

SWANSON, PETER OLAF, D.M.A. An Annotated Collection of Letters by Max Reger Concerning His Sonatas for Cello and Piano. (2021)
Directed by Dr. Alexander Ezerman. 155 pp.

- I. Solo Recital: Saturday, February 2, 2019, 3:30p.m., Recital Hall.
Adagio and Allegro, Op. 70 (Robert Schumann); *Three High Places* (John Luther Adams); *Sonata for solo cello* (Gyorgy Ligeti); *Sonata for cello and piano Op. 40 in D minor* (Dmitri Shostakovich).
- II. Solo Recital: Saturday, November 9, 2019, 7:00p.m., Recital Hall.
String Quartet in F Major (Maurice Ravel); *Two Pieces for Cello and Piano* (Anton Webern); *Spring Song for solo cello* (Augusta Read Thomas); *Venus Enchanted for solo cello* (Thomas); *Cello Sonata No. 1 H277* (Bohuslav Martinu).
- III. Solo Recital: Saturday, March 14, 2020, 7:30p.m., Recital Hall.
Cello Sonata No. 1 in F minor Op. 5 (Max Reger); *Solo Cello Sonata No. 1* (Mieczyslaw Weinberg); *Cello Sonata* (Olli Mustonen)
- IV. Solo Recital: Saturday, November 21, 2020, 3:30p.m., Recital Hall.
HB to MB (James MacMillan); *Cello Sonata No. 1 in D minor Op. 109* (Gabriel Faure); *Sacher Variation* (Witold Lutosławski); *Cello Sonata No. 2 in G minor Op. 28* (Max Reger).
- V. D.M.A. Research Project. AN ANNOTATED COLLECTION OF LETTERS BY COMPOSER MAX REGER CONCERNING HIS SONATAS FOR CELLO AND PIANO, (2021). This document presents a collection of letters by German Modernist composer Max Reger (1873–1916) translated from

German to English, many of them for the first time. The 97 letters selected for this study are written to Reger's friends and publishers, and provide context and background information concerning his four sonatas for cello and piano. Reger's music remains regularly performed in his home country, but has found little footing in America even more than one hundred years after his death. These translations provide cellists and scholars with additional context for the pieces, much of which is not found anywhere else in English. The document begins with a biographical introduction to Reger, along with a discussion of his personality and musical language. Following this is information on the letters, including when and where they were written, and the recipients. The final two chapters discuss the four sonatas through the information in the letters and outline directions of possible future research. The translated and annotated letters comprise the Appendix.

AN ANNOTATED COLLECTION OF LETTERS BY MAX REGER
CONCERNING HIS SONATAS FOR CELLO AND PIANO

by

Peter Olaf Swanson

A Dissertation submitted to
the Faculty of the Graduate School at
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in Partial Fulfillment
of the Requirements for the Degree
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Approved by

Committee Chair

APPROVAL PAGE

This dissertation, written by Peter Olaf Swanson has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

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Date of Acceptance by Committee

Date of Final Oral Examination

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CHAPTER I

INTRODUCTION

Of creators that may be considered "misunderstood," German composer Max Reger (1873-1916) is certainly among them. Though prolific and successful by many metrics, his legacy is divided into two camps of reception. Plenty of musicians and scholars still champion his work, but many more perpetuate that his music "[bears] the stamp of the morbidly pathological."¹ There is very little in between, if any. The lack of ambivalence toward the music of Reger seems to indicate that the legacy of the man will eventually fall one way or the other - pray the test of time reveals the genius many have found him to be.

This study explores the man, his music, and his mind by way of his own writings pertaining to his four sonatas for cello and piano; approximately the years 1893, 1898, 1904, and 1910. Reger's extant letters have been compiled and printed in German, but only within the last several decades. Translating Reger into English is a relatively new idea. Scholar Antonius Bittman translated a fair amount for his own dissertation on Max Reger, focused on the idea of Reger as the epitomic "historicist modernist" composer,² but no collection of what he translated is published on its own. More recently,

¹ Walter Niemann, *Die Musik seit Wagner*, (Berlin: Schusster & Loeffler, 1913), 201.

² Antonius Bittman, "Negotiating Past and Present: Max Reger and *Fin-de-Siecle* Modernisms", (Rochester: Eastman, 2000), 28.

Christopher Anderson, Professor of Organ at Southern Methodist University published a book of selected writings of Max Reger as a first substantial effort in this manner.

Anderson's volume offers articles, reviews, essays, and analyses from Reger, and is a valuable resource offering fresh translations of some more infamous writings of Reger.¹

No substantial compilation and translation of Max Reger's letters into English has been made, and this study serves as a point of departure for future projects.

Cellists outside of Germany who wish to study and perform his sonatas will find little information on them beyond time and place of composition. Nor will they find any in-depth musical analysis in English.² Though the letters included here do not contain much information related to Reger's compositional process in the sonatas or intimate details about the structure of the pieces, they offer substantial information about Reger's professional journey and career. They also aid to help form a composite image of the man's personality and temperament, which are frequently mentioned in Reger scholarship. As these works are yet to take hold in the repertoire, it is necessary to build a body of knowledge to ensure their assent to that position.

¹ Christopher Anderson, trans. *Selected Writings of Max Reger*, (New York: Routledge, 2006).

² German scholar Matthias Kontarsky published a treatise in 2005 analyzing the four sonatas. Kontarsky's work is thorough but has only been printed in German. The author intends to translate this work at a future date.

CHAPTER II

BRIEF BIBLIOGRAPHY AND DISCUSSION OF PERSONALITY

Johann Baptist Joseph Maximillian Reger was born on March 19, 1873, to Joseph and Philomena Reger in the Bavarian village of Brand, Upper Palatine, just east of Bayreuth.³ Joseph Reger was a teacher in the village who soon after Maximillian's birth received a new appointment in Weiden, where he taught a plethora of subjects, including music.⁴ The young Max began his musical journey at the age of five with his parents. One of his father's students, Adalbert Lindner (1860-1946), eventually became Reger's teacher in piano and organ and one of his lifelong friends.

One of the more commonly referenced moments from Reger's youth is his trip to Bayreuth to hear the festival opera orchestra in 1886. It was there he likely heard orchestral sounds for the first time in Wagner's *Parsifal*. The event seemed to be truly life altering. According to Reger, after the opera he went home, cried for two weeks, and then decided to become a composer.⁵

³ Susanne Popp and Susanne Shigihara, *Max Reger: At the Turning Point to Modernism*, (Bonn: Bouvier, 1988), 13.

⁴ Ibid.

⁵ This quote appears in various articles and program notes, but always goes without a definite source. It is possible the quote is fictitious, but all biographical materials concur that the performance determined Reger's future.

From that time, he began composing quite seriously, finishing a rather large work for orchestra in excess of 100 pages of manuscript.⁶ Lindner was impressed and sent it to Hugo Riemann (1849–1919), perhaps the leading German musicologist of the day, and it was positively received. However, Riemann wrote back to young Max, strongly advising against his use of Wagnerian motif rather than creating melody.⁷ Riemann sent some musical textbooks to Reger for personal study.

Reger became a student of Riemann in Wiesbaden, where his diet consisted largely of Bach and Brahms.⁸ While a student, Reger completed several substantial chamber works, including a piano trio with viola rather than cello, and the Op. 5 Cello Sonata in F minor (both 1892). Through Riemann's connections Reger was able to sign a contract with the publishing firm of George Augener based in London, who published six of his works in 1893.⁹

Upon finishing his studies Reger assumed a teaching position at the conservatory in Wiesbaden¹⁰ and began to see both positive and negative reviews of his works. From 1894-1898 he managed to make acquaintance with several important figures in German music, including Strauss, Busoni, and Brahms.¹¹ Yet life in Wiesbaden during that time

⁶ Popp and Shigihara, 15.

⁷ It is interesting to note that at one point Reger and Strauss were considered the two greatest forces of German music, both of them having grown up under the sway of Wagnerian opera. Oddly enough, after initial influence Reger seems to dispense with the majority of Wagnerian technique, while Strauss harnessed certain elements to ascend to Wagner's place in the heavens. See Bryan Gilliam's *Rounding Wagner's Mountain*, (2014).

⁸ Popp and Shigihara, 16.

⁹ *Ibid.*, 16.

¹⁰ *Ibid.*, 16.

¹¹ At one point Reger wrote to Brahms to let him know of plans to dedicate a symphony in B minor to Brahms, which never materialized. Brahms sent a courteous reply to Reger and included a photo of himself.

was difficult for him, his consumption of alcohol, reckless spending, and belligerent writing for the press taking a substantial toll on his being. One letter from 1894 shows us part of the picture of what kind of state Reger was to arrive in by 1898. He writes to Lindner that

I [Reger] always think that one day my things will eat their way through! I just don't experience it anymore. It means nothing! I have completely finished with all joys and pleasures in life, I have become so dark and bitter... I also know, that I won't live much longer. Because the feeling of weakness, the bodily feeling is just too strong. May another finish what I have started. Hopefully I can hold out long enough to not go mad; because who really knows the pain in which I give birth to these, my children; who knows the sleepless nights.¹²

Reger's sister Emma attempted twice to redeem her prodigal brother and succeeded the second time. At home, Reger found the quiet offered the right atmosphere for continuing his compositional work, and his output during this time was tremendous.¹³ It was during this period he composed his second cello sonata (1898), dedicated to virtuoso cellist Hugo Becker. Through the recommendation of Richard Strauss he obtained contracts with two additional publishers, Forberg and Aibl. Through these he came to have a more stable income, which he used to slowly pay off large debts owed in Wiesbaden.¹⁴ Reger remained in Weiden with his family until 1901, when it was clear the town simply did not offer enough opportunity for his career to advance. He turned his sights to Munich, bringing his parents with him.¹⁵

¹² Susanne Popp, ed. *Der Junge Reger*, (Wiesbaden: Breitkopf & Härtel, 2000), 179.

¹³ Reger completed eighteen works that year, more than the previous four years combined. See William Grim, *Reger: A Bio-Bibliography* (New York: Greenwood Press, 1988).

¹⁴ *Der Junge Reger*, 363.

¹⁵ Popp and Shigihara, 21.

Once established in Munich, Reger's fame rose rapidly. He successfully courted Elsa von Bercken (his second attempt) and the two married on Oct 25, 1902. As Elsa was a divorced Protestant, Reger's union with her resulted in his excommunication from the Catholic Church.¹⁶ In Munich Reger also managed to bring his uneasy relationship with critics to a boiling point, composing insults directly into his music as a way of defiantly thumbing his nose.¹⁷ It was during this time in Munich that Reger composed his Op. 78 Cello Sonata, a work he considered one of his finest.¹⁸

In 1907, Reger accepted an appointment to the Royal Conservatory in Leipzig as both musical director and professor of composition.¹⁹ Reger eventually gave up the director component of his job to focus entirely on teaching. Through the success of orchestral works he was able to minimize his extensive performing schedule for the first time in some years, and in 1910 composed his fourth sonata for cello and piano. In 1911 he received an offer for the position of court director at Meiningen, a position he gladly accepted citing that his works did not receive the attention in Leipzig for which he truly hoped.²⁰ With the outbreak of World War I the court orchestra at Meiningen was dissolved, yet Reger achieved enough means to purchase a very comfortable house in Jena, where he lived until his death in 1916.²¹

At the time of Reger's death, he was considered one of the most

¹⁶ Ibid, 22.

¹⁷ Max Reger, "Die Infamie meines Op. 72", printed in *Musica*, no. 7 (April 1953), 169-170

¹⁸ Susanne Popp, ed., *Max Reger: Briefe an Karl Straube*, (Bonn: Dümmler, 1986) 51.

¹⁹ Popp and Shigihara, 26.

²⁰ Ibid, 32.

²¹ Ibid, 46.

important German composers, alongside Richard Strauss. Reger's widow Elsa played a large role in the preservation of her husband's contribution to music, and in 1947 helped establish a foundation in Bonn dedicated to collecting Reger materials and beginning a base of research (many letters, scores, and photographs had been dispersed across Europe over the course of two world wars).²² Eventually the foundation moved to the town of Karlsruhe, where it became the Max Reger Institute, epicenter of all things Reger-related. Dr. Susanne Popp, director of the Max Reger Institute (abbreviated MRI from hereon) from 1981 to 2020, oversaw the majority of collections of Reger's documents.

Reger's legacy is found not only in the industriousness of his career nor in the complexity of his musical language, but also in that he possessed a temperament and psyche that is equally difficult to understand. Reger's personality was as large and complex as his build. He stood a towering six feet four inches, weighing over 250 pounds with a large belly and relatively thin legs.²³ A generally excitable person, Reger was always ready for a good joke and a glass of beer.²⁴ He was not a very agreeable person though, coming across as quite demanding and expecting both in his letters and his mannerisms. It didn't take long for those in Wiesbaden to coin the phrase "*Mit Reger kann kein Mensch verkehren* (With Reger, no man can work)."²⁵

Despite the apparent thriving in the intensity of his career, Reger was a rather fragile man. No doubt this being a product of his own self-care (or lack thereof), Reger

²² Bundesverband Deutscher Stiftung, "Archiv des Max Reger Instituts"
<https://stiftungsarchive.de/archive/272>

²³ F.H. Franken, *Diseases of Composers: Twenty-two pathographies from Bach to Bartok*, (Rockville MD: Kabel,1996), 325.

²⁴ Franken, 320.

²⁵ *Der Junge Reger*, 180.

suffered three substantial mental and emotional breakdowns over the course of his life connected to disastrous premiers, unreasonable amounts of work and overconsumption of alcohol.²⁶ Musicologists have sought time and again to find some satiating psychological terminology to apply to Reger. *Megalomania* has been used by some (most notably his parents)²⁷, along with *neurasthenia*, a condition belonging to the modernist period where human psychological fragility seemed to reach a tipping point, some saying it was a result of living in a world that was witnessing change and innovation at an unparalleled pace. An article in the *American Journal of Nursing* from 1903 by Helen Brown Sinclair offers a thorough definition of a patient with *neurasthenia*:

A debilitated, irritable, despondent, and discouraged patient, suffering from complex causes and lack of nervous tone; a victim of numerous subjective symptoms, and yet unable to define them clearly, conscious of the nurse being unable to understand them because the symptoms, in many cases, are not objective; exhibiting emotional tendencies not easily controlled and a lack of ambition and interest in what at times held her interest and gave courage; easily upset by word or look on the part of the nurse; oversensitive in regard to noise; having a great desire to be alone; enduring restless nights and bad dreams, and suffering from the many distracting thoughts which come with the morning.²⁸

Unfortunately, it also seems inescapable to discuss Reger's lifelong battle with alcohol. I believe some have unfairly focused on his use of alcohol and purported *neurasthenia* when the inclusion does very little to bring proper context to the music.²⁹ F.H. Franken in his pathography of Reger asserts "Reger's greatness is not diminished by

²⁶ Franken, 325.

²⁷ Bittman, 317.

²⁸ Helen Brown Sinclair, "Neurasthenia", *American Journal of Nursing*, Vol. 3 no. 9 (1903), 682-684.

²⁹ Liang-yu Wang, "Max Reger's for Violoncello and Piano in A minor, Op. 116: A Recording Project and Interpretive Study," (Tempe: Arizona State University, 2009).

describing him the way he truly was. On the contrary, it is revealing in what variations *genius* may emerge, with no established laws of nature controlling it" (my own emphasis).³⁰ Franken is the only scholar thus far to do a total historical exploration of the man's health.

Though no official retrospective diagnosis has been made,³¹ scholars seem to agree that Reger suffered from this *neurasthenia*. The key to this condition seems to be in how at the turn of the century European culture seemed to create a remarkably low threshold for excitability and intense pressure to perform in short-term situations.³² Over time the fear of failure breaks down the nerves beyond repair. Given Reger's initial need to prove himself worthy of music to his father who would rather he'd been a teacher, and the number of performances he took on each season, it makes sense that Reger's pattern of behavior, as well as his letters, is the result of a set of nerves weakened by the fear of falling short. And certainly the alcohol did not alleviate this, but rather compounded the problem.

The first of Reger's breakdowns came during his time in Wiesbaden while away from his family and trying to adjust to the bustling social life of the city. Evidently it was a long and drawn out process, as Bittman claims the breakdown was a culmination of eight years in the city, finally reaching the breaking point in 1898, half a year before the

³⁰ Franken, 317.

³¹ F James Rybka published a volume in 2011 called *Bohuslav Martinu: The Compulsion to Compose*, in which a certified medical posthumous diagnosis of Martinu is made for that of Asperger's, which Rybka believes offers explanation of both the prolificacy and rhythmic nature of his music.

³² Bittman, 274-275.

composing of the Op. 28.³³ The second episode occurred in Munich, where he was extremely eager to prove himself. This turn was more of a physiological one, Reger collapsing in the middle of a collaborative recital. First hand account suggests alcohol was at play.³⁴ The final episode took place in 1914 while Reger was in Meiningen serving as court music director. This one seemed to have been a more substantial blow, and he stepped down from the post soon afterward. Reger retreated to Jena where he lived until his death.³⁵

Despite the psychological fragility and lifelong vices, there was a deeply personal and emotional side in contrast to the excitability and occasional rancor that must be given its rightful place in Reger criticism. All extant dissertations on Reger in America have failed to include any truly positive component of the man's personal life.³⁶ Though he and his wife were unable to have biological children of their own, they adopted two daughters and had several pets over the years.³⁷ When Reger finally bothered to take time off from concertizing and composing, he often brought the family to a vacation destination with a beach, and spend most of each day sitting with his two girls at the water, soaking in the sun before returning to eleven months of early train rides and frantic composing. If one is to understand Reger and rightly perform his music, it is incumbent upon the performer to maintain a rightly composite picture of the man, rather than settle for the typical negative slant he often garners.

³³ Bittman, 298.

³⁴ Franken 322.

³⁵ Ibid, 323.

³⁶ Bittman, Leonard, Wang, Harrison, et al.

³⁷ Popp and Shigihara, 31.

CHAPTER III

REGER'S MUSIC

When speaking of Max Reger's music, certain adjectives are almost guaranteed to be used: *dense, contrapuntal, modernist, hyper-chromatic*, perhaps even *overwrought*. The criticism of Reger's musical language is well documented and possesses quite the variety of vocabulary, including "decoration in the worst sense of the term" and "condemned before the tribunal of Anglo-American taste as [music of] a windbag."³⁸ As recently as 1998, Reger is considered to be merely "Schönberg without edge," worthy of mention only as a foil to a composer who is also still misunderstood by the public at large.³⁹

For the purpose of this study, it is not necessary to discuss any aspects of his musical language in great detail, but rather to comment on certain recurring ideas and traits that exist in the cello sonatas. One that is naturally worth discussing is Reger's use of the keyboard, or rather his potential overuse. Reger was exclusively a keyboardist, and in virtually all of his works with piano or organ, the visual effect of overflowing measure after measure is jarring (see Figure. 1, next page).

³⁸ John Rockwell, "Max Reger: Prophet or Windbag?" *High Fidelity/Musical America* Vol. 24 no. 5 (May 1974), 53.

³⁹ David Schiff, "Modernists in the California Sun," *New York Times*, Sunday January 25 1998, 36.

SONATE I.

Allegro maestoso ma appassionato. ♩ = 108.

Max Reger, Op. 5.

The image shows the first page of a musical score for Violoncello and Piano. The score is written in F minor and 3/4 time. It begins with a tempo marking of 'Allegro maestoso ma appassionato' and a metronome marking of 108. The piece is dedicated to Oskar Brückner. The score is divided into four systems, each with a Violoncello part on the top staff and a Piano part on the bottom staff. The Piano part features a complex, rhythmic accompaniment with many chords and arpeggios. The Violoncello part has a more melodic line with some chromaticism. The score includes various dynamic markings such as *ff*, *marcato il basso*, *dim.*, and *pp*. The key signature has three flats (F, C, G) and the time signature is 3/4.

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Figure 1: Page one of the score of the F minor Sonata Op. 5

Highly prevalent is use of octaves, the left hand usually at the bottom of the bass clef producing great amounts of sound, the right hand often carrying contrapuntal material so busy that it blurs into a heap of wild sound. The main reason it is important to note the density and immensity of Reger's piano writing is because the cellist has to work very hard to project over the piano.

As Reger's writing became more "modernist," his treatment of form evolved, especially in sonata-allegro movements, of which each cello sonata has at least one. His language shifted away from relying upon certain discernible themes or motifs to what Kontarsky describes as "complexes" (see Figure 2).⁴⁰ This also presents interpretive challenges for the cellist, as there may be few instances of materials that appear more than once to give a sense of both unity and continuity.

⁴⁰ Matthias Kontarsky, *Kompositorische Tendenzen bei Max Regers Sonaten für Violoncello und Klavier*, (Stuttgart: Carus, 2005), 96.

Beispiel 5. Satz I, T. 1–40

Th-Komplex 1
Vorstellung der Elemente
 Allegro con brio. (♩. 105%)

Violoncello. Th 1b

Pianoforte. Th 1a

sempre ff *poco a poco di*

sempre ff *poco a poco di*

ritardando *non tenuto*

pp

Symbiose der Elemente von Th 1a und Th 1 b

espress. *pp* *espress.* *pp* *espress.* *pp* *espress.* *pp*

sempre ppp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

a) Die verschiedenen Metronomangaben in den einzelnen Sätzen geben die Proportion der verschiedenen Tempi an.

Figure 2: Kontarsky, pg. 96 showing analysis of the Op. 78 first movement by complex

Reger's treatment continually moves away from a more traditional use of two contrasting themes in related key areas for what more closely resembles two affections that become related as the movement unfolds. Reger does this most effectively in the first movement of the Op. 78 in F minor.

Reger's music is also strongly characterized by pervasive use of modulations, which the author believes is part of the reason his music seems difficult to digest upon first listening. Reger was known to have clung firmly to a quote from his predecessor Liszt that "any chord can follow any chord," and Reger possessed not only the knack but also the discipline to write his own small treatise on modulation, in which he provides clear and succinct formulas for modulation from any key area to any of the other twenty-three common practice diatonic key areas.⁴¹

In the mountains of criticism of Reger's music there is a recurring strain that paints the composer in a negative hue by bringing in the names of Bach and Brahms to no end, usually with the intention of dragging Reger down to the status of "epigone."⁴² Taruskin assures us as recently as 1991 that "writing Reger off as a poor man's Brahms is nothing new."⁴³ It is true, that in terms of the greatest influences on Reger as a composer, it is Bach and Brahms who made their way to the pages of Reger's works. It was said by many that Reger was the "inheritor" of the legacy left by Brahms, and usually this was

⁴¹ Reger, *Modulation*, (Leipzig: C.F. Kahnt, 1904).

⁴² Bittman, "Of Swollen, Myopic Beetles, and Giants Frogs, and Other Creatures," *Journey of Musicological Research*, Vol. 20, 75.

⁴³ Richard Taruskin, "Revising Revision," review of "Towards a New Poetics of Musical Influence" by Kevin Korsyn and *Remaking the Past: Musical Modernism and the Influence of Tonal Tradition* by Joseph Straus in *Journal of the American Musical Society* 46 (1993), 153.

meant in the pejorative.⁴⁴ Regardless of where that fact may lie on the spectrum of value, the hints of Brahmsian writing and melody are found in many places in Reger's music, and certainly in the Op. 5 and 28 cello sonatas.

A term that has been used to characterize Reger as a composer is that of "historicist modernist," applied first by Bittman, pointing out that the idea of "historicism" was in fact part of the entire "modernist" paradigm emerging at the turn of the century.⁴⁵ Composers at this time were observing the rapid progress of technology, industry, and society, and some decided to sever ties with the past and move forward toward innovative and reimagined musical language. Reger, on the other hand, sought to properly re-envision the best parts of Western music's past and apply them in new ways, thus creating a musical language that did not cast itself out into unknown and perhaps perilous seas, but rather anchored itself firmly in familiar waters, but with a newer, reinforced sea craft. This explains the affinity for older forms, and is just one of several notable ways Reger differed from his peers, such as Strauss, who preferred programmatic works and opera over against absolute music for chamber ensembles.

Reger's music was the summation of complex techniques, ideas, and historical contexts. Though he began in a more late-romantic style following Brahms and Wagner, he refined his approach to create a musical language few could understand, much less appreciate. For the cellist, his sonatas act as four snapshots of his musical journey from the Op. 5 to the Op. 116. To thoroughly study and understand all four would give one a quality appreciation of his music in general, and a view of the evolution of his music over

⁴⁴ Bittman, "Negotiating Past and Present", 36.

⁴⁵ Ibid, 12.

time. But as was mentioned above, to fully comprehend the works requires more than the notes and markings on the page. With the translated letters, the story of Reger's writing for cello and piano unfolds with more color and detail, so the study will turn to introducing those here.

CHAPTER IV
INTRODUCTION TO THE LETTERS

For this study, the author has compiled, translated, and annotated a collection of 97 letters written by Max Reger that provide information on each of his cello sonatas. The process of compiling the letters involved working with Dr. Jürgern Schaarwächter of the MRI. Four volumes published by the MRI were obtained for this:

Der Junge Reger: Briefe und Dokumente vor 1900 (Breitkopf & Härtel, 2000)

Max Reger: Briefe an Karl Straube (Dümmler, 1986)

Max Reger: Briefe an die Verleger Lauterbach & Kuhn, Teil I (Dümmler, 1993)

Max Reger: Briefwechseln mit dem Verlag C.F. Peters (Dümmler 1995)

The letters have been organized in this document in chronological order for each opus, comprising four groups. For Op. 5, 8 letters were translated; for Op. 28, 22 letters were collected; for Op. 78, 43 letters; and for Op. 116, 25 letters were translated.

The dates of each collection of letters spans as follows:

Op. 5: Aug 1 1892 to March 8 1894

Op. 28: Sept 8 1898 to Dec 4 1899

Op. 78: Feb 21 1904 to Feb 16 1905

Op. 116: Aug 11 1910 to June 17 1905

It should be noted that the letters included in this study are confined to the dates of its composition, publication, and first performances. Some later letters may mention

these works several years or more after this time frame, but are not pertinent to this study as we are concerned with the immediate context of the works and Reger's perception of those works from that time. It is possible additional references exist, but are not yet accessible through the collections of the MRI.

We are fortunate to know the locations of all but one of the letters reproduced here. Locations noted for each of the sonatas are as follows:

OP5: Wiesbaden, Weiden, Niederlahnstein

OP28: Weiden

OP78: Munich, Oberbayern, Frankfurt, Berlin

OP116: Oberaudorf, Leipzig, Hamburg

In this list four of the locations are places Reger called home: Weiden, Wiesbaden, Munich, and Leipzig. All the other locations are either summer retreats, such as Oberbayern, or travel destinations where Reger frequently had "Reger Evenings" such as Frankfurt and Berlin.

Many of the letters printed here are written from Reger to his publishers, and the rest are written to friends or contacts with whom he wished to network. Initially, most of Reger's letters are to his friends, and gradually he expands his network to various connections in newspapers and publishing firms as he tries to obtain contracts. By the time of Op. 78, virtually all of the letters are to his publisher (Lauterbach & Kuhn) and his best friend Karl Straube, and the same is true of Op. 116.

Several of the letters concerning Op. 5 are to Reger's first publisher George Augener. There are many letters to Lauterbach & Kuhn in Munich (32 to be exact, nearly

a third of the total included here), and also to Dr. Henri Hinrichsen, who inherited the publishing firm C.F. Peters from Max Abraham in Leipzig. Of his friends Reger writes most frequently to organist Karl Straube, with whom enough correspondences exist for an entire volume from the MRI. There are early letters to Adalbert Lindner, a friend from Weiden who studied with Reger's father, and Otto Lessmann from the paper *Allgemeine deutsche Musikzeitung*, where Reger worked as a writer for a few years.

Reger's personality pours forth in his letters like a vigorous fountain. An excitable person, the mannerisms and nuances of his writing are easily detected and make for an amusing read. Reger was always overly polite in his greetings, almost always extending thanks for a previous message or successful concert experience. He also has typical strains in his closing remarks and goodbyes, always extending "*allerschönster GrüÙe* (warmest greetings)" to the pertinent parties and signing most letters as the "*ergebentser* (most devoted)" Reger. From time to time he makes a caricature of himself when signing off, sometimes referring to himself as "the old Board of Health member," "your mushroom," "enfant terrible of German music," and "the notorious rabbit of music."⁴⁶

Reger's pride and self-assertion are also very apparent. He was not afraid of describing songs by composer Eugene d'Albert as "absolute trash" using his red ink pen for added emphasis. He is known to proclaim that his exploits are "*feine Sachen* (very fine things)."⁴⁷ Some letters have barely a sentence without an exclamation mark at the end, sometimes four or five marking the end of the most emphatic bits of information. It is also not uncommon for him to repeat himself concerning details about performances

⁴⁶ Popp and Shigihara, 104-105.

⁴⁷ Max Reger, Susanne Popp ed. *Briefe an Lauterbach & Kuhn*, (Bonn: Dümmler, 1993) 379.

and publications. Words such as "*umgehendst* (immediately)" and "*am dringendst* (most urgently)" are highly common.

It should be noted here, that given the idiomatic writing in Reger's letters it can be difficult to provide perfectly adequate translation for today's word processors, due to the heavy use of underlining, different colored inks, and using paper without lines. In this case, bolds and italics are used to make some sense of this (this is done following the lead of Dr. Popp of the MRI).

Reger was fortunate to have advocates early on in finding publishers for his works. After his graduation he was recommended to the publishing firm of George Augener, based in London, and Reger published his first eighteen opera with them. Thanks to the recommendation of Richard Strauss, Reger landed deals with two firms in Germany, that of Robert Forberg and Joseph Aibl, the latter of which published Strauss' works at that time. Reger reports that Aibl has fair rates and pays quickly.⁴⁸ Given Reger's rapidly rising fame in Munich he was able to land a contract with the firm of Lauterbach and Kuhn, with whom he published a large number of works, including his most avant-garde chamber works such as the third Cello Sonata Op. 78 and the String Quartet Op. 74. Later on Reger begins publishing with the firm of C.F. Peters, to whom he had written an earnest letter at the age of 25 requesting consideration for publishing his works.

The letters themselves provide more than enough interest for any Reger scholar, but more than that they are excellent resources for those wishing to know and understand

⁴⁸ *Der Junge Reger*, 381.

the cello sonatas. Here we will turn to the sonatas, specifically walking through the genesis, publication, and trivia surrounding them.

CHAPTER V
THE SONATAS THROUGH THE LETTERS

As stated above, the translation of these letters provides background information and additional insight into the sonatas and Regers's professional journey that likely do not exist anywhere else in English. Though perhaps the letters do not offer great detail on the compositions themselves, i.e. difficulties in the compositional process or specifics of their construction, they do allow cellists to consider certain details about the time and place of their composition, as well as the success (or lack thereof) that each of the sonatas experienced. The trajectory marking Reger's path with cello music can be seen in his writings and will help musicians and scholars understand the possible burden surrounding Reger's efforts in writing for cello.

Sonata No. 1 in F minor, Op. 5 (1892)

Reger was just nineteen when he penned his first cello sonata. Before this he had already written two sonatas for violin and a piano trio, an early indication of his preference for chamber forms. The first mention of a cello sonata appears in a letter to his first publisher, George Augener, from August of 1892.⁴⁹ In that letter he mentions that he has recently spent time with Augener's son discussing the upcoming publishing deal. Reger accosts Augener Senior for a pecuniary favor of 50 Marks (\$152USD today) to cover his travel expenses for a trip back his hometown of Weiden, probably to

⁴⁹ *Der Junge Reger*, 120.

perform some of his earliest works. This would be first of many favors of a fiscal nature Reger asked of his friends and publishers. In this letter he also mentions the sonata is the recipient of his "greatest efforts."

Reger inquired about the progress of its printing in a letter from December of 1892,⁵⁰ but the sonata would not be published until October of 1893, and first performed later that month in Wiesbaden with the composer at the piano.⁵¹ Reger wrote to his friend and former mentor Albert Lindner two days after the first performance but does not offer much indication about how it went.⁵² In that letter he does let us know that his teacher Hugo Riemann was "visibly impressed" with the work, but also that "he does not yet understand it."⁵³

At the time of the Op. 5's publishing Reger still took in plenty of feedback on his works, including that from newspaper owner Otto Lessman, to whom he wrote looking for useful criticism to "make [the sonata and other works] worthy" for advertisement in Lessman's paper.⁵⁴ The sonata did seem to attract initial attention and interest from known musical figures, including Eugene d'Albert, though it seems for others the fascination was complicated by the complexity and seriousness the piece, a frustration he expressed to Lindner in the first months of the sonatas circulation through Augener.⁵⁵

⁵⁰ Ibid, 128.

⁵¹ Susanne Popp, ed. *Thematisch-chronologisches Verzeichnis der Werke Max Regers und ihrer Quellen*, (Munich: Henle, 2011)

⁵² *Der Junge Reger*, 157.

⁵³ Ibid.

⁵⁴ Ibid., 161.

⁵⁵ Ibid., 165.

The first sonata represented a step forward compositionally for Reger. While his four prior opera are substantial in their own right, it is the effort he gave to the Op. 5 that stands out in his compositional journey and presents itself as the first work of his that pushes outside of the student self. It is the only of the four cello sonatas in three movements, and depending on the tempi taken by performers it may very well be the longest.⁵⁶ Many performances eclipse the half-hour mark. Reger wrote to Adalbert Lindner on Oct 19, 1893 that the structure of the two outer movements must be studied, and two months later admits he himself ought to do an analysis of them.⁵⁷ For the cellist wishing to understand these works in depth, this is an interesting detail to note. To do a thorough analysis of the outer movements would take considerable time, and if Reger himself was reluctant to go to such lengths, it might suggest Reger's composing at the time relied more on communicating emotion rather than careful harmonic construction that could be easily understood.

One undoubtedly hears the influence of both Wagner and Brahms in the young Reger, with thick piano textures and ever-changing harmonies normalized rather than an occasional feature. However, it may be reasonably concluded that by the time of Reger's graduation, the influence of Wagner had indeed yielded. A letter from Dec 1892 details Reger commenting about the direction of organ music, namely that since the days of

⁵⁶ According to metronome marks in the first publications, the Op. 78 and Op. 116 are technically the same length or shorter as the Op. 5, yet one will find recordings of both of those sonatas that push toward the forty minute mark. Considering no recordings of abnormally longer duration exist for Op. 5, it is safe to assume that by Reger's mind it is the longest.

