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CLASSICS

2CD SET

Max Reger • Fantasias & Fugues

Fantasia & Fugue on B.A.C.H., Op. 46

Fantasia & Fugue in C minor, Op. 29

Fantasia & Fugue, Op. 135b

'Symphonic' Fantasia & Fugue, Op. 57

David Goode

The Klais Organ of Bath Abbey

MAX REGER

FANTASIAS & FUGUES

CD 1

Fantasia and Fugue on B.A.C.H., Op. 46

- | | | |
|---|----------|---------|
| 1 | Fantasia | [8.40] |
| 2 | Fugue | [12.31] |

Fantasia and Fugue, Op. 135b

- | | | |
|---|----------|---------|
| 3 | Fantasia | [8.59] |
| 4 | Fugue | [12.19] |

CD 2

Fantasia and Fugue in C Minor, Op. 29

- | | | |
|---|----------|--------|
| 1 | Fantasia | [7.58] |
| 2 | Fugue | [9.01] |

'Symphonic' Fantasia and Fugue, Op. 57

- | | | |
|---|----------|---------|
| 3 | Fantasia | [13.32] |
| 4 | Fugue | [12.17] |

Total timings:	[85.17]
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DAVID GOODE
THE KLAIS ORGAN OF
BATH ABBEY

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MAX REGER (1873-1916)

FANTASIAS & FUGUES

These discs bring together Reger's four large-scale Fantasias and Fugues, which span the greater part of his career from 1898 to 1915. Even in this small group of works it is possible to see a progression from an early and partially-assimilated neo-Baroque idiom, through the complexity and grandeur of his middle period in Weiden, to the transparency and thoughtful atmosphere of Op. 135b.

The *Fantasia and Fugue in C minor*, Op. 29 was written in 1898 when Reger was twenty-five. The Fantasia suggests an influence from Bach's *Fantasia in G minor*, BWV 542 in the rhetorical figuration of the RH, juxtaposed with dramatic chordal progressions, and the periodic introduction of quieter fugal sections. The Fugue adopts a *moto perpetuo* of constant semiquavers, developing textures of some complexity. It is arguably too long at 110 bars, although when the climax arrives, with the tune in stretto between the outer voices, it is certainly effective.

The *Fantasia and Fugue on B.A.C.H.*, Op. 46 is one of Reger's most assured and successful inspirations, and has achieved well-deserved popularity despite its significant technical demands. In using the letters of Bach's name for his musical material (in German musical nomenclature they become B flat, A, C and B natural), Reger was following in an august tradition dating back to Bach himself, and including works such as Schumann's *6 Fugues on B.A.C.H.* and Liszt's *Prelude and Fugue on B.A.C.H.* In the Fantasia, as in Op. 29, Reger structures the piece as an alternation between rhetorical chordal flourishes and more regular contrapuntal writing, usually beginning *mezzo-forte* before a crescendo; however, he manages to integrate the whole with impressive success. The Fugue follows a pattern common to a number of Reger's fugues, but also to a standard late nineteenth-century way of playing Bach fugues: namely, a slow and quiet beginning followed by a gradual *crescendo* and *accelerando*. Here that dynamic is overlaid onto the structure of a double fugue; the energetic second theme, comprising an arch of running quavers, combines in due course with the main theme, before a heroic conclusion that revisits the opening chords of the piece.

The *Symphonic Fantasy and Fugue*, Op. 57, written the following spring, in some ways represents a central marker in Reger's organ music. Although he wrote two works that are slightly longer (Opp. 73 and 127), never again would he write organ music of such textural density and harmonic instability. The piece is based on Dante's *Inferno*, and it shares the key of D with Liszt's piano sonata on the same subject. As part of a bold opening gesture, Reger creates an arresting dissonance for his first chord. The Fantasia is basically in ternary form – after a soft central section the opening material reappears, further thickened, two-thirds of the way through – but most listeners will apprehend it as a swirling panorama worthy of Hieronymus Bosch, sometimes lyrical (indeed the first soft music we hear becomes motivically significant) and sometimes of almost frightening grandeur. The Fugue has a lighter aspect, although the highly chromatic subject ensures that a somewhat febrile atmosphere remains as the piece progresses. Halfway through, a slower theme, built on a descending chromatic scale, is presented; and (as in *B.A.C.H.*) this eventually combines with the main subject, towards a conclusion of granitic power.

