at the end of the middle section

¹⁶⁷ Ibid.

¹⁶⁸ Ibid., 69.

(m. 44) as “the disappearance of the transfigured, which the rejected one must witness with the rest.”¹⁶⁹ Wunderlich mentions that it is important to understand the recurrence of dissonance as a symbol of despair, and the interpreter has to make the dramatic tension with all possible care.¹⁷⁰

The following chart contains Straube’s instructions and changes for the *Fantasia*. Straube suggests keeping the dynamics *forte* in three places (mm. 24, 27, and 50-52) instead of Reger’s extreme dynamic indication *fff*.

Example 57: Straube’s suggestions for the *Fantasia*¹⁷¹

Measure	Suggestions
1	Tempo change in term: <i>Agitato ma non allegro molto e espressivo</i> Short fermata on the dissonance chord (the same in mm. 2, 45, 46, 58 and 59)
4 (last eighth note) to 5 (including the third quarter)	No octaves in the pedal. Execute a good legato in lower notes of left hand.
5 (last quarter)	<i>Ritardando</i>
6	<i>a tempo</i>
8	No <i>diminuendo</i> ; remains <i>tutti</i> until the third quarter, then <i>subito p</i> (Second Manual), very broad
9 (<i>Adagio</i>) to 11	Coupled manuals, fill with delicate registration in weak gradations. <i>Crescendo</i> and <i>decrescendo</i> performed by up-and-down sliding of the hands. In m. 10 (second quarter, the last sixteenth): left hand from Swell (Manual III) to the Manual II. Three sixteenths later in the right hand follows on the treble d ² ; with the next chord, all voices of right hand on Manual II, In m. 10 (third quarter): +4’; both sixteenth notes of left hand on Manual I In m. 11: Second quarter note: left hand back to Manual II; Right hand (three sixteenths later) back to Manual III. Last sixteenth of second quarter: left hand to Manual III, then close the swell.

¹⁶⁹ Ibid., 69. “das Entschwinden des Verklärten, das der Verworfene mit ansehen muß”

¹⁷⁰ Ibid., 69.

¹⁷¹ Ibid., 70.

Example 57 (continued)

11 (last quarter)	Tempo change from <i>Vivace assai</i> to <i>Moderato</i>
19 to 21 (second quarter)	Gradually <i>Stringendo</i> , related with dynamic increase. The following arpeggiated chords: not <i>vivacissimo</i> but <i>largo</i>
22 (third quarter)	very <i>ritenuto</i> , last note of the measure: short <i>fermata</i>
23	<i>a tempo</i>
24	(Manual II) no <i>fff</i> , but <i>f</i>
27 (third quarter, 2 nd half)	No <i>fff</i> , but <i>f</i> . Left hand on Manual I, right hand on Manual II (Manuals coupled)
30	<i>ff</i> , both hands on Manual I. In the pedal: phrase before the trill
31 (last quarter)	Big <i>ritenuto</i>
32 until 44 (<i>Adagio</i>)	Tempo <i>rubato</i> , dynamically similar to the first <i>Adagio</i> in mm. 9-11. m. 44 (<i>Adagissimo</i>) = very broad and very legato
50 to 52	No <i>fff</i> , but <i>f</i> .
53	<i>ff</i> , left hand on Manual I, right hand on Manual II, both hands on Manual I from the third quarter
55	Dynamically increase to the <i>tutti</i>
56	Last chord: <i>mf</i> to <i>p</i> (echo) and closing of the swell
57 (after <i>fermata</i>)	No <i>vivacissimo assai</i> , but “a very quiet beginning” – not <i>ff</i> , but <i>mf</i> at the beginning. Dab the thirds in the left hand.
57 to 58	Speed up to <i>Prestissimo</i> . At the same time dynamic build-up to <i>ff</i> .
59 to 61 (last quarter)	Energized chords, but play broadly
62	Very broad

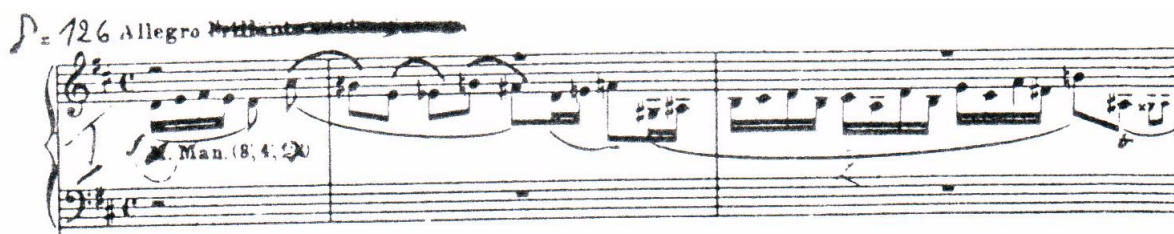
According to Reger, a modern fugue must start slowly and very softly, and it must increase gradually in speed and loudness and should end triple or quadruple *fortissimo*.¹⁷² Straube's tempo suggestions for the *Fuge* are as following: in the first section eighth note equals 126; second section (eighth note = 66); third section (eighth note = 168); and in the