⁵⁷ *Der Junge Reger*, 165.

Bach there has been no progress made. He envisions making strides in the progression of organ, but "not like Wagner" in terms of its direction.⁵⁸

An interesting mention in one of his letters from 1892 makes note of a particular musical marking that appears only in Reger's earliest works. On Aug 14 of that year he writes to George Augener about a conversation with Augener's son concerning an articulation marking "^", which he says he "would like very much to make use of."⁵⁹ Although Reger says this mark can be used for "quick understanding", he provides no information in his scores about what exactly the marking means, and it only appears a few times at the beginning of the second movement of the Op. 5. The mark appears on certain chords in the piano part but only on tied notes over a barline, which seems to imply something related to the treatment of resolutions of chords. For all the initial excitement in Reger concerning this marking, it makes few appearances in the Op. 5 and rarely in any of his works following.

Surely Reger was excited at the prospect of his cello sonata becoming a triumphant feather in his cap, yet one of its first big performances was considered a "failed experiment."⁶⁰ This apparent defeat would lead to the first dark period of Reger's life, and he discusses the Op. 5 no more in his letters. It would be an interesting project to track the success of all the pieces on that concert to see whether any of the works actually "succeeded" in some amount.

⁵⁸ *Der Junge Reger*, 128.

⁵⁹ *Ibid.*, 122.

⁶⁰ *Ibid.*, 179.

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

After five years without much success for the first sonata, Reger returned to the medium while in Weiden and first mentions a new work in a letter to Max Abraham, then owner of C.F. Peters, dated Sept 1898.⁶¹ At this point the work is still in progress, but complete enough for him to be very sure of its key of G minor (Reger made a habit of mentioning keys of his works). Reger had given up on Augener as publisher and needed to find something more substantive for his pocketbook and career, and C.F. Peters might have fit that bill.

Reger completed the work in October, as noted in a letter to Ceasar Hochstetter.⁶² The hope of Peters as publisher did not pan out for the Op. 28, and instead it ended up being published by the firm of Josef Aibl, thanks to a recommendation from Richard Strauss, who had taken note of Reger's music and saw much promise.⁶³ The works Reger failed to print with Aibl during that time ended up being published by Forberg, also on the recommendation of Strauss.⁶⁴ The sonata went into print in Jan of 1899, as noted in Reger's letter to Ernst Guder.⁶⁵

Friedrich Grützmacher and Karl Straube gave the first performance in Wesel, April 1901, almost two years after publication.⁶⁶ Reger sensed something in the sonata would pose problems for musicians and audiences alike, as he noted in a letter to Georg

⁶¹ Susanne Popp, ed. *Briefe an den Verlag C.F. Peters*, (Bonn: Dümmler, 1995), 42.

⁶² *Der Junge Reger*, 350.

⁶³ *Ibid.*, 355.

⁶⁴ *Ibid.*, 355.

⁶⁵ *Ibid.*, 377.

⁶⁶ Popp, *Thematisch-chronologisches Verzeichnis der Werke Max Regers*, 110.

Göhler that "it is difficult and will probably offend some; but I was very serious about it and I hope, that the work with time will be understood as I have meant it."⁶⁷

Little information is given by Reger about the work itself. His first mention of it in any letter notes it is in progress, and the next mention tells us it is finished. Unlike the Op. 5, there is no mention of any specific musical markings or any feedback given by teachers or peers. This in turn presents some difficulties for cellists, since the letters concerning this work will not offer any details or context that can specifically aid in interpreting the piece. Rather, the contextual information must suffice. The majority of letters pertaining to Op. 28 display a Reger eager to network and promote himself as a "serious" composer, so cellists may benefit from considering how to present the work as an example of Reger's reemergence in the Bavarian music community. Reger sent copies of this work to multiple contacts, yet none of the letters relay his having succeeded in establishing a connection for the sake of the sonata.

The harmonic language and pacing of the piece is more compressed than that of the Op. 5, the entire work lasting a little under twenty minutes. In this sonata we begin to see Reger moving away from Romanticism toward a more modernist approach through the devolution of form and compression of harmonic motion. In a letter from Oct 13, 1899, Reger relays that Hugo Becker, the dedicatee of the work, has refused to give the premier of the work on the grounds that the cello part does not fit harmonically with the piano. Reger naturally retorts this by stating that the cello is harmonically with the piano

⁶⁷ *Der Junge Reger*, 454.

throughout the work.⁶⁸ Cellists may benefit from a detailed harmonic analysis of the work to understand the growth in Reger's handling of harmony since the F minor sonata.

Sonata No. 3 in F Major, Op. 78 (1904)

Reger began work on his third cello sonata in January of 1904, six years after his second effort in the genre. He wrote to Karl Straube in February of that year when the first two movements were done, and was already convinced that this was becoming the "best thing [he has] done in the realm of chamber music."⁶⁹ The work was completed by May, as he writes to Lauterbach and Kuhn that it is ready to be registered with the firm as of May 6th.⁷⁰ The winter of 1903-04 had seen tremendous success with his violin sonata Op. 72, and his avant-garde D minor quartet Op. 74. It is interesting though to note his extreme enthusiasm with the Op. 78, coming off the tails of two such modernist and well-received works.

In his usual strain, Reger was very insistent on getting the Op. 78 published quickly. Multiple correspondences from the summer of 1904 to L&K show his insistence on having proofs of the work before the fall.⁷¹ Reger received a set in July and sent corrections back to his publisher early the next month. The anticipation of performing the sonata was very much on Reger's mind. Multiple times he mentions to his publishers that it will be programed for Reger Evenings in Darmstadt and Vienna, yet neither of those performances ended up coming to fruition.⁷² Reger hoped to collaborate with the well-

⁶⁸ *Der Junge Reger*, 442.

⁶⁹ *Briefe an Karl Straube*, 51.

⁷⁰ *Lauterbach & Kuhn*, 313.

⁷¹ *Ibid.*, 330.

⁷² *Lauterbach & Kuhn*, 315.

known cellist Julius Klengel for a performance of the Op. 78 in Leipzig, but this also did not come to pass.⁷³ Only when Reger planned what seemed to be a more "secret" performance of new works of his in Munich did the Op. 78 come to the public, though this too had a shuffled date from Nov 8th to Dec 14th, which also had the Op. 81, 77a, and some new songs.⁷⁴ Reger wrote to L&K the day after the performance in Munich and reports that the sonata had a "very, very warm" reception.⁷⁵ Op. 78 received another performance in December with Hugo Becker on cello and Reger at piano, and it seems to have gone so well he mentions it in back to back letters from the last two calendar days of 1904.⁷⁶

Similar to the situation with the Op. 28, Reger provides no musical detail about the piece or information about its compositional journey. Reger does provide clues about his frame of mind during this period that may offer clues for interpreting the piece. In his letter to Straube mentioned above where he proclaims it a chamber music triumph, he decries the work of another composer, insisting that "music as emotion" is currently functioning in Germany (or at least in Munich) as a guiding principal that in turn manifests in lackluster attempts at composition.⁷⁷ This is not the only time Reger denounced the process of composing for the sake of communicating pure emotion.

In Reger's next letter to Straube he requests that the organist come to listen in on rehearsals of the Op. 78 before its premier. Given that Reger trusted Straube above all

⁷³ Ibid., 368.

⁷⁴ Ibid., 413.

⁷⁵ Ibid., 415.

⁷⁶ Ibid., 426-427.

⁷⁷ *Briefe and Karl Straube*, 51.

others in terms of the quality of his compositions, it is reasonable to conclude that this work, despite being his "finest," still required a certain stamp of approval from Straube before presenting it to the public.

The work exemplifies Reger's modernism as seen in his Munich works, the first movement used by Kontarsky to describe Reger's arrival at a sonata form treatment based on complexes rather than themes (see Ex. 1 above). Reger also used theme and variation for the first time in a cello sonata in the third movement, a form he often used in his keyboard works. This work received multiple performances in its first several years, by any means a substantial victory for Reger in light of the first two sonatas. Many letters pertaining to this sonata include Reger relaying his plans for "Reger Evenings" throughout Germany, aiming to include the Op. 78 in many of them.

Sonata No. 4 in A minor, Op. 116 (1910)

The fourth cello sonata of Max Reger found its genesis in the wake of Reger's completion of a very large and demanding piano concerto, which was not well received.⁷⁸ He was in talks with his publisher Bate & Bock about producing another cello sonata sometime in 1910, a discussion leading to Reger pitching the idea to C.F. Peters. This letter dates to August 10th, and Reger felt perfectly comfortable to just go ahead and begin work before any firm agreement was made.⁷⁹ He settled on its opus number of 116 early on, and was able to complete the first two movements by the end of the month. He shows his usual enthusiasm about the project from the beginning, claiming it will become

⁷⁸ *C.F. Peters*, 414.

⁷⁹ *Ibid.*

a "well-behaved and lively child."⁸⁰ It is interesting to note that Reger felt obligated to offer part of the "parenting role", so to speak, to his publisher Henri Hinrichsen, saying the sonata is his child as well.⁸¹

Since Reger's first correspondences concerning Op. 116 were in the form of postcard, less information was given about specifics of scope or publishing dates and fees. In Reger's first substantial letter to Hinrichsen, he once again urges the greatest haste and attention to the sonata being published quickly so that it might even be released before the concert season begins.⁸² Reger also here decides Peters should have the fee be lowered for the sake of the process being sped up. Apparently Hinrichsen took some offense at this, perceiving that Reger was in fact attempting to muscle his way into the inner workings of Peters. In a letter dated Sept 20, Reger tries to explain his haste, which apparently was enough to deter the tension between boss and client.⁸³

Reger was satisfied with his work on the sonata by Sept 25th and sent the manuscript to Peters. In his letter from that same day he requests an immediate turnaround so that corrections can be made.⁸⁴ Reger received proofs back from Peters and sent revisions through one of his students as noted in a letter from Nov 22nd.⁸⁵

It appears Reger himself made the most egregious of errors in the process of editing and proofing the Op. 116, as he writes that he made a mistake concerning a

⁸⁰ *C.F. Peters*, 415.

⁸¹ But perhaps this was sarcastic? In the letter Reger says to Hinrichsen that it is "Your" sonata, the use of quotation marks possibly implying some sort of inside joke, since Bote & Bock were the ones that spoke with Reger initially about a new cello sonata

⁸² *C.F. Peters*, 415.

⁸³ *Ibid.*, 418.

⁸⁴ *Ibid.*, 420.

⁸⁵ *Ibid.*, 425.

bowing under a bracketed "2." Unfortunately, because the manuscript of this work is lost, we are actually not sure to what he was specifically referring, as he gives page numbers that may or may not correlate to the published edition.⁸⁶

Reger received a copy of the first printed edition near the end of December 1910. In his Christmas letter to Hinrichsen, he expresses great satisfaction and joy with the finishings of the published work. Cellist Joseph Kwast premiered the piece with Jakob Sakom at piano in Hamburg on the 17th of January, which Reger reports was received very well.⁸⁷ The work would total 16 performances in that winter concert cycle alone.⁸⁸

The fourth sonata rivals the length of the first sonata, though cast in four movements. The first movement especially has caught attention of scholars for its initial similarity to the Cello Sonata in A Major Op. 69 by Beethoven.⁸⁹ The allusion to Beethoven is often mentioned again given the larger form of the scherzo and trio, pairing a minor mode scherzo in triple meter with a trio in the parallel major. The slow movement in E major also reflects the sentiment of the brief introduction Beethoven gives to the third movement of his Op. 69.

Reger's Perception of His Own Work

In addition to the historical information and performance information for the four sonatas, there is something to gain from peering into the way Reger views his own works, and this helps to understand both his frame of mind at the time of their composition and his change in thought over time. Reger seems to display a binary in his perception of his

⁸⁶ *C.F. Peters*, 428.

⁸⁷ *Ibid.*, 442.

⁸⁸ Wang, 55-60

⁸⁹ Wang, 2009 et. al

own works; namely they are either a triumph or a simple work for certain publishers, rather than a spectrum of "good" or "bad". His two extremes are a new level of accomplishment, or something of insignificance. Even in the matter of the Op. 28 Sonata, in which Reger said was turning out to be a "bad story,"⁹⁰ Reger is merely commenting on the reality of the piece's potential with the public; he does not employ the pejorative to describe the actual content of the piece.

Reger must have known that his growing compositional skills might present difficulties in interpretation and analysis to his peers and teachers. He admitted that the fiery outer movements of the Op. 5 sonata would require study, especially in terms of structure⁹¹, but ironically also seemed perplexed that someone such as Riemann couldn't comprehend Reger's intentions: "Frankly I don't see what is so hard to understand about it."⁹² Regardless of what Reger thought of the actual difficulty he presented in the work, he did know that he was not yet done refining his approach, as noted in a letter to Otto Lessman in which he requests the opportunity to discuss his works in detail to move towards the "strictest incorruptibility" in his music.⁹³

Reger reveals less about his feelings for his Op. 28, perhaps because the work was born in the aftermath of his psychological descent in Wiesbaden that culminated in a breakdown at age 25. In a bold letter to Max Abraham, then owner of C.F. Peters, he considers himself a "young, serious"⁹⁴ German composer with something to prove,

⁹⁰ *Der Junge Reger*, 454.

⁹¹ *Ibid.*, 157.

⁹² *Ibid.*, 165.

⁹³ *Ibid.*, 161.

⁹⁴ *C.F. Peters*, 42.

asking Abraham to consider some of his recent works, the Op. 28 of which is currently in progress. What we can surmise from this is a mindset of renewed seriousness surely acquired from a sabbatical from alcohol's influence.

The letters from the years 1898 and 1899 show a Reger with a certain conscientiousness concerning the navigation of German publishing, made all the more difficult given his youth and racking up of enemies in the business through his critical reviews as a writer for a paper. Reger must have felt the work belonged to a category of his Weiden works that can really only be described as "new" (my own words). Admittedly, "new" is not a terribly helpful adjective, but it does give us a clue as to what to expect in the piece; that of revitalized compositional means and fresh sense of structure and harmony.

As is mentioned above, Reger was very keen on the new Op. 78 cello sonata, declaring it his best chamber music effort to date after finishing only two movements. Unlike the previous two cello sonatas, this one saw several performances in its first few years, some of which had Reger at the keyboard. He must have felt the piano part in this one to be rather demanding, relatively speaking, as he himself showed some nervousness about it in a letter to Lauterbach & Kuhn.⁹⁵

Reger provides amply insight into his own thoughts on the A minor Op. 116 sonata, telling his publisher from the start it will be a "well-behaved child."⁹⁶ Which of course could mean multiple things. It could have meant that the affect of the music was child-like, and bore a certain simplicity and innocence that Reger was capable of

⁹⁵ *Lauterbach & Kuhn*, 329.

⁹⁶ *C.F. Peters*, 415.

writing at times. It could also (and much more likely) have meant that the compositional process itself was free of misbehavior, functioning in a manner that would have pleased the composer. Having given his "greatest efforts" for the first sonata, this must have seemed like quite the relief to him. What is more, the other two sonatas (28 and 78) are not spoken of much in terms of their compositional journey, other than that they are at one point in the works, and then finished. For Reger to comment several times on a smooth compositional process implies his delight with the work as a whole. Reger in the rehearsal process is certain that the work contains a clarity that will be "met with success everywhere,"⁹⁷ and his prediction mostly came true, since it received the most performances in Reger's lifetime of any of the four sonatas.

⁹⁷ *C.F. Peters*, 438.

CHAPTER VI

FURTHER RESEARCH

This project is meant to serve as a first step toward several lines of research related not only to Reger but also to the emerging field of music perception and cognition. As both are fields still in the process of coming into full bloom in America, it would be fitting for the two to work hand-in-hand toward mutual expansion.

As far as Reger is concerned, the cello sonatas alone provide plenty of opportunities for further research, especially work related to the eventual publication of a collected critical edition of the sonatas. Susanne Popp of the MRI has provided a more recent edition of the Op. 5, but the others lie in wait for a thorough and authoritative critical edition. Given the blistering speed at which Reger tended to compose, and the rather complicated manuscripts he provided to his publishers with multiple colored inks, it is always possible that small errors have made their way into various printings. Reger himself was not unfamiliar with overlooking proofs provided by his publishers and correcting only the larger mistakes, trusting the correction of the minutia to the printers and editors who may or may not have always possessed the same level of detail as Reger. To provide an edition of all four together would represent a large step forward in making Reger's music more authentic and more comprehensible.

There is great potential the translations of Reger's writings are concerned. Aside from the occasional translation of one or two writings for the sake of anthological

volumes and Anderson's compilation of selected writings, no other large-scale translation of Reger into English exists. Eventually, this author would love to present the entire collected works of Reger in English, along with the Kontarsky volume on the analysis of the cello sonatas which, along with the critical editions, would arm any cellist with more than enough literature to achieve confident and authentic interpretation of the works. The author is deeply indebted to the MRI for their work and for their assistance in locating the letters published in this document.

The author's main focus of cello research is the Modernist or *Fin-de-Siècle* era, often considered to span the years 1889-1924 (as per Dahlhaus).⁹⁸ There remains a wealth of underplayed and forgotten works for the cello and piano from this era that await thorough research and recording. The author aspires to complete a large volume discussing the cello and its place in the changing compositional paradigm of the Modernist era in detail. This work would of course discuss Reger, but also composers such as Fauré, Roslavets, Bridge, Debussy, and many others whose names are still largely unknown.

Along with a treatment of the cello in modernism, there awaits a work on Reger that aims to uncover and elaborate on his compositional paradigm from the psychological and philosophical view, as Adorno did with both Mahler and Berg.⁹⁹ In order to come to the most holistic and worthy understanding of Reger one must be able to think on and discuss his music in a way that ascends the often trite and exhausting analytical approach

⁹⁸ Carl Dahlhaus, *Between Romanticism and Modernism*, (Berkeley: Univ. of Southern California, 1980).

⁹⁹ Theodore Adorno, *Mahler: A Musical Physiognomy*, (Cambridge: Cambridge, 1992) and *Alban Berg: Master of the Smallest Link*, (Cambridge: Cambridge, 1991).

and the often-accompanying approach tainted with the negative components of Reger's obsessive and excessive behaviors. To discuss his music in terms of its inner function and conviction, coming to a higher understanding of its way of being, the larger considerations of Reger's *tone* (in the most comprehensive and authoritative sense, see Adorno) and so on.¹⁰⁰ In other words, the work on Reger that challenges the reader to grapple with the music at an uncomfortably deep level.

One possible project involved the study and inclusion of a psychometric known as *Integrative Complexity*. Given the complexity of Reger's music, it was the author's hypothesis that there was in fact an inverse relationship between complexity of music and thought structure. Born out of the work of cognitive psychologists in the 1960's, Integrative Complexity (or IC) aims to measure the complexity of a person or group's thought structure as a *state* rather than *trait*. Prof. Peter Suedfeld from the University of British Columbia is credited with the most significant contribution to this field, publishing dozens of studies related to topics including sensory deprivation experiments¹⁰¹ to the Iraq War¹⁰² to the impact of negative life events in the life of famous poets.¹⁰³ The psychometric has largely remained used in research related to

¹⁰⁰ Adorno, *Mahler: A Musical Physiognomy*.

¹⁰¹ Peter Suedfeld, "The Benefits of Boredom: Sensory Deprivation Reconsidered: The effects of a monotonous environment are not always negative; sometimes sensory deprivation has high utility" in *American Scientist*, Vol. 63 no. 1, 1975, 60-69.

¹⁰² Conway, L.G. III, Suedfeld, P., & Clements, S.M. (2003). Beyond the American reaction: Integrative complexity of Middle Eastern leaders during the 9/11 crisis. *Psicología Política*, 27, 93-103.

¹⁰³ Dean Simonton, "Creative Productivity, Age and Stress: A Biographical Time-Analysis of 10 Classical Composers" in *Journal of Personality and Social Psychology*, Vol. 35 no 11, 1977, 791-804.

foreign policy and conflict resolution, but interestingly does share some DNA with a study looking at composers' productivity over time.

One of the two methods of conducting IC research is known as *archival analysis*, which involves analysis of writings for certain linguistic markers that indicate the complexity of thought structure, rated on a scale of 1 (simple) to 7 (complex). The writings of Max Reger reproduced and translated here were originally to serve as the body of writings for an archival analysis that would show the complexity of Reger's thought structure through four snapshots of his life (the dates of the four cello sonatas), giving a picture of the change (if any) of that variable across his lifetime. Of course such a project could focus on any composer, but Reger provides more than enough compiled writings and more than enough music and personality quirks that made him an ideal subject. This project remains one of the author's intended research foci along with the cello and modernism.

CHAPTER VII

CONCLUSION

This study has centered on the letters written by Max Reger during the writing and publishing of his cello sonatas to provide cellists and scholars with as much historical background and context as possible, to help them achieve more accurate and inspiring interpretation. By peering into Reger's perception of his own works, his efforts in networking as a young composer, and his handling of a busy professional life one can build a more complete picture of the time and place in which Reger wrote them. Though the letters give us little as far as compositional process is concerned, there are clues to Reger's frame of mind that assist performers in conveying the emotion of each sonata.

Given that reception of Reger has existed in a binary from his first works, it only makes sense that cellists today who wish to perform his works gather enough information about the history of the pieces in order to justify their place in the cello repertoire. This has been complicated by the lack of English-language scholarship on Reger's music for cello (and Reger in general), and these translations represent a first step toward a more substantial body of work on Reger that non-German speakers will be able to use for years to come.

There are some who seek to give them the attention they deserve by way of both scholarship and performance. When studying the letters, one begins to understand more about the personality of Max Reger, difficult and complex as it was, and also the way he

handled business and performing life. We come to understand more about his emotional connection to his own works, and since his music is already so complex, it is necessary to understand the man in as much detail as we can to perceive the ingeniousness of his writing.

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APPENDIX A
ANNOTATED LETTERS

Translated and Annotated Letters

Letters are presented in chronological order

DJR = *Der Junge Reger*

BKS = *Briefe and Karl Straube*

L&K = *Briefe an Lauterbach & Kuhn*

CFP = *Briefwechseln mit C.F. Peters*

DJR, pg 120

Letter to George Augener¹⁰⁴
Wiesbaden
Aug 1 1892

Dear Mr. Augener!

Your son was here yesterday; I was glad and honored to participate in getting to know him. We discussed a few details about the printing of my works!

Now I have a great favor to ask of you, Mr. Augener; please do not resent me; if you would be so kind - I am traveling on Aug 7th from here to Weiden, Bavarian-Upper Palatine! And I am in urgent need of some travel allowance to get there. Tomorrow, in the morning, I will submit to you the Chorales Op. 6 - which your son liked very much! - along with an arrangement of a Minuet by Streletzky.

The Chorale comprises 25 pages, and the Minuet arranged for piano four hands, 8 pages; for violin and piano, 4 pages - 37 pages altogether!

If you would be so kind, could you perhaps send me an honorarium for these in the amount of 50M by Aug 4th or 5th; I will be in deepest thanks to you. Please also excuse my audacity - this little travel money will get me through - and my parents are not able to send me any. Please excuse me!

The Chorales have been looked through and approved by Prof. Riemann multiple times. The Cello Sonata Op. 5, for which I have given my greatest efforts I can also send to you in about three weeks. Would you be so kind as to send me the corrections in Weiden?

Could you not send me something to arrange not during the holiday?! Did you not wish to publish the Schubert Symphony in B minor arranged for piano? - I ask kindly that you would give me a message about it - I would give my best efforts and it make it as playable as possible!

I handled the corrections with the most painstaking accuracy! There should be no printing errors in my things.

May I, for the things that I will arrange, get a final copy?! I would be very thankful to you!

Please excuse my audacity; I ask you warmly; I have given the previous fee to my parents; my wardrobe improved and it is very bad for the trip with this sort of box office! 50M would help me greatly and I thank you so much for the fee for both the Chorale and the Arrangement!

With my best wishes for your health
I am

¹⁰⁴ Reger's first publisher located in London. George Augener was a German expatriot who knew Adalbert Lindner

Your
Most devoted¹⁰⁵
Max Reger
Wiesbaden Bleichstraße 39 II

DJR, pg 122

Letter to Augener
Weiden
Aug 14 1892

Dear Mr. Augener!

My best thanks for your friendly letter! I am answering you from Weiden! I am sure you will want to speak with your son when he is back from Germany discussing "^"! Please let me know the results of the interview soon! I would very much like to have make use of this sign "^", as they are useful for quick understanding¹⁰⁶! What about the corrections of Op. 1?; I would have plenty of time for them!

I think I can bring a notebook of piano pieces from the holidays with me; the Cello Sonata follows next! I would like to make a small suggestion to you; namely that we (for example) don't wait with the invoice until the first corrections of the Op. 6 are done! Then one can calculate everything correctly; during the process it might cause errors and we would double the work.

When do you intend to publish the Op. 1 and 3?¹⁰⁷ I believe if you then send a final copy of each to Ogg's Book and Music Store in the Upper Palatine, then some of the copies will be bought here!

How did your relatives enjoy Bayreuth?

Are you in good health?

I am now on holiday and will rest a little bit! 5000 residents and 27-37 guest houses! - ! - !

Emil Kreuz¹⁰⁸ has published a viola method with Schott!

¹⁰⁵ Reger signed the majority of his letters in this manner

¹⁰⁶ This curious marking is one that appears in Reger's earlier works that use piano. The idea is somewhat of a combination of an accent and a tenuto, which was usually placed on a note tied over a barline, insinuating that the note was to be held through the suspension to the resolution. He did not keep this marking as time went on and it only appears in the first of the cello sonatas

¹⁰⁷ In the original this sentence in fact ends with an exclamation mark, even though the grammar of it is incontrovertibly that of a question. Reger sometimes used exclamations to show intensity, leaving out the question mark altogether. The author has changed the exclamation marks to questions marks where necessary throughout.

Please let me know the results of the interview and then let me also get the corrections.

Your
Most devoted
Max Reger
Weiden, Oberpfalz
Bayern

My best wishes also to your daughter and son.

DJR pg 128

Letter to Augener
Wiesbaden
Dec 1892

Dear Mr. Augener!

Today I am sending over to you a new opus, with the title "Waltzes Capriccio"¹⁰⁹. You can already see that this opus is suitable, and will please both you and me - how egotistic I am! It is twelve pieces, of various characters, all in waltz style, and the tempo is modified by the character.

These things already have a big audience, and I have here myself the opportunity to introduce the opus. It is a shame, that you have not taken the Lilac Songs¹¹⁰ - it is true, that the Viola is a bit fatal.

Maybe later. As for the matter of the organ, for which I still owe you an explanation, which may correct Mr. Best's judgment.

In my opinion we have made **no** progress in organ style since the time of J.S. Bach, we are in fact going backwards into it - for example, in Mendelssohn's works for organ has a place here and there that is not quite appropriate for the character of the organ - this was continued by Rheinberger, and Liszt wrote "directly for the organ." I have in my own organ works sought to tie Bach directly into it - and hence the remark of Mr. Best, that the pieces are not interesting enough (at least not for today's world) - I have

¹⁰⁸ Emil Kreuz (1867-1932) was a German violist who published among his compositions a method for viola (1888) and also interestingly enough, a method on singing in the English language for opera.

¹⁰⁹ This was the Op. 9 for four-hand piano

¹¹⁰ Reger had written five songs with viola obbligato that were never accepted for publication. He had dedicated them to his sister, Elsa

given up on the idea of a modern language for the organ. In my other works I stand naturally on the modern ground - but **not like Wagner.**

How is your health?

How it goes with me, you can already tell from the manner in which I'm writing. The beautiful little gift that I have received is called insomnia. I have not slept in fourteen days; I do try to work with it - I read the most boring things in the evening - but it does nothing.

I would like to ask Ms. Nelly to accept the dedication - and to apologize, that I did not come sooner, with something to write, that was appropriate, and fitting for dedicating to a lady.

The corrections of Op. 1 are on their way to you. Do you not want to be strict about opus numbers?; I believe that would be better - and then the Cello Sonata Op. 5 is not forgotten, because I believe this is my best opus. The 2nd Violin Sonata is engraved and the viola trio is too¹¹¹. Please write to me about whether the Op. 1 has arrived and if the Cello Sonata is already being engraved and until when I can get the corrections from it.

Now please forgive me if I allow myself to ask for the fee for the Walzer-Capriccio as soon as possible; you must believe me, it is most uncomfortable for me, if I must bother you so badly - being a lonely musician - well - you know that. I ask that you please not resent my requests - it will be forty pages since I have written in lowercase. You are so kind!

Now I have taken up much of your time.

Please give my best greetings and regards to you, your daughter, and son

From

Your

Devoted

Max Reger

If the pieces arrive, then I may ask for my copies; Mr. Prout has written to Prof. Riemann and expressed approval of his reforms. I mean, this helps me too.

Please answer my letter. May I ask for a reply as soon as possible. Yes!

¹¹¹ The trio for violin, viola, and piano Op. 2, which was sometimes referred to as the "Piano trio" and sometimes as "Viola trio"

DJR pg 152

Postcard to Lindner¹¹²
Niederlahnstein
July 17 1893

Dear Friend!

I have received your friendly letter; well, not because of just one thing, which I myself do not consider fully valid, so "out of the house" I get. Tonight I perform at Thames Kurhaus; last Monday in Kissingen. I leave at 5:30am and arrive at 8pm.

Every week two concerts, including a new program!

I thank you and there you can break half; arriving at 7pm and playing at 8pm. Unpack the tailcoats, etc. - a miserable tale; one often does not know what man should do! Just recently is the Song Notebook Op. 10 sent to Augener; the Cello Sonata is in printing and the reviews in the *Leßmanschen Paper* for Reform of Musical Life? --

Prof. Riemann is the enemy of Reimann! Now many pleasures on the tour! I could get used to this - but it goes on and on without rest, then the concurrence is too great.

With friendly greetings

Max Reger

DJR, pg 157

Letter to Lindner
Wiesbaden
Oct 19 1893¹¹³

Dear Friend!

I'm finally getting there, to thanking you for your gift, that you unfortunately could no longer hand over to me; I'm sorry, that we have not met more - and I am now in great hurry, that I am traveling next Sunday to Berlin - on Tuesday to Danzig, where I am playing my first violin sonata with Prof. Meyer (for 100M).

How is it in Weiden?

It goes just okay for me.

¹¹² Adalbert Lindner (1860-1946), a student of Joseph Reger in Weiden who became Max Reger's teacher and life long friend

¹¹³ This is two days after the premier of the Op. 5 F minor sonata

I have completely reconciled with Riemann; he had asked me to return to lessons on the piano, since there was no other student there that gave him any pleasure in it.

The day before yesterday Brückner and I played the Cello Sonata together, that just came out - I unfortunately could not give you a copy, but you could certainly borrow it from my parents. Riemann is visibly impressed with it; the second movement is most understandable and makes a very deep impression - there are so many goose skins running down your back - while one must study the structure of the other two movements - whatever Riemann wants to do - he does not yet understand it¹¹⁴ - as he himself said. His wife almost overwhelms me.

Now live fully for today.

Forgive your
chased down

Max Reger
Bleichstraße 39 II

DJR, pg 161

Letter to Otto Lessmann¹¹⁵

Wiesbaden

Oct 31 1983

Dear Sir!

To my greatest regret it was no longer possible on Saturday for me to say goodbye to you and my most heartfelt thanks to give my most devoted expression. I hope, that I will succeed, you may trust me, that I may meet you to discuss my composition, to make it worthy. A steadfast standing of the high, highest artistic goals, strictest incorruptibility and the most precise study of the compositions to be discussed will make them cornerstones of my output in your very important newspaper. And if you would please, always give me things for the discussion, then I can also say yes, that I have enough time, to immerse myself in discussion of them, and hope your for your satisfaction and your applause through very real *impartiality* and in all goodness acquire appreciative criticism.

¹¹⁴ Perhaps a first sign that eventually a schism would grow between Reger and Riemann, mostly having to do with the future of music, see "Degeneration and Regeneration in Music" by Max Reger, 1907

¹¹⁵ Otto Lessmann (1844-1918) was a German composer and writer who headed the *Allgemeine deutsche Musikzeitschrift* for which Reger occasionally wrote and had his own works reviewed.

Inferior things one can with a few lines take care of. So I ask only for kind delivery; I can take hold of any Art. You also have my further heartfelt thanks for your recommendations to Fürstner and Bote & Bock. May I ask you devotedly, that if the opportunity arises, to recommend me further?

Because of the choir rehearsals I have written to Augener and will give you a message right away, if I receive and answer. Is it not so, that you will add it as an attachment to the number in which the review of my Cello Sonata Op. 5 appears!? Certainly! Prof. Reimann has the manuscript, and it is available to you at any time.

Mr. d' Albert is interested in my compositions and wrote a flattering letter to Reimann that was also flattering to me.

Now forgive me, as I have taken so much of your costly time.

Your

- with the utmost respect -

devoted

thankful

Max Reger

Wiesbaden

Bleichstraße 39 II

May I ask, that you send me every edition of your paper? We can easily offset the cost!

And if music comes up for discussion, do *not* forget me.

DJR pg 165

Letter to Lindner

Wiesbaden

Dec 19 1893

Dear Friend!

Indeed I do not know, whether I am going to end up using the break, because there are just so many things; soon it will be done, and you never come to find any rest! And only now where all things are happening because of the concerts; please write soon; it is just the thing, that we musicians get so much more excitement in our lives and are more exposed than others etc. I really don't know by the way, what your meaning was in your last letter. Yes, now it occurs to me; I should also analyze the Cello Sonata; *that probably won't happen*, until I arrive in Weiden, given the circumstances, the fact that in February I am traveling from Berlin to Wiesbaden by way of Weiden. Frankly I don't understand what is so difficult to understand about the sonata. When the Chorale Prelude

is happening, I don't know; you seem to have no idea what to do about it. I have for instance written to Leßmann for at least a quarterly review - when should all of them appear? I do hope that Leßmann brings it soon. He has much intention as far as I know and he wrote to me. Dear Savior, you often want to despair, when you see things that appeared there; and such a human wants to establish himself as a musician.

My organ works *are* appearing; Songs Op. 8, and the German Dances Op. 10 will be released Jan 1st; on the 15th of Jan the "Waltzes for piano" will be released!

Hoffmeister in Leipzig now has *everything* in stock. For example, today I had less than sixty pages of corrections to go over; today at 8am I received it all; I gave it three hours - at 5pm you are gone again and cost my wallet 1,40M. If you lived another half year in Wiesbaden, you could only notice how here, what the valley of having no money is like; such an amount is out in no time; one doesn't know, how fast it happens. And the taxes here are pretty high. State taxes, city taxes, church taxes, etc. etc. It's not comfortable at all.

