

MAX REGER

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It is amazing how people get away with derogatory remarks about the German composer Max Reger. He is said to have been a nasty piece of work, a glutton and argumentative. It is even more amazing that we are forbidden to write about the unpleasant and thoroughly objectionable characters of Schubert, Chopin, Wagner, Scriabin, Elgar and Britten as if they have to be immune, yet Reger is lambasted without mercy.

He is said to be too academic and therefore like Bach. That in itself is not only unfair to Reger but unfair to Bach who must rank as one of the greatest composers of all time.

Reger was also said to have been influenced by Brahms but his visit to Bayreuth with Uncle Ulrich in 1888 and seeing *Parisfal* and *The Mastersingers* was a greater influence.

This talented young man had unsurpassed technical skills in every aspect of music, had an enviable sense of form, a clarity of texture which was never eccentric, produced superb orchestration and, while his piano music was not virtuosic like Liszt, it is very appealing.

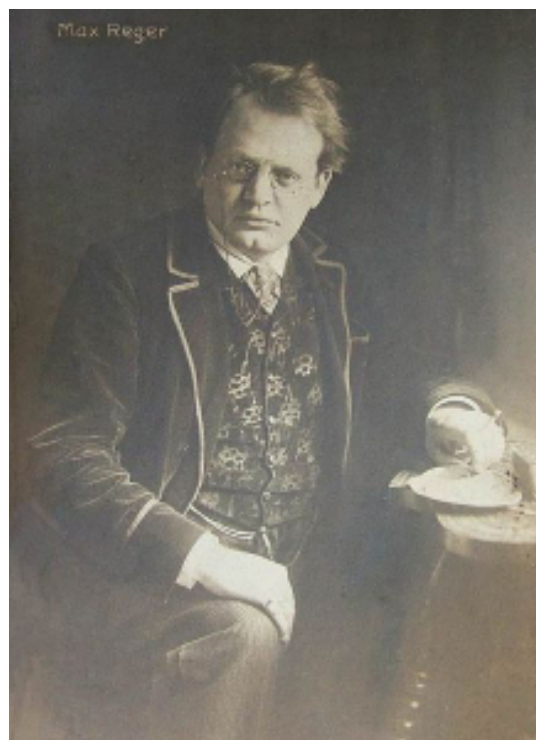
Like most composers, he composed too much and not all of his work is of the highest standard but among his works there are some veritable masterpieces most of which were subject to savage attacks by ignorant and prejudiced self-appointed cabals.

One such work is his Violin Concerto Op 101 which he described himself as a monster. It lasts just under an hour but it teems with original harmonies, memorable themes, superb and flawless craftsmanship and an amazing finale with the most sumptuous main theme with its infectious humour.

Another monster is the *Sinfonietta*. A *sinfonietta* is usually regarded as a short symphony but Reger's *sinfonietta* lasts about 50 minutes. Why did he not call this a symphony?

He was both a truly brilliant pianist and organist as well as a deservedly admired teacher and a highly competent composer in all forms except opera and other stage works. His string quartets are quite amazing and yet shallow people refer to their thick texture. Even if that were true, it is a result of the natural progression of the music; his music is not complex just for the sake of it.

His Piano Concerto in F minor is another masterpiece



Max Reger (postcard, 1910)



Reger with his sister (1884)

which is a graveyard for pianists who are not of the highest ability and skill. Rudolf Serkin said it was the greatest concerto of its time and of all time.

Once I mentioned his extraordinary gift of counterpoint to a well-known British writer of CD sleeve notes who regards himself as an expert on British Music. He did not even know what counterpoint was. When I discussed Reger's clever use of modulations this so-called expert did not know what modulation was!

Johann Baptist Joseph Maximilian Reger was born on 10 March 1873 in Brand, Bavaria. His first lessons were from his parents. His brother, Theodor, was born in February 1875 but died after a few months. His sister, Emma, was born on 13 April 1876 and died in 1944. A brother, Alexander, was born in June 1877 but died in childhood and Robert was born in July 1878 but also died in childhood.

In 1882, Reger joined the royal secondary school and in 1884 took music lessons from Adalbert Lindner (1860-1946) until 1891. In 1886 Max entered the Royal Praeparandenchule to train to study for the teaching profession. In May 1887 he made his public debut playing Julius Schulhoff's Sonata in F minor.

In 1894, Reger had an unhappy love interest with Mathilde Hill, the daughter of a Wiesbaden government official. It caused Reger isolation, depression and a reliance on alcohol.

Max was in voluntary military service from October 1896 which produced many setbacks including nervous and material breakdowns. The recruits had to buy their own uniforms and equipment and Reger got into debt.

In 1897, Karl Straube premiered the Organ Suite Op 16. It was another Reger work admired by Richard Strauss. Sadly, Reger was in great debt and bad health and required two operations on an ulcer on his neck. He was dismissed from military service.

The following year his parents abandoned him on the excuse of his megalomania. His sister, Emma, tried to take her unkempt brother back to the family home. His health was further damaged by both nicotine and alcohol and the ulcer needed another operation but he did spend time gradually clearing his debts. His Cello Sonata no 2 had no success as it was dismissed as too much like Brahms.

His magnificent organ works had much success particularly the Bach Fantasia Op 46 and the Chorale Fantasia Op 52. Despite all the unfair criticism bestowed upon him, he was befriended in Munich by the composer, Max von Schillings.

In 1902 Max Reger married a divorced Protestant Elsa von Bercken and, as he was a Catholic, he was excommunicated. Life was never easy for Reger. His organ work, the Inferno Fantasia, is a triumph. One must highlight again that he was a magnificent organist and, in 1903, he became the organist at St Thomas's in Leipzig.

Drawn to the orchestra, he began work on his Serenade which developed into the Sinfonietta. His Bach and Beethoven variations were immediately acclaimed as masterpieces.

In 1905, he was appointed Rheinberger's successor at the Akademie der Tonkunst by Felix Mottl and undertook concert tours but resigned in 1906 because of its ultra-conservatism. In



Reger and his wife, Elsa (1903)

Munich, there was the ultra-biased clique of the Neudeutsche with the composer Ludwig Thuille and the critic Rudolf Louis. There is the famous story of Reger writing to Louis and saying that he was sitting in the smallest room in the house with his review before him but that it would soon be behind him. Stanford wrote to Elgar on exactly the same lines about Elgar's Cello Concerto.

In 1906, Reger made his debut as a conductor in Heidelberg conducting his Sinfonietta but he suffered an alcoholic breakdown largely as a result of Thuille and Louis's hatred.

From 1907, he worked in Leipzig as the university's music director and professor at the royal conservatory in Leipzig. This was the year that he and Elsa who were childless adopted an orphan, Christa (1905-1969). In 1908, they adopted another child, Lotti (1907-1963) and in that year the magnificent Violin Concerto was premiered.

The undeserved hatred shown towards Reger led to his serious depression and bad moods by 1909. To combat this he searched for recognition and approval with concerts tours throughout Europe including a visit to London.



Max Reger (1913)

Some of his confidence returned in 1910 when he was awarded an honorary doctorate from Berlin but his drinking problem did not subside.

In February 1911, he moved to Meiningen as Kappellmeister to George II, Duke of Saxe-Meiningen.

The constant travelling between his joint positions took a heavy strain on him coupled with his drinking and overeating.

The outbreak of war increased his compositional work. He composed his faultless Telemann Variations and wrote his orchestral song Hymnus der Liebe and dedicated his Patriotic Overture to the German Army. There is also a very fine Dies Irae.

In March 1915 he moved to Jena and worked on a Requiem in memory of dead German soldiers.

He died of a heart attack at the hotel Hentschef in Leipzig on 11 May 1916 after returning from the Netherlands.

He was found dead with his spectacles still on his nose and papers clutched in his stiffened hands.

It may be true to say that Reger was a musician's composer in that only real musicians can appreciate and rightly value his music.

He is a truly great composer but the music public does not realise it or want to accept it.

