

~~THE FORGOTTEN ROMANTIC~~  
**THE PIANO MUSIC OF MAX REGER**  
**(1873-1916)**

Texas Music Teachers Convention in Arlington, Texas  
Sunday, June 13, 2010 at 2:00pm

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Greatly influenced by the music of J. S. Bach, Reger called him “the beginning and end of all music.” The other most influential composer in his life was Johannes Brahms. In addition to the contrapuntal aspect, Reger’s musical language comprises extremely chromatic harmony, dense texture, and non-standard phrasing, all while employing traditional forms.

Reger’s output includes 146 opus numbers, as well as many works without opus number. In addition to his works for solo piano, he also composed works for organ, orchestra, chamber music, violin, viola, cello, flute, clarinet, chorus, and voice. The majority of Reger’s solo piano works consist of short romantic character pieces that primarily use the A-B-A form, with a generally distinctive B section.

The forces of tradition and modernism unite to create Reger’s unique musical voice. In spite of the complexities and difficulties inherent in his compositional style, Reger’s piano music deserves to become an essential part of the standard repertoire.

**ZEHN KLEINE VORTRAGSSTÜCKE, OPUS 44**

**(Ten Small Recital Pieces. 1899? 1900?)**

All of the pieces in this collection can be considered as pedagogical.

1. Albumblatt (Album Leaves)
8. Fughette
10. Capriccio

**BLÄTTER UND BLÜTEN. ZWOLF KLAVIERSTÜCKE**

**(Leaves and Blossoms. Twelve Piano Pieces. 1900-1902)**

Reger’s publisher collected the pieces and printed them in 1910, giving it the fanciful title “*Blätter und Blüten*”. This is another of his pedagogical collections.

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|------------------|------------------------------|
| 2. Humoreske     | 5. Jagdstück (Hunting Piece) |
| 3. Frühlingslied | 7. Moment musical Nr. 1      |

**SECHS KLAVIERTSTÜCKE**

**(Six Piano Pieces. 1898)**

This collection lacks an opus number. The pieces in this collection range from late intermediate to advanced levels and exhibit a large variety of styles.

3. Abenddämmerung (Evening Twilight)

**SILHOUETTES, OPUS 53 (1900)**

All of the compositions in this collection are purposefully written in the style of other composers.

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|---------------------|----------------------------------|---------------------|
| 2. Ziemlich Langsam | 3. Sehr bewegt und ausdrucksvoll | 5. Ziemlich schnell |
|---------------------|----------------------------------|---------------------|

**SIX INTERMEZZI, OPUS 45 (1900)**

All of these compositions can all be considered as concert showpieces.

3. Langsam, mit leidenschaftlichem, durchaus phantastischem Ausdruck  
(Slowly, with passionate and fantastic expression throughout)