I have now removed myself from all the traffic here; I now live for myself and look out only for myself. If my room here is nice and warm and I usually smoke, it keeps the devil away from the place. It should not be good though, someone told me, that ever since I've been here, I have already become too bitter; I don't know how far that is true of the people; in any case I feel whole and also wish that my circumstances would not change right now - except if I improve - I can always use more money. With Riemann things are good. It's very good that I don't eat there more¹¹⁶; apart from the supervision of his wife, which does not correspond at all to my position and my artistic individuality, it is also better that way, if I remain there independently, and there's no one to take care of and only do what I like; the main thing is for me to be undisturbed and have nothing to do with nonsense; because Wiesbaden is a gossip hotbed like Weiden; therefore I don't go around with anyone and I feel quite comfortable with it.

Now to the main point of the letter; for the New Year - I won't be able to write any more letters, I wish to you and all your family what you yourself wish - and I close with that word.

Best of luck, hold your head up high!

Your friend

Reger

In the Fall of 1894 I will finish a grand collection of organ Chorale Preludes for every character! I want to see **who will publish it.**

¹¹⁶ During some of his time at Wiesbaden, Reger lived in the upstairs of the Riemann's and ate practically all his meals with them as though he were their son. It seems that with time Reger found it more and more difficult to deal with Frau Riemann.

DJR, pg. 179

Letter to Lindner
Wiesbaden
Mar 8 1894

Dear Friend!

Forgive me, if I am only now replying to your letter. I was and am not in the least offended by your edits of the waltzes, which are without any sort of artistic sympathy but are just a little gift (like those "loose pages") from me to Augener for the 200M contributed to the concerts. The concert is now behind us - the waves have calmed down and I can only say, that I am really quite satisfied. Naturally here, where people hate me and damn me, and put every possible stone in front me as an obstacle, but for which I take revenge with the sharpest criticism, it was generally hoped for that it would fail. People like Wilm etc. don't even look at me anymore. But none of that prevents me at all. Brückner, to whom I've dedicated my cello sonata, in association with Fuchs, designated my concert as a failed experiment¹¹⁷. But that doesn't matter; I am only now getting on the one true path and insist on my point of view. And the point of view is as follows; Basically I don't care about anything anymore; I don't care at all, what people say about me and have cancelled all traffic. I have picked up the gauntlet that was thrown down at me. Now the question is who is the stronger one. I have people like Riemann, Reimann, Dr. Fuchs, Leßmann, etc behind me. Also Riemann seems to be in a delusion as to what my relationship to Leßmann and Reimann is. He has, as my wife told me, not responded to Chysander's attack, because he thought that doing so he would be making me turn my back on Leßmann. That is now an even bigger mistake on his part. Because first of all Leßmann has told and written to me himself, very pleased, that I have joined the circle of employees at his newspaper¹¹⁸, secondly the enmity that is between Leßmann, Reimann, and Riemann lies all in one area, that our relationship is not touched in the least. There is no denying it, that Riemann sometimes writes too much for example that the "organ is a wind instrument." In return, he will soon be owned by my good friend Reimann and will be properly dealt with in Leßmann's paper. Anyone who knows Berlin concert life like I do, who knows that the critics will hopelessly fall over it (especially at my age), he can't help but testify, that I really did well in the affair. Anyone who even knows the difficulties and obstacles of my job, he will agree with me. Dr. Fuchs - old and very good friend, wrote to me, before I went to Berlin; Go to Berlin very calmly; no one can explain you away as an idiot! And it is certain, that all those who attended the concert did so with the greatest interest. After the concert came the whole Society; Leßmann, Reimann, Seiffert, Weingartner, Sacks, Alb. Heintz, Steuer and got me out of the circle of

¹¹⁷ This concert consisting exclusively of Reger's early large chamber works, including the Op. 2 and the Op. 5 F minor sonata. This was the concert for which Heinrich Reimann (1850-1906) called Reger a "hot-head" and made the event a significant blow to Reger's pride.

¹¹⁸ Reger's sharp tongue and strong opinions whilst working for Lessman also contributed to the number of enemies in the circle of critics that Reger battled more of his life.

contributors - so that I had to leave it - and congratulated me for my colossal abandonment and ability.

We had a very stimulating evening; to be the center of attention, so to speak, among a circle of such high and artistic thinkers, touched me very pleasantly. The people are now working to create a job for me in Berlin. D'Albert is the definition of kindness itself. And so I gradually came to this point of view that I mentioned above. It is, for example, the note in the mailbox of Leßmann's paper (the same edition in which you'll find the review of my concert) that has LF as the subject of the playlist - which is *me*. LF= Lieber Freund. No one here has the courage, to give a lesson in activities to the director of the local court theater (Hülßen, Sohn of the former Berlin). Hülßen knows full well who that is. He said, it is one of the critics in the papers, who lives here in Wiesbaden; I know who this is.

It makes absolutely no difference to me. People can't do that to me artistically in the least - but I do it to them because the power to do this rests in my hands, by having Leßmann's paper available to me at any time. So "If the Count wants to dare to dance" - so shall he; but he should also see, how he can try to get away from my bilious pen! Riemann seems to be of the faith in more recent times, that I was too much in love with Leßmann and no longer fully shared his teaching. That is now yet another error, because I consider Riemann my only teacher in every respect. I have not been given an opportunity to make him believe this. Just the fact that Leßmann published the Chorale Prelude seems to have planted this idea in his head. It is true, it was all Leßmann's imagination that he did that, since the newspaper has never done it since its inception, but you just have to know Leßmann. I always think that one day my things will eat their way through! I just don't experience it anymore. It means nothing! I have completely finished with all joys and pleasures in life, I have become so dark and bitter. I am so difficult to deal with, that the saying generally applies here; "With Reger no man can really associate." I also know, that I won't live much longer. Because the feeling of weakness, the bodily feeling is just too strong. May another finish what I have started. Hopefully I can hold out long enough to not go mad; because who really knows the pain in which I give birth to these, my children; who knows the sleepless nights; who knows for instance that the Op. 11 was written in two nights - he will understand the total exhaustion. Yes, to be honest, you can often meet a guest in Wiesbaden, who sits in the same lonely corner of the rat cellar at 3 in the morning, brooding. Why? I CANNOT SLEEP¹¹⁹! It's awful. It's hell. But I don't have the courage. "Further and Further" is my motto that also closes out here

Your

Max

My best greetings to your wife and children

¹¹⁹ Reger's bought of insomnia no doubt was in part because of the stress of mounting the "failed experiment" concert and the aftermath of it all. The trend to sleep very little, if any, stayed with him all his days.

CFP - pg 42

Letter to Max Abraham¹²⁰

Weiden
Sept 28, 1898

Warm greetings Dr!

After I allowed myself to send you some manuscripts, this time I have enclosed in this letter a Fantasy for organ on the chorale "A Mighty Fortress is Our God." This work, which is dedicated to the well-known organ virtuoso Karl Straube, will have been played for the first time on the twentieth of this month, and I will allow for some criticism of it. The technical demands of this work are not as high as the G Minor Fantasy and Fugue of J.S. Bach. In the meantime I am writing a second organ fantasy on the chorale "Freu dich sehr, o meine Seele!", which I could send to you in a few days if you were so inclined as to publish it in your firm. Performances of these fantasies are in place for the cities of München, Berlin, Frankfurt am Mein, and Neu-Strelitz.

Also I have ready at this moment Six Morceaux for Piano Op. 24, 3 Songs Op. 23, 2 Holy Songs with Organ Op. 19, which are finished, and would be available to you at any time. In progress is a Sonata for Cello and Piano (G Minor¹²¹).

Hopefully the dear Dr. will not be averse to making contact with a young, serious, German composer; you have my assurance that I will only ever write for you works that have been able to withstand the highest criticism, this you may fully believe. In addition, my fees for such works are modest.

With a request for early notification
With the utmost respect
And sincere devotion,

MR

The critic for the performance in Wesel on Sept 24, 1898 is from the General Gazette.

¹²⁰ Max Abraham (1831-1900) owned C.F. Peters until his death, at which point it was passed to his nephew Henri Hinrichsen. Reger makes no mention of Abraham's death in his letters.

¹²¹ This is the first mention in any letter of the new Op. 28 sonata

DJR, pg 350

Letter to Ceasar Hochstetter¹²²
Weiden
Oct 11 1898

*In a great hurry*¹²³!

Dear Mr. Hochstetter!

Did you receive my last letter? In it I asked you, to write to the editors of "R.K."¹²⁴ to bring the article as soon as possible. I myself wrote to Mr. Droste a fortnight ago, asked for when the article would be released, and enclosed a postage stamp - but have not received any such message thus far. Do you already have the article? Then please write to Droste, that he should send the article as soon as possible. Thank you for your postcard, the matter with R.K. is sure. It will namely be very pleasant to me, if the article appears as soon as possible, and I ask you, that you write to L. and the Editor asking for it!

Do not be upset if I afflict you with all this; you can be assured of my constant and warmest gratitude!

To be quite frank about it - *I ask for your discretion* - I would like to include your article in my letters to publishers, in order to make the many more docile in the matter so that they take in my things. And since it is high time, yes, very high indeed, so you can imagine, *with what longing* I await the article. Please, write to the editor in Leipzig as well!

I can imagine that concert life in Wiesbaden is now flourishing - I am very jealous of that, there is not much of that here. I must first have a publisher though, before I can direct my steps outward again. Do not be upset, if I ask so much after Droste in my letter.

Please, cooperate with me, if you already have the article and if he is already in Leipzig. Please, write to me, if you have written to Droste, to speed up the matter.

How are you at this time?

A new cello Sonata (G minor) is finished.

With my warm request to send as soon as possible

A reply and with my best greetings

Your

Friendly and devoted

Max Reger

¹²² Organist and composer (b.1863, d. unknown) who admired Reger's music and wrote positive reviews of him in 1898 to help Reger find a possible publisher

¹²³ This often indicated the Reger was writing letters while waiting for his train.

¹²⁴ The "Redenden Künste," or "Arts Reader," in which Reger was often reviewed

DJR, pg 355,

Letter to Hochstetter
Weiden
Nov 16 1898

My dear esteemed Mr. Hochstetter!

Yesterday (that is, yesterday evening) I received from the no. 7 of the R.K. my 50 free copies - and this should be the first thing, that I thank you very much once again for the article! You have not only made me very, very happy - but you also gave me a substantial and favorable boost in my career through it - so thank you so very much for it. I cannot make up for your kindness in any way other than by rededicating it - and it is now firmly promised that the same will be done for you in a bigger forthcoming work. So I ask you to kindly accept that in advance! As for the piano pieces dedicated to you, they will also be released by Augener. But Augener still has the Op. 17 and 18 and they are still awaiting their publication, which has been to my great annoyance. But what can you do? All the reasons of reasons are of no use against the stubborn eyes of Augener! Please don't be upset with me, if the Op. 25 dedicated to you is not released soon. It's really Augener's fault!

I am very much looking forward to your longer epistle, at Christmas - and as a totally neutral and ignorant person, I can't say anything about the "artistic¹²⁵" change in your family relationships. I do know, that you especially always think and act legally the right way and it will be the right thing to do. That you have so much to do is in part gratifying - but on the other hand again the opposite. I always fear that giving it all your hours especially, if one is to take it seriously, will become colossally dull. The Composer's Society is something you should let go of quietly - it would be the most ungrateful task for you, to sacrifice a mere quarter of an hour a year to this association as a board member. Wiesbaden, again, is too small for a club to really flourish - The individual members are much too jealous of each other for that to happen, far too petty and jealous of the smallest success, that even you would not be able to bring the whole thing under one hood. The mail carrier has just brought me your friendly shipment. I can see the reviews from Reimann and Smolian here. On the other hand, the article goes straight back to you with this letter, now that I have 50 of my own copies and I don't want to deprive you of what may be your only copy. You as the author must certainly have your own copy. My best thanks for your friendly shipment.

In a certain way it is even more pleasant that your article appeared in three different issues - people will be forced to take more notice of than normal. The cost is not inconsiderable; I received the whole issue for 35Pf.

It makes me very glad, that Eibenschütz has very different rules than Fuchs when running his conservatory! The latter was in fact totally incapable, to lead a large

¹²⁵ Hochstetter was going through a divorce with his wife of ten years. He married again in 1904 and disappeared in 1928. It is thought it was related to the horrors of the Holocaust, because Hochstetter was of Jewish origin.

institution. Fuchs who came as a teacher took it up - without ever looking at the slightest at the artistic qualities of the people there! It was totally wrong. Then Fuchs had the unfortunate manner of accompanying singers when possible etc. - and since he usually did it rather poorly, it seriously damaged his artistic reputation. I wish you and Eibenschütz all the best success; please tell Eibenschütz¹²⁶ for me.

Now to close once again I offer my most heartfelt thanks for your article, for the warm words and of course for everything else. But as I have already written, I can only smooth out my debt to you by dedicating a much larger work to you! It will follow soon.

As far as new compositions go there is a Fantasy and Fugue (C minor) for organ in the grand style (dedicated to Strauss) and a new cello sonata to mention. Everything is fixed and firm. Strauss had recommended my works to Aibl for publishing; the matter failed because of the question of fee. Now Strauss has recommended me to Forberg; they wrote to me yesterday, that he would like to have my Op. 20, 24, 26, 27a, 27b, and 29 - he asked about my ideal fee. I told him the same; I asked him very modestly for the same, so I think I will get something this time. My cello sonata is dedicated to Hugo Becker, and it is already finished. I don't know to which publisher to send the sonata. (Maybe Breitkopf, after I have your article in my hand). We have enough publishers I think!

Now once again my best thanks to you and my warmest greetings

Your

thankful and devoted

Max Reger

In a hurry, as I have rehearsals this week (Choir and Orchestra in Bayreuth). The Sixty Year anniversary of the founding of the local singing society; I'm writing a new "Hymn to Singing" for it. I will probably not need to edit this work; it's really quite easy. Five Folk songs for Male chorus are in the works.

Heartfelt thanks

Your

Friendly

Devoted

Max Reger

¹²⁶ Albert Eibenschütz (b. 1857) who taught at the Wiesbaden Conservatory with Hochstetter after already holding posts in Cologne and Berlin.

DJR, pg. 363

Letter to Ernst Guder¹²⁷

Weiden

Nov 22 1898

Dear friend!

Your last letter was a lot of fun in spite of my death suit. Now you may let all the people know, that I feel very comfortable and don't think much about dying now. So if you were really happy, you may have laughed too early.

In the near future, Rob. Forberg in Leipzig will be publishing two volumes of my piano pieces Op. 24, 26 and also some organ works Op. 27 a and b, and also Op. 29. The transaction is already complete and I have already received a little bit of money from it. You must have asked for the review in the Arts Reader. It's nos. 7 and 8. Write to me about how the matter was received in "holy" Wiesbaden. Now I have something to ask of you. I still have some things to pay in Wiesbaden. Would you be so kind as to, when it is convenient for you, to bring my money to the people in question after I have sent it to you? And also, get a receipt from it and send it back to me. You'll be getting about 25M. Now, it is a shame my fee from Forberg is not that big, so I am not quite able to get you your money back yet; but also your boss Schellenberg is able to wait a few weeks; I am still negotiating with other publishers and the two of you will certainly receive your credit by the time of my next fee! Please be patient with me for a couple weeks, my dear friend! For the moment I can only send installments to those people, who have already threatened me with lawsuits. Unfortunately, right now there is not enough money from Forberg. Please, don't say anything to anybody. Soon I hope by your good kindness to write to you again with the monies I have spoken of.

I also ask that you reply to me, if you might be so kind, to make 6 or 8 trips to give the money back to those people and send me back the receipts for all of them. Please, do this for our friendship.

With the help from issues 7 and 8 of the Arts Reader I hope to be able to sell my other manuscripts. The sale with Forberg was facilitated by Richard Strauss.

Please, write to me whether you will be able to make these trips, so that I can send the money to your address at Faulbrunnenstraße 13 and I will give you a list in my next letter, which people to bring the money to. You must not say anything to Schellenberg, however. I *cannot* pay Schellenberg right now. Please, dear friend, wait with that til another time. It can wait a few weeks at least and I will certainly be able to send it to you by then.

Please, give me a reply. Please, write down in your letter to me, that I do not owe them anything! I have still songs, two volumes of piano works, some four hand waltzes, a sonata for cello and piano and I hope to get some more money from those. You will receive that money directly.

¹²⁷ Ernst Guder (1878-1945) worked at a music store called Schellenberg's in Wiesbaden and often sold Reger's works. He was one of Reger's only friends in that town.

Other than that there's nothing new! Please fulfill my request. Give me a reply soon, if you will do these things and don't say **anything** to Schellenberg. I will write to Schellenberg myself in the next few days.

So far it's going fine here. I have lots of work to do. There are always new manuscripts.

In Wiesbaden there are concerts upon concerts! Very bad music at all of them!

Now it is time to close, and my next letter will come soon.

Please wait for a few weeks - it will only be a few weeks, and please give me a reply, if you will be able to make these 6-8 trips for me.

The 25M that I will send you, you will certainly have by the time of my next fee, which I hope will be very soon. I am already negotiating with several people.

Now greet Brückner, Cords, Schellenbergs, and please remain silent about the contents of this letter.

With a request for a quick reply

Your

Thankful

Max Reger

It is certain, you will have your credit back in a few weeks. You will certainly receive it by then. Now I am not able to, even with my strongest desire.

DJR, pg 369

Letter to Ernst Guder

Weiden

Dec 22 1898

Dear Friend!

I have enclosed the picture you wanted! It is the picture that was also brought to R. Künsten¹²⁸. I wish you a wonderful Christmas! And above all, I wish to thank you for your very friendly work of procuring various funds for me. Tell your boss for that he doesn't need to send me a bill for New Year's; I am sending him his money the next time I get paid, and I'll send you yours as well. I have heard from the pianist Voss; he should be all set.

There is little news from me, other than that the chorale "Hymn an der Gesang" for male choir and large orchestra, which I performed here, will be performed in Munich with the Turkish Orchestra at the Turkish Hall. Whether I am conducting, I do not know.

¹²⁸ A recent photograph of Reger that he sent to publishers and magazines along with his works

The "Teachers Choir" in Munich, the *best* male choir (170 active members!) is doing it in Bavaria. Aibl in Munich has numbered this Op. 21 with his publishing; it will be released soon in score, vocal score, and orchestra parts. In the future, Aibl will also be releasing the "6 Four-Handed Waltzes Op. 22" and "Five Folk Songs" for male chorus.

Did you have those papers from Wesel sent to you, the ones I told you about? Hopefully yes, Forberg will bring them soon. How are you otherwise?

The fact that you've sold so much of the Arts Reader gives me much pleasure. I don't know how much longer I'll stay here. I want to clarify my military matter first; maybe I will be successful in being found "unusable" and "unsuitable." There is even a district command here, and it's much easier to do something in Bavaria; especially if you know the officers yourself.

Otherwise I don't know anything else new! I am working steadily and very much, and am almost done with an entire Mass¹²⁹.

On Jan 8th, in response to a general request, I am giving a grand concert. I have several contributors from abroad. I hope not to have to give up all the money though, and to be able to keep 100-150M of it.

Please greet Cords, Schellenberg, and Brückner with my best.

Tell Brückner a new cello sonata is finished; it will be released in Germany. I have just been in negotiation; I will send it to him, as soon as it is released.

My songs are still waiting for a publisher! I will send them out again next week.

I have much to do, including finishing my piano reduction of the chorale for Aibl; therefore please forgive my briefness. Otherwise say hello to everyone for me and write again soon.

Sincerely and thankfully

Your devoted

Max Reger

Merry Christmas!

I have a whole bunch of new jokes; we'll save that for another time.

Best greetings, your Reger

If you have an "old Ingwelde", let her say Hello and tell her, that she would be in good hands with me. I would not try to breed her, like so many theaters would!

¹²⁹ Like many composers, Reger made at least two substantial attempts at composing a Mass, but none of them ever materialized, and Reger does not indicate whether the project was abandoned or the piece was rejected.

DJR, pg. 370

Letter to Hochstetter
Weiden
Dec 23 1898

In great hurry, because of much work to do
Please forgive my handwriting

Dear Mr. Hochstetter!

You embarrassed me today, by contacting me first (in writing), while I already owed you a letter. I ask that you forgive me in light of how much work I have had to take on in the last few weeks. I give you my best thanks for your friendly letter. The "Between you and me" should be in good standing with me. At least such a case is regrettable; but I fully agree with you - if it no longer works together - that the Gordian knot ought to be severely separated by divorce. Your little one, I know, is very talented; Just don't miss out on physical well-being. Such talented children require a lot of attention. It is as if the precocious mind was draining the physical body's strength. The best luck to your little one!

Also please except my best thanks for your help in publicizing for me! I do think, that the 'German Dances' have pleased people. Between you and me - I would actually rather not write many more of these German dances if I don't have to.

And now for the reason for my long silence!

I directed, as you know, on the 19th of November a work for Male Chorus with a large orchestra "Hymn to Singing" here in Weiden. Now it's done, and the choir was rather good and I can say that in some places it shows a very different handling of voices, and now it is listed with the München Student Choral Society (and excellent choir with 170 active members) to be done in the Kaimsaale with the orchestra there. Now my score was so written, that only I could make sense of it; I must therefore rewrite the score and piano reduction. As I am sitting with this work, a long question reaches me from my publisher Aibl, just how much I am asking from the choir. I had demanded 150M, probably just thinking about it, how hard it is; by today's standards a difficult work for choir and orchestra (of 15 minutes duration) ought to be that much - see that Aibl takes the chorale and pays promptly. But since Aibl wants to edit the work so quickly, I must then, at the performance with the Student Choral Society, have Aibl's permission (from the manuscript) to rewrite all of the materials. The score is just about 36 pages strong. Furthermore, Aibl is also taking my Op. 22 "Six four-handed waltzes" for publishing - very brisk, simple, natural things. (The Chorale is Op. 21) And so I am arranging my "Five Folk Lieder" for male chorus. These chorales are pique and fine. You will be pleased by them. Not easy - but the voices are handled differently. I will send it to you after it is published. If you wanted to write to Aibl (München, Maximilianstraße 35) with a few lines about me, I would be very thankful; if you wanted to share with them, for example, that you would be wanting to write an article about my new compositions - to write to Aibl about who I am as a composer.

I have also a Cello Sonata (G minor) Op. 28 and a Fantasy for Organ on "Freu dich sehr" Op. 30 and 4 Songs Op. 23 (easier than Op. 4, 8, 21, 15) and Two Sacred Hymns with Organ Op. 19 with me. In about three weeks I will have finished a new collection of piano pieces (pleasant and melodious) as Op. 20 and will probably give that along with the cello sonata to Aibl. In three weeks at the latest, I will send the abovementioned things (Cello sonata and piano pieces) to Aibl. If you wanted to then write to Aibl about me I would so very thankful for your kind recommendation. If you wanted to mention my preference for the organ, that would be perfectly alright; I could eventually publish my Fantasy Op. 30 with them in that case. It upsets me greatly, that Augener with the release of the Collection dedicated to you has been so procrastinating! But it is always difficult to work with the "Boor"¹³⁰. It is difficult to house these British.

I am very thankful for the notice in the Arts Reader. The same was included in the Grundriß. They are more likely to understand "remodeling".

Your "Moral Sermon" doesn't fall on stony ground with me. I know, that when I was in Wiesbaden I lived somewhat irresponsibly. *Tempi passati*.

"Knowing everything means understanding everything" (a false quote) I have been in these conditions also I was almost driven to such an unedifying way of life. Beware of excessive sincerity toward the Wiesbaden composers! There are quite ordinary characters among them.

That Eibenschütz is acting tight, makes me laugh! Fuchs doesn't understand!

At Forberg they are releasing my Op. 24 Six Morceaux for two hand piano, Op. 26 Fantasy for Piano, Op. 27 Fantasy for Organ, and Op. 29 Fantasy and Fugue in C minor for Organ. (Please, don't mention Forberg to Aibl).

Now it is time to close. A very merry Christmas to you and your little ones.

With my best greetings

your very devoted

Max Reger

Melodrama¹³¹!

Text!! Do you know one?

Please, forgive my handwriting!

In a great hurry!

I have furious things to do!

[on back]

"From the excellent composer Max Reger, whom we recently introduced to our readers, there will be another large number of works appearing. The well-known publisher J. Aibl is releasing in the near future from the gifted composer: Op. 22 Six Waltzes for four-hand piano, Op. 21 "Hymn to Singing" for male chorus and large

¹³⁰ Though a German native, George Augener had apparently adopted enough ways of English living so as to frustrate Reger greatly.

¹³¹ Reger enjoyed a good piece of juicy gossip as much as the next person

orchestra and "5 Folk Tunes arranged for Male Chorus", while the publisher R. Forberg in Leipzig is releasing the Op. 24 Six Morceaux for piano (dedicated to Mrs. Teresa Carena), the Op. 26 Fantasy Pieces for piano (Mr. Philipp Schwarenka). They will also be issuing the Op. 27 Fantasy for Organ on "A Mighty Fortress" and the Op. 29 Fantasy for Organ in C minor (dedicated to R. Strauss). Also in London through Augener there has been a volume of piano pieces published, namely the young composer's Op. 17 Improvisations, Op. 18 "From Youth" and Op. 25. Furthermore the composer has now finished a new cello and piano sonata in G minor Op. 28, a Fantasy for Organ on "Rejoice, O my soul" Op. 30, Four Songs Op. 23 and 2 Sacred Songs Op. 19, and Piano Pieces Op. 20 - Op. 19, 20, 23, 28, and 30 are all waiting to be published. We would very much like to find active and exciting publishers for these works very soon, and let us draw our readers attention to these latest works in advance."

I think the notice could read something like that¹³²; please, reshape it as you see fit. Do not confuse the opus numbers! Please make the notice from the outline above. Please forgive the scripture; In a great hurry, and I have so much to do! Merry Christmas. Best Greetings!

DJR, pg 377

Letter to Guder
Weiden
Jan 23, 1899

Dear Friend!

You are somewhat jittery! On Wednesday you sent a telegram, then there was a break and eventually this letter came today by express mail - and half an hour later came the songs. For those I offer my thanks. The ones from Wolf interested me greatly, those from Mr. Richard had very lovely text, but no musical value! Now Hallwachs should be proud; according to the songs you sent me, he still had no reason at all! Very, very much drinking song style within them! Furthermore he writes very poorly! Please, ask him, whether in "Ewig jung ist mir die Sonne" in the first system in the first measure for the left hand it really should stay "A, A"; in my opinion that is a mistake, bad notation. The correct way should be: A flat, C, E flat, G flat, B flat, and must be notated that way. Later on in the second system (second measure) there is a B flat in the right hand, while at the

¹³² In Hochstetter's next article, he actually discussed Reger's new works in greater detail than Reger had prescribed here.

same time a B natural is in the left hand! Is this on purpose or a typographical error? This erroneous A comes often in the song! The accompaniment is in the second song especially a little too independent.

Now to Bärenhäuter! I think it is an absolute eyesore in the history of German music, that one performs such an unspeakable sad work; because what I know of this music is that it is so hair-raisingly talentless; that I don't know how sentient artists such as Reuß want to pay them, trusting in such a tree-leaning work, which is absolutely incapable of giving a lecture in the face of all artistic demands. That borders on mental illness! The act itself is sometimes straight up absurd and stupid! Apart from the fact that a Wagner Society is a simple thing at all, the Society should really just do a front, against such abuse of the name Wagner, that this "Son of Wagner" is writing an opera at all, and that such a wretched story is still going on at all. The future will prove me right.

Now to me:

With Aibl in München they are releasing:

Op. 20 Five Humoresques for Two Hand Piano

Op. 21 "Hymn to Sing" for Male Choir and large orchestra

Op. 28 Cello Sonata in G minor

Op. 30 Fantasy for Organ on "Freu dich sehr!"

On Feb 1st 1899 with the same publisher will be Op. 22 Six Waltzes for Four Hand Piano and Five Folk Lieder for Male Chorus

I ask you, to order the Waltzes directly from Aibl, as well as the Folk Lieder. The waltzes and folk lieder are such, that you will be able to get lots of business from them. Please, have them sent directly to you from Aibl once they are released. The waltzes are light and simple.

With Forberg in Leipzig they are releasing:

Op. 24 Six Morceaux for piano (Six volumes) and Op. 26 Fantasy for Piano. This two works are also going to be released Feb 1st. They contain a few numbers that are becoming very popular.

Please also order these things directly.

In these Op. 24 and 26 there are pieces, which are suitable for the widest distribution! In the future Forberg is also releasing Op. 27 Fantasy for Organ on "Ein feste Burg" and the Op. 29 Fantasy and Fugue for Organ in C minor (dedicated to Strauss).

I ask you again, to order the Waltzes and Folk Lieder through Aibl and the Op. 24 and 26 from Forberg directly and make lots of publicizing about it all. In Op. 22, 24, and 26 there are pieces, which will please you very much. So order them directly (better get at least 20 of each, they will go quickly!) [Also, do not confuse the two publishers!]

New songs (Op. 23) I have sent over to Breitkopf, and I have not yet received a reply; I want to know what he pays.

In the near future a song "Wiegenlied" by me will be released by C. Ogg (Taubald's Bookstore) in Weiden. The song has two pages. I wrote it in about eight days. The bookstore saw it and paid me 50M for it, which seemed fair to me.

The new song is so easy and so melodic, that you will really have great joy in it. I will give you a reply as to when it is released. Therefore you must also order 20 copies of that; within the next three days!

Concerning Strauss, I ask you not to mock! Strauss is a first-rate composer, since Brahm's death the greatest living composer¹³³! Incidentally, he got me connected with both Aibl and Forberg. He must have recommended me to Aibl, otherwise they would not have taken so much of my stuff. (I am thinking of the choral works with orchestra and such.) I have as thanks dedicated my Op. 29 Fantasy and Fugue to him.

A few days ago I had a concert here! The program is in the text. The hall (very big and very beautiful) was totally full, and after all the expenses I made 170M. Reviews of the concert will be coming to almost all the big Bavarian papers!

Did you receive the papers from Wesel that I send you? You must absolutely have them for your lecture! My best thanks for that as well!

Now I have another thing to ask of you. I have a little bit of cash once again. Therefore I ask you to take over the same business for me as you did before. Unfortunately it is not enough to actually cover everything for you and your boss. But I hope you and your boss will extend some credit to me for just a few days! My parents may not know, that you are coming by 25M from me as they are. So please wait just a little while. You will receive everything back from me with compound interest! Please, write back to me immediately, if you will be able to take care of this business for me - you will then receive a list of everything I need done, please write back immediately!

Mr. Voß can bring your attention to my transcriptions of Bach for piano two hands. He should look it over as well!

That Bagensky's are moving to Berchtesgaden, I have known for a while. It's going well for me.

In the last week I have redone my Nine Folk Lieder for Male Chorus. I don't know yet to whom I should give them.

Once again thank you for all the songs!

Please, be so good as to order the Waltzes Op. 22, the Five Folk Lieder from Aibl, and the Op. 24 and 26 from Forberg. All of these are being released on Feb. 1st.

I ask you to wait with the "Reger Show" until my Op. 27 and 29 (Forberg) are released. The same will be out March 1st. Make sure to get 20 copies of the Op. 22, 24, and 26, as these things are not so hard! You will see this is all fine music!

With my best greetings,

and best

thanks

Your

sincerely devoted

Max Reger

¹³³ Reger and Strauss had an odd "professional" relationship. They certainly spent sufficient time around each other to have become friends, even confidantes, but their relationship remained rather cool.

Please write back immediately, if you are able to assist me in my "business". Not a word!

DJR, pg 383

Letter to Joseph Hösl¹³⁴
Weiden
Feb 1 1899

Dear Sir!

Many thanks for your friendly letter. It made me glad, that you want to play my Trio Op. 2 in March, and I offer you my heartfelt thanks. I ought to send you some reviews of the Op. 2 that can be put in the papers for advertising purposes before the concert. Please send a kind message by card. I have one very good review about it. In March (probably around the 8th) my friend Karl Straube (Church Organist in Wesel) played a Fantasy and Fugue (C minor) in the grand organ style (dedicated to Richard Strauss) in the Turkish Hall. Whether I can come to the performance in München, I do not know. It is possible though.

You already know that Aibl in München is releasing a full line of my new works (a cello sonata, an organ fantasy, a work for choir and orchestra etc). I am very glad I have found such a good publisher in Mr. Aibl; I am also very satisfied with the ways in which he honors and respects me. In which hall do your chamber music concerts take place?

Hopefully you don't have too much to do with the theater right now; this Tuesday is going to be very exhausting; I know this through several acquaintances.

The tempi in my Trio are all very free! For the pianist there is a lot of *una corda* in it.

Once again I offer my heartfelt thanks.

Yours
with the utmost respect
and best greetings
your devoted
Max Reger

Could you send me the approximate dates of the performances that you have planned for my trio?

¹³⁴ A violinist and friend of Reger's to whom Reger dedicated his violin sonata Op. 41

DJR, pg 381, no. 1 - OP28

Letter to Hans Koeßler¹³⁵

Weiden

Feb 1 1899

My dear sir!

Now there is finally some clarity in the matter of my chorale "Hymne an den Gesang." Mr. Sturm sent back to me the previous week everything along with the notice, that the society would prefer to wait, until the chorale is actually printed. (This will be the case very soon).

Mr. Sturm's letter to me contained however in the notice, one sentence, about which - in the strictest confidence - I write to tell you about. Mr. Sturm, who I already in my first letter to you gave an official notification, that I intended to dedicate my Five Folk Lieder to the choral society, and then I asked, to announce this to the gentlemen of the society, which I also wrote about in my letter, which was a long time coming (until last week), and I read as follows:

"That you are dedicating your Folk Lieder to the Choral Society, surprises me all the more, because the Society did not agree to that before it was published."