List of works

Violin Sonata No. 1, D minor, Op. 1 (1890)

Piano Trio No. 1 for Violin, Viola and Piano, B minor, Op. 2 (1891)

Violin Sonata No. 2, D major, Op. 3 (1891)

Six Songs, Op. 4 (1891)

No. 1 "Gebet" (Hebbel)

- No. 2 “Widmung” (Rückert)
- No. 3 “Winterahnung” (Rückert)
- No. 4 “Im April” (Geibel)
- No. 5 “Der zerissne Grabkranz” (anonymous)
- No. 6 “Bitte” (anonymous)
- Cello Sonata No. 1, F minor, Op. 5 (1892)
- Three Songs for Choir SATB and Piano, Op. 6 (1892)
 - No. 1 “Trost” (Müller)
 - No. 2 “Zur Nacht” (Engel)
 - No. 3 “Abendlied” (Lenau)
- Three organ pieces, Op. 7 (1892)
 - No. 1 Prelude and Fugue, C major
 - No. 2 Fantasy on ‘Te Deum laudamus’, A minor
 - No. 3 Fugue, D minor
- Five Songs, Op. 8 (1892)
 - No. 1 “Waldlied” (Uhland)
 - No. 2 “Tränen im Auge” (v. Wildenbruch)
 - No. 3 “Der Kornblumenstrauss” (v. Wildenbruch)
 - No. 4 “Scherz” (v. Chamisso)
 - No. 5 “Bauernregel” (Uhland)
- Twelve Waltz-Caprices for 4-hand Piano, Op. 9 (1892)
 - No. 1 Allegro, A major
 - No. 2 Presto, D major
 - No. 3 Andante (con passione), F sharp minor
 - No. 4 Lento impetuoso, F sharp major
 - No. 5 Allegro moderato (quasi andantino), D major
 - No. 6 Prestissimo, A major
 - No. 7 Moderato, C sharp minor
 - No. 8 Allegro non tanto, A flat major
 - No. 9 Andantino, E flat major
 - No. 10 Vivace, B flat minor
 - No. 11 Allegro scherzando, A flat major
 - No. 12 Allegro impetuoso, D flat major
- Twenty German Dances for 4-hand Piano, Op. 10 (1892)
(also in orchestral arrangement for small orchestra by L. Artok)
 - No. 1 Allegretto, D major
 - No. 2 G minor
 - No. 3 Innocente, A major
 - No. 4 D minor
 - No. 5 Con anima ed scherzando, E major
 - No. 6 Allegro, C sharp minor
 - No. 7 Cantabile, A flat major
 - No. 8 Appassionato, F minor
 - No. 9 Allegretto, B flat major
 - No. 10 Grazioso Andantino, D major
 - No. 11 Impetuoso, E major
 - No. 12 Allegretto, A major
 - No. 13 Andantino, ma non troppo, B minor
 - No. 14 Innocente, F major
 - No. 15 Scherzando, G minor
 - No. 16 Appassionato (non allegro), F minor
 - No. 17 Andantino, A flat major
 - No. 18 Presto, C sharp minor

- No. 19 Giocoso, B major
- No. 20 Con Bravoura, E major
- Seven Waltzes for Piano, Op. 11 (1893)
 - No. 1 Allegro ma non troppo, A major (also in arrangement for violin and piano by S. Dushkin)
 - No. 2 Semplice, C sharp minor
 - No. 3 Moderato, D major
 - No. 4 Grazioso, A flat major
 - No. 5 Commodo, E major
 - No. 6 Melancolique (Lento), F sharp minor
 - No. 7 Allegro vivace, A major
- Five Songs (in the style of Franz Schubert), Op. 12 (1893)
 - No. 1 "Friedhofgesang" (Kleinschmidt)
 - No. 2 "Das arme Vögelein" (v. Gilm)
 - No. 3 "Wenn ich's nur wüsst" (Ehlen)
 - No. 4 "Gruss" (Michaeli)
 - No. 5 "Um Dich" (Kurz)
- Lose Blätter for Piano, Op. 13 (1894)
 - No. 1 Petite Romance (Andante), F minor
 - No. 2 Valsette (Allegretto grazioso), A flat major
 - No. 3 Scherzoso (Vivace), B flat major
 - No. 4 Moment Musical (Andantino), A flat major
 - No. 5 Petite Caprice (Allegretto), B flat minor
 - No. 6 Prélude et Fugue (Andantino (semplice) - Allegretto), F major
 - No. 7 Sarabande (Grave), D minor
 - No. 8 ? - ? (Largo), B minor
 - No. 9 Danse des Paysans (Commodo), A major
 - No. 10 Chant sans Paroles, E major
 - No. 11 Appassionato (Vivace), C sharp minor
 - No. 12 Choral (Andante), D major
 - No. 13 Marcia Funèbre, C minor (also in orchestral arrangement by Lothar Windsperger)
 - No. 14 À la Hongroise (Allegro), F minor
- Five Duets for Soprano, Alto and Piano, Op. 14 (1894)
 - No. 1 "Nachts" (v. Eichendorff)
 - No. 2 "Abendlied (v. Goethe)"
 - No. 3 "Sommernacht" (Saul)
 - No. 4 "Gäb's ein einzig Brünnelein (from Tuscany)"
 - No. 5 "O frage nicht" (Nawrocki)
- "Ich stehe hoch über'm See" for Bass and Piano (Frau v. Lieven), Op. 14b (1894)
- Ten Songs for Medium Voice and Piano, Op. 15 (1894)
 - No. 1 "Glück" (v. Rohrscheidt)
 - No. 2 "Das Blatt im Buche" (Grün)
 - No. 3 "Nelken" (Storm)
 - No. 4 "Traum" (v. Eichendorff)
 - No. 5 "Das Mädchen spricht" (Prutz)
 - No. 6 "Scheiden" (Saul)
 - No. 7 "Der Schelm" (R...)
 - No. 8 "Leichtsinniger Rat" (Saul)
 - No. 9 "Verlassen hab' ich mein Lieb" (Engel)
 - No. 10 "Trost" (Falke)
- Suite for organ No. 1, E minor, Op. 16 (1894–1895) (also in 4-hand piano arrangement by Reger)
 - No. 1 Introduction (Grave) and Fugue (Allegro ma non tanto)
 - No. 2 Adagio assai

- No. 3 Intermezzo (Un poco Allegro, ma non troppo) and Trio (Andantino)
- No. 4 Passacaglia (Andante)
- Aus der Jugendzeit for Piano, Op. 17 (1895)
 - No. 1 Frohsinn (Allegretto), A major
 - No. 2 Hasche mich! (Grazioso), C major
 - No. 3 Ein Spielchen! (Andantino), F major
 - No. 4 Das tote Vöglein (Andante espressivo), E minor
 - No. 5 Über Stock und Stein (Presto), D minor
 - No. 6 Was die Grossmutter erzählt (Andante espressivo), G major
 - No. 7 Ein Tänzchen (Allegro), G minor
 - No. 8 Bange Frage (Andante), A minor
 - No. 9 Weihnachtstraum (Andantino), A major (Fantasy on Silent Night)
 - No. 10 Grosses Fest (Allegro à la marcia), B flat major
 - No. 11 Abendgesang (Andante con espressione), D major
 - No. 12 Fast zu keck! (Allegro vivace), F major
 - No. 13 Frühlingslust (Vivace), C major
 - No. 14 Kleiner Trotzkopf (Vivace), E minor
 - No. 15 Reigen (Allegretto grazioso), G major
 - No. 16 Fast zu ernst! (Fughette - Andante con espressione), G minor
 - No. 17 A la Gigue (Presto assai), E minor
 - No. 18 Nordischer Tanz (Allegretto), D major
 - No. 19 Erster Streit (Agitato), D minor
 - No. 20 Versöhnung (Cantabile), A major
- Eight Improvisations for Piano, Op. 18 (1896)
 - No. 1 Allegretto con grazia, E major
 - No. 2 Andantino, B minor
 - No. 3 Caprice (Allegro vivace), G minor
 - No. 4 Andante sepmlice, D major
 - No. 5 Moderato, ma marcato, C minor
 - No. 6 Allegretto con grazia, C sharp minor
 - No. 7 Vivace assai, F major
 - No. 8 Etude brillante (Allegro con brio), C minor
- Two Spiritual Songs for Medium Voice and Organ, Op. 19 (1898)
 - No. 1 "Passionslied"
 - No. 2 "Doch du liessest ihn im Grabe nicht!"
- Five Humoresques for Piano, Op. 20 (1898)
 - No. 1 Allegretto grazioso, D major
 - No. 2 Presto - Andante (con grandezza), B minor
 - No. 3 Andantino grazioso, A major
 - No. 4 Prestissimo assai, C major
 - No. 5 Vivace assai, G minor
- "Hymne an den Gesang" for Choir and Orchestra/Piano (Steiner), Op. 21 (1898)
- Six Waltzes for 4-hand Piano, Op. 22 (1898)
 - No. 1 Allegro E major
 - No. 2 Più vivace A major
 - No. 3 Allegretto B major
 - No. 4 Moderato (quasi Andantino) C sharp minor
 - No. 5 Vivace B major
 - No. 6 Allegro vivace E major
- Four songs, Op. 23 (1898)
 - No. 1 "Das kleinste Lied" (Hamerling)
 - No. 2 "Pythia" (Ritter)
 - No. 3 "Das sterbende Kind" (Geibel)
 - No. 4 "Vom Küssen!" (Ritter)

