Max Reger's Symphonische Fantasie und Fuge, Op. 57: A Study of Thematic and Harmonic Structure and Issues of Performance Practice

Abstract
This dissertation is a comprehensive study of Max Reger's Symphonische Fantasie und Fuge, Op. 57. The first chapter provides biographical information on Max Reger's life and works. The second chapter features the compositional background of Op. 57 including a discussion of the connection between Dante's Inferno and Reger's Opus 57. The third chapter thoroughly examines the overall forms and thematic structures of Fantasie und Fuge. In addition, the motivic structure and the dualistic elements of Opus 57 are discussed. The fourth chapter is devoted to Reger's harmonic language and presents Hugo Riemann's theory of harmony and its influence on his music; it also explores Reger's complicated harmonic structure in Symphonische Fantasie und Fuge, Op. 57. The fifth chapter discusses performance practice issues including articulation, dynamics, registration, and tempi, and includes Karl Straube's suggestions and revisions for the performance of Opus 57. The last chapter contains the conclusion and a closing opinion about the importance of Reger's organ works and his Opus 57.