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 Parsifal 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
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 Maximillian 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 Adabert 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 it ultra-conservatism. In
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.

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 arne 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 Scherzososo (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)
1. Frohsinn (Allegretto), A major
2. Hasche mich! (Grazioso), C major
3. Ein Spielchen! (Andantino), F major
4. Das tote Vöglein (Andante espressivo), E minor
5. Über Stock und Stein (Presto), D minor
6. Was die Grossmutter erzählt (Andante espressivo), G major
7. Ein Tänzchen (Allegro), G minor
8. Bange Frage (Andante), A minor
9. Weihnachtstraum (Andantino), A major (Fantasy on Silent Night)
10. Grosses Fest (Allegro à la marcia), B flat major
11. Abendgesang (Andante con espressione), D major
12. Fast zu keck! (Allegro vivace), F major
13. Frühlingslust (Vivace), C major
14. Kleiner Trotzkopf (Vivace), E minor
15. Reigen (Allegretto grazioso), G major
16. Fast zu ernst! (Fughette - Andante con espressione), G minor
17. A la Gigue (Presto assai), E minor
18. Nordischer Tanz (Allegretto), D major
19. Erster Streit (Agitato), D minor
20. Versöhnung (Cantabile), A major

Eight Improvisations for Piano, Op. 18 (1896)
1. Allegretto con grazia, E major
2. Andantino, B minor
3. Caprice (Allegro vivace), G minor
4. Andante sepmlice, D major
5. Moderato, ma marcato, C minor
6. Allegretto con grazia, C sharp minor
7. Vivace assai, F major
8. Etude brillante (Allegro con brio), C minor

Two Spiritual Songs for Medium Voice and Organ, Op. 19 (1898)
1. “Passionslied”
2. “Doch du liessest ihn im Grabe nicht!”

Five Humoresques for Piano, Op. 20 (1898)
1. Allegretto grazioso, D major
2. Presto - Andante (con grandezza), B minor
3. Andantino grazioso, A major
4. Prestissimo assai, C major
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)
1. Allegro E major
2. Più vivace A major
3. Allegretto B major
4. Moderato (quasi Andantino) C sharp minor
5. Vivace B major
6. Allegro vivace E major

Four songs, Op. 23 (1898)
1. “Das kleinste Lied” (Hamerling)
2. “Pythia” (Ritter)
3. “Das sterbende Kind” (Geibel)
4. “Vom Küssen!” (Ritter)
Six Pieces for Piano, Op. 24 (1898)
    No. 1 Valse-Impromptu (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 leggierenza) G major
    No. 3 Impromptu (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 Impromptu (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 Impromptu (Con passione e vivace) B minor

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

Five pittoresque 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’ 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-Ljubljanschtschi)
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 “Verlorene 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 Capitoloio)
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, jubel 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 ‘Jesus, 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 soll’ ich mich den grämen?’
No. 44 ‘Was Gott tut, das ist wohlgemessen’
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 “Unterwegs” (Boelitz)
No. 3 “Märchenland” (Evers)
No. 4 “Engelwacht” (Muth)
No. 5 “Nachtschelle” (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 “Präjudium” (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 Verschmähte” (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 febster 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 bluht”
No. 5 “Herzenstausch”
No. 6 “Beim Schneewetter”
No. 7 “Schlecht’ Wetter”
No. 8 “Einen Brief soll ich schreiben”
No. 9 “Am Brünnelle”
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, verläß 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 mondbeschienen 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)


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 “Notturno” (Boelitz)
   No. 2 “Stelldichein” (Hörmann)
   No. 3 “Flötenspielerin” (Evers)
   No. 4 “Spatz und Spätzin” (Meyere)
Four Sonatinas 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
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)
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)


Symphonic Prologue to a tragedy for Orchestra, A minor, Op. 108 (1908)

String Quartet No. 4, E flat major, Op. 109 (1909)

   No. 1 “Mein Odem ist swach”
   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” (Brandl)

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)

   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 Lustspielovertüre” 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)

“Römischer Triumphgesang” for Male Choir and Orchestra, Op. 126 (1912)

Introduction, Passacaglia and Fugue for Organ, E minor, Op. 127 (1913)

A Ballet Suite for Orchestra, D major, Op. 130 (1913)

Six Preludes and Fugues for Solo Violin, Op. 131a (1914)
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 Rosenstrauß” (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)
   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?)
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)
“Grüsses 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)
“Palmsmonntagsmorgen” 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)
“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 Deutschlandslied” 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 works 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 ergrunden, wir sich kein Mensche 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 makes demands upon the pianists 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 Hillers 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 animal 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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