Six Pieces for Piano, Op. 24 (1898)

- No. 1 Valse-Improptu (Grazioso) E major
- No. 2 Menuett (Allegretto grazioso) B minor (reworked for orchestra and salon orchestra by Ernst Schmidt-Köthen)
- No. 3 Rêverie fantastique (Quasi improvisato) F sharp minor
- No. 4 Un moment musical (Andantino) C major
- No. 5 Chant de la nuit (Moderato) E major
- No. 6 Rhapsodie (in the style of J. Brahms) (Agitato) E minor

Aquarellen for Piano, Op. 25 (1897–1898)

- No. 1 Canzonetta (Allegretto con espressione) A minor
- No. 2 Humoreske (Allegro molto e con leggerezza) G major
- No. 3 Improptu (Poco agitato) E minor
- No. 4 Nordische Ballade (Pesante) C minor
- No. 5 Mazurka (Allegretto grazioso) E flat major

Seven Fantasy-Pieces for Piano, Op. 26 (1898)

- No. 1 Elegie (Andante sostenuto con espressione) E minor (also in orchestral arrangement)
- No. 2 Scherzo (Allegro grazioso) E major
- No. 3 Barcarole (Andantino) F major
- No. 4 Humoreske (Vivace (ma non troppo)) C minor
- No. 5 Resignation (Andante espressivo) A major (composed 3 April 1898, the day of Brahms' death, using the main theme from the slow movement of his Symphony No. 4) (reworked for organ by Richard Lange)
- No. 6 Improptu (Presto agitato) B minor
- No. 7 Capriccio (Vivace assai) C minor

Organ Fantasy on 'Ein feste Burg ist unser Gott' (Allegro vivace (ma pomposo)), Op. 27 (1898) (reworked for Piano 4-hand by Richard Lange)

Cello Sonata No. 2, G minor, Op. 28 (1898)

Organ Fantasy and Fugue, C minor, Op. 29 (1898) (reworked for Piano 4-hand by Richard Lange)

Organ Fantasy on 'Freu dich sehr, o meine Seele', Op. 30 (1898)

Six Poems for Medium Voice, Op. 31 (1898)

- No. 1 "Allein" (Ritter)
- No. 2 "Ich glaub', lieber Schatz" (Ritter)
- No. 3 "Unbegehrt" (Ritter)
- No. 4 "Und hab' so grosse Sehnsucht doch" (Ritter)
- No. 5 "Mein Traum" (Ritter)
- No. 6 "Schlimme Geschichte" (Ritter)

Seven Character Pieces for Piano, Op. 32 (1899)

- No. 1 Improvisation (Agitato ed appassionato) C sharp minor
- No. 2 Capriccio (A study) (Vivace assai) B minor
- No. 3 Burleske (Vivo) C major
- No. 4 Intermezzo (Agitato ed appassionato (Vivace, ma non troppo)) F sharp minor
- No. 5 Intermezzo (Andante) C major
- No. 6 Humoreske (Prestissimo assai) G minor
- No. 7 Improptu (Con passione e vivace) B minor

Organ Sonata No. 1, F sharp minor, Op. 33 (1899)

Five picturesque Pieces for 4-hand Piano, Op. 34 (1899)

- No. 1 Allegretto con moto B minor
- No. 2 Prestissimo A minor
- No. 3 Vivace assai G minor
- No. 4 Andantino (con moto) A minor
- No. 5 Con moto (vivace) D minor

Six Songs for Medium Voice, Op. 35 (1899)

- No. 1 "Dein Auge" (Dahn)

- No. 2 “Der Himmel hat eine Thräne geweint” (Rückert)
- No. 3 “Traum durch die Dämmerung” (Bierbaum)
- No. 4 “Flieder” (Bierbaum) (also in arrangement for voice and orchestra)
- No. 5 “Du liebes Auge” (Roquette)
- No. 6 “Wenn lichter Mondenschein” (d’Annunzio)
- Nine Bunte Blätter for Piano, Op. 36 (1899)
 - No. 1 Humoreske (Vivace assai) B major
 - No. 2 Albumblatt (Andantino) D minor
 - No. 3 Capriccietto (Vivace assai) E minor
 - No. 4 Reigen (Allegretto grazioso) D major
 - No. 5 Gigue (Vivace assai) A minor
 - No. 6 Elegie (Andantino sostenuto (ma non troppo)) E minor
 - No. 7 Valse-Impromptu (Con moto) D minor
 - No. 8 Capriccio (A study) (Vivace assai) C minor
 - No. 9 Rêverie (Andante con espressione) F major
- Five Songs, Op. 37 (1899)
 - No. 1 “Helle Nacht” (Verlaine)
 - No. 2 “Volkslied” (Ritter)
 - No. 3 “Glückes genug” (v. Liliencron)
 - No. 4 “Frauenhaar” (Bierbaum)
 - No. 5 “Nächtliche Pfade” (Stieler)
- Seven Songs for Male Chorus, Op. 38 (1899)
 - No. 1 “Ausfahrt” (v. Scheffel)
 - No. 2 “Frühlingsruf” (Kleber)
 - No. 3 “Über die Berge!” (Ernst)
 - No. 4 “Wie ist doch die Erde so schön!” (Reinick)
 - No. 5 “Frohsinn” (after v. Klump)
 - No. 6 “Abendreihn” (Müller)
 - No. 7 “Hell ins Fenster” (Groth)
- Three songs for 6-part (SAATBB) Choir, Op. 39 (1899)
 - No. 1 “Schweigen” (Falke)
 - No. 2 “Abendlied” (Plinke)
 - No. 3 “Frühlingsblick” (Lenau)
- Two Organ Fantasies, Op. 40 (1899)
 - No. 1 ‘Wie schön leucht’ t uns der Morgenstern’
 - No. 2 ‘Straf’ mich nicht in deinem Zorn’
- Violin Sonata No. 3, A major, Op. 41 (1899)
- Four Violin solo Sonatas, Op. 42 (1900)
 - No. 1 D minor
 - No. 2 A major
 - No. 3 B minor
 - No. 4 G minor
- Eight Songs, Op. 43 (1900)
 - No. 1 “Zwischen zwei Nächten” (Falke)
 - No. 2 “Müde” (Falke)
 - No. 3 “Meinem Kinde” (Falke)
 - No. 4 “Abschied” (Wiener)
 - No. 5 “Wiegenlied” (Dehmel) (also in orchestral arrangement)
 - No. 6 “Die Betrogene spricht” (Ritter)
 - No. 7 “Mein Herz” (Wiener)
 - No. 8 “Sag es nicht” (Wiener)
- Ten little Pieces for Piano, Op. 44 (1900)
 - No. 1 Albumblatt (Mit Ausdruck, nicht zu langsam) B minor

- No. 2 Burletta (Sehr lebhaft, mit Humor) G minor
- No. 3 Es war einmal (Mässig langsam und ausdrucksvoll) E minor
- No. 4 Capriccio (Sehr rasch) A minor
- No. 5 Moment musical (Anmutig, etwas lebhaft) C sharp minor
- No. 6 Scherzo (Sehr schnell) D major
- No. 7 Humoreske (Lebhaft) B minor
- No. 8 Fughette (Mässig langsam) A minor
- No. 9 Gigue (So schnell als möglich) D minor
- No. 10 Capriccio (Sehr schnell; mit Humor) C major
- Six Intermezzi for Piano, Op. 45 (1900)
 - No. 1 (Sehr aufgeregt und schnell) D minor
 - No. 2 (Äusserst lebhaft, anmutig) D flat major
 - No. 3 (Langsam, mit leidenschaftlichem, durchaus phantastischem Ausdruck) E flat minor
 - No. 4 (So schnell als möglich, mit Humor) C major
 - No. 5 (Mit grosser Leidenschaft und Energie) G minor
 - No. 6 (So schnell als nur irgend möglich) E minor
- Organ Fantasy and Fugue on B-A-C-H, Op. 46 (1900)
- Six Organ Trios, Op. 47 (1900)
 - No. 1 Canon (Andante) E major
 - No. 2 Gigue (Vivacissimo) D minor
 - No. 3 Canzonetta (Andantino) A minor
 - No. 4 Scherzo (Vivacissimo) A major
 - No. 5 Siciliano (Andantino) E minor
 - No. 6 Fugue (Vivace) C minor
- Seven Songs for medium voice, Op. 48 (1900)
 - No. 1 "Hütet euch" (Geibel)
 - No. 2 "Leise Lieder" (Morgenstern)
 - No. 3 "Im Arm der Liebe" (Hartleben)
 - No. 4 "Ach, Liebster, in Gedanken" (Stona)
 - No. 5 "Junge Ehe" (Ubell) (on a theme from Tristan und Isolde by Wagner)
 - No. 6 "Am Dorfsee" (Wiener)
 - No. 7 "Unvergessen" (Frey)
- Two Sonatas for Viola/Clarinet, Op. 49 (1900)
 - No. 1 A flat major
 - No. 2 F sharp minor
- Two Romances for Violin and Small Orchestra, Op. 50 (1900)
 - No. 1 (Andante sostenuto) G major
 - No. 2 (Larghetto) D major
- Twelve Songs, Op. 51 (1900)
 - No. 1 "Der Mond glüht" (Diderich)
 - No. 2 "Mägdleins Frage" (Dorr-Ljubljaschtschi)
 - No. 3 "Träume, träume, du mein süsses Leben!" (Dehmel)
 - No. 4 "Geheimnis" (Evers)
 - No. 5 "Mädchenlied" (Morgenstern)
 - No. 6 "Schmied Schmerz" (Bierbaum)
 - No. 7 "Nachtgang" (Bierbaum)
 - No. 8 "Gleich einer versunkenen Melodie" (Morgenstern)
 - No. 9 "Frühlingsregen" (Morgenstern)
 - No. 10 "Verlorne Liebe" (Galli)
 - No. 11 "Frühlingsmorgen" (Müller)
 - No. 12 "Weisse Tauben" (Morgenstern)
- Three Organ Fantasies, Op. 52 (1900)
 - No. 1 'Alle Menschen müssen sterben'

