



Markus Frank Hollingshaus

Mainzer Chagall-Impressionen

zu den drei Mittelfenstern in St. Stephan, Mainz

für Orgel

OPUS 81 (2014)

Vorwort

Die neue Orgel in St. Stephan zu Mainz wurde im Jahr 2013 von der Bonner Firma Johannes Klais fertiggestellt. Die Kirche mit den faszinierenden Fenstern von Marc Chagall und Charles Marq hatte mich schon als Schüler sehr beeindruckt. Das neue Instrument ist nicht nur in seiner optischen Gestaltung hervorragend gelungen, sondern bietet auch klanglich grandiose Möglichkeiten. Zusammen mit der katedralartigen Akustik ergibt sich nun eine geradezu mystische Verbindung von Licht und Klang.

Zu den ersten drei Fenstern, die Marc Chagall für die Kirche St. Stephan geschaffen hat, komponierte ich die vorliegenden Meditationen, die thematisch auf die inhaltliche Gestaltung der Fenster eingehen:

Das linke Fenster zeigt vor allem weibliche Gestalten aus der Bibel und bringt zudem die Themen Brautwerbung, König David und Paradies. Passend erschien mir dazu der Choral-Gesang „Afferentur regi virgines“ (*Dem König werden Jungfrauen zugeführt, ihre Freundinnen werden zu dir gebracht in Freude und Jubel, geführt werden sie zum Tempel dem König, dem Herrn.*).

Das mittlere Fenster wurde von Klaus Mayer mit „Gott der Väter“ beschrieben, es zeigt Mose, Abraham, Isaak, Jakob, die Eucharistie und die Dreifaltigkeit. Dazu erklingen „Adoro te devote“ (*Gottheit, tief verborgen, betend nah ich dir. Unter diesem Zeichen bist du wahrhaft hier.*) und „Confideantur Domino misericordia ejus“ (*Danken sollen sie dem Herrn für seine Barmherzigkeit und für seine Wundertaten unter den Menschenkindern.*).

Im rechten Fenster beschreibt Chagall vorrangig männliche Gestalten (Christus, David, Elija, Noah) und die Schöpfung unter dem Leitwort „Gott ist die Liebe“. Dem Gesang „Ubi caritas et amor“ (*Wo die Liebe und die Güte, da ist Gott.*) ist an einer Stelle der Karfreitagsruf „Ecce lignum crucis“ (*Seht das Kreuz, an dem der Herr gehangen, das Heil der Welt.*) beigeordnet.

Disposition der Klais-Orgel in St. Stephan, Mainz:

<u>I. Hauptwerk</u> C-a ³		<u>III Schwellwerk</u> C-a ³		<u>II Positiv</u> C-a ³	
Praestant	16'	Lieblich Gedackt	16'	Principal	8'
Principal	8'	Flûte harmonique	8'	Dulciana	8'
Concertflöte	8'	Bordun	8'	Gedackt	8'
Viola di Gamba	8'	Gambe	8'	Principal	4'
Rohrflöte	8'	Vox coelestis	8'	Gemshorn	4'
Octave	4'	Fugara	4'	Doublette	2'
Blockflöte	4'	Traversflöte	4'	Larigot	1 1/3'
Quinte	2 2/3'	Quintflöte	2 2/3'	Mixtur III	1 1/3'
Superoctave	2'	Flautino	2'	Cromorne	8'
Cornet V (ab fis ⁰)	8'	Terzflöte	1 3/5'	Tremulant	
Mixtur IV	2'	Progressio II-V	1 1/3'	III-II	
Trompete	16'	Basson	16'	<u>Pedal</u> C-f ¹	
Trompete	8'	Trompette	8'	Willigis-Bass	32'
II-I		Hautbois	8'	Untersatz	32'
III-I		Clairon	4'	Majorbass	16'
III-I 4'		Tremulant		Principalbass (HW)	16'
				Subbass	16'
				Octavbass	8'
				Gedacktbass	8'
				Tenoroctave	4'
				Posaune	16'
				Trompete	8'
				I-P	
				II-P	
				III-P	
				III-P 4'	

Die „Chagall-Impressionen“ sind auch an anderen Instrumenten ähnlicher Größe aufführbar, dazu müssen eventuell einzelne Registrierungen angepasst werden.

Die Uraufführung spielte der Organist von St. Stephan und Widmungsträger Hans-Gilbert Ottersbach am 11. Juni 2015.

Eltville im Juni 2015, der Verfasser

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OPUS 81 (2014)

Hans-Gilbert Ottersbach, Organist an St. Stephan in Mainz, zugeeignet

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I. Linkes Fenster: „Afferentur regi virginis“

Markus Frank Hollingshaus
Op. 81/1 (2014)

II: Flöte 4', Larigot 1 1/3', Tremulant

III

III: Gambe 8'
Ped: leiser 16'+III/P

I: Gambe 8'+III/I 4'
III: Gambe 8'+Fugara 4'

16'+8'+I/P

I

III: Gambe 8'+Fugara 4'

III

II: Gedackt 8'+Cromorne 8'
Ped.: Gedackt 8'+II/P

16

*

20 III: Flöten 8'+4'+2'

Musical score for measures 20-22. The score is written for piano with three staves: Treble, Bass, and a lower Bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex texture with many chords and moving lines. A 'III' marking is present above the first staff in measure 21.