¹⁷² Arthur Wills, *Organ* (London: Macdonald & Co. Ltd., 1984), 96.

last section eighth note equals 120. In addition, Straube's articulation marks are very helpful for the interpretation of this work. In the first section his articulation provides a clear distinction between each part of the principal subject. The *a* part has one slur, and the *b* part is grouped into two eighth notes so that the half steps can be heard clearly. Instead of starting the third section (m. 72) as *forte*, Straube recommends to begin as *pianissimo* and then make a *crescendo*. His articulation mark in m. 85 (three sixteenth notes grouped together and the last sixteenth in *staccato*) provides a clearer texture. The technically most difficult part of the whole work is the third section (*scherzo*), which deserves special attention. Reger's music here must be played in a lively *leggiero*. For the listener, it must sound easy and elegant but it requires enormous technical difficulties for the player. Utmost clarity combined with a well-developed articulation is the basic condition.¹⁷³

Example 58: Straube's suggestions of articulation, dynamics, and tempo¹⁷⁴

a. Principal subject



¹⁷³ Wunderlich, "Karl Straubes Vortragsbezeichnungen..." 66.

¹⁷⁴ Ibid., 71.

Example 58 (continued)

b. Third section of the *Fuge*

108 $\text{♩} = 168$
 Tempo *Allargando* - *ritardando*
 II. Man. (8. 16')

sempre III. Man. (beide Man etwa gleich stark!)
 sempre II. Man. sempre
 sempre III. Man.
 ff (+ G. II, III)

c. Articulation in m. 85

(Reger)

85 in III alle Register

III (III) (III)
 II (II)

(Straube)

The following chart shows Straube's suggestions for the *Fuge*.

Example 59: Straube's suggestions for the *Fuge*¹⁷⁵

Measure	Suggestions
1	Change in tempo marking: moderate allegro, eighth note = about 126
48 – 55 ff	Dynamically increase further and become broader
55 (second half)	Manual II, <i>mf</i> (not <i>fff</i>) and big <i>ritardando</i>
57 (Second subject)	Very broad, much slower subject, eighth note = about 66
70 – 71	No <i>stringendo</i> , but <i>ritenuto</i>
72	No <i>Allegro brillante e vivacissimo</i> , but <i>Allegretto</i> , quasi <i>Scherzo</i> , eighth note = about 168
100 (Subjects together)	Left hand: <i>f</i> , not <i>fff</i> on Manual I; right hand an eighth note later <i>f</i> on Manual II, not <i>Allegro brillante e vivacissimo</i> , but <i>Moderato assai</i> , eighth note = about 120-126
106 (last eighth)	Right hand on Manual I
115	Increase pedal
124	<i>ff</i> and become broader
135	<i>Ritenuto</i>
136 (second eighth)	<i>fff</i> – strong <i>stringendo</i> with the beginning of the pedal trill to mid m. 139
138 (middle) to 139	<i>Ritardando</i> , from “a tempo” (C major): very broad
137 (second and third quarter)	Play chords in the right hand only in eighth and sharply sweep away
138 (first and second quarter)	
141	<i>Ritardando</i> until the <i>Grave</i>
142	Play the third d/ f# with right foot

¹⁷⁵ Ibid., 71 and Wunderlich, “Zur Interpretation..,” 24-25.

Reger's organ works present difficult challenges because of the need to manipulate the addition or subtraction of stops by hand or with a combination action in order to achieve the same effect as the *Rollschweller*. This device was essential to fully realize Reger's music by adding or subtracting stops from the quietest to the loudest dynamic level (or vice versa) within a short period of time. Heinz Wunderlich recommends addressing these problems with terraced dynamics and placing sufficient technical aids at the player's disposal.¹⁷⁶ He says that pistons and a completely free preset crescendo pedal or a computer-operated combination system with sequencer are definitely necessary, so that the performer can change the sounds himself as much as possible.¹⁷⁷ It is clear that the crescendo pedal can be used occasionally for those climaxes and diminuendos where the theme and phrasal sections require terraced dynamics. Therefore, the execution of virtuosic passages requires "an easily manipulated and evenly functioning tracker mechanism."¹⁷⁸ Wunderlich continues that "Reger is not Reger without soulful playing," and "his own *De Profundis* nature calls for an 'expressive-agitato' style with a constant change of mood."¹⁷⁹

Reger's rhythm is very complicated in Opus 57. For example, in m. 5, he writes a series of sixteenth notes for the treble part, sixteenth notes combined with triple thirty-second notes in the middle part, and alternation of dotted eighths and sixteenths in the bass. In order to bring out each part clearly, it is necessary to play each part with clarity and some difference in articulation.