I confess to you, dear cousin, that I did not understand this sentence! Should the sentence really be understood this way, that I should have first submitted the manuscript to the society for the "correction", as it were? Apart from this, it is an honor after all, if one is accepted, my chorales so set, that they need not fear the strictest criticism. Moreover, Mr. Sturm could have learned so much more from the issue of the Arts Reader that I sent him that he would have had to deal with me as with no charlatan, such that the choir would not have taken any huge moral risk with an unforeseen dedication from me. This questioning and presenting is not at all *fashionable*. I have so far already dedicated works to none other than: Richard Strauss, Busoni, Lamond, Sam de Lange, Hugo Riemann, Prof. Koeßler, Kirchner, Carl Fuchs and others, *without asking them*, their names already the best sounding in not just the musical, but in the whole known world, never having to ask permission on the subject for dedicating those works. All of these gentlemen thanked me in the most polite and amiable way for the awarding. There is one exception - namely J. Brahms. I asked Brahms, who, as is well known, is very critical of dedication matters, and before me lies the answer in Brahms' most amiable words in his reply, and I give you that same sentence here: "You also are thinking of granting me the beautiful gift of a dedication. But permission for this is not necessary!" You see for yourself that with the great Brahms an inquiry on my part was unnecessary. I have put the dedication "To the Münchner Choral Society, with the greatest dedication" nevertheless on the now long-engraved title page and believe me, to have now hereby provided evidence, that I'm not that petty or sensitive.

¹³⁵ A cousin of Max Reger's, he studied music with Joseph Rheinberger and held several respectable posts teaching organ and composition in Germany

That the Folk Lieder dedicated to the Chorale Society will be released this month through Aibl is already expected and I ask you, to you assert your influence, that the Society performs this work. I have already sent to Mr. Sturm one of the songs from the collection "Ich hab die Nacht geträumt" in short score. Mr. Sturm found it very good, completely ignoring this. At Aibl they will be releasing along with the Hymn to Singing, the folk lieder and waltzes (Op. 22, four hands); the Op. 20 Five Humoresques, the Sonata in G minor for Cello and piano, the Fantasy for Organ on "Freu dich sehr, O meine Seele", upcoming Nine Folk Lieder for Male Chorus and probably the Six Songs Op. 31 and Four Special Studies for Piano. I am glad about Mr. Aibl, who has been very generous with his fees, and I have found a good publisher in him.

Hopefully all is well with you.

Please keep all this in discretion. My parents send their greetings to you.

Yours with warmest regards

your devoted

Cousin Max Reger

The new Nine Folk Lieder (with Aibl) will be dedicated to the Regensburg Lieder Club. Mr. Sturm has not given me any answer. I will wait until the Five Folk Lieder are released and then send him a score. Mr. Aibl has been informed of the whole situation. Best greetings! Please write back to me, soon, again!

Mr. Aibl pays very well and quickly.

DJR, pg. 384

Letter to Baron Dr. von Fridagh¹³⁶

Weiden

Feb 7 1899

Dear Mr. Baron!

With this letter I am sending you some printed materials; when you open it, you will find within 2 Notebooks of Waltzes, released by Aibl, dedicated to you. I ask now that these little surprises be received most kindly as a token of my respect. Hopefully you will like them and will recommend them to your friends and close acquaintances. At that time I - French - disappeared from Wiesbaden, and this is the first official sign of life for me, which will be followed by many more in the near future. I was in that time here extremely hardworking and now, because I now prefer to be a composer, in that I have

¹³⁶ Dr. Jacob Jonnes Baron von Fridagh was a personality in the Wiesbaden music circle at the time, and may have on occasion financially supported Reger, though not much detail exists

found a published in the well-known form of J. Aibl in München, who, firstly, has taken the manner firmly into his own hands, and secondly, pays me very well, so that I don't need to reflect on a position at all - the position must be really pecuniary, that I am now selling my freedom, which is totally unbound and very dear to me.

Besides the waltzes Op. 22 that have just been released, Aibl is also publishing: Op. 19 Two Sacred Songs with Organ, Op. 20 Five Humoresques for Four-hand piano, Op. 21 *Hymne an den Gesang* for male chorus with large orchestra, Op. 22 is of course the waltzes, Op. 23a Two Songs for high voice, Op. 23b Two songs for medium voice, Op. 28 Sonata for Cello and Piano, Op. 30 Fantasy for Organ on the chorale "Freu dich, sehr, o meine Seele", Op. 31 Six Poems of Anna Ritter for medium voice with piano, then Five Special Studies for Piano (after Chopin's works, *very hard*), Five Selected Folk Songs for male chorus in the works, Nine Folksongs for male chorus in the works as well. These are all to be released by Aibl and the manuscripts are all soon to be in the engraving stage.

Through Forberg in Leipzig are being released:

Op. 24 Six Morceaux for Piano four-hands

Op. 26 Fantasy Pieces for piano four-hands

Op. 27 Fantasy for Organ on the chorale "Ein feste Burg ist unser Gott"

Op. 29 Fantasy and Fugue for Organ (C minor)

I particularly recommend to you my Op. 24 and 26, the pieces contained, which you will probably like very much. Op. 24 and 26 will be released within the next few days. You can get a copy for yourself from Schellenberg (Wiesbaden, grosse Burgstraße). You will enjoy Op. 24 and 26, hopefully also the Op. 22 dedicated to you.

You can see from the list above, that I am working very hard. Thank God, for three quarters of a year now I haven't had any more hours to give; it is often horrific when you have to deal with directly unmusical people.

Please greet Mr. Le Bois for me, and give him my best. And please tell him that I'll surprise him with some new songs soon. Hopefully it is going well with you. I can only report good things for myself. I always feel very comfortable and the compositions continue to grow like the purest of weeds.

With my best greetings,

Your

with best respect

devoted

Max Reger

DJR, pg. 387

Letter to Baron von Fridagh
Weiden
Feb 11 1899

Dear Mr. Baron!

Thank you for your kind letter. It pleased me very much, and reading it seems to show that you are always well and lively. I have already written to my publisher about a two-handed edition. I am editing the waltzes for two hands gladly. It now falls to my publisher Aibl, to do the printing.

Aibl has bought all the rights from me, as is always the case and it now lies with him. I certainly hope, that the waltzes will be printed in the two-hand version. I am very satisfied with Aibl; one is paid very promptly and for the time being I have been very cheap with my manuscripts for political reasons, until I am more well-known, so they take everything and he has already asked me for the right to first refusal from other publishers; I have already conceded to this of course. And so I always have the sure certainty that I can always sell my things to Aibl, and do not need to go to any other publishers.

With Aibl's honorarium I am also very satisfied. What he paid me in December of '98 and Jan of '99 was around 1000M, so I am very happy because of that. However, it wasn't like that at first. At first, Aibl was more buttoned up; but I have the ingenious Richard Strauss to thank, because he recommended me so strongly to Aibl; Aibl is the only publisher that worked with Strauss for eighteen years, he just didn't trust the other publishers. Strauss goes to other publishers now, and so I have sort of have the "privilege" at Aibl, who have already written, that he alone now knows, that it is very hard as a composer to make a serious impression with one's musical direction. Now, when he has had me around for eighteen years, then everything is won; because in eighteen years I hope to be ready to be known by all for who I really am.

I live here now with my parents and it is very quiet, very jolly. What will amaze you, and all the men of Wiesbaden, is that I have become very solid. I have seen, that for me alcohol is a poison, and since my life's work is the composing, I have put in the plug on drinking.

Please, greet Mr. Leband and give him my best.

I see that you have ordered my Op. 24 and 26 from Forberg for yourself! Is it not! I hope, they will bring you much joy.

With my best greetings

Yours

With my highest regards

devoted

Max Reger

As soon as I get the word from Aibl about the Waltzes, I will write directly to you.

Here is a list of my soon-to-be-released works.

Publisher:

Augener, London		Op. 17 Improvisations for Piano (2 hands)
		Op. 18 "From Youth" little piano pieces
		Op. 25 Aquarelles for Piano
Forberg	X	Op. 24 Six Morceaux for Piano (2 hands)
Leipzig	X	Op. 26 7 Fantasy Pieces for Piano (2 hands)
		Op. 27 Fantasy for Organ on "Ein feste Burg"
		Op. 29 Fantasy and Fugue for Organ (C minor)
Aibl, Münch.		Op. 19 Two Sacred Songs with Organ
		Op. 20 Five Humoresques for Piano (2 hand)
		Op. 21 Hymn to Singing for male chorus with large orchestra
	X	Op. 22 Six Waltzes for piano four hands
		Op. 28 Cello Sonata in G minor
		Op. 23 Four Songs for high and medium voice
		Op. 30 Fantasy for Organ on "Freu dich sehr"
		Op. 31 Six Poems for medium with piano
		Op. 32 Piano Pieces (the title is not yet set)

Soon to be released by Aibl

Five selected Folksongs for male chorus

Nine Folksongs for male chorus

Five Special Studies (after Chopin) for piano

Those marked with an "X" will be released on Feb 1st of this year. The rest will soon be following, and everything is in engraving now.

DJR, pg 393

Letter to Guder
Weiden
Feb (2nd half)¹³⁷ 1899

Dear friend!

So, the packet is leaving a day later; it contains some very Bavarian things and I ask you to let it all taste good.

You will probably have received the money (374M¹³⁸) by now. Please, distribute it in the manner indicated and get a generalized receipt from everyone. Furthermore, I ask you again, to keep the strictest silence to everyone about it.

You and you boss will get the next showing, will which come in no later than four weeks.

So be patient for a few more days!

Forgive the beautiful stationary as well. I don't have any other around at the moment.

Thank you in advance for the intended Hugo Wolf concert.

Hopefully the Op. 24 and 26 from Forberg have arrived with you.

Make grand flyers for everything. Especially for the Waltzes Op. 22, that will also be released in a two-hand version in a half a year.

Best greetings

Your

Max Reger

Please send me the receipts soon!

Here is a list of my new compositions:

Publisher

Augener		Op. 17 Improvisation for Piano
		Op. 18 "Aus der Jugendzeit", easy piano pieces
		Op. 25 Aquarelles for Piano
Forberg	x	Op. 24 Six Morceaux
	x	Op. 26 Seven Fantasies
	xx	Op. 27 Organ Fantasy on "A Mighty Fortress"
	xx	Op. 29 Fantasy and Fugue in C minor for Organ
Aibl		Op. 19 Two Holy Songs with Organ
		Op. 20 Five Humoresques for piano

¹³⁷ The exact date is not included

¹³⁸ This would be about \$1148 in today's economy

- xxx Op. 21 Hymn to Singing for Male choir with large orchestra
- x Op. 22 Six Waltzes
- Op. 23 Four Songs
- Op. 28 Sonata for Cello and Piano in G minor
- Op. 30 Fantasy for Organ on the Chorale "Rejoice my soul"
- Op. 31 Six poems of Anna Ritter for medium voice and piano
- Op. 32 Seven Piano pieces (in progress)

Further from Aibl Five Folk songs for male chorus
 Five studies for Piano (in the style of Chopin)
 Nine Folk songs for male choir

Those with "x" have already been released
 Those with "xx" are released March 1st
 All others are in templating
 Aibl is going directly into templating with everything
 You can see, the business is flourishing
 Best greetings,
 your Reger

Those with "xxx" I have already corrected the proofs in the piano scores
 Scores should be here any day.

DJR, pg 398

Letter to Guder
 Weiden
 Mar 17 1899

Dear friend!

Finally the receipts came to me today, and I give you my best thanks for your running errands for me in this matter. The very conscious Müller had, or still has his business, if you walk down the Marktstraße in Michelsberg, to left immediately in front of the "Einhorn" (the old hotel). You go up about three steps to the shop. Müller was previously a trumpeter in the Kurhaus. So you might try your luck there. But I ask you, how did you end up with the idea for yourself of having "Worscht" return the favor? It really was only the decent thing of me, for me to come up with a little gift for you now that you've run all these errands for me in the matter. So in the future I will not be giving you any money for this; your salary is so highly significant, that you should receive something more like an actual gift from me. Better eat a lot and be well, as I am! My best

thanks for the songs! I already knew of d'Alberts. Primarily I am interested in Hugo Wolf's. The others seem a little bit *poor* to me - Especially Beer's and Mauke's.¹³⁹

After you wrote your letter yesterday about the Op. 29 (Forberg) and ordered it, I can now give you the happy news that Forberg (in Leipzig, Thalstraße 19) is also going to take my Fantasy for organ Op. 27 on "Ein feste Burg". Please, place an order for this one right away. You must certainly have one of these in your "Reger Collection". So please order 2 or 3 copies of the Op. 27; they only cost about 2M each.

The previous week I was in München for a few days; I went over there to hear the Fantasy and Fugue Op. 29 (it will be performed March 8th in the Kaimsaale) and I also needed to speak with Mr. Spitzweg, the boss over at Aibl Publishing. I was welcomed by Mr. Spitzweg in a very warm way; he picked me up at the train station. Now the thing has become so little, that for a very long time I have wanted to send all my things over to Aibl. A piano quintet, that I wrote in Wiesbaden, is one thing he wants to take under his publishing name, but I am not sure if I will publish it or not. Aside from the various agreements, you will be especially interested, that I am arranging Richard Strauss' Lieder for piano alone; it is a very interesting project, and I will be earning a nice little amount of money from it! Of course these will also be released by Aibl, who have published almost all of Strauss' things and gave me the assignment to do it. That the Waltzes Op. 22 for two hands by me is being released by Aibl, you already know. I ask you now, to spread the word especially about my things that are being released by Aibl. The Lieder, that you liked so very much, will be released very soon by Aibl as Op. 23. All these things will appear at the end of April at the very latest: Op. 19, 20, 21, 23, 28, 30, 31, 32, along with the nine Folk Lieder for Male Chorus in a new arrangement (new volume) and the Five Special Studies for Piano - all of them with Aibl. They will be sending everything directly to you once they are released. You can then settle accounts with him based on what you have sold; No need to send back the other things for the time being, you can go ahead and cancel that portion; you can probably see some of my things every day. Mr. Hochstetter always lets my waltzes be played in his lessons. He will always be urging his students to play them. Thus also making some propaganda for them.

I have given you only the reviews that concern you for now, since for the last few times the papers in Wesel have been speaking of my Op. 27 and writing reviews. I'm not sure how many copies I have, so again, I'm just sending them all to you. They are: Generalanzeiger (Wesel) no. 219, and the Wesel Times no. 228. Please have a few copies of them at my expense. For 60Pf in stamps, that you could enclose in your two letters to the two editors, you could probably get one to two copies of each. Go ahead and order them - I will include the money in Marks in my next letter. Otherwise I don't have any reviews at the moment, at least that I know of, where something about me appears everywhere. You can exhibit these things in the Arts Reader.

Very soon you will also be able to order pictures of me through Aibl. They will also be released soon.

Now I must close here for now. I have so much to do!

¹³⁹ Anton Beer-Waldbrunn (1864-1929) and Wilhelm Mauke (1867-1930) were composers and acquaintances of Reger's. Reger was later a colleague of Beer-Waldbrunn in Munich.

I did not exactly find very pretty the way von Fridagh sent everything back to me.
So now I offer my best thanks to you
for you running errands for me in the Matter I ask you
also in the future to continue publicizing my things
especially the ones with Aibl, I am
with my best greetings
your
truly devoted
Max Reger

My sister sends her best greetings
Please, order for yourself the Op. 27. You can certainly get one copy of 27 and 29
to Wald for viewing. Maybe he will play one in his organ concerts.
For sure, order yourself two or three copies of Op. 27 and 29
And order 27 directly
Best greetings

As the thrifty man I have now become, I cut off the blank half of the letterhead.

DJR, pg 438

Letter to Wilhelm Gottschlag¹⁴⁰
Weiden
March 22 1899

Dear Professor!

Yesterday evening after returning from the short little detour to Erbendorf, I hurried to write to you. In Erbendorf I wrote a Fantasy for organ on the chorale "Wie schön leucht't und der Morgenstern" that is now complete and also a Suite for Organ (C-sharp minor), designing two movements, and now I am very busy, cleaning up both of those works.

Meanwhile the copies of the *Urania* review that you ordered have arrived, which made me very glad. My best thanks!

For 14 days now the only person from whom I've had no replies is you, Professor; I sent you about 14 days ago along with a letter my Op. 1, some Bach arrangements for four hands, hoping you would receive all of that together!

¹⁴⁰ Wilhelm Gottschlag (1827-1908) was a church organist who also published a magazine on organ building called *Urania*

I would be so thankful, if you would be so kind, as to send me a letter sometime soon. Also you have said nothing concerning my songs, the piano pieces (Op. 20, 22, 32) or the cello sonata (Op. 28). Hopefully those will also please you.

Aibl now has my Op. 35, 36, and 37, about which I have written to you, and I thank you from the bottom of my heart for your letter to Aibl.

The organ sonata (F-sharp minor) that is dedicated to *you* is very soon in print and will be released shortly after. The last movement is a passacaglia.

In Berlin the Kotzolt Choral Society is performing one of my folk songs arranged for mixed choir (No. 5) in November, the collection of which you already have. New folksong arrangements for mixed choir are with Aibl now, but they will be released later. With great anticipation I look forward to your next letter and can only hope that you are in the best of health.

With my repeated request for you kind and quick
reply and with deeply emotional
and heartfelt thanks
yours
with my kindest regards
your thankful and devoted
Max Reger

May I ask for you immediate reply? My best thanks in advance!

DJR, pg 409, no. 1 - OP28

Letter to Anton Gloetzner¹⁴¹
Weiden
May 13 1899

Dear Mr. Gloetzner!

Your younger sister has just surprised me with a letter from you and a program, according to which you did my Trio Op. 2. I hasten therefore to offer you my best and most heartfelt thanks. I was so glad at your letter, which between the line, told me all was well with you. "Quite flabbergasted" as some say, was I, when I read your program. It was a delight for me, that you did my Trio and again I send my deepest thanks for it.

I am sending to you now today as an extra package with two rolls and enclosed in them are newly released compositions from me. They are Five Humoresques for Piano, 2

¹⁴¹ Anton Gloetzner (1850-1928) was like Reger, son of a teacher in Weiden. In 1873 (the year Reger was born) he emigrated to America and taught in Washington D.C.

selections from Op. 26, Five Chopin studies for piano, a Sonata for Cello and Piano Op. 28 and some four-hand piano waltzes. Furthermore I am attaching in the waltzes my four arrangements of folk songs for male chorus. Maybe you would end up directing this yourself in Washington with a German choral society or if you know of one and who their director is, would you be so kind as to recommend these to them for me, such that they would perform them? You can see from the notes, that I have been rather unfaithful to my English publisher Augener. A few things such as: Op. 24 Six Morceaux for piano, Op. 26 Fantasy pieces, Op. 27 Fantasy on "Ein feste Burg", and the Op. 29 Fantasy and Fugue in C minor for organ are all published with Forberg in Leipzig, while all the other things have been published by Aibl. Please look in the envelope for the special piano studies Op. 32, which have not yet been released; I am presenting that work in the next three weeks. May I now ask you, to look through the Cello Sonata, as I would be and am so thankful if you would be able to program that in your next concert season.

Of the piano pieces, of which I am not able to send you a copy of Op. 24 (published by Forberg in Leipzig), I ask you to especially recommend them to Aibl for release. I think for example the Op. 20 Humoresques you would be able to utilize in teaching lessons, especially the Special studies, and the other things that will be very useful and good for students. Don't you think you'd be able to find some music distributor in Washington, that would be able to take on all my things published by Aibl in München and the other things? That would be terrific. And I also think that especially for you and your students my Op. 20, 22, and 32 (that I will send soon) would be very well suited. Please, fulfill my wish in this and do it for our relationship!

Your piano pieces are always with me; I am sending them to the address you have specified. Unfortunately I have no publisher for them that I think will be interested. Your pieces are not easy and that doesn't really go over well with publishers; if I for instance had a name like Richard Strauss, it would be easy - but I don't think I can really help you out much in this. I myself had to spend three quarters of a year before I had my breakthrough with Augener, a long time again, before I come to luck with Forberg, and I have Richard Strauss to thank for his recommendation to Aibl on my behalf. The publishers are hesitant right now to introduce new composers; the people in Germany are terribly crowded and they have become too cautious. I myself find your pieces very good and very fine for the piano, but anyone can say that 100000 times to a publisher - and they always have the same answer "Who's going to buy these things, if they are so hard?"

It is a miserable business. If one is in such connection with a certain publishing house, that the owner in question no longer gives one of his manuscripts to his musical advisory boards, but already puts too much trust in you yourself, then you can get rid of heavier things - but if those are the first things you give to the Boss, then all hope is lost; this man, in all his ignorance, naturally is going to want the easier and more popular things and sell their trash promptly to the other firm in question, and they don't like to let a "newbie" in. So I am convinced for example, that I could have taken my Five Special Piano Studies (they're in the roll) and gone to the same German publishers, and they would not have turned them down, and probably one of them would have paid me pennies for it, were I not already in good standing with Aibl. However, he took it unforeseen. But not until one has that standing with the publisher!

Your Romance for Violin and Piano (Breitkopf and Hartel) I do have: it pleases me very much. I would advise you not to surrender it to Breitkopf, because keeping in mind the sheer amount of music that they print each month, it may end up just disappearing. That is a publisher that is better at the little stuff; they are much more likely to find taste in the individual things.

I am at home until Jan 1st and I think I have recovered; after the fulfillment of my military time (1896-97) I was sick. I had wanted to write to you many times; but then something always came up; but today it happened as you can in detail.

I don't have any new chamber works other than the Cello Sonata, which is included with this letter. In the near future I hope to finish up a piano quartet. It would probably be released not til October.

Your father is better now; I called on him yesterday he seems and looks pretty good.

It would be so nice for me, if you would surprise me with a few lines. Hopefully you will receive the note, which is included with this letter. And once again I ask you, if you would see if the new things published with Aibl would suit you for your teaching; it would be even better if you were able to come up with a music distributor in Washington who would be interested in these things, which have been released by Aibl.

Now I have held you up long enough. I have a bit of a guilty conscience now that I did not write to you during my time in the service when I had my annual free period; but you were happy when you went to sleep that night. Please don't be upset with me about this; I promise from now on to be a much more hard-working writer as far as letters are concerned.

With the request to fulfill my requests outlined above and also for a reply

Yours

With my best regards

And with more than my best thanks

Your devoted Max Reger

DJR, pg 422

Letter to Hösl

Weiden

Aug 14 1899

Dear friend!

The new violin sonata (A major) is fixed and ready, and I am right now very busy with copying it exactly for you, which is quite a job at 60 pages with the violin part. I ask you now, to give me your exactly private address, so I can send you the copy of the sonata (the copy is very clearly written. (as a packet!)) The sonata has four movements:

Allegro con moto (ma non troppo), A major 6/4

Prestissimo assai (ad capriccio) C# minor 2/4

Largo con gran espressione D major 6/8

Allegro (ma non tanto) A major cut time

It's not too long, and the second movement especially goes very fast, and once printed will only take up 36 pages. Otherwise I haven't written anything new since we said goodbye in Steinfels. The sonata has claimed all of my time.

Hopefully you don't have too much to do with the theater on Tuesday; being in the heat in the orchestra must be horrible.

When you do receive the sonata, look through it very carefully; it's not very catchy for the ear, you'll have to listen to it often.

And now I remind you of the promise you made to me to play the sonata in one of your chamber music concerts in München. My thanks to you in advance, as I have already dedicated it to you. So sit down on your "pant bottoms" and look at it when you receive it.

How are things with you? Are Mrs. Gemahlin and Ms. Schwester already in München? Please give them my best and please express my deepest respect for Ms. Schwester, that she sang those songs of mine so well from the page, even though they were considered rather unsingable. That was quite a performance - all of my respect! I would be very grateful to you and Ms. Schwester if the two of you were to perform some of the piano pieces (Op. 20, 22, 32) and songs (Op. 23, 31) that have been released with Aibl. It would certainly help make your acquaintances aware. Perhaps you could get Mr. Feller to buy my cello sonata (Op. 28, Aibl)? My thanks in advance.

How was it in Wörrishofen? Didn't you also pinch or "pinch"?

I feel myself very much under the new 6th Commandment "Thou shalt not enjoy anything with alcohol" **very much!**

Soon I will write another grand chamber work, but I cannot go into more details now. There is a folk-fest here now: a murderous huddle of people but as always there's a little bit of raw mix!

When my Songs Op. 35 are released, I will send them to you, and they contain for Ms. Schwester a "Traum durch die Dämmerung" as no. 3!

Hopefully this letter finds you in good health. If you ever come upon Mr. Hnsel, ask him to poke and puss around my things a little. In the next few days I am sending you some Art Reviews, which has a lengthy article about me; it will be released in a day or so.

Now to close, my most heartfelt greetings from me, my parents, and my sister to you and yours, to Ms. Schwester, and please send me your private address.

Your

Sincere and devoted

Max Reger

DJR, pg 440 no. 1 - OP28

Postcard to Heinrich Geist¹⁴²

Weiden

Oct 10 1899

Dear Geist! I received your card and I thank you for it. I am very busy with work; I am doing well and it pleases me to see the same on your card. What has appeared that is new from me in the meanwhile, you can go to Schellenberg on Bergstraße, who have some new things from me, if you're interested. You probably already know that Augener in London is no longer my publisher. My new works are being published by Forberg in Leipzig and Aibl in München and I am very satisfied with their fees. I am not drinking beer anymore, as my nerves cannot stand it anymore. I am very jolly living here and am always writing. Now I am working on the music for the fourth Lower Rhine Festival. Also some organ pieces, piano pieces, and chamber music.

Aibl is publishing my cello sonata Op. 28, Schellenberg has that as well! You can buy one yourself, it only costs about 6M. And you, being a rich man, will buy it right away I'm sure.

Please greet all the teachers for me

With my friendly greetings,

Your

Max Reger

[From Mina]

My heartfelt greetings! Your devoted Mina Reger.

I must tell you, that Max is a huge overworker and is already at Op. 40!

DJR, pg. 442

Letter to Gloetzner

Weiden

Oct 13 1899

Dear Mr. Gloetzner!

First of all, let me thank you for your friendly letter; I was in München more days than I had planned, then was in the vicinity of Erbdorf after that, and after a few days of relaxing I came home. So please forgive me, if I first have taken care of my duties here.

¹⁴² Cellist in the Wiesbaden Hofkapelle, and apparently an acquaintance of the Reger family. His dates are not known. It is unlikely he ever performed the Op. 28

Hopefully you have recovered from your time in the Monsalvat!

What you wrote about my works, pleased me greatly, and I give you my best thanks for having given such a great opinion about them. Is it not so, that you plan to do my cello sonata next season¹⁴³! My best thanks in advance! May I ask of you then, to send some reviews of it? In the meantime I have sold my Op. 37 to Aibl, and this work is dedicated to you; it is a set of piano pieces; please kindly accept my dedication, as a small token of my heartfelt thanks for all you have done for my works. May I ask you again, to make as much use of them in your teaching as you see fit! (Please, specify the publisher exactly!) Have you been able to come up with any music distributor for my things there? Please, if you are able to procure that; your students can then buy my things over and over again.

My best thanks in advance for all your help with this!

Now to your things! There is unfortunately no copyist here, that can handle your things for organ; I am honest to god not able to handle it myself, not while I have all this work of my own to do; what to do? The work continues to please me more and more. Should I send it to Mr. Dimmler?

The compositions you had proposed unfortunately have not yet been received by me here (the Irish songs and organ pieces). Did you not send them? I will be in need of a translator for the Irish songs right away! The text that you are composing on, is probably going to be in English. I would know of one person (John Bernhoff) who always is translating texts for songs by Richard Strauss and me who can probably handle the English (I can easily get his address from Aibl, if you are interested). Then I can get the German translation! I just fear that it may end up being a little bit expensive, as he has lots of work he has to do.

That Schirmer sent back your Irish songs sounds about right; a very pure business that doesn't really have any clear viewpoint on anything. In America you will hardly be bringing your music to any publishers. How is it with your Organ Sonata? I have heard you won a prize with it! That must not be very easy in America! Outstretch your antennae why don't you! I would advise you not to bring it to Breitkopf and Härtel. They print so much horrible stuff, that it would be impossible for them to really pay any attention to your things! That won't work in the long run, for them to continue publishing like that. I really don't believe that they'd be able to pay you for it anyway! That would be impossible! But please send me those things! The organ things especially will be interesting for me!

To your silver anniversary I send my belated best wishes! I am not really sure why I had not written about that sooner. And also best wishes for your gold and diamond anniversaries!

Again and again I am amused by our German music! You can see right there, in the composers, that the times have entered that of having a very stately component to everything, and we usually don't care at all about any new releases, and they are almost always hostile towards each other as well. As for what judgments I received from the gentlemen about my Chopin studies, it was really just for turning a wheel. For instance, I

¹⁴³ This plan, like others for Op. 28, never ended up happening

heard back from Hugo Becker, to whom my cello sonata is dedicated, that he thinks the cello voice is almost always not harmonically fitting with the piano! Well, I looked at the work once again and found not one place where the cello is not harmonically fitting with the piano! What kind of pre-college study in harmony must this guy have? Obviously for this reason Bach, Wagner, and Brahms have all lived in vain! Naturally he is now no longer going to play the piece¹⁴⁴.

But more than this, it would now bring me so much joy if you would play the cello sonata and send me reviews of it; this way Mr. Becker will be able to know that the public is able to listen to it without any serious risk their health!

(American ears are built only so much like German ones)

My thanks to you in advance for this!

What do you make of the Folk songs for male chorus that I sent you? Nothing stirs here in that regard. These will be done here this winter in Berlin, München, Frankfurt am Mein, Wiesbaden, etc. I am sending with this letter my sacred songs Op. 19; maybe you can find an American singer who would be interested in them!

Thanks in advance!

Otherwise there really isn't that much news to speak of here! Your father is doing well; I often see him out and about in the streets and I am always made happy by his robust appearance. I will give him your greetings!

Here they are building a new Catholic church! Of course, the money for a proper organ will no longer be enough and a very unsightly thing will come and take its place. I am very demanding about this sort of thing! I usually need at least three manuals in my compositions. My works Op. 27, 29, and 30 you do not yet know and I'm afraid I don't have any copies to send to you. But very soon my Organ sonata Op. 33 will be released, which I will certainly send to you. Op. 40 is just about done; an organ fantasy on "Wie schön leucht und der Morgenstern!" Because of my choral fantasies, I have been considered a Protestant by some. It doesn't really matter; for me the main thing is that one can go there for good music. In art there is no religion! My yet to be released Organ works found their way to Mr. Gottschalg through a meeting at Urania.

Furthermore there will be extensive articles about these yet to be released works in all the papers like "NZFM", "Urania" etc. by outstanding German musicians. Now if only the fees were a little more inclined to be more like the front page! But who is really going to buy the most recent music, in our time, where the fashionable little works like operettas and "Tingeltangle" reign!

Therefore I allow myself the request, to take care of my unwanted children, to use my things in your teaching! All my best thanks!

My parents and sister send to you their best greetings!

With my request that you greet all you esteemed ones on my behalf and all my best greetings to you

your

with my deepest

and most complete thanks

¹⁴⁴ Reger and Becker later collaborated several times, including on Op. 78

your devoted
Max Reger

There is always so much work for me to do. For the Fourth Lower Rhine Festival (not the music one), I am composing the music for large orchestra and choir and am contributing an organ album; furthermore there is much to do, that my time is basically all used up.

Unfortunately I do not know anyone in Jena to whom I can recommend your students!

Best greetings

Please let me hear what all is going on there soon.

What should I do with the organ sonata?

And when will I receive your Irish songs and organ works? I am so interested!

DJR, pg 454, no. 1 - OP28

Letter to Georg Göhler¹⁴⁵
Weiden
Oct 28 1899

Dear Dr. Göhler!

It pleases me very much, that the most well-known Riedel Association wants to accept the dedication of a new chorus, and I want to extend to you especially my most unconditional thanks. It especially pleases me, that *you* are also accepting the dedication. I am sending you the choruses in this letter; there are three pieces total and I ask you, to look through them kindly and select which of the three should be dedicated to the choir. However, they are not sacred pieces; but I do believe I can hope the selected texts will please you and find your approval. It is restful and contemplative music, and I ask you to select from them. Because unfortunately I am not able to send you copies of the score (there is no copyist here!), I must ask that you return the scores to me when you can, and then I will be able to give them back to you at a later time. I must then write out all the separate voices! As you wished, Mr. Homeyer would like to play my Op. 27 in his concerts, which pleases me extraordinarily; please accept my most heartfelt thanks; maybe it will be found later! I would consider it my greatest honor, if in the future you would perform one of my organ works!

¹⁴⁵ Georg Göhler (1874-1945) studied at the Conservatory at Leipzig and held several respectable teaching appointments before becoming an opera conductor.

The Op. 30 ("Freu dich sehr") is indeed not understood by the public at large upon the first hearing; I believe though that I may hope, that upon your closer inspection it will please you as the Op. 27 did.

If you should see my piano pieces published by Forberg, you will find that there are pieces in there that may have been better left unwritten. I have to be very open about that. After breaking off with my English publisher (Augener) last year, so must I now establish myself with German publishers - and you know the great difficulty of this, I am convinced; almost nothing was available to help me and I tried to write something a little more "popular" sounding in the Op. 24 and 26 - and unfortunately I did not succeed. I am not really gifted with the ability to tell what the public really wants and what the taste of the audience is - and I will never allow myself to do it again, to deviate from my "ideal" only to love the success of the moment. Thank God I now also have a publisher in Aibl, that thinks in an ideal sense. May I ask you, to communicate with me, how you like my compositions? I would offer my highest and unbroken thanks for your kind help in this.

My Op. 32 is quite a tough one! One needs fists of iron in order to be able to master such a piece; hopefully you like it.

When the songs are released, I will immediately send them to you (Op. 35/37). Currently in print is an Organ Sonata Op. 33; a fantasy for Organ as Op. 40 on "Wie schön leucht und der Morgenstern." As soon as all these things are released, I trust you will allow me to send them along to you.

My best thanks, that you wish to speak with me about my songs Op. 35/37; in five weeks they should be in your possession (released earlier than the Op. 33/34).

My cello sonata Op. 28 (G minor) is also a bad story; it is difficult and will probably offend some; but I was very serious about it and I hope, that the work with time will be understood as I have meant it.

My heartfelt thanks once again and I ask again that you send the three scores back to me along with your esteemed judgment (also for my other works as well!).

Yours

with my highest regards

your devoted

Max Reger

After the 31st of October you will have more time, hopefully you have not overworked yourself!

DJR, pg 463

Letter to Hösl
Weiden
Nov 16 1899

Dear friend!