The *Fantasia and Fugue in D minor* Op. 135b was one of Reger's last pieces, completed in 1915, and its genesis was closely tied up with his two settings (one unfinished) of the Requiem. Some of this can be heard in its largely elegiac tone; also noteworthy is the greater transparency of the writing, something towards which Reger had been steadily moving in recent years. At the opening, delicate arpeggios alternate with chordal writing and as the piece progresses a motif of four descending quavers becomes significant. The climax of the development, and an important passage in the middle of the Fugue, were (possibly at Straube's instigation) omitted by Reger for the first edition; the complete version is played here. The Fugue begins in slow crotchets, with a grave lyricism. The note values gradually increase through quavers and triplets to semiquavers, before an elegant staccato theme, in a buoyant 12-8 metre, appears and – not surprisingly – is combined in various ways with the initial theme.

Notes by David Goode

Meister Richard Strauß in dankbarer Erinnerung.
 Phantasie und Fuge
 (d moll)
 für
 Orgel.
 Max Reger, op. 135 ⁶

II
 Horn
 Pp
 C

C
 C

Adagio
 Edan
 Pp
 C

In Harmonienrecht erhalten.
 C. G. Schirmer & Co. New York
 G. Schirmer & Co. Leipzig

Page one of Max Reger's handwritten score of the Fantasia and Fuge, Op. 135b.

DAVID GOODE

David Goode is Organist at Eton College, combining this post with a flourishing performing career.

A music scholar at Eton, and then organ scholar at King's College, Cambridge, he studied organ with David Sanger and in Amsterdam with Jacques van Oortmerssen. From 1996-2001 he was Sub-Organist at Christ Church, Oxford; following prizes at the 1997 St. Alban's Competition, and the 1998 Calgary Competition, he concentrated on a freelance career between 2001 and 2003. In 2003 he moved for 2 years to Los Angeles as Organist-in-Residence at First Congregational Church, home to the world's largest church organ.

In 1999 he made the first of numerous appearances at the Proms, and in 2002 he made his recital debuts at the RFH and at Symphony Hall, Birmingham, subsequently playing all over Europe, the US, Australia and the Far East. He played at the AGO National Convention in Houston in 2016. He also has an established partnership with the trumpeter Alison Balsom: in March 2014 they played for the reopening gala concert of the RFH organ. He will serve on the jury for the 2017 St. Alban's Competition.

Of his Bach CD for Signum in 2013 *The Times* said: 'One of Britain's finest organists puts the 1714 organ in Freiberg Cathedral through its paces An exemplary introduction'. He is now recording the complete works of Bach for Signum; Vol. 2 appeared in July 2016. Five previous CDs of Reger's organ music have also appeared, to warm reviews. He has forged a strong relationship over the years on Radio 3 with the BBCNOW and the BBC Singers, and has played numerous contemporary works, including Francis Pott's *Christus* ('a stupendous achievement' *The Times*), and Peter Maxwell Davies' *Solstice of Light*.

He has also recently developed a profile as a composer: a set of anthems has been published, together with recordings by the choir of King's College, Cambridge; and his *Blitz Requiem* was performed in September 2013 by the Bach Choir at St Paul's Cathedral, and broadcast on Classic FM.



BATH ABBEY ORGAN

Over the centuries organs in Bath Abbey have stood in various different places in the building. In 1914 Sir Thomas Jackson built a gallery and organ facade in the North Transept for the Norman and Beard organ; it is still thought that this position provides the best compromise between the demands of liturgy and acoustics.