- No. 2 'Wachet auf, ruft uns die Stimme'
- No. 3 'Halleluja, Gott zu loben'
- Seven Silhouettes for Piano, Op. 53 (1900)
 - No. 1 (Äusserst lebhaft) E minor
 - No. 2 (Ziemlich langsam) D major
 - No. 3 (Sehr bewegt und ausdrucksvoll) F sharp major
 - No. 4 (Sehr schnell und anmutig) F sharp minor
 - No. 5 (Ziemlich schnell) C major
 - No. 6 (Langsam, schwermütig) E major
 - No. 7 (Äusserst lebhaft und mit viel Humor) B major
- Two String Quartets, Op. 54 (1901)
 - No. 1 G minor
 - No. 2 A major
- Fifteen Songs, Op. 55 (1901)
 - No. 1 "Hymnus des Hasses" (Morgenstern)
 - No. 2 "Traum" (Evers)
 - No. 3 "Der tapfere Schneider" (Falke)
 - No. 4 "Rosen" (Itzerott)
 - No. 5 "Der Narr" (v. Jacobosky)
 - No. 6 "Verklärung" (Itzerott)
 - No. 7 "Sterne" (Ritter)
 - No. 8 "Zwei Gänze" (De Capitolio)
 - No. 9 "Ein Paar" (Braungart)
 - No. 10 "Wären wir zwei klein Vögel" (Greiner)
 - No. 11 "Viola d'amour" (Falke)
 - No. 12 "Nachtsegen" (Evars)
 - No. 13 "Gute Nacht" (Falke)
 - No. 14 "Allen Welten abgewandt" (Stona)
 - No. 15 "Der Alte" (Falke)
- Five Organ Preludes and Fugues, Op. 56 (1901)
 - No. 1 E major
 - No. 2 D minor
 - No. 3 G major
 - No. 4 C major
 - No. 5 B minor
- Symphonic Fantasy and Fugue for Organ, Op. 57 (1901)
- Six Burlesques for 4-hands Piano, Op. 58 (1901)
- Twelve Organ Pieces, Op. 59 (1901)
 - No. 1 Prelude
 - No. 2 Pastorale
 - No. 3 Intermezzo
 - No. 4 Kanon
 - No. 5 Toccata
 - No. 6 Fuge
 - No. 7 Kyrie
 - No. 8 Gloria
 - No. 9 Benedictus
 - No. 10 Capriccio
 - No. 11 Melodia
 - No. 12 Te Deum
- Organ Sonata No. 2, D minor, Op. 60 (1901)
 - No. 1 Improvisation
 - No. 2 Invocation

- No. 3 Introduction and Fugue
- Simple Liturgical Pieces for use during services, Op. 61 (1901)
- Eight settings of Tantum ergo, Op. 61a
- Four settings of Tantum ergo for SA/TB and Organ, Op. 61b
- Four settings of Tantum ergo for 4-part Choir and Organ, Op. 61c
- Eight Marienlieder, Op. 61d
- Four Marienlieder for SA/TB and Organ, Op. 61e
- Four Marienlieder for 4-part Choir and Organ, Op. 61f
- Six Trauergesänge for Choir, Op. 61g
- Sixteen Songs, Op. 62 (1901)
 - No. 1 “Wehe” (Boelitz)
 - No. 2 “Waldeseligkeit” (Dehmel)
 - No. 3 “Ruhe” (Evers)
 - No. 4 “Menschen und Natur” (Baumgart)
 - No. 5 “Wir Zwei” (Falke)
 - No. 6 “Reinheit” (Boelitz)
 - No. 7 “Vor dem Sterben” (Boelitz)
 - No. 8 “Gebet” (Braungart)
 - No. 9 “Strampelchen” (v. Bluethgen)
 - No. 10 “Die Nixe” (Falke)
 - No. 11 “Fromm” (Falke)
 - No. 12 “Totensprache” (v. Jacobovsky)
 - No. 13 “Begegnung” (Mörike)
 - No. 14 “Ich schwebe” (Henkel)
 - No. 15 “Pflugerin Sorge” (Henkel)
 - No. 16 “Anmutiger Vertrag (Morgenstern)
- Monologue for Organ, Op. 63 (1902)
 - No. 1 Prelude C minor
 - No. 2 Fugue C major
 - No. 3 Canzona G minor
 - No. 4 Capriccio A minor
 - No. 5 Intro F minor
 - No. 6 Passacaglia F minor
 - No. 7 Ave Maria
 - No. 8 Fantasy C major
 - No. 9 Toccata E minor
 - No. 10 Fugue E minor
 - No. 11 Kanon D major
 - No. 12 Scherzo D minor
- Piano Quintet No. 2, C minor, Op. 64 (1901–1902)
- Twelve Pieces for Organ, Op. 65 (1902)
 - No. 1 Rhapsodie
 - No. 2 Capriccio
 - No. 3 Pastorale
 - No. 4 Consolation
 - No. 5 Improvisation
 - No. 6 Fugue
 - No. 7 Prelude
 - No. 8 Fugue
 - No. 9 Canzona
 - No. 10 Scherzo
 - No. 11 Toccata
 - No. 12 Fugue

Twelve Songs, Op. 66 (1902)

- No. 1 "Sehnsucht" (Itzerott)
- No. 2 "Freundliche Vision" (Bierbaum)
- No. 3 "Aus der ferne in der Nacht" (Bierbaum)
- No. 4 "Du bist mir gut!" (Boelitz)
- No. 5 "Maienblüten" (v. Jacobovsky)
- No. 6 "Die Primeln" (Hamerling)
- No. 7 "Die Liebe" (Dehmel)
- No. 8 "An dich" (Itzerott)
- No. 9 "Erlöst" (Itzerott)
- No. 10 "Morgen" (Mackay)
- No. 11 "Jetzt und immer" (Dehmel)
- No. 12 "Kindergeschichte" (v. Jacobovsky)

Fifty-two Chorale Preludes, Op. 67 (1902)