I received your letter earlier today. Yes, that is stupid, as I have myself a concert today that is absolutely necessary; some singer from another town, who had no other day to sing any of my songs; the concert is set up by the local teacher's association - and I cannot speak about the arrangements. I have now written to Mr. Bach, that he is still playing the sonata, and could you be so kind as to tell him once again; it is impossible for me to get away at this moment - and I must ask you very strictly, that the work be performed with Mr. Bach.

My best thanks for your friendly invitation; I can't obey myself in this because I can't get away. If you're thinking that I have nothing to do here, then you can take over the work that has to be done here everyday - then you would have enough.

Now concerning the newspapers, I am happy to do what I can. It will go on only the pages that are friendly to me; I will look into "Urania" first, to be able to bring you something, though it all goes slowly. With the Signal I have no relationship and they are not favorable towards me.

For the future, that you are doing my cello sonata this coming winter pleases me very much. Because of the concerts in Regensburg etc., as you know, that I am very willing, to work with you in your concert free of charge; because I have to speak with someone in Regensburg who is actually there, and knows the conditions exactly. With Amberg and Bayreuth I can't do anything; in neither of those cities do I have any contacts whatsoever - and I haven't even received any replies from Bayreuth lately.

I ask you also once again both warmly and strictly to play the sonata with Mr. Bach - and should it really not go well, then the work must be taken of the program for this Winter.

So please play the work with Mr. Bach¹⁴⁶.

I am unable to come, and for that I am sorry. Please give my best thanks to your lovely wife and extend my regrets that I am unable to take her up on her friendly invitation.

With my best greetings from all of us and a request for your immediate reply, once you have spoken with Mr. Bach.

Your
Most devoted
Very urgent
Max Reger

Please reply as soon as possible, when you have spoken to Mr. Bach.

¹⁴⁶ This performance never ended up happening

DJR, pg 468, no. 1 - OP28

Postcard to Heinrich Geist
Weiden
Nov 21 1899

Dear Mr. Geist! I received your card; I am pleased to be able to tell from it that you are well. For your piano pieces, I would advise you to send it to Breitkopf and Härtel for publication. However, you will likely not receive any fee for it. I cannot recommend your pieces for Aibl, since it is pretty much useless in the first place. Aibl prints not very much and does not bother with small, individual things. I am sending to you with this letter the most recent; 3750 copies will be included in music newspapers this week! I am very strained with work now; I just received very good reviews from Vienna, where on the 16th of November I performed several of my works. The fact that you have bought my Cello Sonata pleases me very much; take a look at my Songs Op. 36 and 37, they will be released in 10 days.

With my greetings,
Max Reger

My mother thanks you for your greetings and sends hers!

DJR, pg 476, no. 1 - OP28

Postcard to Anton Gloetzner
Weiden
Dec 4, 1899

Dear Mr. Gloetzner! I have received the organ pieces! They please me *very much*. Because of publication, I wish to advise you, not to have the fingerings printed, unless you only want the organ pieces printed for academic purposes.

Furthermore, the manuscript would have to be rewritten, since it is rather indistinct. I wait for a letter from you every day; did you not receive my last letter, where I indicated to you that my Op. 36 would be appropriate. They have appeared with Aibl! Now, how about the cello sonata? Please, play it all the same! And will you let your students play my pieces as well? Hopefully you and yours are all right. I have now a terrible amount of work to do. Would you please write a Fugue to accompany your Prelude; one is much too used to a Prelude and Fugue these days! Hopefully you will have enough time to please me with a letter! Please let me know then, if I ought to send back to you the new organ pieces, so that you can copy the same again!

My best greetings
your devoted
Max Reger

BKS, pg 51

Letter to Straube
München
Feb 21 1904

Dear Carl! Many thanks for your letter; I'm very happy, that L&K have been so noble and I have thanked them for it! I will express thanks to myself in one way for the Reger-Evening on March 4th that will make you happy; by of course dedicating my next grand organ work to you! With the program I am of course in agreement, but instead, please: rename "Wie schön leuchtet" to "Jauchz Himmel" (op. 67). "Jauchz Himmel" will be much better than "Wie schön leuchtet"! Please, follow my advice in this!

Otherwise I totally agree!

Regarding Mr. Kretzschmar, one seems to indulge in an enormous divergence in Leipzig; the man may be quite good as a music scholar - but in terms of "living art" he has but a little bit of cursed understanding! In his "Concert Guide" there are great blunders, which should not happen at all in such a house! We have too much philosophy in our music! Soon, vital music never will and will not be born of learned treatises - Gluck tried to give as many concerts as possible, where he was a musician - and the entire musical community behind the scenes was planning an autocratic takeover devised by clever plans of the noble people hidden over at Breitkopf & Härtel, which won't help out music in any way. There is always a crowd of people who are productively impotent, and have to write learner's tracks! The devil's got it!

I am very happy, that the Op. 76 has found such applause with you. The title says it all: "Simple Ways!" You're totally right! As for the ending of no. 2, I will take your advice, for which I give you my sincere thanks, and I've thought about the matter a great deal! I don't have the thing with me; it will happen regardless. Your plan, "Society for Modern Composers"¹⁴⁷ is brilliant; many warm thanks! Apropos: I am working very hard on a serenade for orchestra (ordinary instrumentation) and two movements are done; now comes a Romanze with an adorable theme and rondo finale! I also have two movements of a sonata in F major for cello and piano¹⁴⁸; the work is now the *best* thing I have done in the realm of chamber music.

Lauterbach and Kuhn can thank God on their knees, that I stand in such contrast, so to speak, to the sounds of the other modern composers such as Schillings, Boehe, vom Rath, etc. etc.; because of the collapse of all of this and it's non-musical direction, that carries the password "music is emotion", will take place one day soon! What the Society under its banner "Music as emotion" (also known as "sweetened stupidity") sends into the world, is unbelievable! I only regret, that Schillings is undoubtedly one of them even though his beautiful talent is a homeopathic one of Wagner's in it's worst kind and is ruined! To even speak about it out loud! I am most warmly connected to you, that you are giving a Reger-Organ Evening on March 4th, so please accept my warmest thanks from

¹⁴⁷ This plan for a society never panned out. Straube eventually held a professorship in Leipzig.

¹⁴⁸ Here is the first mention of a new cello sonata

both me and my wife, who is also very happy about it. I ask you please, that the next time I am in the *Neue Zeitschrift* in an essay called "More Light"¹⁴⁹, that you read it, and you will undoubtedly be amused by it. Last night I wrote another, more general, essay, which actually contains a joke with a damn sharp point against the fundamental error of the neo-romantics.

Now again my sincere thanks for everything, warm greetings to you and your lovely wife from my wife and your sincerely devoted Max Reger.

There will be an important message in the next letter, which in no way will affect you. The Vienna Men's Choir (the largest in Vienna) is doing my Op. 21 "Hymn to Singing."

BKS, pg 54

Letter to Straube
München
May 4 1904

My dear Carl! Please accept my *warmest* thanks for everything, my warmest thanks for your extraordinary willingness, to play in the Reger Evening; about the performance I don't need to say a word to you myself, that when you played, you were as though you were the rightful heir of J.S. Bach's position, and you can and are! I also wish to offer you my deepest thanks for the fullness of your interpretation of all my works! I will send you the reviews very soon, in an open envelope! Dr. Goering and Dr. Kroyer wrote terrific things; Louis the critic is on his way to his death! What he said about the Op. 57 - it turned out that way, as you had said - he blames you half and half: *in the Op. 57 in Basel* - splendid though it was! - *you did not play so well!* Well, it's nice to wallow in that! Splendid as well then is Louis' opinion of my Clarinet Sonata, which he "really could not understand" when he wrote about it! With Louis there are only two possibilities: a) either he is simply too stupid to understand this sonata or b) he has been ordered, to name this sonata as "incomprehensible" - and this last option is certainly the only true option, and proves once again, how infinitely sad it is, that in an of itself a person as stupid as Louis through journalism and cliques of "Louis" and "critics" can sink so low! But I am afraid he will dig his own grave with it!

¹⁴⁹ Reger had recently published a very small treatise on modulation, in which some thought they had perceived errors. Reger set the record straight in this small article.

Now I ask you, next Saturday (7th of May) to come with me to Lauterbach and Kuhn in order to play my Cello Sonata Op. 78¹⁵⁰, and to immerse yourself in the work; so don't forget this and please certainly go there next Saturday the 7th of May. I have received a fee of 500M for the sonata, which considering the bombing of the critics Drs. Kroyer and Goering is not too much! It's even rather modest!

As soon as I have proofs from the reviews, I will send them to you immediately; I certainly hope that you will receive them by next Saturday. And please do go to Lauterbach and Kuhn next Saturday.

Now for the rest: How are things with you? Good I hope! What has your little daughter been up to? Next Monday is the Lutherkirche concert in Berlin, as it were, and Reger is bringing some things: Grunicke is playing Op. 46, 47, and 27 and Ruthström my first solo sonata for violin Op. 42 no. 1.

Tomorrow evening I play in the Schilsky Evening. But that will be fine; Schilsky himself became rowdy and dazed in the last rehearsal!

Now to close this thing once again; all my best thanks to you and yours and fond greetings; best greetings to you and your wife and your daughter from me, my wife, and my mother-in-law "Aunt Resi", not for the least

Your Max Reger

Next Monday will be my Op. 27 here in München

L&K, pg. 312

Letter to L&K
München
May 6 1904

My dear sirs!

My thanks for your friendly letter; I am in agreement with the cataloguing, and you will receive the missing songs from the "Simple Ways" for the first volume¹⁵¹ *certainly* no later than June! I will bring 1 to 2 collections of 7 pieces each like the "Schlichten Weisen" each year (all like Op. 76). It is only practical in every relationship, when **next to** the Volume a single issue exists and remains! I wish to advise you on only one thing; each song that has only two pages be sold for 80Pf, and each song with *more*

¹⁵⁰ Reger gives no indication in other letters that Straube came, so it is unknown whether this actually happened or not.

¹⁵¹ The entire collection comprised sixty songs released in six volumes. The idea with the "Schlichte Weisen (Simple Ways)" was to provide L&K with something that was not quite so avant-garde, so as to retain certain clientele.

than two be sold for 1M. Rest assured that I am not advising you to do anything awkward - on the contrary; you are very kind to consider the price of the single issue at my request!

Enclosed I am sending you my registration paper for my Op. 78 Sonata in F Major for Cello and Piano; I would like to perform this work next winter in Berlin, Darmstadt, München, and Vienna, and also bring it *next year* to the Composer's Conference and play it. Since there really isn't an abundance of novel cello sonatas, mine will not be an inconvenience.

For an honorarium I will suggest to you 500M¹⁵², *exactly* the same sum that you yourself suggested for my Op. 72 (C major sonata) and I hope very much, that you will consider this sum, even in light of my undeniable "booming" that my pieces achieved for me last Winter, as I trust it will seem very modest in this regard.

I am absolutely delighted about Dr. Louis' review in the New Messenger about the Reger Evening; I am *not* sending it to you, but you can read it for yourself in the New Messenger. Louis' review is once again proof of his wonderful "Egg Dance"¹⁵³.

Between pages 18 and 19 of the manuscript of the cello sonata you will find a mass of reviews 1) Three reviews from Oldenburg concerning the Op. 69, 2) Reviews from München: a) 2 *Allgemeine Zeitung*, b) 1 *Sammler*, c) 1 *München Post*. You can keep all these reviews. Should any more reviews appear, I will of course send them to you just the same.

Mr. Straube has told you more about April 29th¹⁵⁴.

I have much work to do; the enclosed program will certainly interest you. Do not be angry if I close here as I have a rehearsal in a few minutes. With my best greetings to you both, my dear sirs.

My wife greets Mrs. Lauterbach and the Straubes
and your most faithful

Max Reger

L&K, pg 315

Letter to L&K
München
May 10, 1904

Dear Sirs! Prof. Krause¹⁵⁵ asked me for my score of the Op. 74, which I sent to him; 3 days ago I got this score back from him, wrapped up in the cover of the score, so it looks

¹⁵² About \$2500 today

¹⁵³ The meaning of the phrase is not entirely certain. Dr. Rudolph Louis had reviewed several of Reger's works over the years, apparently unable to say anything to Reger's pleasure

¹⁵⁴ This was a Reger Evening in Munich

like the one you sent him! Because Prof. Krause's critiques are *absolutely worthless*, so are the copies that you sent this so-called "Professor," simply lost! Please, in the future don't give him *any*! To speak more about it; I can tell you delightful things about this man! With the price of 1M for a "Simple Way" song I now agree! *But for God's sake turn things like this around, that the "damned" assortments get 50% and nothing more!* You will get the "sensible" piano pieces *this* summer! You shouldn't ask for anything from me for nothing! The Hugo Wolf choirs made a great impression here yesterday! It is really great stuff!

Many wonderful greetings to you both, and your wives and Mr. Kunze
From both my wife and I,

Yesterday we played some very fine organs!

Register my new Cello Sonata Op. 78 for the first performance in Darmstadt in the *Reger Evening*; as well as for Vienna. So already for next season; at the *beginning* of the season (Oct 1904¹⁵⁶)

[From Elsa}

Franz Bergen sang the sacred songs really *very beautifully*, delightful concert, wonderful choirs.

L&K, pg 322

Letter to L&K
München
May 25, 1904

Dear Sirs! My quartet op. 74 will not be performed in Frankfurt , since Prof. Bassermann¹⁵⁷ is sick, and Prof. Heermann, as he has written to me, thinks my work goes too high, and that he did it with a temporary violist on the 31st of May; he will play the Op. 74 in *October in the museum*; I will in that case play the Op. 72 with Henry Marteau on the 31st of May! On Man 3rd 1905 in Berlin, there will be both the Op. 72 and also the *Op. 77a!* The Op. 78 (Cello Sonata) will be around Nov 8th (but early in November)

¹⁵⁵ Emil Krause (1840-1916) taught piano at the Hamburg conservatory. Reger dedicated his first clarinet sonata to Krause.

¹⁵⁶ The first of multiple mentions of a planned first performance for the sonata, which won't be premiered until Dec 12th of 1904.

¹⁵⁷ The Frankfurt Quartet had planned to play the mammoth Op. 74 but did not because of illness.

in Vienna and in Darmstadt in March; I hope very much to also hear it in Frankfurt in Winter! You may look forward to the new "Simple Ways"!

We travel tomorrow - Thursday - to Frankfurt; my address you already know and I'm really looking forward to seeing you again.

My best greetings from my house to yours

Max Reger

In a hurry!

L&K, pg 329

Postcard to L&K

München

Jun 14, 1904

Dear Sirs! I am sending you all the reviews along with the publishing contracts for Op. 77b by next week *certainly!* Because of the Op. 77a I will write to Rösch at the Gewandhaus! I will nail the critic who gave the review of the premier of my Op. 74 to eight newspapers!¹⁵⁸

In Essen the Musical Society is organizing a *Reger Evening* for next Winter; I'm going to play. I will be bringing either the Op. 78 or the 72 *and* 77a, or 77b. I have to do well.

With my best greetings, your trustworthy

Max Reger

L&K, pg 329

Postcard to L&K

München

June 19, 1904

Dear Sirs! Do not be angry, if I do not write; but I have much, much work!

New Journal for Music, No. 25, pg. 473

Signal no. 38, pg. 689 (Where are the "not entirely perfect" declamations in the Op. 76?).

My best thanks for the announcement of the Op. 72!

¹⁵⁸ It is uncertain who this is person is

On the 3rd of Jan, *Reger Evening* in Berlin; Op. 72, Op. 75, Op. 78, Op. 76, and Op. 77a
Of course I'm playing in Berlin with Marteau¹⁵⁹ on March 2nd and in Geneva and
Lausanne; Op. 72 also in *Amsterdam*; *Reger-Evening* in *Essen*; Op. 72 in Basel! On the
15th of Nov *Reger Evening* in Vienna; *Bremen* is also doing a Reger Evening (op. 72,
78).

"O wie selig" and Op. 77b¹⁶⁰ you will receive *certainly* this week!

On the 23rd of Nov there will be a Reger-Loritz Evening in Regensburg.

With my best greetings, your trustworthy

Max Reger

Op 72 should also be heard in Berlin on the 29th of Nov; I will also suggest Op.
77b!

Musical Weekly No 25, pg 461.

L&K, pg 330

Letter to L&K

München

June 23 1904

My dear sirs!

Enclosed is the proof of "O wie selig!" I am in *complete* agreement with this
method of engraving the score! Now I ask you please, that you try everything you can at
Brandsetter's to have these proofs done on *white* paper! The *yellow* paper is giving me a
hard time with my eyes! It's really just a matter of the paper color!

Enclosed in the letter are the two publishing license papers; the others I cannot
find; I ask that you kindly excuse me, but *oblige* me, if you could send me the licenses
(everything can go in one or two certificates) for the Op. 74, 76 no. 1-7, 77a and 77b, 78,
"O Haupt voll Blut und Wunden" and "O wie selig", then I will immediately sign them
and return them to you. You will have to excuse me, I get so much in the mail these days,
that the contracts will rest deep down in my desk, of which I cannot possibly clear at the
present time! Please don't be upset! I will sign and return the licenses for all those works
to you after I receive them, which hopefully will be very soon!

Included in the packet: 5 piano pieces and 3 songs of Joseph Haas¹⁶¹ (a pupil of
mine!). Haas is in my opinion (for a 25 year old) a musician, who most of all is a hard

¹⁵⁹ Henri Marteau (1874-1934) performed with Reger many times over the years, and Reger
dedicated his mammoth violin concerto to him

¹⁶⁰ This was the first string trio, a work that for Reger's standards was really quite simple in most
parameters

worker (much more than Schillings and Thuille put together!); the man is really learning something! Considering you are without any doubt in an upward trend, the creative power of this young man and his pronounced talent, I can only advise you to get closer to such things! Haas is such that he lets me tell him things; he has learned an enormous amount in the six months he's been with me! So these three songs are **especially** recommended to you! Don't let Haas slip out of your fingers!

Also enclosed in the packet is the score to Op. 77b! I really do think you'll enjoy this thing!

Also enclosed in the packet is the piano reduction for the second movement of Op. 77a! (easy to play) As far as a fee for the Op. 77b I request (just like the Op. 77a) 300M, which surely will seem very modest to you so I ask those 300M to be credited to me. For the piano reduction of the second movement of Op. 77a I request a fee of 40M, and concerning that: I ask that you send the first 20M now and the second 20M with the 300M for the end of June and beginning of July, 320M total; and I ask you urgently, to deduct from the 320M the price of the picture of Hugo Wolf that you sent me, please don't forget that!

I must ask you both that with the 20M (of the 40M) you send me *more* (the remaining 20M being credited along with the 300M for the Op. 77b), since I will already be trying to save for all my travels next winter to Bremen, Berlin, Essen, Vienna, Genf, Darmstadt, Frankfurt, Stuttgart, Lausanne etc.; as these trips don't really pay me anything directly, I can really only get enough for the next train ticket, I also have to save my pennies together, so that I can even travel at all. That is why and that is **only** why I ask this of you!

Enclosed in the packet is also the score for the Op. 74 with my best thanks to you!

Please, send the Op. 72, 74, and 77b (after its publication) to Prof. Wald Meyer¹⁶², Berlin, Lutherstraße 47. I will be playing with Prof Meyer at the Singer's Academy in Berlin! Please, please, let me know as soon as possible to whom you have sent the op. 72 and op. 74; I must know as soon as possible!

When op. 77a, 77b and Op. 78 have been released, I ask urgently that you only send them to those I tell you to!

Please, don't forget; besides the prints of my Op. 78 make one final copy of it for me and then send it to me with the others; I will then send this final copy as soon as possible to Prof. Hugo Becker, so that he can look at it, and then he and I can give the premier in Frankfurt (at the Museum); I am looking into having the Heermann Quartet perform my Op. 74 and 77b or 77a on the same evening!

¹⁶¹ L&K ended up publishing both of these. Reger recommended Haas several more times over the years

¹⁶² An acquaintance of Reger's from the Weiden years, a solo violin sonata was dedicated to him

[In red]¹⁶³

Enclosed in the cover of the packet: reviews from Frankfurt in three sections: *good, neutral, and bad!* Of the "good" you have the Hamburg News, the Berlin Daily already; I am giving you a copy of the Basel National Newsletter.

[In dark red]

And the New Zurich Times an extra; please hang on to these two, that is, the two new numbers!

The "neutral" do not require any explanation, that is, there is one in which Dr. Seidl gossiped murderously; Dessau seems to be getting rather bad for him, especially [if] one thinks that Seidl is now writing essays about more than just the windy compositions of Mikorey! The topic of the *bad*: remember these names: Dr. Neitzel (The Cologne Times), M. Marschalk (Vossische Times), Dr. Altmann (Straßbug Post), and Kienzl in the Daily and Emil Krause of the Hamburg Alien Aphid. I am not talking about Louis! In the very near future I will have the opportunity to embarrass some of these gentlemen!

That alone, what Dr. Altmann portrays so horribly, namely if my music were to become more "fashionable", this phantom of Dr. Altmann seems to want to enter. It's amazing to me, watching it for some time now, how my things are always making bigger waves, although on the part of the *Art Department*, Dr. Batka and Göhler *everything* happened to thoroughly discredit me; now I have saved the abusive articles about me from Dr. Batka and Göhler, and will not miss the opportunity, to embarrass these gentlemen at the proper time, such that it will smoke!

Now briefly; despite the years of drooling of these gentlemen, in order to kill me in the near future - it will only have helped me, that these gentlemen have scolded me in such a barbaric way!

Also Mr. Kienzl I will buy for myself in a fine way, whereby *Humperdinck* will also get his share. Nobody can deny it, that my sonata Op. 72 was one of the main moments in Frankfurt, perhaps even the best next to *Domestica*; it does not matter if there are some German press gangs complaining about it! In a few years (it won't be long) people will speak differently about it!

Now to the Reger Evening on Jan 3rd in Berlin, which I am doing with L. Hess; now, the wife of the late conductor Hermann Wolff has been so successful in being interested in getting involved, such that she is enthusiastically running all of the business for it (as I am told from Berlin); a sold out house has already been half and half guaranteed! Through Mrs. Wolff the Wolff Concert Society will be able to pull additional strings for me!

In Berlin, where Reger is beginning to "settle", I will play several times in addition to the Reger Evening and bring out more of my own things next winter.

¹⁶³ Reger also used both black and red ink in his manuscripts. Black was for the notes, red for all the expressive and technical markings

Apropos; Around the middle of December *at the latest* you will receive my Sinfonietta in A major for orchestra (orchestrated like Beethoven!); this work I want to bring to Graz next year and also next year (1905) to the Bavarian Music Festival! In addition, I will be able to guarantee it 25 performances for the next season (1905-06)! It goes without saying that for this Sinfonietta you will receive an exceptionally small fee! Until then (that is Jan 1st, until the piece is released) there is much, much that has to happen!

In Amsterdam I won't be playing by myself!

That you are not fighting a losing or unworthy battle for my cause, should already have emerged for you from the fact, that after I went to Frankfurt I received a large number of proposals from large publishing firms there; there will already be another proposal coming from Berlin (number 2!) which I found out in private, which will be very inconvenient for Mr. Strauss and Mr. Schillings (especially him)! Schillings¹⁶⁴ will not be just a little annoyed by this!

You both know, that I give you my very favorite things, and always be certain of it, that you can always count on me at any time! Our relationship is not just a business one, but above all it is a friendly one!

What I write to you now, please keep to yourselves with all discretion: Peters, Simrock, and Bote & Bock all want me¹⁶⁵! Do not misunderstand me; it's in your best interest as well as mine, that Simrock, Peters, and Bote & Bock get something from me! Because through it, that Peters, Simrock, and B&B also present my things, I will definitely be gaining prestige - and this moral moment comes back just as usefully for you! Besides, I don't want to offend Peters, Simrock, and B&B, which would be politically unwise.

Please don't get me wrong; and always be convinced that I am not doing anything wrong or untrue to you! So give me your fullest trust in this; I will never abuse it! More about this in person!

Mr. Straube is coming to you next Sunday night (Jun 25) in the afternoon and will play the Op. 77a for you! I have already written to him about it!

Now please, respond to me as soon as possible, whether everything arrived in your hands and please send the licenses with all haste, which I will sign and return to you, please send a reply to this letter.

With my best greetings, from my wife and I to you both, to Mrs. Lauterbach

Mr. and Mrs. Straube, Mr. Kunze

Your most trustworthy and devoted

Max Reger

The third movement (Scherzo) of the Op. 77b I have arranged for Piano alone and it is also in the packet! Please, take a look at it, if we can or can't include it with the little piano pieces, which I will send to you by Aug 1st! I believe, this arrangement will work

¹⁶⁴ Max von Schillings (1868-1933), a noted German conductor with whom Reger butted heads for years

¹⁶⁵ Reger eventually published with all of these firms

very well in the collection of little pieces! Please send your thoughts or ask for more information!

[in red]

I ask you to send the reviews back to me!
(The two extra I sent you can keep: Basel and Zurich!)

BKS, pg 57

Letter to Straube
München
June 25 1904

Dear Carl! Hopefully you have received my card, about Mr. Lauterbach and Dr. Kuhn playing the Op. 77b today, and hopefully the work has proved to be fun for the three of you!

Your thoughts on Frankfurt are the same as mine; I am certainly not arrogant; but so much has become clear to me, that my Op. 72 is the best work in every sense; I understand it well, that you are "remorsefully" coming back to the old masters - and I myself am always "bathing" in the old masters! These musicians only wanted to make music, had enormous talent and were able to be taught just as much - the musicians of today want to do things other than make music, have far less talent, and in the same sense are not able to learn as much! That is the difference! It is to me of course only natural that your opinion about me as a composer is satisfaction at the highest order; I would be very comfortable, if Lauterbach, Kuhn, Hinrichsen could also have this opinion! I think it is about time, that you are no longer the only one who has this opinion of me! Dr. Seidl claims my Op. 72 contains "too much brain!" Now, I will not speak about these accusations, as all the accusations about Op. 72 are invalid. That you already are playing so much of me in the Motets, is very fine, and I give you my most heartfelt thanks for it.

It is fine with me about Op. 73, that you are as far as you are with it; yes, what should I say: the work itself is born out of a rather wistful mood; the theme in its resignation tells all; the theme in the third bar plays a great roll in the entire work to give it its "melancholic" sense. I believe it will be enough, you know I hate to talk about it, because I find it a bit of a posturing to show off one's moods and feelings.

Subject to your great kindness, to have given it to you, that I can play chamber music in the Gewandhaus, I want to give you my very best thanks! I will be in Berlin on Jan 3rd and it will suit me best, if the Gewandhaus could have me either on the 10th or the 9th or the 8th, since I have to do it all again in Berlin after the 3rd (approximately; maybe the 4th or 5th)! I will write to Wollgandt in the morning, or the day after at the

latest. It would be all the better, if you were able to give an organ concert with Reger around the same time!

That you are directing the entire Bach Festival makes me very happy indeed; that is just the best thing! All my best wishes for it going forward. It is a shame, that I will not be able to come for it; but I already have so much traveling to do in October, on the 27th and 28th of Oct I am playing with Marteau the Op. 72 in Genf and Lausanne; and am probably going to be in Frankfurt for some of October certainly to play at the Museum with Hugo Becker on my cello sonata Op. 78 to give birth to it¹⁶⁶, and also to hear a performance of my Op. 74 with the Heermann Quartet! Moreover I have 3-5 concerts in October that I have to play - solo! Thank you, since today I received from Bard & Co. in Berlin, where the monographs for music appeared under the Strauss editorial staff, and it was at Strauss' request that I write an editorial on "the future of chamber music¹⁶⁷." I will reject the reasoning, that all "aesthetic banter" is nonsense, that the future of chamber music alone through a few leading spirits, who *create*, is given! And of what use would it be, if I tell it to the people 10,000 times, that the direction of chamber music today can never be a blessing! Let me prophesy here - whoever wants - I create!

Now: concerning your essay about my chamber music I ask you to consider all of Op. 72, 77a, 77b, and 78; also to wait, until the things have all been released!

My "Sinfonietta", the first three movements of which you already know, is always growing; I know have the fourth and last movements in the works - it will be a very great thing!

I ask every day: that God Almighty would send us another Mozart; he is so sorely needed!

I ask you now, to not forget, that you have already spoken with me in Frankfurt, that I can be with your first little one; that would namely for me bring the most extraordinary happiness!

Now my wisdom for today would be just about exhausted; Reviews from Frankfort (Op. 72) are have been released in a big heaping mass! I will be registering my "Sinfonietta" with Graz!

Now live fully, you lucky one; you can go be out in the summer freshness; I have no time this year, and I also don't have any more money! The ladies all send their best greetings to you and your lovely wife; many warm greetings to you and many heartfelt thanks for everything.

Your Max Reger

¹⁶⁶ Karl Ebner would end up being the cellist who premiered the work

¹⁶⁷ Reger never wrote such an article, though he did write one on Strauss and musical progress in 1907, see Anderson *Selected Writings of Max Reger*

L&K, pg 339

Postcard to L&K
München
Jun 30, 1904

Dear Sirs! Enclosed I am sending you in the roll the prints of the Op. 76 nos. 8-14. It is *no longer missing*; also, a second printing is *not* necessary! Please, release the Op. 76 nos 8-14 at your earliest convenience! I ask please, that the manuscripts of the Op. 76 8-14 be allowed to be kept *here*, as several singers already wish to study them for next winter; you will receive *back* the manuscripts immediately after the release of the Op. 76 nos. 8-14, if the ladies decide to *purchase* a copy. The Op. 75 you will receive **certainly next** Friday (July 8). Please, *urgently*, along with the proofs of the Op. 78, make two final copies to send with it (one for Hugo Becker, the other for Wymetal¹⁶⁸ in Vienna, because he is doing Op. 78 in Vienna on Nov 15th!). Wymetal wrote about it a *lot*! You'll receive the Op. 77a proofs at the latest by Aug 1st! Has your friend Straube already played Op. 77b? Now, best greetings to you both,

Your trustworthy
Max Reger

L&K, pg 340

Postcard to L&K
München
July 5, 1904

My dear sirs! Please get the proofs of the Op. 78 today; hopefully I will also receive them soon / until the *final proofs* of Op. 78 on July 16th! Why is there never a message from you¹⁶⁹? Did you *not* receive a message from me last Sunday! *Tomorrow* I am sending you the proofs of the Op. 75; not much is missing; so a new proof is not necessary! I will keep the *manuscript* of Op. 75 here, because several singers already want to study songs from it! You will receive back the manuscript of Op. 75 *immediately* after the publishing of Op. 75, just like Op. 76 nos. 8-14! Would it be possible, that the Op. 76 nos. 8-14 could be published by Aug 1st? *Please, very much!* On Thursday (Jul 7th) I am traveling for a few days until Mon Jul 11th, when I get back to *München*. Please, send *all*

¹⁶⁸ Supposedly Wilhelm von Ritters Wymetal, of whom there is another German by that name. Little is known about this cellist

¹⁶⁹ Reger at times must have underestimated the amount of time his publishers could devote to his exploits. It was not uncommon for him to complain about not having a message for multiple days in a row

correspondences and other things during this time to München, Preysingstraße 1! I am always working for you; the Op. 75 proofs *must* arrive to you by Thursday (Jul 7th)! The Op. 77a will follow soon after.

With my best greetings to you both, to Frau Lauterbach, Mr. Kunze
from my wife and I your most devoted
Max Reger

L&K, pg, 341

Postcard to L&K
München
July 7, 1904

Dear sirs! *Naturally* I have accepted to perform at the Gewandhaus¹⁷⁰ on No. 19th! I will write my *agreement* to Wollgandt today! Straube must then include the Op. 78 in his Musical Society in the coming season (Jan 1905) with me at the piano; for this evening there will also be Op. 77 (a or b) - proofs of Op. 75 I sent you earlier today; you must receive it along with this postcard; *new* proofs of Op. 75 are not necessary!

Regarding Op. 76 nos. 1-14 as one volume is entirely your idea; but *how much* should it be sold for? Please send a message! Also tomorrow (Thu) I am traveling for a few days¹⁷¹, until Mon (Jul 11) when I arrive back; please send *all* messages to Preysingstraße 1 in München the *entire time*. When the volume of Op. 76 (Vol. I) is released, I have an idea, that will be very useful to us.

Many lovely greetings to you both, and Mrs. Lauterbach
from my wife and I your most trustworthy and devoted
Max Reger

¹⁷⁰ This performance was in part facilitated by Karl Straube, and represented a big step in Reger's career in Munich

¹⁷¹ Unusually for Reger, he does not indicate in this letter or in any surrounding letters where he went

L&K, pg 343

Postcard to Max Kuhn
München
July 13, 1904

Dear Sir! I have received the two proofs of the Cello Sonata Op. 78; the *newly* engraved "Simple Ways" will be returned to you immediately; don't be angry if I am writing to you once today; I found so much work to do upon my return! Mr. Lauterbach and his wife and Father-In-Law were here with us today; we had a very pleasant visit! - 3M for the volume of Op. 76 nos. 1-14 is *decidedly too little!*

I will therefore speak with Mr. Lauterbach in the morning.

With my best greetings to you from me and my wife

Yours from the terrible heat, the exhausted

Max Reger

L&K, pg 346

Postcard to Kuhn
München
Aug 5 1904

Dear Sir!

The Op. 81, 82, 76 no. 15 were just handed over to Mr. Lauterbach, along with the proofs of Op. 78 and 77a (arr. of the second movement).

Best greetings, your devoted

Max Reger

BKS, pg. 62

Letter to Straube
Berg am Starnberger See
Aug 12 1904

Dear Carl! I received your lovely letter here (address: Max Reger in Berg am Starnberger See (Oberbayern) where we have been for five days, and will be staying until the end of September (with a short travel break from Aug 27th-Sept 3rd). We are living here in a

small house entirely for us! Namely, we don't need to pay a penny for rent! Rikoff, whom you know, has made his second small Villa available to us at no cost!

Apropos: if you have Neuralgie, I do know (I know of Neuralgie from my wife, who has suffered a lot from it¹⁷²) a good agent to help with it: rub a little bit of eucalyptus oil (which every pharmacy has, it's not expensive) into the affected areas! That should alleviate a lot of it! So give it a try! But of course above all: get well soon! That the "Arionen" of mine is going to be sung, is well known: please, don't forget, to draw attention to the "Arionen," that at the very least will be appearing at the beginning of December with works for male chorus, which will be great! I suppose the "Arionen" would be sung with these new male choruses! Please, be so kind, don't forget, to organize that. The Wendling-Reger Evening will naturally be a nice thought (Leipzig)!