¹⁷⁶ Wunderlich, "The Significance of the Organ Works of Max Reger and their Correct Interpretation," 62.

¹⁷⁷ *Ibid.*, 63.

¹⁷⁸ *Ibid.*

¹⁷⁹ *Ibid.*

Above all, the dynamic indications, articulation, and touch should be adjusted depending on the acoustics of the hall and the characteristics of organ. Moreover, it is indispensable to bring out the deep inner expression of Reger's works as a performer. Since the inner content of the Reger's Opus 57 is very hard to understand, it would be extremely helpful to provide detailed program notes about the work for an audience in a performance.

Chapter 6

Conclusion

In conclusion, the *Symphonische Fantasie und Fuge*, Op. 57 is a landmark of Reger's organ works. The harmonic language of Reger's Opus 57 is complex with constantly changing tonalities, built on the innovations of the New German School, but the form and structure of this work are traditional. The German organist and composer Werner Jacob remarks that Reger is essential as a pioneer of the new organ music, and the harmonic and formal design of *Symphonische Fantasie und Fuge* is so bold and new that they are almost the "Tristan of organ music."¹⁸⁰ Reger's harmony is extremely complicated in Opus 57, but his harmonic thinking can be summarized that any chord may follow any other chord within the system of functional tonality.¹⁸¹

After the Baroque era, the organ became less and less important and was eclipsed by piano and orchestra during the age of Enlightenment. Mendelssohn's revival of Bach's music and his six organ sonatas, and the organ music of other German composers such as Johannes Brahms, Robert Schumann, Franz Liszt, Julius Reubke, and Joseph Rheinberger were very important contributions to the organ repertoire. However, Reger is considered the most significant and prolific organ composer since J. S. Bach. Reger stands between late Romanticism and early modernism, but he was both a traditionalist and a modernist who combined old forms, contrapuntal technique, symphonic idiom, Romantic virtuosic style, and his own characteristic style of chromaticism in his compositions. The majority of his organ works are in the form of fantasia, fugue, prelude, toccata, and passacaglia. The difference

¹⁸⁰ Hartmut Haupt, 126.

¹⁸¹ Gerhard Wuensch, "Hugo Riemann's Musical Theory," 123.

between Reger's organ music and that of other German Romantic composers is his emphasis on cantus firmus technique, density of texture, and extreme use of chromaticism. In addition, we can find "great emphasis on detail, and at the same time in terms of sonority, a striving for an orchestral or symphonic effect."¹⁸² Moreover, Reger's organ music encompasses virtuosic elements which require a great technical demand of the instrument. Furthermore, Reger was exceptionally attracted to the fugal form throughout his life. His closely worked out fugues reach a dramatic climax and build internal tension by the use of varied dynamics and frequent changes of tempo with a high degree of chromaticism.

Reger, like Richard Strauss and Gustav Mahler, was certainly a progressive early modernist composer in Germany and one of the great composers of his time. Reger himself was strongly influenced by many composers including J. S. Bach and Brahms. Reger used both the dense thematic motivic development and flexible phrase structure of Brahms in addition to the contrapuntal technique of Bach. He was also influenced by the harmonic language of Richard Wagner. Reger had his own individual chromatic compositional sphere and did not merely imitate them but expanded their compositional styles into his own characteristic language. Although Reger wrote tonal music, his unusual dissonance influenced the early atonality of Arnold Schoenberg.

In 1947, Albert Schweitzer wrote: "The significance of Reger's work will only be appreciated in the future. I have had many opportunities to see that other countries are not yet really acquainted, much less familiar, with him. The fault is to be found largely in the two wars and the interwar period, which set up barriers to becoming acquainted and familiar with him-barriers that would otherwise not have existed when it was time for Reger's art to go out

¹⁸² David Otto Johns, 36.

into the world.”¹⁸³ In America, Reger’s works are not frequently performed although he is regarded as the leading German composer of organ music. It is author’s hope that this analytical study and a discussion of performance practice issues will provide organists with better understanding and insights into Max Reger’s *Symphonische Fantasie und Fuge*, Op. 57. This monumental work is remarkable in its motivic and harmonic structures, and it should be performed more extensively so that a wider audience may come to know and appreciate it.

¹⁸³ Quoted from Max Reger – *The Max Reger Foundation of America*, <http://www.maxreger.org/max.html>. (accessed April 10, 2012).

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