- No. 1 'Allein Gott in der Höh sei Ehr'
- No. 2 'Alles ist an Gottes Segen'
- No. 3 'Aus tiefer Not schrei ich zu dir'
- No. 4 'Aus meines Herzens Grunde'
- No. 5 'Christus, der ist mein Leben'
- No. 6 'Ein' feste Burg ist unser Gott'
- No. 7 'Dir, dir, Jehovah, will ich singen!'
- No. 8 'Erschienen ist der herrlich' Tag'
- No. 9 'Herr Jesu Christ, dich zu uns wend'
- No. 10 'Es ist das Heil uns kommen her'
- No. 11 'Freu' dich sehr, O meine Seele'
- No. 12 'Gott des Himmels und der Erden'
- No. 13 'Herr, wie du willst, so schick's mit mir'
- No. 14 'Herzlich tut mich verlangen'
- No. 15 'Jauchz, Erd, und Himmel, juble hell'
- No. 16 'Ich dank dir, lieber Herre'
- No. 17 'Ich will dich lieben, meine Stärke'
- No. 18 'Jerusalem, du hochgebaute Stadt'
- No. 19 'Jesu Leiden, Pein und Tod'
- No. 20 'Jesus, meine Zuversicht'
- No. 21 'Jesu, meine Freude'
- No. 22 'Komm, o komm, du Geist des Lebens'
- No. 23 'Lobe Gott, ihr Christen alle gleich'
- No. 24 'Lobe den Herren, dem mächtigen König'
- No. 25 'Mach's mit mir, Gott, nach deiner Güt'
- No. 26 'Meinen Jesum laß' ich nicht'
- No. 27 'Nun danket alle Gott'
- No. 28 'Nun freut euch, lieben Christen'
- No. 29 'Nun komm, der Heiden Heiland'
- No. 30 'O Gott, du frommer Gott'
- No. 31 'O Jesu Christ, meines Lebens Licht'
- No. 32 'O Lamm Gottes, unschuldig'
- No. 33 'O Welt, ich muß dich lassen'
- No. 34 'Schmücke dich, o liebe Seele'
- No. 35 'Seelenbräutigam'
- No. 36 'Sollt' ich meinem Gott nicht singen?'
- No. 37 'Straf mich nicht in deinem Zorn'
- No. 38 'Valet will ich dir geben'
- No. 39 'Vater unser im Himmelreich'

- No. 40 'Vom Himmel hoch, da komm ich her'
- No. 41 'Wachet auf, ruft uns die Stimme'
- No. 42 'Von Gott will ich nicht lassen'
- No. 43 'Warum sollt' ich mich den grämen?'
- No. 44 'Was Gott tut, das ist wohlgetan'
- No. 45 'Wer nur den lieben Gott lässt walten'
- No. 46 'Wer nur den lieben Gott lässt walten'
- No. 47 'Werde munter, mein Gemüte'
- No. 48 'Wer weiß, wie nahe mir mein Ende!'
- No. 49 'Wie schön leucht' t uns der Morgenstern'
- No. 50 'Wie wohl ist mir, o Freund der Seelen'
- No. 51 'Jesus ist kommen'
- No. 52 'O wie selig'

Six songs, Op. 68 (1902)

- No. 1 "Eine Seele" (v. Jacobovsky)
- No. 2 "Unterwgs" (Boelitz)
- No. 3 "Märchenland" (Evers)
- No. 4 "Engelwacht" (Muth)
- No. 5 "Nachtseele" (Evers)
- No. 6 "An die Geliebte" (Falke)

Ten Organ Pieces, Op. 69 (1903)

- No. 1 Prelude E minor
- No. 2 Fugue E minor
- No. 3 Basso ostinato E minor
- No. 4 Moment musical D major
- No. 5 Capriccio D minor
- No. 6 Toccata D major
- No. 7 Fugue D major
- No. 8 Romance G minor
- No. 9 Prelude A minor
- No. 10 Fugue A minor

Seventeen Songs, Op. 70 (1903)

- No. 1 "Präludium" (Boelitz)
- No. 2 "Der König bei der Krönung" (Mörike)
- No. 3 "Ritter rät dem Knappen dies" (Bierbaum)
- No. 4 "Die bunten Kühe" (Falke)
- No. 5 "Gruss" (Genischen)
- No. 6 "Elternstolz" (Folk song)
- No. 7 "Meine Seele" (Evers)
- No. 8 "Die Verschrämte" (Falke)
- No. 9 "Sehnsucht" (v. Jacobovsky)
- No. 10 "Hoffnungstrost" (from East Preussia)
- No. 11 "Gegen Abend" (Bierbaum)
- No. 12 "Dein Bild" (v. Jacobovsky)
- No. 13 "Mein und Dein" (Fischer)
- No. 14 "Der Bote" (Fick)
- No. 15 "Thränen" (Braungart)
- No. 16 "Des Durstes Erklärung" (Fick)
- No. 17 "Sommernacht" (Evers)

"Gesang der Verklärten" for 5-part Choir (SSATB) and Orchestra (Busse), Op. 71 (1903)

Violin Sonata No. 4, C major, Op. 72 (1903)

Variations and Fugue on an Original Theme for Organ, F sharp minor, Op. 73 (1903)

String Quartet No. 3, D minor, Op. 74 (1903–1904)

Eighteen Songs, Op. 75 (1904)

- No. 1 "Markspruch" (Weigand)
- No. 2 "Mondnacht" (Evers)
- No. 3 "Der Knabe an die Mutter" (Serbian)
- No. 4 "Dämmer" (Boelitz)
- No. 5 "Böses Weib" (16th century)
- No. 6 "Ihr, ihr Herrlichen!" (Hölderlin)
- No. 7 "Schlimm für die Männer" (Serbian)
- No. 8 "Wäsche im Wind" (Falke)
- No. 9 "All' mein Gedanken, mein Herz und mein Sinn" (Dahn)
- No. 10 "Schwäbische Treue" (Seyboth)
- No. 11 "Aeolsharfe" (Lingg)
- No. 12 "Hat gesangt - bleibt nicht dabei" (Folk Song)
- No. 13 "Das Ringlein" (v. Jacobovsky)
- No. 14 "Schlafliedchen" (Busse)
- No. 15 "Darum" (Seyboth)
- No. 16 "Das febeste Klang im Winde!" (Evars)
- No. 17 "Du brachtest mir deiner Seele Trank" (Braungart)
- No. 18 "Einsamkeit" (Goethe)

Simple Songs, Op. 76 (1903–1912)

- No. 1 "Du Meines Herzens Krönelein"
- No. 2 "Daz Iuwer Min Engel Walte"
- No. 3 "Waldeinsamkeit"
- No. 4 "Wenn die Linde blüht"
- No. 5 "Herzenstausch"
- No. 6 "Beim Schneewetter"
- No. 7 "Schlecht' Wetter"
- No. 8 "Einen Brief soll ich schreiben"
- No. 9 "Am Brunnelle"
- No. 10 "Warte Nur"
- No. 11 "Mei Bua"
- No. 12 "Mit Rosen bestreut"
- No. 13 "Der verliebte Jäger"
- No. 14 "Mein Schätzelein"
- No. 15 "Maiennacht"
- No. 16 "Glück"
- No. 17 "Wenn alle Welt so einig war"
- No. 18 "In einem Rosengärtelein"
- No. 19 "Hans und Grete"
- No. 20 "Es blüht ein Blümlein"
- No. 21 "Minnelied"
- No. 22 "Des Kindes Gebet"
- No. 23 "Zweisprach"
- No. 24 "Abgeguckt"
- No. 25 "Friede"
- No. 26 "Der Schwur"
- No. 27 "Kindeslächeln"
- No. 28 "Die Mutter spricht"
- No. 29 "Schmeichelkätzchen"
- No. 30 "Vorbeimarsch"
- No. 31 "Gottes Segen"
- No. 32 "Von der Liebe"
- No. 33 "Das Wolklein"

- No. 34 "Reiterlied"
- No. 35 "Mittag"
- No. 36 "Schelmenliedchen"
- No. 37 "Heimat"
- No. 38 "Das Mägdlein"
- No. 39 "Abendlied"
- No. 40 "Wunsch"
- No. 41 "An den Frühlingsregen"
- No. 42 "Der Postillon"
- No. 43 "Brunnensang"
- No. 44 "Klein Marie"
- No. 45 "Lutschemäulchen"
- No. 46 "Soldatenlied"
- No. 47 "Schlaf' ein"
- No. 48 "Zwei Mäuschen"
- No. 49 "Ein Tänzchen"
- No. 50 "Knecht Ruprecht"
- No. 51 "Die fünf Hühnerchen"
- No. 52 "Mariä Wiegenlied" (also arranged by the composer as a piano solo)
- No. 53 "Das Brüderchen"
- No. 54 "Das Schwesterchen"
- No. 55 "Furchthäschen"
- No. 56 "Der Igel"
- No. 57 "Die Bienen"
- No. 58 "Mäusefangen"
- No. 59 "Zum Schlafen"
- No. 60 "Der König aus dem Morgenland"

Serenade No. 1 for Flute, Violin and Viola, D major, Op. 77a (1904)

String Trio No. 1, A minor, Op. 77b (1904)

Cello Sonata No. 3, F major, Op. 78 (1904)

Ten Pieces for Piano, Op. 79a (1900–1904)

- No. 1 Humoreske
- No. 2 Humoreske
- No. 3 Intermezzo
- No. 4 Melodie
- No. 5 Romanze
- No. 6 Impromptu
- No. 7 Impromptu
- No. 8 Caprice
- No. 9 Capriccio
- No. 10 Melodie