Program: Trio Op. 77b

Quintett Op. 64

Serenade Op. 77a

Since then nothing seems to come from your Society, which in this way of life must be brought to the house! I am playing in Berlin on the 7th of March, and might be in Leipzig on the evening of the 10th or 11th of March (after the trip back)! Namely: on the 3rd and 4th of January I will play again in Berlin, and will not travel back to Leipzig, but rather will go directly to Essen am Ruhr where I have a Reger Evening on the 6th of January; it is possible, that subsequently there will be another Reger Evening in the nearby area that will spring up! So then I will travel back to Frankfurt am Mein, where I will either on the 30th of Dec on the trip out to Berlin in Frankfurt play my Op. 78 with Hugo Becker at the Museum *or* after the 6th of January on the way back! You can see that either the 10th or 11th or 12th of March will work best for a Reger Evening in Leipzig! On the 20th of February I will be in Vienna, doing some things, on the 18th of Feb or somewhere around there will be a Reger Evening! On the 27th of March there will be one in Darmstadt!

It is very fine, that on the 19th of November I will play at the Gewandhaus; if you are doing an organ concert, I will naturally be very thankful; for a date I'd like either the 20th or 21st of November reserved for this; I am traveling to München on the 22nd and am playing on the 23rd of Nov on the way back in Regensburg. Now, you know my provisional travel list for next winter: in München alone I have an enormous amount of concerts next season! It is all well, everywhere that Schillings and Thuille and their clique have their hand in the game - these corresponding musicians, influenced by those gentlemen, are afraid of it, to have me come to the podium!

Eight days ago I sent my Op. 81 Variations and Fugue on a Theme of J.S. Bach over to L&K (personally to Lauterbach)!!! for piano two-hands - the *best*, that I have ever written; I believe therefore a devilishly hard piece of music I have written! and especially Op. 82 "From my Diary" 12 small pieces for piano. Now I am working here on the male chorus Op. 83 and the variations and fugue on a theme of Beethoven for two pianos Op. 84.

¹⁷² A nerve pain that often includes symptoms like itching and burning. Reger does not mention this condition in any other letters

The "Sinfonietta" will certainly go into print at the beginning of January 1905; in the event this work can not be premiered next summer in Graz (at the composer's festival) or at the Bavarian Music Festival, Hegar will probably give the premier at the beginning of the 1905/06 Season; Hegar wrote to me himself!

Please, if you see Dr. Anschütz, give him my most thankful commendation for his energetic entry. In München it was murderously hot, but München alone has the goodness, that every evening a cool wind comes down from the mountains! There is always beer here; the München folk are lightweights and brew so much beer, that it will never be gone completely.

Now of course best wishes for you and the Neuralgia from my wife and me; warm greetings from us to you, and to your lovely wife and daughters; and an extra greeting I should send from my Aunt Resi, you turned 86 yesterday.

Always your Max Reger "Notorious Composer"

L&K, pg 354

Letter to L&K
Oberbayern (Berg am Starnberger See)
Aug 27 1904

Dear sirs!

Enclosed I am sending you the *registration* for the proofs of the Op. 81. *Included* with those proofs (laying on top) are the proofs of the Op. 82 no. 4 and the *first bowing* from Op. 82 no. 7.

Now, concerning the proofs of Op. 81. It is *absolutely* not necessary for there to be *another* proof of the Op. 81! Whatever is incorrect about Op. 81, is so *small*, they are just little things that can be *easily* improved! But I ask now whether you would like to monitor the corrections of the Op. 81 closely, so that all the mistakes are corrected very carefully? A new proof is but really *not* necessary!

Now, to something *very* important; I ask urgently of you, to finally agree with me on this! It is concerning the sending of free copies! In the future, for instance, I request most urgently the following; that in the future you do not give any more free copies of my works, without my approval beforehand!

For example, it is self-evident, that Straube may receive one; and that he receives one of everything; also Mr. Walter Fischer¹⁷³ should get a copy of everything, because he will wish to discuss everything immediately! But I ask this of you most urgently about the following; do *not* give any free copies of Op. 77a, 77b, 78, 81, 76 (Volume I), or 82

¹⁷³ German organist (1872-1931)

without speaking to me beforehand; I am however sending for example Op. 77a and 77b in both score and parts to Hugo Heermann, Halir, Wendling, etc.

Namely, it looks much more polite when I send these things to those gentlemen; then the gentlemen are *forced* to answer me - and then I alone send the notes for viewing - if one of the gentlemen sends it back to me, you can use the copy again!

Also I ask you not to send the Op. 81 and 82 to any pianists: that is something I will do! It looks much more polite! Do not misunderstand me; this is why I am making this proposal to you - because in my opinion, which I think is the right one, it is that it is more effective, when these things are sent by the author!

So I ask then that you send me more copies of Op. 75, 76, 77a, 77b, 78, 81, 82 than just my 12 free copies and then I will send them on to different addresses. For example, I will send copies of all of those to Dr. Leopold Schmid and Ferdinand Pfohl!

Please, take note of the following; Please send Op. 75 and 76 (Volume I) to Ludwig Hess; then I ask you, that *you* set up a professional meeting with the Music Papers! Please send Op. 76, 77a, 77b, 78, 81, and 82 (*not* Op. 75!) to the *Piano Reader*!

This Saturday evening I go on to Amberg; I have concerts on Aug 30th and 31st to play (with "lavish fees!")! On the evening of Sept 1st I come back to here (Berg am Starnberger See¹⁷⁴); I hope very much, to find a detail response from you when I get back to the house! Please, write to me for certain by Sept 1st.

We are staying here until the end of September and then we go right back to München! The vocalist Mr. *Loritz* has behaved "enormously indecently" in the matter of programming for the concert in Amberg; he wanted to not sing the two songs of mine that he has already sung! I didn't give up but ended up simply going with an alternative! Either or, I'm not coming at all! Please, **do not ever** send another song by me to Lortiz¹⁷⁵!

It is a pity for each copy!

Now I send to you both my very best greetings, and to Mrs. Lauterbach, Mr. and Mrs. Oberjustizrath Kunze and Mr. Straube

Always your most faithful

Max Reger

¹⁷⁴ This was one of the places Reger used as a summer getaway with his family

¹⁷⁵ Loritz's programming apparently angered Reger enough to not want to work with the man from then on. Reger later makes critical comments about the man's singing as well (see below)

L&K, pg 355

Postcard to L&K
München
Aug 30 1904

My dear sirs! Enclosed I am sending you the proofs of Op. 77b *score and individual parts*. New proofs are not needed! I would be very indebted to you, if you were to inspect it very carefully, to make sure that all the mistakes were corrected well! On the 7th of Oct is the Op. 74 in Frankfurt (the Heermann Quartet) and on the 6th of Jan is a Reger Evening in Essen (also on the 3rd of Jan in Berlin) and on the 27th of March a Reger Evening in Darmstadt! Consider negotiations for a Reger Evening in Frankfurt am Mein (the Museum) to be in the works; in any case, though the Op. 74 will be on the 7th of Oct and the Op. 78 perhaps then on the 30th of Dec, but certainly it will be done this season in Frankfurt¹⁷⁶. Mr. Hegar would very much like to do the premier of my *Sinfonietta* for Orchestra! If possible, I will reserve the same; he wrote to me today! My *best thanks* for the 300M.

My best greetings to you both, your devoted
Max Reger

L&K, pg. 357

Letter to L&K
München
Sept 4 1904

Dear sirs!

Enclosed you will find a bowing, on which I have written down for you, who it is you may send free copies of Op. 77-82, for which I would be very grateful to you both! I have also given you the addresses of more reviewers!

For instance, the fact that Leopold Schmid and Mrs. Pfohl should receive so much, has this as its reason, that I wish to keep these two "a little warm"! Please, send the copies exactly as I have written to you on the enclosed bowing.

If I ask you to send Op. 81 to Mr. Hess as well, this is the reason, because Mr. Hess comes into contact with so many pianists and will be able to recommend Op. 81 to them. You can view the closer addresses from the Musician's Calendar. Would you please send 12 free copies to me? To ask for 24 would be immodest of me!

¹⁷⁶ In the 1904/05 season there were Reger Evenings in Leipzig (2), Munich, Frankfurt (2), Berlin, Essen, Heidelberg, Vienna, Dresden (2), Barmen, and Düsseldorf

In Amberg - well, this was the *last time*, that I ever perform with Loritz or work with his concert series! The milieu of these concerts, that are apparently very popular because of Mr. Loritz, made me feel like a fool! Loritz sang under the gun! I owe it directly to my reputation, that Amberg was the last concert of this kind: I have a decent setting with Loritz for a concert in Regensberg on Nov. 23rd; but from then on I will refuse any concert that Mr. Loritz is participating in! Apart from the fact that Loritz' performance is getting worse and worse, Loritz is always intriguingly against me on these occasions, he tries all my compositions that are supposed to be done there, and his removing them from the program is always such a strange questions when considering the role of honor! In short, since Mr. Loritz sings so badly, I can no longer participate for perfectly acceptable reasons! More about this in person on the 19th in Leipzig!

No. 36 of the *Allgemeinlich Musikzeitung* (O. Leßmann) has on page 576 a well-known review of op. 76 nos. 1-7. Otherwise I don't know much else for today! You will probably already have received the review op. 73 and 76 in the *Literary Journal of the Saxon School Paper*! Did Frenzel already send you the same? I asked him to!

In the *Southern Germany Monthly* there will soon be an essay about me from Dr. Kroyer! Walter Fischer will discuss everything in Nova's¹⁷⁷ with me that is now appearing; therefore I ask that you send *everything* to Fischer! Op. 82 and also 81 I will be able to bring to my own students soon;

Now my best greetings to you both, my dear sirs,
to Mrs. Lauterbach, Mr. Oberjustizrath Kunze, and Mr. Straube
Your truly devoted
Max Reger

We are staying until Sept 22nd certainly here in Berg.

I just received your card¹⁷⁸! You will receive the male chorus piece in the first few days of October; even though I have the best of intentions, it will not be possible to deliver it to you any sooner! But, I can tell you the title I have given it:

"Eight Songs for male Chorus" by Max Reger, Op. 83!

If you are able to start engraving the songs, we might be able to release them by Nov. 1st, since it really is quite simple music. I am asking you to do so now, most urgently, if you should indeed receive the songs at the beginning of October, then the songs can absolutely be engraved and printed, so they can certainly be released on Nov. 1st.

Then to an urgent matter: please, send soon to Prof. Riemann, Leipzig, Promenadenstraße 11, a complete catalogue of all the works I have published with you! Include up to Op. 83 and include Op. 86!

Now what is most important: My Op. 86 is:

Variations and Fugue on a Theme by Beethoven for two pianos¹⁷⁹!

¹⁷⁷ Presumably a German paper that reviewed the arts

¹⁷⁸ There are several letters where in the middle of writing Reger receives the message from the person he was hoping to hear from

¹⁷⁹ Reger ended up playing this 132 times in his lifetime

Now Prof. Schmid-Lindner and I have put together a very fine program for Oct 15th in München; everything is for two pianos:

- a) Sonata in B major by Hans Huber (premier)
- b) Variations by Brahms
- c) Picturesque Pieces by Max Reger (1 piano, 4 hands!)
- d) Variations and Fugue on a Theme of Beethoven, Op. 86 by Max Reger

(premier)

That is a very fine program! Now, of course, it is very important to us, to give the premier of the Op. 86 on Oct 15th, and now comes the most important matter: if you, my dear sirs, have this Op. 86 in your hands by Monday the 19th of Sept, if it is possible and simple, that by the 3rd of October I could have two final copies of the proofs, leaving out the proofs for corrections.

It is about 52 pages at most; Op. 86 must be put together with a score (and also with separate parts); the title page **must** have the marking: "Two copies are required for performance!" All piano music for two pianos is sold in scores, because thereby it is possible to play well together!

Op. 86 is significantly less technically demanding than Op. 81, because it is not "virtuosic" music like Op. 81, but something more like "house music"! In terms of *quality* they are at least very similar! Apropos; has our friend Straube already given you his opinion of Op. 81? He has already written me an infinitely enthusiastic letter about it.

Now to this thing: Schmid-Lindner (and I) want to play Op. 86 (and also 81), in Vienna, and also in München, Berlin, etc. in the coming season. I think, if you let the thing accelerate, give the printers instructions now, it is such an easy piece, to set it up that way, such that, if you have the manuscript of Op. 86 in your hands by Sept 19th, I would certainly be able to have two final copies by Oct. 3rd, along with the proofs, which I can correct! As far as the fee for Op. 86, I would like to make a suggestion to you, with which I am sure you will agree, that of 250M. I am making this suggestion to you humbly for 250M, because I would like to express my heartfelt thanks for cancelling the concert contract.

Now I wish to draw your attention back to the review of Op. 76 nos. 1-7 in the AMZ no. 36 on page 576! Do not forget, to get the same!

Please, have the kindness, to write me a reply soon, if you agree about the Op. 86 for 1) a fee of 250M 2) you will receive it by Sept 19th, and I receive two final copies by Oct 3rd along with proofs to correct!

With my best greetings to you both, my very dear sirs,
To Mrs. Lauterbach, Mr. Oberjustizrath Kunze, and Mr. Straube
Your most devoted
Max Reger

Please reply in detail to all the point of this letter, and all respects regarding Op. 86!

The Eight Songs for Male Chorus Op. 83 you will receive in October!

L&K, pg 368

Letter to L&K
München
Sept 18 1904

Dear sirs!

Enclosed I have sent back to you the proofs, that came by express mail, that I have looked through! Not much is missing; *new* proofs are therefore **not** necessary! I know for sure, that you, dear Mr. Lauterbach, when you came to see me on a Friday afternoon at the beginning of August, took the proof of the second movement of the Op. 77a together with the manuscript of this work together with the Op. 81 with you!

If you should find the old proofs, there are new proofs, which I am sending to you, decisively for improvement.

The advertisement for Op. 76 has already been promoted! I hope, that it didn't cost you very much - eventually it won't matter! That the Op. 86 is already in engraving pleases me very much! Today I sent back to you my best thanks for the songbook as well! Unfortunately, I cannot come to the Bach Festival; I have 1) too much to do, 2) I am pretty much (with pecuniary loss) spending the entire winter in Eisenbahn! My best thanks for the friendly invitation though!

Yesterday I received a message from Berlin that Mrs. Mysz-Gmeiner intends to sing "Äolsharfe" besides many other Reger songs next season! I received a further message from Berlin, that the coming season of the Stern Choral Society¹⁸⁰ will be performing my "Von Himmel Hoch!"

Walter Fischer has extended the invitation to Dr. Batka, to look at some of my church music pieces for the "Kunstwart"! Fischer wrote himself, that he is afraid I ought to have nothing to do with the Kunstwart, who have already sinned against me so - since Batka¹⁸¹ will delete everything that Fischer wrote about me! Now - I myself feel only too often that in every place that Batka and Schilling are working against me!

So I am, for example, of the opinion that it is only thanks to Batka, that the Bohemian Quartet has not yet responded to my Op. 74! Personally, I still remember the special article that Dr. Batka wrote about me two years ago in "Choral Singing", in which he closed with a decorative pathos, naming Hugo Wolf a key witness against me, cursing me so badly that for even those who were neutral it only brought out cheerfulness! As I have said, personally I can only assure you, that I have felt Batka's "subversion" so often - indeed; he hasn't seriously harmed me yet, because one is not yet stupid enough, to take everything for revelation, what the "genius discoverer" Batka preaches! On the contrary; there is a very strong current against the Kunstwart! It goes without saying that I keep such affairs in mind, so that at the right moment I have the proper channels into the press,

¹⁸⁰ This was founded by Julius Stern, a Jewish-German composer and musical pedagogue who taught at the Berlin Conservatory

¹⁸¹ Another writer that Reger disliked, who wrote sometimes for the Kunstwart

in which I include the critic Louis, the profession puts more and more neatly in the pillory!

You may send me new things when they are finished; I am extremely excited! I ask please, that you send a score and parts of Op. 77a as soon as it is released to:

Mr. Ossip Schnirlin, Berlin W, Genthiner Str. 15, Gartenhaus.

and op. 77b as well to Prof. Wald. Meyer, Berlin W, Lutherstr. 47.

Please also send me a free copy as soon as possible!

The Pfitzner hype will probably take some time! Louis is too stubborn in this and is too supported by Coßmann!

Apropos; Op. 67 impressed the cantor and music director of Brieg and the head of organ at Silesia, that he is completely crazy about the work; he will completely recommend it to all the new students next term; and the same for "Von Himmel Hoch!" The singers from the Rhine are giving a Song Evening in Dresden and Stuttgart with 5 Schubert, 6 Wolf, and 8 Reger songs! Something "nice" is coming up this winter!

Schmid-Lindner and I will do the Op. 86 in Vienna at the Ansorge Association; I will also play for the Composer's Conference in Vienna on Feb 20th and Schmid-Lindner and I will be bringing Op. 81 for that as well!

I have just heard that Dr. Muck (Kapellmeister in Berlin) is said to have expressed tremendous praise for my "Von Himmel Hoch!"

On the 23rd of October is the Pfitzner Song Evening in München! Loritz is singing!!!!!! You will see what kind of enthusiasm Louis is bringing there again!

Apropos: Could you please send 2 scores of the "O wie selig" and the "O Haupt voll Blut und Wunden" to Prof. Spitta (Monthly Magazine for Church Music and Church Art). I will do that! Please, take note of it for sure! So now I would have done everything! Pay attention: Op. 86 must sound very fine! What about the Leipzig Society?

A Reger Evening with: a) Op. 81 Schmid-Lindner

b) Op. 86 Schmid-Lindner and Reger

c) Songs: sung by a well-known Alto, that I will bring in and d) Op. 78 with Klengel (and Reger at the piano¹⁸²?)

Won't that be a hopelessly beautiful program?

Think about this thing; whether or not the Society will be able to get on its feet! You could use castor oil for Mr. Smolian¹⁸³ beforehand - I almost wrote "Rhinoceros oil" - for his entrance, that he doesn't need to come - and can! At the end of February I will not be in Breslau; at the beginning of March I will be in Breslau and on the 7th of March I will be in Berlin (Sonata Evening with Marteau, who did my Op. 72 already in Berlin on Oct 21st, and on Dec 1st in München!).

So on the 9th or 10th of March would be great? Now my best greetings to you both, my dear sirs, to Mrs. Lauterbach and Mr. Kunze,
Mr. Straube and from my wife and me,
Your trusty and devoted

¹⁸² It would be two years before Becker and Reger played this together

¹⁸³ Arthur Smolian had studied piano with Rheinburger and was another person for whom Reger had little appreciation

Max Reger

The fact that our friend Straube does the Bach thing so well pleases me greatly!
Please, wish him the absolute best from me.

L&K, pg 375

Postcard to L&K
München
Sept 27 1904

Dear sirs! My best thanks for the two free copies of the proofs of Op. 86 and your letter; the performance list will be completed soon and I will send that to in my next letter along with the Male Chorus Op. 83! You are correct: because you did not react to the announcement of Mr. Schuster, therefore the Op. 72 had to be considered lost! That is so like Schuster! In this way, publishers should be forced to subscribe to Schuster! It is only moral, that they deserved to be hung lower! But this issue must be dealt with later! Incidentally, I do not know this critic! Please, send it to me most urgently; maybe it is so, that now I can write to Schuster about it! Please send me *immediately* the exact information in which paper this critic writes. Also Mr. Max Steuer has his signals crowed. Anyhow, what people like that write really is irrelevant! It's true; "The critic lives off of his own embarrassment!" Who knows who will be scolding me 50 years from now? Who called my Op. 74 the "Secessionist Quartet¹⁸⁴"? That is quite messed up!

With the strictest discretion: We are planning an evening of "Premiers of works by Max Reger" for München. (Op. 77a, 77b, 78, and 81). Op. 86 is coming on the 22nd of October; the evening must be postponed! Schmid-Lindner is advertising for performers, because I will have nothing to do with Munich musicians!

I am never able to get to the Academy! This is coming from New-Mittelsbach, where Schilling works, who is terribly worried!

My best greetings to you both
Max Reger

¹⁸⁴ It is not known who exactly used this term for the Op. 74

L&K, pg 378

Postcard to L&K
Location unknown
Oct 2, 1904

Dear sirs! I have received a message from Mrs. Birgfeld! *If* the concert is on the 17th or the 18th, *then* I can participate (with the Op. 86)! Further, I have suggested that *if* Prof. Klengel is participating and the concert is on the 18th (or 17th), I would be able to play my Op. 78 with Prof. Klengel! Please do your best to see that Mrs. Birgfeld¹⁸⁵ has her concert on the 17th, or better on the 18th! On Nov. 9th I *cannot*, Thus; *arrange* for Mrs. Birgfeld that on the evening of Nov 17th or 18th she gives the concert, and if Prof. Klengel can participate, that I get to play the Op. 78 with him. Please do all you can! If I join for the 18th of November, Mrs. Birgfeld's concert will attract *another, bigger* sensation from the start. Please make this clear to her!

My best greetings from your most trustworthy and devoted
Max Reger

Mrs. Birgfeld *must* reschedule for the night of Nov 18th! *Please*, take care of it!

L&K, pg 379

Letter to L&K
München
Oct 4 1904

My dear sirs!

Enclosed I am sending to you by way of way of "registered business papers" my Eight Songs for Male Chorus Op. 83! If you put the songs print right away, and arrange for me to have corrections by Oct 17th (no later!), then the choir would be able to perform it this winter, since they will conveniently be meeting from Nov. 1st on! Naturally, if I can deliver the parts to the choir earlier than October 17th, then that will be all the more convenient (which would be easy to achieve with the proper momentum)! As a fee, might I suggest a modest amount of gratitude for the canceled concert account: 430M for all eight chorales together! I am sure you will agree to this!

To Halir please send as soon as possible: Score and parts for my Op. 77a, as well as to Ossip Schnirlin.

¹⁸⁵ Clara Birgfeld was a widow who admired Reger's music and in some forms became a patroness by offering use of her house for concerts

Address: Halir, Berlin, W. Lietzenburgerstraße 46
Schnirlin, Berlin W. Genthinerstraße 15 Gartenhaus!

It is just too splendid, that Halir on the 23rd of October performed the Op. 77a and he has also charmingly offered himself for more concerts next season! He's doing Op. 74 on March 26th! Marteau and Rehberg are playing Op. 72 on the 21st of October in Berlin! On the 22nd of October the premier of Op. 86 will be here!

On the 30th of November is a Reger Evening in München with: Op. 77a, 77b, 78, and 81! What do you say to that! Yes, we do very "fine things"!

The old Prof. Hey is so excited by Op. 86 and 81, that he wants a final copy of each, so he can give them to the well-known Berlin critics and rub this music under their noses! On Dec 1st I'm playing Op. 72 with Marteau in München! In Mannheim we will also be obtaining more Reger songs! (before Heidelberg! 13th of Feb).

When the things go forward and the Sinfonietta Op. 90, the Violin Concerto (requested by Marteau) and the Variations on a Theme of Hiller for small orchestra (an unbelievably beautiful theme!) are released, then there will be no more days of the 1905-1906 season that won't go by without a performance¹⁸⁶! On to the Chorales Op. 83! "There should be joy in your work", Op. 83 no. 8 must work as a double chorus!

How often this Winter I have had to put on the tailcoats and smear my finger, in order produce a lovely tone out of the percussion instrument the piano, that I don't even know; but an awful lot, an awful lot of it!

Schmid-Lindner and I rehearsed Op. 86 today; it sounds unbelievable! On the 22nd of Oct. the people of München will make you happy with it! Will Schillings and Thuille get jaundiced with envy? Too bad, that you are not able to come! Now I must get some sleep!

I have already written to Vienna, to push through my Op. 86 and 77a! Hopefully with success!

Til the morning!

Wednesday night!¹⁸⁷

I have just finished with the corrections of Op. 86; I am sending them to you along with the songs for Male Chorus Op. 83! The manuscript will still be kept here with me! You don't need that from me right now! In the corrections of Op. 86 there was very little wrong; so a new proof is not needed! Very, very lovely it will be, when on the 20th of October at the latest I will be able to get 2 final copies (already printed!); because it always goes better playing from final copies than from the first copies!

Now an urgent request: Is it not that the Op. 83 is being printed score and parts in the small format which men's choruses usually use! Please, certainly fulfill this request for me! There are reasons of a practical nature why the small format is better!

Then something else; In the next few days Mr. Haas will be sending his Ten Chorale Preludes Op. 3 for Organ to you¹⁸⁸! I have looked through and played all of

¹⁸⁶ Both the Hiller Variations and the Violin Concerto would not be finished for several years

¹⁸⁷ Reger sometimes did actually take a break from writing, and would pick up again the next day

¹⁸⁸ Reger later recommended these to Forberg, who published them

them; the preludes are good, and the whole Op. 3 is very good! No frippery music, just good organ music! It will be very good, if this Op. 3 could be published under your name; after its release I would make sure that it becomes well known and that it gets good reviews! Thus; you may have these preludes with my highest recommendation! Maybe pay Mr. Haas 50M for these organ pieces! The man really deserves such an encouragement; he is so hardworking and modest!

Apropos; the letter to Schuster about Op. 72 (the relevant criticism lies within this letter) I have not yet sent; it's just not worth it; I will of course remember this issue! I ask you; Schuster is characterless; and a bad musician - and why meet with people like Dr. Altmann afterwards? My time is too valuable to me! I have better things to do! The time will soon come where we can use Altmann's reviews as advertisement for new works! For example, publish the reviews in the advertisements! It embarrasses you all the more if you add: "A better recommendation of Max Reger's works is not possible!" - or something like that.

The crises continue here: Stavenhagen is happily relieved of his position! But; I will never be called to the Academy - Stavenhagen, Schillings, and Thuille have taken care of that very well already! But; it is only good in fact if I am not called to this famous institution, because then I can only work more, and one is only terribly bound up with other work there; above all, my performing of my works would stop completely, because they would not give me the time off during the Winter for vacation! So that would be nothing! Since I will gradually play more and more away from here (and naturally always my own works), so it would only be a stupid stumbling block for me if I were a teacher! And as I said, Schillings, Thuille, and the others have worked it out so well already that I will never be called to teach there!

Namely, I have the opportunity so often, again and again to see the traces of where these gentlemen have worked against me so lovingly, that I myself am often amazed, how is it possible that these two gentlemen are not embarrassed?

Now I bid you good adieu for now (I will write more tomorrow morning!)

Thursday afternoon!

Today I am once again without a reply from you! Today (Thursday morning) I sent a registration to you; for the Male Chorales Op. 83 and the proofs of the Op. 86! The thick roll must surely be in your hands soon! Tonight I will seek out whether or not I can push through, and make my way to Essen to play my Op. 72 on Jan 6th; discretion please! If I should be able to achieve anything, I will let you know right away! On the 12th of January we'll do Op. 72 in Zürich; I am playing! There will also be songs on the 12th.

Now, it is possible, that Ms. Birgfeld has postponed her concert the evening of Nov 17th; I can work with that (Op. 86!). Miss Birgfeld will then also play my Op. 78 with Prof. Klengel! Please send a final copy to Miss Birgfeld immediately! Perhaps you could cut her a break by offering it to her below retail price if you cannot give her a free copy? But please do so immediately!

I am always waiting here with great pain about the new things! Did you send a score and parts to Halir and Schnirlin for the Op. 77a? If you have not done so already, then please do this urgently and immediately! Halir and Schnirlin are waiting!

So, now I believe I have written everything I need to!

Many warm greetings to you both, my dear sirs,

To Mrs. Lauterbach, Mr. Oberjustizrath Kunze, Mr. and Mrs. Straube

Your trusty and devoted

Max Reger

Please, put the songs Op. 83 in print immediately (small format) so that I may have corrections by the 16th of October at the latest and can then certainly be released by the 31st! Best greetings!

L&K, pg. 384

Letter to L&K

München

Oct 9 1904

My dear sirs!

Finally today I received the notice¹⁸⁹; the formatting is, as I already wrote to you, simply ideally beautifully and I thank you for it; please, keep this kind of envelope for all my future works! Please send a score and part to Marteau for the Op. 77a and b at the address:

Prof. Marteau, Professor of Violin

Genf, Switzerland!

That you all had lots to do with the broadcasting, I can only thank you! Please now take the sheet on which I wrote the addresses for the free copies; please, if you would be so kind, to send the copies to those on the sheet as soon as possible!

If you have not yet sent the large box to me, please accept my suggestion here:

1) Parts for Op. 77a and b, so you don't need to send the piano reduction of the second movement of Op. 77a anymore! I have plenty of those!

After I already have 5 copies of each work, I ask the following; of Op. 75, 76, 77a and b (only the score), 78, 81, and 82 only 7 copies, which makes 12, as is spelled out in our contract. With 12 copies I will be perfectly content; I don't need 20 copies! Please

¹⁸⁹ The "notice" in question here is one from L&K trying to help Reger understand that his compositional speed was surpassing what the firm had anticipated, and that in general more time was needed to accomplish things than what Reger would have had in mind

send to me only the 7 copies (only the score) of the 2 chorale cantatas "O wie selig" and "O Haupt voll Blut"!

I am sending those two to Prof. Spitta! So you don't need to! Did Fischer and Straube receive everything? Did Ferd, Pfohl, and Dr. Schmidt receive everything? Please, after sending the aforementioned sheet that I sent you, have a copy of Op. 77a and b sent to Hugo Heermann, and then Op. 78 to Prof. Becker.

The new male chorales Op. 83 are not very hard!

For example, the "Country love song", which is in C major (3/4 time) on an old text, is not hard! In Zürich they will do it this Winter! The fee of 430M for the eight songs will in no case too high for you, since these will pay for themselves! Let me discuss the matter with Hammer who directs in Lausanne; he is already preparing for this in Switzerland!

This coming Winter will be very, very busy; please, think on this; who of our composers my age (31.5!) has the prospect of surpassing the competition as I have? Do you remember the tremendous uproar of my Op. 72 in Frankfurt?

Since it is all stirring around and around, you have no reason to be discouraged! And consider my versatility as a composer! I cultivate in all areas except that of opera!

What did I not have to fight through!

Yesterday I received news from Zurich that my Op. 72 will be performed twice and my string quartet (A major) Op. 52 no. 2 as well! I will write to them tomorrow and will try to push through to them (hopefully with success!) that they should play my Op. 74 instead! In Basel Op. 74 is also slated for the upcoming season!

The next work that you will receive is the Sinfonietta! With this Sinfonietta you will be able to do a lot; until the work is released (around May of 1905) in print - I can guarantee at the least 25 performances in the first season alone!

You will receive the score at the end of January.

Then you will receive; new "Simple Ways", to which I have delightful texts, around Feb 1905! This will be followed by a milestone Violin Concerto for Henri Marteau and some Variations on a simply beautiful and delightful theme by Hiller (1775) for orchestra! With that Reger should be completely pushed through until they are all printed and released!

Hopefully it all goes forward, that is, the evening with Ms. Birgfeld on the 17th of Nov; I recently confirmed it with you by card for the 17th of Nov!¹⁹⁰ Did you give her a free copy of Op. 78? Please telephone¹⁹¹ Ms. Birgfeld immediately, as you all must do everything possible to make the evening possible! If the landlord still insists on compensation, notify her immediately that I will reimburse her part of that! And please, please, get that as soon as possible so the evening can proceed! Please, notify me as soon as possible of what you are able to accomplish! I am - as I said, part of the compensation will be paid back to her. This can be paid to the landlord if that helps the evening proceed and I can introduce Op. 86 in Leipzig! For example, I also plan to introduce Op. 86 in

¹⁹⁰ The performance would be delayed another month to Dec 14th

¹⁹¹ An oddity here, Reger barely mentions the use of a telephone in his letters

Vienna, for which I had to forego any fee (including travel compensation) to bring Schmid-Lindner with me!

Apropos: how much will I be getting from the Gewandhaus? (Nov. 19th) If you could find that out in the most discrete way, I would be very thankful; I would really like to know that, yes I must know, how much money I have for traveling this Winter, that is, how much money I will have to scrape together through my hours and hours. I have to travel to Berlin, Leipzig, Dresden, Heidelberg, Köln, Vienna, Zürich, Genf, Lausanne, Darmstadt and Essen - twice! Even if there are two or even three concerts in each city, the rail tickets alone will cost over 1000M! The fee that I received is barely enough to cover the costs of hotels (even with the most humble lifestyle).

But as I said, that must and will get better in the future!

I also promise to you in the next year not just the Sinfonietta, Orchestral Variations and the Violin Concerto, but also solo sonatas for violin! Of course you'll get a lot more, but only good stuff!

Did you receive with the Male Chorales Op. 83 the proofs of the Op. 86?

Please, answer my letter as soon as possible! I am now a much more troubled man; even on Sunday mornings I have to rehearse with the singers for three hours!

Now again my very best thanks, and my warmest greetings to you both, to Mrs. Lauterbach, and Mr. Straube

Your trustworthy and devoted

Max Reger

Have two copies of Op. 76 sent to

Mrs. E. von Bagenski

Leignitz (Schliesen)

Neue Goldbergstraße

BKS, pg 68

Letter to Straube

München

Oct 14 1904

Dear Carl! Many thanks for your lovely letter; though, it really would not have been necessary, for you to thank me for the dedication in the little songs! It gives *me* much joy, when you and your lovely wife are able to pay a little bit of attention to us! Now - especially mine - please accept my biggest congratulations on the Bach Fest; that you are so undeniable, sincere, and not artificially puffed up to have such an enormous success -

that I would have known before the festival! But it gave me, and therefore us, not much pleasure, to see what the critics have said about it! Well, best of luck to a 2nd of such an event!

That my new works please you so much, makes me immensely happy; hopefully my Eight Chorales for Male voices Op. 83 and the Variations and Fugue on a Theme of Beethoven for two pianos Op. 86 will also find your applause; I will be placing the latter of those on a Reger Evening on Nov. 17th in Leipzig and Frau Birgfeld will play, as the closing number for the evening! I think, that the Reger Evening (with songs as well) for the Gewandhaus on the 19th of Nov will need lots of preparation, as it will have Op. 72! The Op. 86, which I am bringing on the 22nd of Oct with Schmid-Lindner in München, sounds great. Apropos; what you wrote to me about the Op. 75, I understand completely; do consider, that it was written over a year ago; I have full knowledge of it, what you wrote about Op. 75, on purpose, the antidote to "Simple Ways"! And briefly: my upcoming songs will surely bring you the proof that you need, and that I need to, as what was "ill" in the Op. 75 has been completely overcome in the new individual songs! You can be absolutely sure of that!

