

~~~THE FORGOTTEN ROMANTIC~~~  
**MAX REGER'S INTERMEDIATE PIANO REPERTOIRE**

**MTNA NATIONAL CONFERENCE**

**Monday, March 11, 2013**

**2:15-3:15PM**

**Anaheim, CA**

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**Max Reger (1873-1916)** is one of the major German keyboard composers of the late romantic era. His prodigious output includes 147 opus numbers, 21 opus numbers for solo piano, and numerous works without opus. The majority of Reger's solo piano music comprises short romantic character pieces written mostly in A-B-A form. Greatly inspired by the music of J. S. Bach, Reger was also strongly influenced by the romantic composers who preceded him, including Schumann, Brahms, Chopin, Grieg, and Mendelssohn, as well as Liszt and Wagner.

Although Reger's advanced piano compositions pose many extraordinary challenges, his pedagogical compositions are highly accessible. This session will present the analysis and performance of many of Reger's intermediate level piano compositions. Explore this untapped repertoire and experience the thrill of discovering "new" music that you and your students will enjoy for years to come!

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REGER'S INTERMEDIATE PIANO MUSIC

Aus der Jugendzeit (Album for Young People), Opus 17 (Composed 1895-Publ. 1902)

- Collection of 20 pedagogical compositions—Written probably as a direct result of his teaching at the Wiesbaden Conservatory (Brauss, p. 49)
- Similar in style to Schumann's *Album for the Young* and Grieg's *Lyric Pieces*
- Schott Edition is in 2 volumes and includes 14 of the 20 pieces
- Predominantly thin texture: chords & passagework frequently divided between hands

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| 1. Frohsinn | 10. Großes Fest |
| 2. Hasche mich! | 11. Abendgesang |
| 4. Das tote Vöglein | 12. Fast zu keck! |
| 5. Über Stock und Stein | 13. Frühlingslust |
| 6. Was die Großmutter erzählt | 15. Reigen |
| 7. Ein Tänzchen | 18. Nordischer Tanz |
| 8. Bange Frage | 19. Erster Streit |
| 9. Weihnachtstraum | 20. Versöhnung |

111 Canons in All Minor and Major Keys (1895)

- Collection comprising two and three-part canons
- Some of the Two-Part Canons can be considered pedagogical.

- #1 – C Major. Allegretto**
- #2 – C Major. Andantino**
- #6 – G Major. Allegretto**

Blätter und Blüten (Leaves and Blossoms) (1898-1902)

- 12 Piano Pieces, without opus—Another of Reger’s pedagogical collections
- Reger’s publisher collected these pieces, printed them in 1910, and added the title.
- Many of these pieces are highly reminiscent of the music of other composers.
#2—**Humoreske**: Similar in style and difficulty to Schumann’s “Hasche-Mann” from *Kinderszenen* and Grieg’s “Elfin Dance”
#3—**Frühlingslied (Spring Song)**
#5—**Jagdstück (Hunting-Piece)**: Replete with the conventional horn-calls. Reminiscent of Mendelssohn’s “Hunting Song” from his *Songs Without Words*
#12—**Scherzino**

Four Sonatinas, Opus 89 (1905-1908)

- Written in a style similar to that of the Clementi and Kuhlau Sonatinas
- The first movements are in Sonata-Allegro form
Sonatina No. 2 in D Major (the most accessible of these Sonatinas)
Mvt. 1 – **Allegretto grazioso**
Mvt. 3 – **Vivace**

Zehn kleine Vortragsstücke (Ten Little Performance Pieces), Opus 44 (1900)

- Subtitle by Reger: “For Teaching Purposes”
#2—**Burletta**: Written in the humorous style, of which Reger was so fond
#5—**Moment musical**: Lyrical composition in A-B-A form

Träume am Kamin (Dreaming by the Fireplace), Opus 143 (1915)

- Written during Reger’s late period
#8 **Vivace (no title)**: This piece is sometimes referred to as the “White Key Etude”, in contrast to Chopin’s “Black Key Etude”, Opus 10, No. 5. (Brauss, p. 178)

Eight Improvisations, Opus 18 (1896)

- Although the strong influence of Brahms and Liszt is still very prevalent in this set, Reger’s own stylistic traits do begin to emerge.
#1 **Allegretto con grazia**: Included in *The Festival Collection*, Book 5. FJH Publ.

Lose Blätter (Album Leaves), Opus 13 (1894)

- Written during Reger’s early period for the child of Hugo Riemann, one of Reger’s major professors (Brauss, p. 48)
#11 **Appassionato**: Reger was clearly borrowing freely from the music of others in these works. In this piece in particular, you will hear a quote from the 1st movement of Schumann’s *Fantasy*. (Brauss, pp. 48-49)

SOURCES FOR FURTHER STUDY

- Brauss, H. 1994, *Max Reger’s Music for Solo Piano: An Introduction*, The University of Alberta Press, Edmonton.
- Grim, W. E. 1988, *Max Reger: A Bio-Bibliography*, Greenwood Press, Westport, Connecticut.
- Kirby, F. E. 1966, *A Short History of Keyboard Music*, Schirmer Books, Macmillan Publishing, New York.
- Magrath, J. 1995, *The Pianist’s Guide to Standard Teaching and Performance Literature*, Alfred Publishing Co., Inc., Van Nuys, CA.
- The Max Reger Institute <http://www.max-reger-institut.de/en/index.php>