Choral Preludes for Organ, Op. 79b (1900–1904)

- No. 1 'Ach Gott, verlaß mich nicht'
- No. 2 'Ein feste Burg ist unser Gott'
- No. 3 'Herr, nun selbst den Wagen halt'
- No. 4 'Morgenglanz der Ewigkeit'
- No. 5 'Mit Fried und Freud fahr ich dahin'
- No. 6 'Wer weiss, wie nahe mir mein Ende'
- No. 7 'Auferstehn, ja auferstehn wirst Du'
- No. 8 'Christ ist erstanden von dem Tod'
- No. 9 'Christus, der ist mein Leben'
- No. 10 'Mit Fried und Freud fahr ich dahin'
- No. 11 'Nun danket alle Gott'

- No. 12 'Herr, nun selbst den Wagen halt
- No. 13 'Warum sollt ich mich grämen'
- Eight Songs, Op. 79c (1900–1904)
 - No. 1 "Abend" (Schäfer)
 - No. 2 "Um Mitternacht blühen die Blumen" (Stona)
 - No. 3 "Volkslied" (Itzerott)
 - No. 4 "Friede" (Huggenberger)
 - No. 5 "Auf mondbeschiene(n) Wegen" (Huggenberger)
 - No. 6 "Die Glocke des Glücks" (Ritter)
 - No. 7 "Erinnerung" (Schäfer)
 - No. 8 "Züge" (Huggenberger)
- Suite for Violin and Piano, Op. 79d (1902–1904)
 - No. 1 Wiegenlied
 - No. 2 Capriccio
 - No. 3 Burla
- Two pieces for Cello and Piano, Op. 79e (1904)
 - No. 1 Caprice
 - No. 2 Kleine Romanze
- Fourteen Chorales for 4-, 5- or 6-part Choir, Op. 79f (1900–1904)
 - No. 1 "Jesu, meines Lebens Leben" (4-part)
 - No. 2 "Auferstanden" (4-part)
 - No. 3 "Nun preiset alle" (4-part)
 - No. 4 "Nun preiset alle" (4-part)
 - No. 5 "Such, wer da will" (4-part)
 - No. 6 "Ach, Gott, verlaß mich nicht" (4-part)
 - No. 7 "Ich weiss, mein Gott" (4-part)
 - No. 8 "Ich hab in Gottes Herz und Sinn" (5-part)
 - No. 9 "Jesu, grosser Wunderstern" (5-part)
 - No. 10 "Jesus soll die Losung sein" (5-part)
 - No. 11 "Trauungsgesang"
 - No. 13 "Auferstanden" (5-part)
 - No. 14 "Gib dich zufrieden" (5- or 6-part)
- Three Chorales for Female/Boys' Choir (1900–1904)
- Twelve Pieces for Organ Op. 80 (1904):
 - No. 1 Prelude E minor
 - No. 2 Fughetta E minor
 - No. 3 Canzonetta G minor
 - No. 4 Gigue D minor
 - No. 5 Ave Maria D flat minor
 - No. 6 Intermezzo G minor
 - No. 7 Scherzo F sharp minor
 - No. 8 Romance A minor
 - No. 9 Perpetuum mobile F minor
 - No. 10 Intermezzo D major
 - No. 11 Toccata A minor
 - No. 12 Fugue A minor
- Variations and Fugue on a theme by Bach for Piano, Op. 81 (1904) (theme taken from 4th mvt. aria (duet) of Cantata Auf Christi Himmelfahrt allein, BWV 128)
- Aus Mein Tagebuch for Piano, Op. 82 (1904–1912)
- Ten Songs for Male Choir, Op. 83 (1904–1912)
- Violin Sonata No. 5, F sharp minor, Op. 84 (1905)
- Four Preludes and Fugues for Organ, Op. 85 (1905)
 - No. 1 C sharp minor

- No. 2 G major
- No. 3 F major
- No. 4 E minor
- Variations and Fugue on a theme by Beethoven for two Pianos, Op. 86 (1904) (also in orchestral arrangement, 1915)
- Two Compositions for Violin and Piano, Op. 87 (1905)
 - No. 1 Albumblatt
 - No. 2 Romanze
- Four Songs, Op. 88 (1905)
 - No. 1 “Notturmo” (Boelitz)
 - No. 2 “Stelldichein” (Hörmann)
 - No. 3 “Flötenspielerin” (Evers)
 - No. 4 “Spatz und Spätzin” (Meyere)
- Four Sonatines for Piano, Op. 89 (1905–1908)
 - No. 1 E minor
 - No. 2 D major
 - No. 3 F major
 - No. 4 A minor
- Sinfonietta for Orchestra, A major, Op. 90 (1904–1905)
- Seven Sonatas for Violin Solo, Op. 91 (1905)
 - No. 1 A minor
 - No. 2 D major
 - No. 3 B flat major
 - No. 4 B minor
 - No. 5 E minor
 - No. 6 G major
 - No. 7 A minor
- Suite for Organ No. 2, Op. 92 (1905)
 - No. 1 Prelude G minor
 - No. 2 Fugue
 - No. 3 Intermezzo B minor
 - No. 4 Basso ostinato G minor
 - No. 5 Romanza A flat major
 - No. 6 Toccata G minor
 - No. 7 Fugue G minor
- Suite in old style for Violin and Piano, F major, Op. 93 (1906) (also in orchestral arrangement, 1916)
- Six Pieces for 4-hand Piano, Op. 94 (1906)
- Serenade for Orchestra, G major, Op. 95 (1905–1906)
- Introduction, Passacaglia and Fugue for two Pianos, B minor, Op. 96 (1906)
- Four Songs, Op. 97 (1906)
 - No. 1 “Das Dorf” (Boelitz)
 - No. 2 “Leise, leise weht ihr Lüfte” (Brentano)
 - No. 3 “Ein Drängen ist in meinem Herzen” (Stefan Zweig)
 - No. 4 “Der bescheidene Schäfer” (Weisse)
- Five Songs, Op. 98 (1906)
 - No. 1 “Aus den Himmelsaugen” (Heine)
 - No. 2 “Der gute Rath” (Schatz)
 - No. 3 “Sonntag” (Volkslied)
 - No. 4 “Es schläft ein stiller Garten” (Hauptmann)
 - No. 5 “Sommernacht” (Triepel)
- Six Preludes and Fugues for Piano, Op. 99 (1907)
- Variations and Fugue on a Theme by Johann Adam Hiller for Orchestra, E major, Op. 100 (1907)

Violin Concerto, A major, Op. 101 (1907–1908)
Piano Trio No. 2 for Violin, Cello and Piano, E minor, Op. 102 (1907–1908)
Hausmusik, Op. 103 (1908)
Suite for Violin and Piano, A minor, Op. 103a (1908)
No. 3 Aria (also in orchestral arrangement)
Two little Sonatas for Violin and Piano, Op. 103b (1909)
 No. 1 D minor
 No. 2 A major
Twelve little Pieces on his own songs from Op. 76 for Violin and Piano, Op. 103c
Six Songs, Op. 104 (1907)
 No. 1 “Neue Fülle” (Zweig)
 No. 2 “Warnung” (anon.)
 No. 3 “Mutter, tote Mutter” (Hartwig)
 No. 4 “Lied eines Mädchens” (13th century)
 No. 5 “Das Sausewind” (Busse)
 No. 6 “Mädchenlied” (Boelitz)
Two Spiritual Songs for Mezzo/Baritone and Organ/Harmonium/Piano, Op. 105 (1907)
 No. 1 “Ich sehe Dich in tausend Bildern” (Novaris)
 No. 2 “Meine Seele ist still zu Gott” (Psalm 62)
Der 100. Psalm (Psalm No. 100) for Choir and Orchestra, C minor, Op. 106 (1908–1909), Organ
version of François Callebout (2003)
Clarinet/Viola Sonata No. 3, B flat major, Op. 107 (1908–1909)
Symphonic Prologue to a tragedy for Orchestra, A minor, Op. 108 (1908)
String Quartet No. 4, E flat major, Op. 109 (1909)
Three 5-part motets for a cappella choir, Op. 110 (1909–1912)
 No. 1 “Mein Odem ist schwach”
 No. 2 “Ach, Herre, strafe mich nicht”
 No. 3 “O Tod, wie bitter bist du”
Three Duets for Soprano, Alto and Piano, Op. 111a (1909)
 No. 1 “Waldesstille” (Rafael)
 No. 2 “Frühlingsfeier” (Steindorff)
 No. 3 “Abendgang” (Brandtl)
Three Songs for 4-part Female Choir (1909), Op. 111b
Three Songs for 3-part Female Choir (1909), Op. 111c (arrangement of Op. 111b)
“The Nuns” for Choir and Orchestra (Boelitz), Op. 112 (1909)
Piano Quartet No. 1, D minor, Op. 113 (1910)
Piano Concerto, F minor, Op. 114 (1910)
Episodes, 8 Pieces for Piano, Op. 115 (1910)
 No. 1 Andante D major
 No. 2 Andante con moto
 No. 3 Allegretto C major
 No. 4 Andante sostenuto
 No. 5 Larghetto
 No. 6 Vivace
 No. 7 Vivace quasi presto
 No. 8 Vivace
Cello Sonata No. 4, A minor, Op. 116 (1910)
Eight Preludes and Fugues for Solo Violin, Op. 117 (1909–1912)
 No. 1 B minor
 No. 2 G minor
 No. 3 E minor
 No. 4 G minor (Chaconne)
 No. 5 G major