The Organ Variations Op. 73 are really quite difficult; I alone know it, that you will master it. Now I am going over the fourth movement of the Sinfonietta, which I will be sending to Lauterbach & Kuhn at the end of January 1905! In this work I am absolutely leading myself to focus only on the most advantageous parts of being an orchestral composer! For the 1905/06 season - next season - I can guarantee you 25 performances of this work!

I am finished with the Sinfonietta, so now I am writing a violin concerto for Marteau and then a set of variations for orchestra on a theme of Adam Hiller! I have namely a delightful little Rococo them by Hiller, and the coming variations will scream! I hope to make the most fragrant figures bloom out of the Mozartian theme and hope to create a first-rate hit with it! So then: I have today my "Song of Transfiguration", the corrections for which now lie in front of me, to look through - my dear Carl - I hold your judgment in the highest honor; but I have today won the firm conviction, that you and your judgment about this work are really not quite correct! I hope very much, when I am able to get you a score in the near future you will with time come to a different conclusion!

There are *Signs and Wonders*: After Reimann¹⁹² played seven pieces by me last July, he played more from Op. 80 in October!

Here in München it is always the same sight: it will all continue to rage against me here! But on the 22nd of Oct we are bringing Op. 34 and 86! On the 30th of Nov. are doing Op. 77a, 77b, 78, and 81! When Schillings and Thuille and Louis¹⁹³ get jaundice from all of this - I really won't care!

¹⁹² Reger used the phrase "Signs and Wonders" mostly whenever one of his enemies did something that helped his career. In this case, Reimann had been performing Reger's keyboard works and planned to do more

¹⁹³ Reger's three main enemies while in Munich

We are very much looking forward to seeing you and your wife in Leipzig four weeks from now! From the 25th to the 29th of October I will be traveling, playing Op. 72 in Genf and Lausanne. Now all my best greetings from our house to yours, especially yours

Max Reger

Enclosed is a review from the Chemnitz newspaper from Sept 24th, 1904. Please, do everything that you can to make sure Schreck does "O wie selig seid ihr doch" and "Vom Himmel hoch" for the Christmas festival!

L&K, pg 391

Letter to L&K
München
Oct 15 1904

Dear sirs!

I received to my great surprise today the 5 copies of the Op. 86! My best thanks for that! The letter was not with the packet! Enclosed is a piece of paper with the list with all those whom I ask you to send copies of Op. 86 and 83 once it is released! I will be very indebted to you, if you would send exactly to the list I gave you! I have not yet received the extra sheet outlining for the copies of Op. 75-81! Op. 86 is being done in Heidelberg on the 13th of February, and I only ask you to send a copy to Wolfum, who will be playing second piano for that. I have already given you the new address for Walter Fischer, as he has since moved.

The Op. 74 is in Vienna on the 20th of Feb (Rose Quartet). I am sending back soon to you the concert sheet that I have carefully looked through. On the 21st of Oct is the Op. 72 in Berlin with Marteau and Rehberg, and on the 22nd in München will be the Op. 86 (Premier). On the 27th of Oct is Op. 72 in Genf; on the 28th in Lausanne, the 30th more songs (along with the Op. 75) here in München! Those will be the things for October!

I am very saddened, that I am almost always without a reply from you!

Please, note the following; do not send me the parts for the Op. 83, only the score! And because of that, please send my 18 copies of the score, all of which I will disperse in a way that is an advantage to you - I only give away my copies to those who have already done great service for my cause - please send them! Please don't send the Op. 83 to Heuberger - I can take care of that myself! Now I bid you goodnight until tomorrow; you should have this letter by Monday morning. Did you send a copy of Op. 86 to Ms. Birgfeld? Please let me know in your reply!

Sunday afternoon!

Your card arrived! It only goes without saying, that when relatives of my wife want copies from me and want a direct understanding, the copies are then paid for, and cash upon delivery is the best option! It is well known, that you did not send any free copies to me here in München!

Here is a list I am giving you for the free copies I am asking for from you, if you have not yet sent them!

Op. 75 - 7 copies

Op. 76 - 7 copies in the single volume

Op. 76 - 3 copies of the first volume

Op. 77a and b - 7 copies (only the score!)

Op. 78, 81, 82, and 86 - 7 copies each, then

Op. 83 - 18 copies of the score; "O wie selig" and "O Haupt voll Blut" - 7 copies each (score!) I will make the best use of all of these so you receive the benefits!

The no. 5 of Op. 82 I will arrange for Violin and Piano, as soon as I can! (Next to the collected edition for piano alone!) - If the prints from Op. 83 could come soon, I would highly appreciate it! I have namely always lots and lots of work to do and must get these done before I travel to Genf on the 25th of October! So, heat up the fire setter properly! I must have these corrections done by the 25th, so that you have them in your hands by the 26th at the latest and the Op. 83 can then certainly be released by Nov. 1st!

Apropos; I am planning for next year in 1905 for you a "counterpart" for the Op. 82 for Violin and Piano, from which I might be able to find one that can be well arranged for cello and piano.

Please, take care of these things for me as soon as you can, what free copies you can send to Wolfrum! In general, I would be very grateful if you would be able to send me the materials I have listed for you!

So, now I believe I have written everything I need to! I have just read in several newspaper blots that in Berlin they have pretty much dropped the Italian Serenade of Hugo Wolf¹⁹⁴! There is really only one thing that can help against these Berlin "press channels": Lessing's saying: "Beat him to death, the dog, for he is a reviewer" to be implemented in truth! The bankruptcy of German critique is all too evident!

So on the 15th of Nov. in the morning I am coming back to Leipzig, I look forward to seeing you all, on the rush for the Reger evening on the 17th of Nov and Op. 72 on the 19th of Nov. in the Gewandhaus and the honest Leipzig press will all be there!

Please answer this letter soon, and send to me all the materials I have listed for you!

With my best greetings to you both, to Mrs. Lauterbach, Mr. and Mrs. Straube

Your trustworthy

Max Reger

One more thing! My best thanks for the lovely painting of Hugo Wolf!

The other picture I sold for 10M!

¹⁹⁴ Reger would later write an essay in defense of the composer, whom he admired

Please, send 290M (not 300M) for Nov. 4th, it should not arrive later than the 30th (not earlier and not later!)

Over to next page!

List of free copies of Op. 83 and 86
To Ferd. Pfohl: Op. 83 (only parts) and 86!
Schmidt: same
Heuberger: only Op. 86!
Wolfrum: only Op. 86!
Fischer in Berlin S.W. 61
Johanniter Straße 13
Op. 83 part and 86

Straube: same

to all the papers: (but not to Leßmann, Walter Fischer has already received a free copy)

to the Director of the Society: please don't send Op. 83, I will do that; I am also sending it to Hammer (Lausanne)

Please send as soon as possible a copy of Op. 86 to Hammer in Lausanne and Rob. Freund in Zürich

Please, do not give out any hard copies otherwise! To Wolfrum in Heidelberg send just one copy of Op. 86! Please look over this list carefully, whether everything is clear about the Op. 86, Op. 83 should only be sent to those I have outlined for you here!

BKS pg. 72

Letter to Straube
München
Nov 27 1904

My dear Carl! Many, many, many warm thanks for all your unending friendship, kindness, hospitality, and lovability to you and your lovely wife! It was so touching and nice of you and I give to you and your lovely wife all my very best and warmest thanks!

Now I am here once again, stuck deep, deep in work, once again scary strong and working once again like a fiend! Today there was a rehearsal of the München Quartet, who are playing my Op. 77b trio next week on Tuesday (29th); the thing sounds spectacular! I was pleased with myself at how "cute" the thing sounds. Also this week along with the Op. 77b on the 29th is the Op. 72 with Marteau on Dec 1st, a selection of songs and Op. 86 with Schmidt-Lindner. All this in München! Then on the 14th of Dec a Reger Evening with Op. 78, 81, 77a, and *many* songs!

Today I suggested to Lauterbach and Kuhn that there be a Reger Evening on March 4th of 1905 in Leipzig with Op. 78, 77b, 49II, 86, and 81. If that's too long, we'll let 49II go! And close with Op. 86!

Imagine yourself playing Op. 86 with me on Jan 6th in Essen - with Müller-Reuter!

Since the beginning of the season now I am already am taking on a scary amount of concerts. Mottl gave me yesterday the definitive promise that they will do my Sinfonietta; but, the Sinfonietta makes its own way! So far we are now!

My wife is doing much better; she can move about once again! Although she still looks a little miserable! My dog "Melos" can already do many tricks and is very proud of himself, that he is always doing them! A lovely guy! Mr. Smolian has not yet responded to my card. I wish very much, that he would answer it now; because I have the laudable intention, to beat the man so succinctly, that he will lose his sight and hearing! We composers, we no longer have to duck at the sight of newspaper smears, but we have the duty, against these vermin who defile the holy Cecelia, to proceed in the most ruthless way, and for my part I have the intention, to do this always in delicate rhymes! The press channels treated me as they saw fit; now that I can generally afford to take up with this gentleman as an opportunity, this should also be done with desire and love!

So now, goodbye, my friend; I do have the intention, in the near future to write some lovely little things and hope very much, that you will not be disappointed!

Once again with my warmest thanks for all your goodness and my best greetings to your and your wife

Your Max Reger

Also lovely greetings from my wife!

L&K, pg 406

Letter to L&K
München
Nov 28 1904

My dear friends!

First things first, I write to you both to offer many, many heartfelt thanks for such great kindness! The way you made the week in Leipzig so wonderful is simply unforgettable for me¹⁹⁵! So then I thank you both for the wonderful publicity and reviews!

¹⁹⁵ Reger spent a couple weeks there in November and had a string of successful concerts

I did find, when I returned home on Thursday, that there was much, much urgent work to do! So don't be upset, if I write to you both again with my heartfelt thanks for your goodness, friendship, hospitality, warmth, and kindness; my sincere thanks! Please, send as soon as you can 18 scores (as was agreed) of the Male Chorus Op. 83; please send it as soon as you can! I would like to send them out as soon as possible!

The Leipzig Week brought us so much closer as men and as musicians, such that I am very proud! Apropos; I told Mr. Mottl about the matter of the local Academy sending back the notes with strong words; he was beside himself about it!

Now a matter that requires the utmost discretion; I ask you please! So listen and be amazed; here in München they are now preparing a thing for my personality (at the insistence of Mottl), guided in the best way, which is such a thing, that when it comes to pass, that you, my dear friends, will be flabbergasted with amazement and my opponent in München will foam at the mouth with rage, in short, a victory for my cause (without my doing, without my slithering around, I was surprised myself about it!), and how one could not imagine a more brilliant way to have such a victory! I will not say any more, since I firmly promised Mottl! In addition, Mottl made the binding promise to me again in the famous conversation, to perform my Sinfonietta immediately! *These are signs and wonders!*

So next Tuesday (29th) the München String Quartet is playing (Oh how wonderful!) my Op. 77b! On Thursday (Dec. 1st) I am playing with Marteau here my Op. 72; on Saturday (Dec. 3rd) Mrs. Dr. Gimikiewicz is bringing a selection of new songs by me, I am playing with Schmid-Lindner my Op. 86! On the 14th of December there will be a Reger Evening here with Op. 81, 78, 77a, and *Songs!* Yes, we're going to work hard here! Yes, that's the truth, when one mocks you like that first, treats you with hostility, and throws dirt at you, as they did to me here!

Now: on March 4th (1905) I would like to have another Reger Evening in Leipzig with OP. 81, 77b, 86, and the Second Sonata for Clarinet and Piano Op. 49 no. 2!

On the 4th of March (or the 3rd), it would work well for me, as I am playing with Marteau in München on the evening of the 7th and will be playing every night from the 7th to the 13th in Berlin, Dresden Breslau etc.! So the 4th works best! Klengel, Wollgandt will be joining immediately: I have already spoken with Schmid-Lindner about it! Heyeck will probably also participate!

So it is all going its way: apropos: to fall there are pages 1159 and 1160 of the *Signal* no. 63/64 where a Mr. Schönherr cannot conceal it, but manages to issue himself the certificate of "Brilliant Idiot¹⁹⁶", and Dr. Schmidt in the same manner on page 1160 (!!!). On 1161 there is a wonderful parallel between Busoni and me! It makes you want to scream! Especially if I am dealing with the same work, Op. 72, that I am here!

Apropos: for two reviews: it is splendid, that for the "half hour of piano playing" Schering only referred to me, that of Ms. Birgfeld (with her sloppy technique and terrible handling of the pedal) he said not a word! Yes, one must understand one's call! Great!

¹⁹⁶ Schönherr had written a scathing review of the Op. 72 violin sonata

Now, I ask again urgently that you send as soon as you possibly can the Male Chorus' Op. 83, take it for both of you, my dear friends, again, my deepest thanks and all my best greetings from

Your trustworthy
Max Reger

Please offer the same greetings to Mrs. Lauterbach, Mr. and Mrs. Straube, Mr. and Mrs. Oberjustizrath Kunze, to Mr. Stein, and all the members of the Bible Society. To Nikisch, Segnitz has already written!

Apropos: Please, don't forget, that at the end of November, do not send 300M but rather 290M; take out the 10M for the picture of H. Wolf! So don't forget, 290M, not 300M.

Lovely, warm greetings and again, my deepest thanks for everything!

L&K, pg 411

Postcard to L&K
München
Dec 2, 1904

Dear sirs! Please send me *immediately* 6 copies of the *Äolsharfe* from op. 75! Marteau sends his greetings; the sonata went very well as no. 1 on the program! Very nice reception! Schillings came after my sonata, naturally! On Jan 25th I do Op. 72 with Marteau in Basel; on the 30th in Frankfurt am Mein with Op. 74 and Op. 78 (Hugo Becker and I) in the Museum. Please send me Op. 83 nos. 1 and 8 right away! You will receive reviews *very soon!* All of Op. 77a is now wonderful! From Klengel I have received a message! Andräe in Zürich is going to make at least two choirs arrangements from the Op. 83 this winter! I read reviews about me this week in the Musical Weekly and the New Times! Mr. Kipke will give something on it; I have the power in this matter.

With my heartfelt greetings, your most trustworthy
Max Reger

L&K, pg 413

Postcard to L&K
München
Dec 11 1904

Dear sirs! Thank you very much for the Op. 83 nos. 1-8! I don't know about the review in the *Art Manager* and *Signal* from Dec 1st; it would be very interesting to me to see them both! Please send them both to me; I will send them back to you! It seems to me, that the *Signal* makes itself out to be the "watchers of the night"! I have written to Klengel; as soon as I receive a message, I will write to you *immediately*.

Thus next Wednesday will be the Op. 78, Op. 81, and Op. 77a and the Songs here; that will give the critics another shot! In *Copenhagen* they will do my "Von Himmel Hoch Gemacht"! It's true! In the near future I will send you both reviews etc.; when they are all over by Jan 14th.

How is it going there? Good I hope? I have much work to do; *many* problems etc. My best greetings to you both, and to Mrs. Lauterbach, the Oberjustizraths, and the Straubes

Your trustworthy
Max Reger

Did you get my card from the 10th of Dec Sunday yesterday?

L&K, pg 414

Postcard to L&K
München
Dec 13 1904

My dear Sirs! Enclosed I am sending the program for the Dec 14th concert. My deepest thanks for your letter! I am *correct*: reviews from Dr. Louis cannot stop my cause! Apropos: your letter from today did not include the excerpt from the *Art Manager* from Dec 1st! The issue with Mottl I *cannot* tell you; *as soon as I can*, you will be the *first*, to have experienced this.

Please, send me the clipping from the *Art Manager* as soon as you can; I will return the matter to you *as soon as possible*.

Today I heard the Op. 77a for the first time, it sounds *sweet!*

Schmid-Linder played Op. 81 excellently; I heard it yesterday! The Op. 78 is also great! My best greetings to you both, my dear sirs, and to your wives, and to the Chief Justice Council, and to the Straubes

Your dear
Max Reger

Last Sunday was "Von Himmel Hoch" played in Verden am Aller!

L&K, pg 415

Postcard to L&K
München
Dec 15 1904

My dear Sirs! *Everything is going great*; the reception of the Op. 78 was **very, very warm**¹⁹⁷; the Songs *as well*; Schmid-Lindner (Op. 81) and Mr. Berber, Mr. Vollnhals, and Mr. Schellhorn (Op. 77a) played *grandly, very extraordinarily*; accordingly the reception of Op. 81 and 77a had **great amounts** of applause! The number of times they called me up to the podium - I don't even know; after the Op. 81 the people screamed; there was an unparalleled **jubilation** after the Op. 81; as well as after the Op. 77a; everything in the entire evening meant that once again there was a great step forward! The *Art Manager* and *Model Composer* I sent back to you yesterday! Best thanks for yesterday's letter; also for the one on March **4th**. With my most heartfelt greetings to *all of you*

Your trustworthy
Max Reger

L&K, pg 417

Letter to L&K
München
Dec 20 1904

My dear sirs!

Now I can tell you the great secret: the matter was brought to its final conclusion this evening; so at the special request of Mottl, to whom, by the way, I mentioned it very strongly, that it is only out of love for him, that I have joined the Royal Academy of

¹⁹⁷ The premier was the previous night

Music, as teacher of Counterpoint, Composition and Organ¹⁹⁸! They have created an exceptional position for me there; I have been able to obtain the most extensive promises from the management regarding the future of my position there! I am also firmly promised the title of Royal Professor within one year; and then after that my salary increases 1420M immediately; I give them 12 hours - and *no more* - per week and I am already brilliantly paid for those first 12 hours this year. Of course I have a pension etc. In short, everything is all bound up and I have promises in my hand from Mottl, and I have my old age allowances to my liking, which will be approved along with the housing subsidy of 700M per year! So then, and please, keep this between us with the utmost discretion - I was immediately given the prospect of Rheinberger's position, which is currently unoccupied, into which I will now slide little by little and my life as a secret royal Bavarian councilor - possibly ennobled - will be decided! Thuille would **never** have gotten this position¹⁹⁹!

So then, that is the thing; I take my position, this exceptional position, on May 1st! I cannot take it any sooner than that, as I will be always traveling up until that date! In the directing of the Academy they will expect a tremendous amount of work from me, and I did not fail to tell the directors that I am very reluctant to sell my "Freedom" and that I am not doing this merely for the sake of breadwinning! In short, the gentlemen know very well that if I have answered their call, that I have done just this - answered Mottl's special wish! The gentlemen know, that I have *independently* - accepted this position; and that I have strongly emphasized this fact to the Bavarian Ministry, you can be sure of that!

Now: the essence of the thing: now, I thank you both, for all the love and goodness in everything that you have done for me, which is so many things! This glorious victory for my cause is largely your work; you stood by me while yet I was being apprehended, mocked, and ridiculed; and that you were so faithful to me, which shall never be forgotten! Now, where I no longer have to worry about the future, I can create completely freely! And you will be the beneficiary of it! Our contract naturally will continue and you, who have earned such great merit for my sake - my works should belong to you at all times. Have no fear; I am not increasing my fees; I know what you have sacrificed for me and when the golden times come for you too, no one will be happier than I! It is a joy from the bottom of my heart to be able to tell you in the most interesting way, and so we stay the old ones! Do you agree with that? Our contract will go on into eternity, and I am happy and glad, now that you (without any consideration for my and my wife's future) can say it, that this is where my creativity can truly begin!

Is all of this okay with you both? So, the essence of the appointment! Would you please send the 4000M yearly salary in this manner:

At the end of December, 400M

Then always 300M; at the end of March 400M

The same 300M; at the end of June 400M

¹⁹⁸ Reger kept this position only for one year, many of his students then studying with him privately

¹⁹⁹ Rheinberger had been Thuille's teacher there

The same, then at the end of September 400M
Thus; The ends of Dec, Mar, Jun, and Sept will be 400M over four months for
1600M

And the other 8 months at 300M will be 2400M, which makes a total of 4000M

Please note: I will of course consider the past concert accounts in my fee estimates for next year. Always make such fee proposals such that you will be satisfied!

Now pay attention: there is a Reger Evening in Berlin on Jan 3rd, on the 18th of December there were so many tickets already sold that after taking into account the expenses there was a surplus of 300M! I am so happy about this going forward, because now I can go back to traveling!

I have now tied up everything with Steinbach over in Köln, so that on Feb. 7th in Köln we will do my Op. 72 and 86! That will be very fine!

Now because of the Sinfonietta; I have now taken all the necessary steps for Op. 81, 86 and possibly 74 to be done in Graz! Believe me; Op. 81 and 86 will hit like a bombshell in Graz! This is the thing, to not let this traveling to Graz to pass without success! What Op. 81 sounds like, you have no idea at all! The audience was still great after the Op. 81 on the 14th.

Enclosed I am sending you some reviews; of those where there is more than one copy, please only keep one! Please send the others back to me! Apropos: tonight Mottl told me about his great joy at hearing the Op. 77a; nevertheless there are still critters in München who are cold to Op. 77a! Such stupidity can really only smile back to me! When I told Mottle this, he became eminently drastic about these reviewers!

I have now set all things up in order to do Op. 81, 86, and 74, and can not possibly go backwards! That the orchestra association in Graz is very bad, makes me not want to risk my Sinfonietta with them! The piece will make its way perfectly; therefore we - you both and I - need not worry in the least; but I will kill in Graz with the Op. 81 and 86! While the Sinfonietta doesn't work because of the bad orchestra!

Believe me, that in this I am doing the right thing! If they hear the Op. 81 and it has a devastating effect, I will have been correct the whole time!

I won't say anything further about the rest of the reviews I sent you; seriously, who really even looks at any of this stuff, written by guys who have made very little of their lives, smearing things together - well, who could still be serious?

Now I have a request of you both, to please send to me the 400M so that I have it by Dec. 25th, I have to travel to Frankfurt for Christmas, and play the Op. 78 with Hugo Becker on the 30th and on the same evening play Op. 74 with Mr. Heermann! So, if you would be so kind as to send me the 400M so I get it by Dec 25th!

Apropos: of course you will get from me a light sonata for piano (fingered by Teichmüller) for next Fall; you will certainly receive that from me as well: some pieces for violin and piano for next Fall!

So there really is no more further discussion; one day I will send you guys some very timely, very fine music - as indicated above - and it will be a surprise! It brings me much joy, when I can offer you something as a favor, because you deserve it from me!

Tomorrow morning they will release issue no. 596 of the München New Times and Dr. Louis will have reviews from the 14th and 18th (of God in heaven!). The criticism is relatively decent; but his dogged anger never lets him write any other way! Because Louis tried everything he could to get into the Academy as a teacher, therefore Stavenhagen, the previous director, as the director and piano player always lifting himself up to seventh heaven, so my business will be all the more embarrassing for him! In general, the matter is here because it was announced in the morning papers, hitting like a bomb! It is said here that the cheerful Christmas mood has been spoiled for many gentlemen!

So farewell for now, many warm greetings to you both, and to Mrs. Lauterbach, Mr. and Mrs. Oberjustizrath, Mr. and Mrs. Straube - always your trustworthy and devoted
Max Reger

Please, if you would be so kind as to send the 400M to me by Dec. 25! My best thanks in advance! Please also divide up all the things with the Straubes; our church concert on the 18th has made 340M!

L&K, pg 422

Postcard to L&K
München
Dec 23 1904

My Dear Sirs! Thank you for your lovely letter! *Please send as soon as you can one copy of Op. 74, 77a, 77b (only the score), 72, 78, 81, 82, and 86, and 75 to Paul Ehlers, Königsberg, Ostpreussen, Mittelhufen, Thiersgartenstraße 8. This thing is extremely important.* Mr. Ehlers wants to write and *talk* about it in detail²⁰⁰! Also please request the most *immediate* shipment (he already has Op. 76!) Marteau is putting together a Reger Evening with Rehberg on the 28th of Dec in Geneva with the Op. 72, five pieces from Op. 82, and then Op. 77a. I am very much looking forward to your letter, which is due to arrive tomorrow (Sunday evening)! And now, my most heartfelt Christmas wishes to your both, and to your entire families.

Oberjustizrath's, Straube's and Stone
Your *very* trustworthy
Max Reger

²⁰⁰ Ehlers and Reger met in Frankfurt, and Ehlers ended up writing a very positive tribute to Reger

BKS, pg 74

Letter to Straube
München
Dec 26 1904

Dear Carl! For your very kind attention, to have given me that lovely picture of Bach, my utmost thanks! I thank you for it to the utmost! I am very ashamed! For your very friendly lines regarding my vocation I also thank you! But I ask you urgently, concerning the terms of my appointment - for example, that after one year there I will receive a raise from the 1450M per year according to the corresponding age allowance of 360M per year, then full service pragmatics plus a pension (very important in Bavaria!) - also for my widow etc., then the title of royal professor is promised (in writing) - about all of these things I ask you most urgently toward everyone to hold the strictest silence; also about the following; I have 12 hours per week to give, that I will be doing for 4 days a week in the morning for 3 hours, and for that I will earn 3000M in the first year; in the second year 4450M (for 12 hours; I won't give them more than that, which is wonderful!), then my salary increases so that I will earn around 5170M by the sixth year. You see of course, this is a bomb of a deal! 12 hours per week, for which I earn 3000M the first year, 4450M the second, and up to around 5170M by the sixth year, due to the natural increasing! So please be discrete about all this! You are the *only one who knows!* Silence to anyone! By the way, I've since found out the funniest things; please be discrete. So for example, the cultural minister of Bavaria (at the urging of the Bavarian parliament) wanted me to go to the Academy a year ago - but Stavenhagen, then the director, was the mouthpiece of the Schillings and Thuille clique who were behind it all! Please be discrete about this!

But now comes what I urge you to tell *everywhere*: Thuille called in sick the day after my position was announced! That is just delightful!

I am so very pleased about the Op. 73 being done on the 3rd of March! That you play the Op. 73 so ideally, I know very well! I hope to bring you something new to practice before long!

The symptom of d'Albert i.e. his early recommendation is lovely! His songs - trash! Absolute trash - absolutely no personality! I have also looked at Thuille's new violin sonata (E minor) op. 30 (Frankfurt a.M.). The work is absolutely complete crap! This judgment is harsh - but it is true, there is a banality in the work, which is not too described; it is a little Bach thing, cute, cloudy, where an infantryman is standing, who occasionally yells "Hurrah!"

That the reviews of your Christmas Oratorio performance have scolded you - what can take away the shame? God? You and I - we are too decent of characters, all of the secret routes that all the critics are taking, we know them well!

And by God, it looks sad, very sad with us given the decency of the critics; I will not speak of the "understanding" of the critics - because there - "All the flutes were silent!"

You are giving your two organ concerts; it is infallible that the same guys that are pulling you through the mud now, afterwards will roar under "our Master Straube"! With Goethe it is called in the Harzreise "First a despised one, then a despiser²⁰¹!" And the bunch of pigs don't deserve it any other way! The greatest, most indecent drastic thing is always an honor for these fellows! Here they have mauled my Op. 77a Flute serenade, for instance - it doesn't sound good and seems completely uncomfortable - and therefore the thing in reality sounds delightful, very pretty, more than I ever dared to dream myself!

If Nikisch really would be excited in the future, that would be very fine! In the morning I am heading to Frankfurt am Mein, we are performing at the Museum on the 30th with my Op. 78 and Hugo Becker on the cello²⁰², on which there will also be my Op. 74 with the Heermann Quartet! Afterward I am going directly to Berlin, for on the 3rd of January there will be a Reger Evening of Op. 72, 77a, 50I and songs (Hess); on the 4th as well in Berlin I am accompanying Fr. Rahn; on the 6th in Essen is a Reger Evening with Op. 72, 77b, 74, and 86; on the 8th I am playing in Essen the "Von Himmel Hoch"; on the 12th in Zurich will be Op. 72, then Op. 72 on the 25th in Basel; Op. 72 on the 30th in Stuttgart; then on Feb 7th is Op. 72 and 86 by Steinbach in Cöln; op. 72, 49I, songs, Op. 86 on the 13th of Feb in Heidelberg; on the 19th of February a Reger Evening in Vienna; Op. 81, 86, songs etc. and on the 24th Op. 24 in Vienna; on the 3rd and 4th of March Reger Evenings in Leipzig (Op. 73), then Op. 81, 78, 77b and 86; on the 7th of March in Berlin with Marteau, op. 81 and 86 on the 9th in Berlin, and on the 27th of March a Reger Evening in Darmstadt.

My new position begins on the first of May! I can't start any sooner, as I am constantly on the road all the way through the end of March!

I am so pleased to hear that your wife is doing better; hopefully she takes to further improvement; our best wishes to that end! Extra greetings from us to your little Elizabeth! I'll have your parents send cards to Berlin on the 3rd of January! If you think of it, Hermann Wolf's widow is becoming the most ardent Reger advocate; she's getting half of Berlin on its feet for the 3rd of Jan. Is that not fabulous! Think of it, I will be in all the celebrated societies in Berlin, such that I have to refuse some because of lack of time, because I can't honor two parties every night! To honor me with a Society membership, where Hülsen-Hochberg will also be - I have already declined! This Reger is a fantastic brother! What should I do with Hülsen-Hochberg? It is simply fabulous, how Berlin is now ready for me. There was already a surplus of 300M on the 18th of December for the concert on the 3rd of January through the pre-selling of tickets! Please have all discretion! It is really great - on the 19th we opened pre-sale tickets at the Wertheim - on the 20th he phoned me asking to make more tickets available! Please, be discrete! And now, all my best and warmest thanks for the wonderful picture of Bach, which I framed immediately!

All my best greetings to you, your lovely wife, and your little Elizabeth! from all of us, especially to you for your lifelong friendship and your invaluable services.

Your thankful and most devoted

²⁰¹ A quote from "Ride to the Harz in Winter" by Göthe

²⁰² In all likelihood the second performance of the work

Max Reger

BKS, pg 76

Letter to Straube
Frankfurt am Mein
Dec 30 1904

Dear Carl! Everything is going well! The Op. 78 with Hugo Becker is going marvelously; Op. 74 will be fine until this evening; everyone is very enthusiastic! When you receive this letter, we will be on the way to Berlin, SW, Wilhelmstr. 34 Hospiz St. Michael! (That's my Berlin address).

Now I send to you and your wife, and little Elizabeth our warmest and best wishes for the new year 1905! May it bring many wonderful things to you and your loved ones!

I have many, many rehearsals here, so that the Op. 74 and 78 go well, which they must! Such is toiling and working!

Very best wishes to you and your loved ones from *Your* Max Reger and wife
In a great hurry!

L&K, pg 426

Letter to L&K
Frankfurt
Dec 30 1904

My dear sirs!

The Op. 78 went splendidly; Hugo Becker played enormously well! But we also rehearse so that it simply smokes! The entire Heermann Quartet is excited about the Op. 74²⁰³! We have a rehearsal now for the Op. 74 and I will be there to make sure it all comes together.

Op. 74 is not so technical, but rather musical and emotionally difficult; the Tragic aspect of the first movement is difficult to achieve, the third movement (Variations movement, which Böcklin compared to a hermit playing the violin) ist musically not hard; the fourth movement with its very free humor is not hard. The scherzo sounds quaint!

²⁰³ The quartet was supposed to be premiered by the Heermann Quartet, but is was delayed for several months

I am going with Rebner afterward through the Op. 72; Rebner and Friedberg are doing the Op. 72 this winter here (in Frankfurt).

That you both are coming to Berlin is very, very delightful; hopefully you have booked rooms for yourself at the Hospiz. St. Michael, Wilhelmstr. 34, Berlin SW! If I am unable to pick you up at the station, which is rather likely, please don't take offense; because I have a lot to do in Berlin, i.e. many many rehearsals here for the Op. 72, 77a, Op. 50 Vol I and songs for Jan 3rd and 4th, and I also have in Berlin rehearsals for Op. 72, 74, 77b with the Waldstein Meyer Quartet for Essen (Jan 6th). You could also think about just how occupied I am; besides, I am invited out every night; on the 3rd after the Reger Evening there is a room booked for us at the Frerich Restaurant!

Now I send to you both, my dear sirs, to Mrs. Lauterbach, the little ones, and your Ms. Braut, dear Doctor, our very best wishes for the new year; may 1905 bring you all only all the best! We - that is, you and me - we remain the same as always in 1905! From all appearances, and so to speak, from all certainty, my cause is making great strides! So do not put your very great interest your warm friendship, which I reciprocate, your effort and work and money into a lost cause! Krehl's new sonata for cello and piano has just been released, which he has dedicated for me, as he told me in a very flattering letter²⁰⁴! Such an official recognition on the part of the first theory teacher at the Leipzig Conservatory is very nice!

On the 4th of January after the concert, both of you should join me in an event company that an American gives in my honor²⁰⁵; I've already registered you! So there is no excuse! I have already reserved tickets for the both of you for the 3rd and 4th of Jan (next to my wife). On the 1st of Jan I will be in the company of Hermann Wolff's widow, which will be an honor.

Now also happy greetings to Berlin, to which we are once again very much looking forward, once again our warmest greetings for the New Year
always your old trusty

Max Reger

We leave early Saturday morning to travel back to Berlin!

²⁰⁴ Written in 1904, one quick glance at the sonata shows some influence of Reger in the piano writing

²⁰⁵ This must not have materialized, as Reger offers no further details on it

L&K, pg 428

Postcard to L&K
Berlin
Dec 31st, 1904

My Dear Sirs! With the Op. 74 as composer, with the Op. 78 as composer and accompanist in Frankfurt am Mein, there was great, true, lasting success; already *firmly* set for next year! In addition there are yet *this* winter *many* performances for me in Frankfurt! With all my heart again, Happy New Year! The trip to Berlin went well!

Warm greetings from your *old*
Max Reger

When are you coming?

L&K, pg, 430

Letter to L&K
München
Jan 11 1905

In great hurry!
My dear sirs!

Thank you for your card; I have written to Miss Rahn about March 7th!

The Berlin reviews are really quite different! What Rudolf Buck wrote in the Berlin New Times (Jan 5th), M. Marschalk in the World on Monday (Jan 9th), the Staatsbürger Times (Jan 5th) because of the advertisement of the 3rd is unheard of *vulgarity, slander, and meanness!* Because my music can no longer be made dead, they use it, for such vile, wicked means! I'm not going to let this thing pass, without "moving" me!

I travel today (Wed) back to Zurich (Op. 72) and come back to München on Friday!