The new Klais Organ (1997) stands on this gallery and the Jackson case, which had already been supplemented by a Positive case designed by Alan Rome (1972), has been raised some

18 inches. Carved fretwork replaces the solid panels either side of the console to allow egress of sound from the Solo division placed immediately behind.

The case has also been given a back, sides and roof. Behind the facade the entire structure, action and windchest are new. The organ has mechanical action with electric coupling. Approximately half the pipes are built by Klais and the rest are from builders of earlier instruments (Wm Hill & Son; Norman and Beard; Hill, Norman and Beard). The organ has 4 manuals and pedals and 62 stops.



Pedal*C–g1*

Double Open Diapason 27'
 Open Diapason 16'
 Open Wood 16'
 Bourdon 16'
 Violone 16'
 Principal 8'
 Bass Flute 8'
 Cello 8'
 Fifteenth 4'
 Mixture IV
 Contra Posaune 32'
 Trombone 16'
 Posaune 16'
 Clarion 8'

Pos/Pd • Gt/Pd • Sw/Pd • So/Pd

I Positive*C – c4*

Stopped Diapason 8'
 Principal 4'
 Chimney Flute 4'
 Fifteenth 2'
 Sesquialtera II'
 Mixture IV
 Crumhorn 8'

Tremulant

Sw/Pos • So/Pos

Great*C–c4*

Double Open Diapason 16'
 Open Diapason 8'
 Doppel Flute 8'
 Gamba 8'
 Principal 4'
 Open Flute 4'
 Twelfth 2 2/3'
 Fifteenth 2'
 Full Mixture IV
 Sharp Mixture III
 Cornet V
 Double Trumpet 16'
 Posaune 8'
 Clarion 4'

Pos/Gt • Sw/Gt • So/Gt

III Swell*C – c4*

Bourdon 16'
 Open Diapason 8'
 Lieblich Gedackt 8'
 Viola da Gamba 8'
 Voix Celeste 8'
 Principal 4'
 Tapered Flute 4'
 Flageolet 2'
 Mixture V
 Oboe 8'
 Vox Humana 8'

Contra Fagotto 16'
 Trumpet 8'
 Clarion 4'

Tremulant
 Sub Octave
 So/Sw

IV Solo*C – c4*

Stopped Diapason 8'
 Salicional 8'
 Unda Maris 8'
 Flauto Traverso 4'
 Gemshorn 4'
 Nazard 2 2/3'
 Piccolo 2'
 Tierce 1 3/5'
 Larigot 1 1/3'
 Cor Anglais 16'
 Trompette 8'
 Clarinet 8'
 Tuba Mirabilis

Tremulant
 Sub Octave
 Octave

Cymbelstern
 Glockenspiel c – d'''

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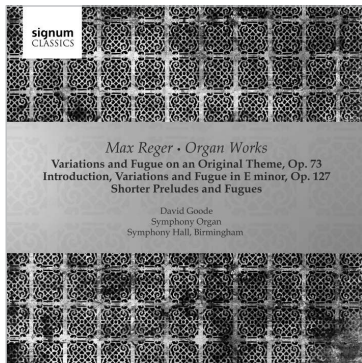


**Johann Sebastian Bach:
The Complete Organ Works, Vol. 1**

David Goode

SIGCD080

The first release in a new digital-only series charting the complete organ works of Johann Sebastian Bach, performed by David Goode on the magnificent Metzler organ of Trinity College Chapel, Cambridge. Vol. 1 includes the Toccata & Fugue in D Minor, BWV 565 and the Six Schübler Chorales, BWV 645 – 650.



**Max Reger: Variation and Fugue on an Original Theme, Op. 73
Introduction, Variations and Fugue in E minor, Op. 127**

David Goode

SIGCD329

*"The main elements of this double CD are opp. 73 and 127, both over 30 minutes in length and illustrative of Reger at his most inventive ... Goode has a natural instinct for this music and one is effortlessly navigated through all the technical challenges presented." **Choir & Organ***

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