No. 6 D minor
 No. 7 A minor
 No. 8 E minor
 String Sextet for two Violins, two Violas and two Celli, F major, Op. 118 (1910)
 “Die Weihe der Nacht” for Alto, Male Choir and Orchestra (Hebbel), Op. 119 (1911)
 “Eine Lustspielouvertüre” for Orchestra, Op. 120 (1911)
 String Quartet No. 5, F sharp minor, Op. 121 (1911)
 Violin Sonata No. 8, E minor, Op. 122 (1911)
 Concerto in old style for Orchestra, F major, Op. 123 (1912)
 “An die Hoffnung” for Alto or Mezzo and Orchestra or Piano (Hölderlin), Op. 124 (1912)
 A Romantic Suite for Orchestra, Op. 125 (1912)
 “Römischer Triumphgesang” for Male Choir and Orchestra, Op. 126 (1912)
 Introduction, Passacaglia and Fugue for Organ, E minor, Op. 127 (1913)
 Four Tone Poems after Arnold Böcklin for Orchestra, Op. 128 (1913)
 Nine Pieces for Organ, Op. 129 (1913)
 No. 1 Toccata D minor
 No. 2 Fugue D minor
 No. 3 Canon E minor
 No. 4 Melodia B flat major
 No. 5 Capriccio G minor
 No. 6 Basso ostinato G minor
 No. 7 Intermezzo F minor
 No. 8 Prelude B minor
 No. 9 Fugue B minor
 A Ballet Suite for Orchestra, D major, Op. 130 (1913)
 Six Preludes and Fugues for Solo Violin, Op. 131a (1914)
 No. 1 A minor
 No. 2 D minor
 No. 3 G major
 No. 4 G minor
 No. 5 D major
 No. 6 E minor
 Three Duos (Canons and Fugues) in Old Style for two Violins, Op. 131b (1914)
 Three Suites for Solo Cello, Op. 131c (1915)
 No. 1 G major
 No. 2 D minor
 No. 3 A minor
 Three Suites for Solo Viola, Op. 131d (1915)
 No. 1 G minor
 No. 2 D major
 No. 3 E minor
 Variations and Fugue on a Theme by Mozart, Op. 132 (1914) (also in arrangement for two Pianos, 1914)
 Piano Quartet No. 2, A minor, Op. 133 (1914)
 Variations and Fugue on a theme by Telemann for Piano, Op. 134 (1914)
 Thirty little Choral Preludes, Op. 135a (1914)
 Fantasy and Fugue for Organ, D minor, Op. 135b (1916)
 “Hymnus der Liebe” for Baritone/Alto and Orchestra, Op. 136 (1914)
 Twelve Spiritual Songs with Piano/Harmonium/Organ accompaniment, Op. 137 (1914)
 No. 1 “Bitte um einen seligen Tod” (Herman. gest. 1561)
 No. 2 “Dein Wille, Herr, geschehe!” (Eichendorff)
 No. 3 “Uns ist geboren ein Kindlein” (Anonymous)
 No. 4 “Am Abend” (Anonymous)

No. 5 "O Herre Gott, nimm du von mir" (Anonymous)
 No. 6 "Christ, deines Geistes Süßigkeit" (Anonymous)
 No. 7 "Grablied" (Arndt)
 No. 8 "Morgengesang" (Alberus)
 No. 9 "Lass dich nur nichts nicht dauern" (Flemming)
 No. 10 "Christkindleins Wiegenlied" (Anonymous)
 No. 11 "Klage vor Gottes Leiden" (Anonymous)
 No. 12 "O Jesu Christ, wir warten dein" (Alberus)
 Eight Spiritual Songs for 4-8-part Choir, Op. 138 (1914)
 Violin Sonata No. 9, C minor, Op. 139 (1915)
 Eine vaterländische Ouvertüre, Op. 140 (1915)
 Serenade for Flute, Violin and Viola No. 2 in G major, Op. 141a (1915)
 String Trio No. 2 in D minor, Op. 141b (1915)
 5 Neue Kinderlieder, Op. 142 (1915)
 No. 1 "Wiegenlied" (Stein)
 No. 2 "Schwalbenmütterlein" (Reinick)
 No. 3 "Maria am Rosenstrauch" (Schellenberg)
 No. 4 "Klein-Evelinde" (Weber)
 No. 5 "Bitte" (Holst)
 Träume am Kamin, 12 Kleine Klavierstücke, Op. 143 (1915)
 No. 1 "Larghetto" B flat Major
 No. 2 "Con Moto" E flat Major
 No. 3 "Molto Adagio" A Major
 No. 4 "Allegretto Grazioso" E Major
 No. 5 "Agitato" b minor
 No. 6 "Poco Vivace" A flat Major
 No. 7 "Molto Sostenuto" D Major
 No. 8 "Vivace" C Major
 No. 9 "Larghetto" c minor
 No. 10 "Vivace" d minor
 No. 11 "Andantino" g minor
 No. 12 "Larghetto" D Major
 Der Einsiedler (text by Joseph von Eichendorff), Op. 144a (1915)
Requiem (text by Christian Friedrich Hebbel "Seele, vergiss sie nicht"), Op. 144b (1915)
 Seven Pieces for Organ, Op. 145 (1915–1916)
 No. 1 "Trauerode"
 No. 2 "Dankpsalm"
 No. 3 "Weihnachten" (Christmas)
 No. 4 "Passion" (Passion)
 No. 5 "Ostern" (Easter)
 No. 6 "Pfingsten" (Pentecost)
 No. 7 "Siegesfeier"
 Lateinisches Requiem (fragment Kyrie, Dies irae), Op. 145a (1915)
 Clarinet Quintet in A major, Op. 146 (1916)
 Andante and Rondo for Violin and Orchestra, Op. 147 (1916, posthumous)
 Works without Opus number
 String Quartet", D minor (1888–1889) (with doublebass in the finale)
 Scherzo for Flute and String Quartet, G minor (1888 or 1889)
 "Castra vetera", incidental music (1889–1890)
 "Heroide", symphonic movement for orchestra, D minor (1889)
 Symphonic movement for Orchestra, D minor (1890)
 Scherzo for two String Quartets, G minor (1890-1892?)
 Grande Valse de Concert for Piano, "Op. 378" (1891)

Six Chorale Preludes for Organ (1893–1908)

- No. 1 ‘O Traurigkeit’
- No. 2 ‘Komm süßer Tod’
- No. 3 ‘Christ ist erstanden’
- No. 4 ‘O Haupt voll Blut und Wunden’
- No. 5 ‘Es kommt ein Schiff geladen’
- No. 6 ‘Wie schön leucht’ t uns der Morgenstern’

Violin parts for six Sonatinas, Op. 36 by Clementi (before 1895)

Piano Quintet, C minor (1897–1898)

Lyric Andante (Liebestraum) for Strings (1898)

Scherzino for French Horn and Strings (1899)

111 Canons in all major and minor tonalities for Piano (1895)

“Tantum ergo sacramentum” for 5-part Choir (1895)

Etude Brillante for Piano, C minor (1896)

“Gloriabuntur in te omnes” for 4-part Choir (1898?)