Please, send immediately Volume I of Op. 76, Op. 77a and 77b in score, Op. 81, 82, and 86 along with the Andante con Variazione from the piano reduction of Op. 77a to Mrs. H. Wolff

Berlin W (Free copy)
Rankestraße 13.

Please, do this as soon as possible; the cause will bear much fruit! So all that I stated, send there as soon as possible!

Then: Hugo Becker *Frankfurt am Mein*

Sandhofstraße 17 has not received the Op. 78; please send it to him immediately (free copy of course) Don't forget!

There will be many reviews about the performances in Essen! The evening was a very rare success of Art, which is of tremendous use for me! Nikisch will be asking about my Sinfonietta for a premier on Oct 1st or 2nd - in addition to many other performances of my Sinfonietta next season!

Now to close, I must get on the train!

General Music Times (Leßmann) No. 1 pg 11
contains a famous article by W. Fischer; "Music" Choral Fantasies (Hielscher) -
very fine.

Get well soon, dear Dr.

In great haste with my most heartfelt greetings
your *old*

Max Reger

My greetings to you all

BKS, pg 77

Letter to Straube
München
Jan 13 1905

Dear Carl! I have just returned from Zurich, where yesterday I had with my Op. 72 and a large collection of songs had an easily unheard of success - the people were absolutely mad by the end of it - during which Thuille and his Violin Sonata Op. 30 (In Frankfurt am Mein in May) sang outright - and fell soundlessly under the table! First of all I have to apologize very, very much to you, that I have am so belatedly wishing you the very best of birthdays! You know of course, that a man like me who lives in train cars and concert halls, one often forgets things, but in the case of your birthday I have not forgotten - I just really lacked the time and the quiet, to be able to collect my thoughts and write you a halfway decent letter - though of course I had the good will to do so - don't be upset - and again, our best and warmest well-wishes to your birthday! May this new year 1905 bring you all the very best. We all wish you the very best from me, my wife, my mother-in-law, and Aunt Resi! You can and must be convinced of this!

Now to your letter! I am endlessly pleased, that you came closer to my Op. 75: my new songs, that I am writing very soon, will become very different - that is - *real* Reger and each one is completely different! A Reger Evening in Straßburg - on the 20th of Feb is wonderful! For the program for March 3rd I am in complete agreement! That you are playing the Op. 73 again in such a heavenly way, I will be writing to Dr. Kuhn

soon today! I have already dedicated it to you! I have now a little "rather" meaningful concert behind me; Frankfurt am Mein - the Museum - Op. 78 and 74; great success; Hugo Heermann and Hugo Becker are both enthusiastic; concerning Berlin (3rd and 4th of Jan), you have heard all the details from Mr. Lauterbach and Dr. Kuhn! In Essen (the 6th) there was a Reger evening with Op. 72, 77b, 74, and 86, which was a success that bordered on the truly wonderful!

All the critics in Essen wrote very enthusiastically about my style! I will write to you about Zurich! You can go and read all the reviews at L&K, as I am sending the reviews to them; I will notify you of this! In Zurich the Zurich Quartet played my Op. 74; they played it very well! Now that I've heard the Op. 74 so often - Thunderstorm: that is a great piece of music; there is a great crowd of musicians, and the work far exceeds Op. 72 in several ways! A shame that you did not get to hear it! Talk to Wollgandt about it!

In discretion: Dr. Oscar Bie is going to write a big article about me for the New German Magazine! My patroness Frau Hermann Wollf wrote to me about it in a very enthusiastic letter; the Lady is a Reger-Enthusiast, a great one! I suppose it really can't do any harm, it can only help! At your discretion: Klatte has proven himself to me to be very, very small-minded; but more about that in person! It is a shame though: writing reviews really spoils the character - or R. Strauß is behind it! On the 25th of Jan I am going to Basel (with Marteau to play Op. 72) and from there to Stuttgart, Cöln, Heidelberg, Vienna; then I come back to Leipzig!

Now for today's closing: I have much, much to write!

Don't be upset, if I did not write to you first thing on your birthday, many wonderful greetings from my house to yours from your Max Reger.

Apropos; Dr. Leichtentritt was excused from the associated Berlin Press two years ago, because he wrote a positive review about me (the March 5th Lieder concert)! That's just great! Rejoice, O my soul!

BKS, pg 80

Letter to Straube
München
Jan 29 1905

Dear Carl! Only today I am getting now to writing to you. Please, tell Mr. Hamm, that I unfortunately will not be in Straßburg on the 14th of February, because I will be playing in Mannheim that night! Yes, you tell Mr. Hamm, to whom I cannot write, that I am simply too overloaded with work! I am sorry, so sorry, but I simply cannot undo the engagement on my own, it is impossible, namely that it cannot be postponed! It is very nice, that you are doing BACH next Monday in the Thomaskirche and even better that "O

Haupt voll Blut und Wunden" will be the motet in the church on March 4th, and I will write to Schreck, as soon as I have a little bit of time to do so!

Apropos: "Bitter" I do not wish to be through Thuille and Schillings' scheming, I don't take the blokes seriously enough for that! I possess the happy nature of being able to send away any anger and clear it from my liver! On the subject of your conception of Bach: if you still play Bach like that *now*, as you did in your Bach evening three years ago in the Main Hall, then I fully and completely agree with you in every respect. Let the blokes scold you! What hasn't been scolded about me - what a huge community I have behind me, I see so rightly, when I come outside. Keep calm! That Zöllner²⁰⁶ had been so sincere to me - honestly he is more of a "Pharisee" than a "Tax Collector."

Everything in the first movement of the Op. 78 Cello sonata is too fast - everything should be "quasi fantasia." When you rehearse it with Klengel, it is very fine! Please, rehearse the Op. 77b with Wollgandt and Klengel and the violist (A minor for violin, viola, and cello). I would be very grateful to you, if you and the gentlemen I just mentioned would rehearse the Op. 77b, that way on the 4th of March we will only need to have the main rehearsal and then Klengel and I can rehearse the Op. 78!²⁰⁷

When you receive this letter, I will already be traveling to Stuttgart, where I have two concerts! On the 5th of February I travel to Köln, to do Op. 72, 86; on the 7th there is a concert of the Köln Composer's Society to honor me! It really is fabulous - everywhere I go now, there is a celebration now! I am naturally in total agreement about the programs for Straßburg and Dresden²⁰⁸!

On the 7th of March I am bringing Marteau with me to Berlin to premier a brand new violin sonata in F-sharp minor! Otherwise I wouldn't really know about anything new! It was fabulous in Basel! Huber, Suter are fabulous musicians! My Sinfonietta is already going to be played to death in its first season after being released. It's unbelievable, how often there will be performances of it!

In Basel my Op. 74 was played for me very nicely!

Next Thursday I will travel home!

Many fond greetings to you, your wife, and Liesel from my wife and especially your

Max Reger

Op. 72 this time in Basel was "punched through!" Marteau once again played splendidly! How is it going with you? Good I hope? Don't forget to seek out Spitte in Straßburg!

Many fond greetings!

²⁰⁶ Evidence of Reger's humor, Heinrich Zöllner taught composition at Leipzig, and his last name happens to mean "Tax Collector"

²⁰⁷ Presumably a third performance of the work

²⁰⁸ Straube clearly had some hand in putting some of Reger's concert programming together, since there are multiple instances of Reger agreeing with whatever Straube saw fit for the concert

L&K, pg 439

Postcard to L&K
München
Feb 5 1905

My Dear Sirs! thank you both for your letter! With the program for March 4th is: Op. 81, 77b, 78, 86 and I am of course in agreement! In Stuttgart it went **very well!** Grunzvieh was chilly in his take; it mustn't be otherwise! You know his character²⁰⁹!

On the 8th I come back to Cologne in the evening! If I were to find a message from both of you there, that would make me *so* glad! If you receive this postcard, I am already in Cologne, and on the 8th I return! On the 12th I travel to Heidelberg; on the 20th will be the Op. 74 in *Vienna!* On the 24th of Feb is *another* Reger Evening in Vienna; on the 22nd of March there is a Reger Evening in Barmen! Lovely, best greetings,

in the *greatest* hurry,

Your Max Reger

L&K, pg, 443

Letter to L&K
München
Feb 16 1905

Dear sirs!

It's going well; the program for March 4th will be: Op. 77b, selections from Op. 82, Op. 78 and Op. 86. That is now the *definitive* program. Mrs. Henriette Schelle from Köln (Erfstraße 17) told me in a telegraph, that she wants to play my Op. 86 for 2 pianos on March 3rd in Leipzig! Why Schmid-Lindner cancelled, my wife already told you in a letter; he obviously needed money, and took the matter at Thurn and Taxis; or so he claims to me: he would not have known for sure that Leipzig on March 4th was a go-ahead; this excuse is of course a hoax!

I write to you both in an hour in which I am overwhelmed with correspondences; on the 24th or 25th of March should eventually become another complete Reger Evening in Frankfurt with my persistence and planning; that would work splendidly with the Reger Evening on the 2nd in Barmen. The other day (14th) my Op. 74 was performed in Zürich, and last week in Basel! On the 14th of February I played my Op. 86 in Heidelberg and later in Mannheim; I stood in for Ms. Rahn, who reportedly took ill after

²⁰⁹ Karl Grunsky (which Reger wrote "Grunzvieh") had heard the Op. 72 sonata in Stuttgart

the concert in Heidelberg; Mrs. Czerny played with me then in Mannheim for the Op. 86; a heroic feat from the young lady!

And now something else!

Stein told me in Heidelberg, that in the Leipzig papers the evening with the Bohemian Quartet on March 7th with Mrs. Kraus-Osborne has been announced; *but how is that possible?* And what of what you and I discussed that Ms. Rahn committed to? - please, telephone Eulenberg as soon as possible and then please share with me as soon as possible what becomes of that phone conversation with Eulenberg, and then please write to Ms. Rahn as soon as possible!

Because "there should be joy in your work" I will write from Regensburg tomorrow! I certainly hope with favorable success! It is only a small, small, question of the times, that all men's choirs must join the cooperative! There is simply no other way! Believe me! Wolfrum is in total agreement with me; I spoke with him about it!

In Heidelberg it was wonderful; as soon as the reviews come out I will send them to you immediately; when I come back to Vienna;

Now something of extreme discretion; rumor has it I should be involved in the Lower Rhine Music Festival this year! (probably with Op. 86). Please, don't speak with anyone about it, before I have official news and everything is for sure; one can spoil everything with premature talk! So the most extreme silence is needed!

Wolfram is absolutely certain about doing the Sinfonietta; he really wants to have the premier! Just whether that is possible, I'm not sure, as many people want to have the premier; but the Sinfonietta will be performed in its first season after its publication that it smokes!

For Vienna Schmid-Lindner has not called it off! But what he forfeited by his disgraceful cancelling of March 4th in Leipzig, he will only be able to see gradually! I am so mad at him!

Now pay attention: when you receive this letter, I will be in Regensburg, at the Hotel "Grüner Kranz"; I am here until Saturday the 18th of Feb around noon; then I travel to Vienna; in Vienna is my address until the 20th Febraury evening;

M. Reger

care of

Mr. M. Ulrich

Vienna I

Krugergasse 8

On Tuesday evening around 7:30pm (Feb 21st) I will return home! When you want to write to me with a reply, please stick to the addresses I have given! A message from you will hardly ever reach Regensburg; for the best chance of reaching me, write to Vienna!

So, now, I must close here; to you both, Mrs. Lauterbach, the Straubes etc. etc. my and my wife's warmest and best greetings and looking forward to seeing you again on March 3rd in the morning.

Always your trusted and devoted

Max Reger

CFP, pg 414

Postcard to Henri Hinrichsen²¹⁰
Oberaudorf
Aug 11 1910

Dear Mr. Hinrichsen! Just a message: The One Hundredth Psalm will be performed next Winter in Cöln, Gürzenich; "Prologue" in Essen am Ruhr. From Bote & Bock I have a message that he *agrees* with a heavy heart that I should give you within 1910 a sonata for cello and piano²¹¹. How does it go with you? Good I hope?

With my best greetings from my house to yours
Your most devoted
Reger.

CFP - pg. 414

Postcard to Hinrichsen
Oberaudorf
Aug 18 1910

Dear Mr. Hinrichsen! I have received your postcard from Interlaken; Cello Sonata Op. 116; please take note of this Opus number for yourself. The Piano Concerto is *waiting patiently* in the cracks²¹²; I expect the proofs of the score any day now; the version for two pianos is already engraved and in corrected.

The weather seems to be getting better here.
With my best greetings from my house to yours
Your most devoted

MR

²¹⁰ Henri Hinrichsen inherited C.F. Peters from his uncle, Max Abraham

²¹¹ It is thought that Reger had been thinking about a new cello sonata since July, hence the mention of being in talks with Bote & Bock about it

²¹² The premier of the gargantuan piano concerto was not well received

CFP, pg 415

Postcard to Hinrichsen
Oberaudorf
Sept 1, 1910

Dear Mr. Hinrichsen! "Your" Sonata in A minor for Cello and Piano Op. 116 grows and thrives, and promises to become a well-behaved and lively child²¹³; the work *must* appear by January 1st of 1911! On the 17th of September we will return to Leipzig. Hopefully everything is going well with you. Best greetings,

Your most devoted
Dr. Max Reger

CFP, pg 415

Letter to Hinrichsen
Leipzig
Sept 16, 1910

Dear Mr. Hinrichsen!

Thank you very much for your kind invitation for Thursday the 22nd of September at 7:30pm to the Leipzig guest house, 8 Market Place.

I am aware that on Friday you will be traveling to Holland for 10 days, and while you are gone you will receive the Cello Sonata. (Sonata in A minor Op. 116 for Cello and Piano). Please notify Mr. Ollendorff²¹⁴ of this; I myself have to go away for some time on October 2nd and **must** have the work in the engraving process, so that it is safely ready to receive *at the latest* by January 1st, because the performance after January 1st have already been set. The work is *finished*, I must after eight days then work on any errors in the manuscript to *improve* them; I will need eight days for this; on the 26th or 27th of September I can give you and Mr. Ollendorff the manuscript *completely* ready for printing.

We have now in our contract a sonata for two instruments with 3000M²¹⁵ as the fee; I am rounding this fee down to 2500M for the following reasons:

a) A cello sonata is more limited in distribution than a violin sonata

²¹³ Apparently Reger had told his friend James Kwast the next day that the first two movements were already finished

²¹⁴ Paul Ollendorff worked for Hinrichsen handling signatory and other administrative things. Some card went to Ollendorff if Reger knew Hinrichsen was away from the office.

²¹⁵ This is about \$9000 today

b) You have shown so much courtesy for the "Prologue" in Dortmund - and have also wanted to show that "Prologue" with the Müncher Tonkünstler-Orchestra (Mr. Wüstemann). (The Munich performance that I am conducting is on the 10th on November).

I urge you to round down the sum from 3000M to 2500M²¹⁶. If you do not agree, I unfortunately could not give you the Sonata; this time I have put on my hard skull.

How are things with you? Is all well? We are doing well; the wife and children are thriving; we have added a Dachshund to the family; it's a pretty nice little animal. Unfortunately my mother is not well, terminally ill;²¹⁷ I saw this situation coming a long time ago, so it does not surprise me.

With a request for the quickest answer to this letter, my best greetings from my house to yours

Your most devoted

Reger.

CFP pg, 418

Letter to Hinrichsen
Leipzig
Sept 20, 1910

Dear Mr. Hinrichsen!

I have received your letter; it is absolutely incomprehensible to me how you could have misunderstood my letter, as if I wanted to prevent you from being the master of your own house!²¹⁸ When I wrote to you that the Cello Sonata must be ready by January 1st, I only said so *because* I wanted to make sure the performances in the middle of January could happen as planned; but that was in no way an insult to your character or a comment on your work as boss of the great house of C.F. Peters.

As I have said, Bote & Bock never understood this the way you do when I wrote: the work must appear by the date *due to the scheduled performances!* I can't believe how *you could have* **misunderstood** me! On the contrary, I think you should see from this how much I care about getting as many performances as possible *soon*. You have understood and interpreted my letter in one sense, as it was **never** meant by me. It makes

²¹⁶ In order to honor the original agreement, Hinrichsen took 500M from Reger and established a sort of scholarship fund, rather than just pay Reger less

²¹⁷ Reger's mother was moved to a psychiatric hospital later that year, she died in 1911

²¹⁸ Hinrichsen took offense at Reger trying to push through the printing of the cello sonata when it would have been unreasonable as far as time frame

me very glad to be able to communicate with you, that already more performances for the work in the *coming* Winter have been set (Hamburg, Jan 17) and I wrote out of this feeling, the feeling that was communicated by you, that the Cello Sonata will become a friendly and humble being; the work **must** appear by January 1st - to make the performances possible! If I wrote further, that the work must be in engraving, which is how it was to be understood, that in ten days my concert season begins, and I will be away very much, so it is only useful if I get the corrected proofs of the work as soon as possible, so that my trip does not cause any delay in the printing of the work. You could have made that conclusion yourself! Besides, please believe me that I know very well, how far your rights and my rights extend, and would have been a *categorical* occurrence, where everything is so clear, but would have been absurd from the start! I'm just very sad, that you could have misunderstood me like that, and could trust me at all!

With the fee in **your** sense I am naturally in agreement!

I ask you as soon as possible to answer this letter, and send my unconditional greetings from my house to yours

Your most devoted²¹⁹

Reger.

BKS, pg 201

Postcard

Leipzig

Sept 22 1910

Dear Carl! I have made several beneficial leaps forward in the slow movement of the Cello sonata, now the movement is completely *finished*! The fourth movement is also finished, therefore the entire work is done! This following bit is also very nice: A family lives on the ground floor of our house, who own a small dog (Foxhound), with whom our "Waldl" has become friends. When our "Waldl" goes out for a walk, he waits in the staircase for a very long time, making a spectacle of the thing, until the folks on the ground floor let out their Foxhound, and then the two "friends" go out to inspect all the corners of the K.W. Straße.

We are at home every evening (with the exception of today, Thursday) and hope you all will be able to come visit us soon.

With my best greetings from my house to yours, Your Max Reger

Come and get a copy of the *Piano Concerto* at 8pm, it has just been released!

²¹⁹ Hinrichsen also signed his letters using "devoted", but Reger of course put his version in the superlative

CFP, pg 420

Letter to Paul Ollendorff
Leipzig
Sept 25 1910

Dear Mr. Ollendorff!

The cello Sonata is fixed and ready; I ask you please, as I am overloaded with work, that tomorrow, Monday, September 26th, *in the morning* **absolutely swiftly and immediately** after receiving this letter get the manuscript to me; I have of course an insane amount of work and I brood both day and night. Concerning the engraving of the cello sonata I ask only one thing: as many cues as possible in the cello part, and also convenient page turns; so there are always the necessary breaks. Please, specify in the engraving; also I ask very much that the first and third movements are not compressed on the page.

Please note the fee for the publisher of 3000M is now only 2500M, so please withhold 500M from the slip.

All this I have agreed to verbally with Mr. Hinrichsen and by this you may believe me, that I am **not** swindling anyone.

Do not be angry, if I ask you, certainly tomorrow (Monday) *at once* after receiving this letter to send me the manuscript; I have but **too much, too much** to do!

If you write to Mr. Hinrichsen, greet him for me - please - give him my best and unconditional thanks for sending the collection of Brahms' works.

With my best greetings

Your most devoted

Reger

CFP pg. 424

Postcard to Hinrichsen
Leipzig
Oct 27 1910

Dear Mr. Hinrichsen! Thank you very much for the cello sonata Op. 116; I am coming on the 13th, 14th, and 15th of November to take care of the proofs; I have then eight days free and can make things more comfortable; *then*, if the errors are corrected, please have *one* exemplary proof of the work by the end of November. I am coming just from the Bachfest in Heidelberg and must leave in the morning. Just awful. Naturally I have endless letters to write today.

With my best greetings from my house to yours
Your most devoted
Medical Counselor Reger²²⁰

CFP pg 424

Letter to Hinrichsen
Leipzig
Nov 12 1910

Dear Mr. Hinrichsen!

So; I am again in Leipzig; Prologue was heard in Wrocław, the city, where I am yet always murderously crossed, and it was smashing good; the critics, that I read, were *all very good*. I directed Prologue in Munich on the 10th of November and *five times* they applauded the work; so what more do you want?

I am going now over the proofs of the Cello sonata; *if* then the errors I find are all corrected, *then* please send a final proof of the Piano and Cello part of the work for *me* and I will take the liberty of writing to you about this; please have a final copy certainly by December 1st. I sit deep in my work.

My best greetings from my house to yours

Your most devoted

Reger.

CFP, pg 425

Letter to Hinrichsen
Leipzig
Nov 22 1910

Dear Mr. Hinrichsen!

My deepest thanks for your letter; yes, the One Hundredth Psalm really is something. On the other hand, all the stupid criticism will come to nothing.

Wednesday tomorrow in the afternoon between 3-4pm, a student of mine will bring you the proofs of the Cello Sonata. New proofs are not necessary; I ask only, that all errors be improved with the *greatest* care. Mr. Schäfer works *very efficiently!*

²²⁰ Reger had been given an honorary medical doctorate by the city of Berlin

After the errors are *improved*, I ask please, that you send a **final copy** of the work (both piano and cello) to

Prof. James Kwast²²¹

Berlin W

Dörnbergstraße 1

Furthermore I ask you, the dedication of the work be made to "Prof. Julius Klengel" on the title page of the work - do not forget to do this.

Enclosed you will find criticism of the performance of "Prologue" in Wrocław, in which the critics so far have been remarkable on their part as I have ever seen; in Wrocław they badly insulted *every* work - one example is the Hiller Variations. You see now, that the "Prologue" is also becoming a thing - and in ten years "Prologue" will go the iron stocks, along with the Violin Concerto.

Please, send the final copy of the Cello Sonata by December 1st to the address above.

Between you and me

Ochs will repeat the One Hundredth Psalm

Now many of my best greetings from my house to yours, and please confirm receipt of this letter with just one line.

Your most devoted

(Dr. of Medicine) Reger

In great hurry, as I sit *too deep* in my work!

CFP pg 428, no 1 - OP116

Postcard to Hinrichsen

Leipzig

Nov 26 1910

Dear Mr. Hinrichsen! Would it be possible for you to give *me* next Tuesday (Nov 29) *by morning* the *final proof* of the Cello Sonata Op. 116? On Tuesday Frau Kwast will be with us and I can go through the Sonata with her straightaway. If that is not possible, then please send the final proof to Prof. James Kwast, Berlin W, Dörnbergstraße 1 "registered".

With my best greetings from my house to yours

Your most devoted

Reger

²²¹ Kwast premiered the piece with Reger in January

CFP pg 428

Letter to Ollendorff
Leipzig
Nov 29 1910

Dear Mr. Ollendorff

They praised and praised Mr. Schäfer; and yet I did the stupid thing; all of it is on page 32; only that the [2] must absolutely go! On page 34 it is correct²²²!

I ask only, that the [2] be put into one bow.

I thank you, of course, that the final copy is already there; I will be giving it to Prof. Kwast's wife today.

Are Hinrichsen's travels going well? Please give him my best greetings. I sit very deep in my work, hence my hurry. With friendly greetings,

Your most devoted
Max Reger

CFP pg 429

Letter to Hinrichsen
Leipzig
Dec 4 1910

Dear Dr. Hinrichsen!

Yesterday evening from I returned from the concerts on Nov 30th in Berlin, Dec 1st in Frankfurt am Oder, and Dec 2nd in Posen, I found your friendly letter and the proofs within. Thank you for both; I am pleased that you have done another printing of the Violin Concerto; it will be the work that **prevails**²²³; even Joachim thought very skeptically about the future of the Brahms Violin Concerto - and today it is simply an indispensable piece in the concert repertoire.

If the orchestras all play it as it is written, the soloist can never be drowned out; such performances I have with the Berlin Philharmonic are already found out.

I have already asked Kwast to look for any engraving errors in the Op. 116; as soon as I hear from him, I will send you *the final* bowings, in which there may still be errors.

²²² Because the original manuscript that Reger would have presented is lost, it is not perfectly clear as to what bracketed "2" he is referring to

²²³ Many agree that Reger's violin concerto is still the largest ever written to this day at almost 55 minutes long

On the 9th of December for the whole morning I am traveling to Heidelberg, where I am conducting *two* performances of the One Hundredth Psalm on Dec 11th - we come back on Dec 12th; on the 19th of December I travel to Prague, where on the 20th of Dec with the "Bohemian (Quartet)" I'll play my Op 113, 96, and 109 ; on the evening of the 21st I return home. "Prologue" Op. 108 I am bringing to Petersburg this coming winter 1911/12.

At the beginning of January the traveling will start again very well.

With my best greetings from my house to yours

Your old Medical Doctor

Reger

In the entire world (even in Posen, even in military circles) it is said, that in a short time I will be called to Berlin; a Berlin paper brought the message that I am being chosen as director of the School for Music there²²⁴!

CFP, pg 432

Letter to Hinrichsen

Leipzig

Dec 17 1910

Dear Mr. Hinrichsen,

Enclosed you will find two bowings of the cello sonata Op. 116; other than that Prof. Kwast and I have found *no* other errors; the work is now after correcting the few errors *ready for printing*.

Also enclosed find some reviews of the Heidelberger performance of the One Hundredth Psalm.

I am traveling on Monday to Prague, playing with the Bohemian String Quartet my Op. 109, 113, and 96; on the evening of the 21st of Dec I will return home.

I have experienced great inconvenience with Bote & Bock because of their downright adventurous prices, which he charges as a **rental** fee for just one performance; I have communicated with him, that under *all* circumstances, my contract with him through Jan 1st 1914 will be cancelled, because I find those prices abnormally high, which he demands, would be a serious injury to my career. I have sought most **urgently** to find a solution to this contract, which of course he would not entertain.

He "senses", that in the matter of his "friend" from Leipzig, his Firm has influenced me, which is absolutely **not** the case.

²²⁴ This post had been held by Max Bruch, but Reger never ended up taking it

My best greetings
Your most devoted
Reger

CFP, pg 433

Postcard to Hinrichsen
Leipzig
Dec 19, 1910

Dear Mr. Hinrichsen! Did you **not** receive my letter from the 17th with the two bowings of the Op. 116 and the reviews from the Heidelberg concerts? Please, *answer* this letter; I am traveling now to Prague, and return home the evening of the 21st (Wednesday) and then *certainly* hope to find a letter from you, if you did receive mine. With friendly greetings,

Your most devoted
Reger

CFP, pg 438

Letter to Hinrichsen
Leipzig
Dec 28 1910

Dear Mr. Hinrichsen!

My best thanks; outstanding finishings; I love it so much: *easy and tasteful*; this title page, how they are crimes so often in youth and all other styles I hate; just like that, yours that you made, is my *favorite*. Your expenses always make the most wonderful impression; for *next* season 1911/12 the cello sonata will make a proper fit; *I* will flourish the work to the best of its ability; in the Gewandhaus-Kammermusik for *next* season the work is already on the program.

In the *current* season I *cannot* play the work any more, as the program for the current season was already determined last May, and back then I did not know at all that I would have written a cello sonata! But next season I will flirt to sonata in all dimensions; also the work is **so clear**, it will be met with success everywhere. James Kwast, who

knows this *exactly*, is extremely enthusiastic about the work. In short, I will be playing the work *countless times* next year for the *next season*!

We echo your friendly wishes for a happy New Year with heartfelt wishes to your wife and little ones. We hope 1911 brings only the best and most beautiful for you all.

From Jan 2nd-15th I am *out of town*; the 15th-20th I will be in Leipzig, then I am gone til the 26th of Jan; then from Jan 28th-Feb 4th I am gone. *Thank you*; I have been able to play Bach for two pianos with Wolfrum in Heidelberg; now we have **12 engagements** with Wolfrum and in the next season I will play *only* Bach on two pianos; we will make 400M at minimum at each of them²²⁵. Isn't that great?

Totally *between us*; next year I am bringing the Violin Concerto to Hamburg with Schmuller; *everything* is going well!

Again, all my best wishes and greetings

Always your old

Reger

CFP pg 440

Postcard to Hinrichsen

Leipzig

Dec 29 1910

Dear Mr. Hinrichsen! I ask that you please send a *free* final copy of the cello sonata Op. 116 to our friend *Straube* and also to *Prof. J. Klengel*, Kaiser Wilhelmstraße 12. Please send *three* copies to me. From Jan 1st-15th I will be traveling, then will be in Leipzig til the 20th, then traveling again til the 27th.

For this New Year 1911 I wish you to and all your dear ones all the best; may 1911 bring you all the best and beautiful. With B&B peace has been made; he has agreed that *I* was correct²²⁶.

Best greetings from my house to yours

Your old House Doctor

Reger

²²⁵ Theoretically, a concert run of \$14,280 today

²²⁶ As indicated above, Reger had grown tired of B&B gouging rental prices for the works of his they published, thus he terminated the rest of his contract.

CFP pg 441

Letter to Hinrichsen
Leipzig
Dec 31 1910

Dear Mr. Hinrichsen!

You have received my letter; please send a final copy of the cello sonata to the German Composer's Cooperative for registration! I have recently registered the work; also please send a sample copy there. Was it not to our friends Straube and Klengel, Kaiser Wilhelmstraße 12 you sent a free copy? My best thanks!

I have already just this evening placed the cello sonata on six programs for next season, all of which will be in the *Rheinland*.

Is it not so: Max Reger the Organ Composer and his Symphonic Prologue Op. 108 from Dr. V. Junk (Max Hesse Verlag) - this little brochure you have surely already bought for yourself and were therefore happy about it.

I am miserably stuck in work; on the 2nd of Jan in all earliness I traveled seven and a half hours and arrived at 2pm. And now I go home!! It is a shame, that you do not yet have my newest work, Op. 118 String Sextet with your firm! Now I must go and I have a *new work in a grand style* already in my head²²⁷!

Happy New Year, my heartfelt greetings from my house to yours
Your most devoted beast of burden
Max Reger

CFP pg 442, no 1 - OP116

Postcard to Hinrichsen
Leipzig
Jan 18 1911

Dear Mr. Hinrichsen! I have just heard a report from Hamburg, that the cello sonata Op. 116 had **great** success; I will soon send you *glittering* reviews of the *Violin Concerto* Op. 101, that for eight days in Bonn had resounding success; I am on the go anyways, and must be to Hamburg in the morning, and will return home on the 27th, and then must go to Berlin on the 29th and so it doesn't matter. But I have from my last fourteen daily concerts had *enormous* success; naturally this must be rebuilt everywhere, so to that end I now have *fifty* concerts for next season. My wife is in the hospital and will have an

²²⁷ This was a planned attempt at writing a full Requiem that like the earlier attempt at a Mass, never happened

operation; it goes *well*; please answer at my *new* address: Kaiser Wilhelmstrase 76; we have been renumbered.

Best greetings from your most devoted
Reger

CFP pg 443, no 1 - OP116

Postcard to Hinrichsen
Leipzig
Jan 19 1911

Dear Mr. Hinrichsen! Please send a free copy of my cello sonata Op. 116 to Mr. H. Roth, München-Gern, Malsenstraße 41; this outreach will "pay off" because Roth wants to write another article about my *form* in chamber music, which I find very reasonable.

My best thanks in advance, heartfelt greetings from my house to yours
Your most devoted
Reger

I must be to Hamburg; Forgive my hurried writing.
Always your old
Medical Doctor

CFP pg 444, no 1 - OP116

Letter to Hinrichsen
Hamburg
Jan 20 1911

Dear Mr. Hinrichsen!

Enclosed please find reviews from F. Pfohl (Hamburger News) about the cello sonata.²²⁸

²²⁸ Since there is no indication one way or the other, it may be safe to assume that the reviews were positive

I am on the 28th *not* with Eulenberg; I'm coming home on the evening on the 26th and must travel to Berlin for five days on the morning of the 29th; I have no spare hours to give. I am from Monday night in *Altona am Elbe*.

Klopstockstraße 19 is the address of Frau Jacoby; then I'm in Schwerin.

With my best greetings

Your most devoted and only

Reger

CFP pg 445 no 1 - OP116

Letter to Hinrichsen

Hamburg?

Jan 24 1911

Dear Mr. Hinrichsen! Enclosed are reviews of the Violin Concerto in Zürich; yesterday I heard my Piano Concerto in Hamburg and my Hiller Variations directed with *resounding* success. Frau Kwast played the Concerto **enormously**. The Violin Concerto will be done in Hamburg again very soon. Yesterday my new cello sonata was played and it was **gorgeous**; the work sounds *outstanding*.

Now many of my best greetings from my house to yours

Your most devoted

Reger

I am traveling today to Schwerin; Thursday evening I return home after three days.

BKS, pg 207, no 1 - OP116

Postcard to Straube

Leipzig

Feb 17 1911

Dear Carl! A shame that you are not able to come, but do come on Sunday the 19th of Feb around 11am; Klengel and I are rehearsing the cello sonata; you must certainly come on Sunday at 11am; you really need to hear this cello sonata.

Best greetings, Your old Reger

CFP pg 446, no 1 - OP116

Postcard to Hinrichsen
Leipzig
Feb 28 1911

Dear Mr. Hinrichsen! Is it not so, that you sent my Op. 116 to the German composers collective in Berlin? Is it not so, if not then please *immediately* send a copy of the Op. 116 to them. The position of Kapellmeister in Meiningen²²⁹ has been offered to me; I have *great desire*, to take it! Please answer my card *immediately*.

With my best greetings from my house to yours
Your most devoted
Reger

CFP, pg, 454, no. 1 - OP116

Postcard to Hinrichsen
Leipzig
Jun 17 1911

Dear sir!

So the packet was sent to Darmstadt by registered post along with the letter in advance. We expect to get it back very soon.

We travel Sunday morning to Wildungen and come back on Wednesday the 21st. Please, send a copy of my cello sonata to Prof Rabich²³⁰, Gotha, Brühl 18. for the purpose of meeting with him at some point. My best thanks in advance.

Isn't it terrible; the commerce councilor Nachrod died of a lung infection while away in Vienna. His Excellency Wach is very kind; I spoke with him yesterday, that if I am to come back to Leipzig from Meiningen, that I would have a meal with him - once I am teaching again at the Conservatory.

With my best greetings from my house to yours
Your devoted
Max Reger

²²⁹ A post Reger held until his third mental breakdown in 1914

²³⁰ Ernst Rabich (1856-1933) was an organist and music writer. It is unclear why Reger would have wanted to meet with him given the idea of sending the cello sonata