“An der schönen blauen Donau”, improvisation for Piano (1898)

“Grüsse an die Jugend” for Piano (1898)

- No. 1 Fughette
- No. 2 Caprice fantastique
- No. 3 Abenddämmerung
- No. 4 Albumblatt
- No. 5 Scherzo
- No. 6 Humoresque

Three Album leafs for Piano (1898–1899)

- No. 1 Miniature Gavotte
- No. 2 Allegretto grazioso
- No. 3 Andante

“Maria Himmelsfreud!” for Choir (Heuberger) (1899 or 1900)

Introduction and Passacaglia for Organ, D minor (1899)

Prelude for Organ, C minor (1900)

“Blätter und Blüten” for Piano (1900–1902)

- No. 1 Albumblad
- No. 2 Humoresque
- No. 3 Frühlingslied
- No. 4 Elegie
- No. 5 Jagdstück
- No. 6 Melodie
- No. 7 Moment Musical No. 1
- No. 8 Moment Musical No. 2
- No. 9 Gigue
- No. 10 Romanze No. 1
- No. 11 Romanze No. 2
- No. 12 Scherzino

Three Spiritual Songs for Mezzo/Baritone and Organ (1900/1903)

Caprice for Cello and Piano, A minor (1901)

Variations and Fugue on ‘Heil unserm König’ for Organ, C major (1901)

Four “Spezialstudien” for Piano left hand (1901)

- No. 1 Scherzo
- No. 2 Humoresque
- No. 3 Romanze
- No. 4 Prelude and Fugue

Four Pieces for Piano (1901–1906)

- No. 1 Romanze, D major (1906)

No. 2 Improvisation, E minor (1901)
 No. 3 Nachtstück (1903)
 No. 4 Perpetuum mobile, C major (1902)
 Albumblatt for Clarinet/Violin and Piano, E flat major (1902)
 Tarantella for Clarinet/Violin and Piano, G minor (1902)
 Allegretto grazioso for Flute and Piano, A major (1902)
 Prelude and Fugue for Violin, A minor (1902)
 Romanze for Violin and Piano, G major (1902)
 Petite caprice for Violin and Piano, G minor (1902)
 Prelude and Fugue for Organ, D minor (1902)
 "Palmsonntagsmorgen" for 5-part Choir (Geibel) (1902)
 "In der Nacht" for Piano (1902)
 Five Cantatas (1903–1905)
 "Vom Himmel hoch, da komm ich her"
 "O wie selig seid ihr doch, ihr Frommen"
 "O Haupt voll Blut und Wunden"
 "Meinen Jesum lass ich nicht"
 "Auferstanden, auferstanden"
 Wind Serenade, one movement (1904)
 Romanze for Hamonium, A minor (1904)
 Perpetuum mobile for Piano, C sharp minor (1905)
 Two Pieces for Piano (1906)
 No. 1 Scherzo, F sharp minor
 No. 2 Caprice, F sharp minor
 Prelude and Fugue for Organ, g-sharp minor (1906)
 "Ewig Dein!", Salon Piece for Piano, "Op. 17523" (1907)
 "Weihegesang" for Choir and Wind Orchestra (Liebmann), A major (1908)
 "Vater unser" for 12-part Choir (1909) (completed by Hasse)
 "An Zeppelin" for 4-part Male or Children's Choir (1909)
 "Lasset uns den Herren preisen" for 5-part Choir (Rist) (1911)
 Twenty Responsorien for Choir (1911)
 Prelude and Fugue for Organ, F sharp minor (1912)
 "Sylvester-Canonen" for Choir (1913)
 "Abschiedslied" for Choir (1914)
 "Marsch der Stiftsdamen" for Piano (1914)
 "Befiehl dem Herrn deine Wege", Trauungslied for Soprano, Alto and Organ
 Prelude for Violin, E minor (1915)
 Fughetta on "das Deutschlandslid" for Piano (1916)

I will select a few works to comment on below. It will be appreciated that I cannot comment on them all. The selected works are personal choice and the exclusion of others does not indicate anything inferior.

The Improvisations for piano Op 18 is a large work of about 25 minutes. It is often evocative and the title should not lead you to any ideas of banality. His piano music is excellent, sometimes very difficult to play but never virtuosic for showy reasons.

One of his most endearing piano works is his Five Humoreskes Op 20. There is no composer who has written such humorous music without it being absurd. This work is very well-written and not written for show.

The Introduction and Passacaglia in D minor for organ is a brilliant work which is probably Bachian in style and perhaps academic but none the worst for that. It is powerful and majestic, a superb piece.

The Piano Quintet no 2 in C minor Op 64 is everything a chamber work should be although the performance I heard with the eccentric Richter as the pianist was a little troublesome.

The String Trio Op 77D is an excellent example of quality chamber music. The first two movements seem to be a narrative, a personal and fascinating story. The Scherzo is sheer delight and an instant winner. The finale is very fine.

Reger's love for Bach is shown in his Variations and Fugue on a theme of Bach Op 81. The theme is taken from the beautiful contralto and tenor duet *Seine Allmacht zu ergründen, wir sich kein Mensch finden* (No man can fathom his own omnipotence) from Bach's cantata 128. The first two variations are meditative while the third is very strong, the next two variations make demands upon the pianist's wrists and the sixth is an exuberant piece followed by an Adagio there are two lively movements and a telling Sarabande. The fugue is an amazing construction which is really four fugues and the final pages are of non-pompous grandeur.

The Variations and Fugue on a theme by J A Hiller for orchestra Op 100 has a theme taken from Hiller's stage work *Der Aernotekrooz*. It is well written but the theme is not inspiring. The theme is followed by 11 variations and a fugue. The work was premiered in Cologne on 15 October 1907.

The next work was the amazing Violin Concerto in A Op 101. There are more popular concertos but this one is the clear winner. Walton said it was an undisputed masterpiece, but it still does not alter the unwillingness of people to perform his music.

It is in three movements, the first is as long as the complete G minor concerto of Bruch. Reger said of his concerto that he hoped it would be a worthy successor to the concertos of Beethoven and Brahms.

The soloist at the premiere, Henri Marteau confirmed Reger's wishes. Artur Nikisch conducted the premiere on 13 October 1908 with the Leipzig Gewandhaus Orchestra.

Reger was determined to write with memorable themes and he did. They may be elaborate but stunningly beautiful and he develops the material with enviable skill and the richly coloured orchestration is superbly magical.

Only an idiot would question the quality of this work yet at the premiere some did, calling the violin part technical trippery and that the work was too long. This fierce opposition was unfounded.

Whatever may be said, the whole work is simply magnificent and the *con bravura* and humorous finale keeps the listener spellbound until the end. And there are lyric passages in this superlative work of indefinable beauty. The *largo* central movement is suffused with melancholy yet it is never slush or pomp, thank goodness.

The Three Motets Op 110 for mixed choir a capella is spacious, often beautiful and ethereal with some gorgeous harmonies.

The Piano Concerto in F Minor Op 114 is an amazing piece. It does not have the immediacy of the splendid Liszt concertos or those by Rachmaninov and is more serious but it is an absolute winner. It was premiered by Freida Kwast-Hodapp (1880 -1949) with the Leipzig Gewandhaus Orchestra under Nikisch. It is a work of immense power requiring an exceptional pianist who has the technical skill and can play it lucidly and with passion and void of ponderosity and heavy-handedness. The sublime slow movement is based on a chorale by Luther, *Wenn ich einmal soll scherden*. Some people ignorantly complained about its difficulty and the thickness of the texture likening it to the turgidness of Elgar. There is nothing turgid about Reger.

This concerto is one of very many works which displays very special music. Reger is a great composer.

The Variations and Fugue on a theme of Mozart for orchestra Op 132 is a marvellous set. The theme is the opening theme which begins Mozart's Piano Sonata in A. The variations number eight with a mighty fugue and was written in 1914 and first performed on 8 January 1915 with the composer conducting. One can only marvel at the clarity of the music which is devoid of quirkiness and eccentricity. There is also an arrangement for two pianos.

The greatness of the under rated Telemann is displayed in Reger's Op 134 the Variations and Fugue on a theme of Telemann of 1914. As in other variations it reveals how well Reger knew the works of other composers. The theme is taken from a Suite for two oboes and strings of 1733 as part of his Tafelmusik. Some critics have said that Brahms is behind this work but the work is clearly Reger's own. There is so much to admire in this work particularly in the recording by Marc-Andre Hamelin. The music simply sparkles with grace and refinement. After the theme which is the Minuet from the Suite. There are 23 short variations and a fugue and unlike some other variation works the music is more concise lasting about 30 minutes.

The Seven Pieces for organ Op 145 is thoughtful, meditative and powerful by turn. The first piece is entitled Trauerode and ends with the carol Silent Night. This suite is immensely satisfying with marvellous sequences building up to tremendous climaxes and proving again what a great composer Reger was and that his organ music is undoubtedly second to none.

Reger also orchestrated some Schubert songs and this excludes the awful vamping piano style of the originals. The vocal lines remain the same but the quality of the orchestration lifts these songs out of the mundane.

Looking at his list of works you will see how well Reger knew poetry particularly that by German poets. We require a study of his wonderful songs but that is not within the scope of this present article.

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