23

Musical score for measures 23-26. The score continues with the same three-staff piano arrangement. The key signature changes to one flat (B-flat) in measure 24. The music includes sustained chords and melodic fragments. A 'III' marking is present above the first staff in measure 24.

27

Musical score for measures 27-29. The score continues with the same three-staff piano arrangement. The key signature changes to one sharp (F-sharp) in measure 28. The music features a dense texture of chords and moving lines. A 'III: +16'' marking is present above the first staff in measure 28.

30

Musical score for measures 30-32. The score continues with the same three-staff piano arrangement. The key signature changes to two sharps (F-sharp and C-sharp) in measure 31. The music includes sustained chords and melodic fragments. A 'III: Gambe 8'+Hautbois 8'' marking is present above the first staff in measure 31, and a 'II: +Principal 8'' marking is present above the lower Bass staff in measure 32. A 'III' marking is present above the first staff in measure 32.

35

I: Cornet 5fach (ohne Koppeln)

41

III: Gambe 8'+Fugara 4'
I: Gambe 8'+III/1 4'

I

II: -Principal 8'

45

49

III: Gambe 8'+Hautbois 8'

III

II: +Principal 8'

56

III: Flöten 16'+8'+4'+2'

60

63

III: Gambe 8'+Fugara 4'

I

16'+8'+I/P

70

III: nur Gambe 8'

feststecken
oder linke Hand

II: Flöte 4', Larigot 1 1/3', Tremulant

Ped: 16'+III/P

II. Mittleres Fenster: „Adoro te devote“ und „Confideantur Domino misericordia ejus“

Markus Frank Hollingshaus
Op. 81/2 (2014)

I: Concertflöte 8', Gambe 8', Rohrflöte 8'

II: Principale 8'+4'+2'+1 1/3'

III: Flöte 8', Bordun 8', Trompete 8'

Musical score for measures 1-8. The score is in 4/4 time and consists of three systems. The first system has a grand staff with a treble clef and a bass clef. The bass clef part contains a melodic line with eighth notes and rests, and a series of chords. The second system continues the bass clef part. The third system continues the bass clef part and includes a pedal point section with the text: "Ped.: Principalbass 16', Subbass 16', Gedacktbass 8'".

Musical score for measures 9-13. The score is in 4/4 time and consists of three systems. The first system has a grand staff with a treble clef and a bass clef. The treble clef part contains a melodic line with eighth notes and rests, and a series of chords. The second system continues the treble clef part. The third system continues the treble clef part and includes a pedal point section with the text: "Ped.: Principalbass 16', Subbass 16', Gedacktbass 8'".

Musical score for measures 14-18. The score is in 4/4 time and consists of three systems. The first system has a grand staff with a treble clef and a bass clef. The treble clef part contains a melodic line with eighth notes and rests, and a series of chords. The second system continues the treble clef part. The third system continues the treble clef part and includes a pedal point section with the text: "Ped.: Principalbass 16', Subbass 16', Gedacktbass 8'".

Musical score for measures 19-23. The score is in 4/4 time and consists of three systems. The first system has a grand staff with a treble clef and a bass clef. The treble clef part contains a melodic line with eighth notes and rests, and a series of chords. The second system continues the treble clef part. The third system continues the treble clef part and includes a pedal point section with the text: "Ped.: Principalbass 16', Subbass 16', Gedacktbass 8'".

III: Flöten 8'
+4'+1 3/5'

I: Octave 4'+Blockflöte 4'
II: Dulciana 8'+Gedackt 8'
III: Gedackt 16'+Basson 16'
Ped: Tenoroctave 4'+I/P

25

II
nicht ganz
geschlossen

III

31

37

III: Bordun 8'+4'+1 3/5'
II: Gemshorn 4'

I: Octave 4'+Blockflöte 4'
II: Dulciana 8'+Gedackt 8'
III: Gedackt 16'+Basson 16'
Ped: Tenoroctave 4'+I/P

43

48

53

III: Bordun 8'+4'+1 3/5'
II: Gemshorn 4'

58

I: Trompete 16'
II: Principal 8'+Dulciana 8'+Gedackt 8'
III: Flûte 8'+4'+4'+2'+Progressio
Ped: Tenoroctave 4'+III/P 4'

63

III: Bordun 8'+4'+1 3/5'

II: Dulciana 8'

I: Gambe 8', II/I

68

Musical score for measures 68-72. The system consists of three staves. The top staff (treble clef) features a Bordun (III) with a melodic line of eighth notes and a final chord. The middle staff (bass clef) features a Gambe (I) with a melodic line of eighth notes and a final chord. The bottom staff (bass clef) is mostly empty with a few notes. The key signature has one flat (B-flat).

I: Octave 4'+Blockflöte 4'

II: Dulciana 8'+Gedackt 8'

III: Gedackt 16'+Basson 16'

Ped: Tenoroctave 4'+I/P

73

Musical score for measures 73-77. The system consists of three staves. The top staff (treble clef) features a Flöte (III) with a melodic line of eighth notes. The middle staff (bass clef) features a Dulciana (II) with a melodic line of eighth notes and a final chord. The bottom staff (bass clef) features a Tenoroctave (Ped) with a melodic line of eighth notes and a final chord. The key signature has one flat (B-flat).

78

Musical score for measures 78-82. The system consists of three staves. The top staff (treble clef) features a Bordun (III) with a melodic line of eighth notes and a final chord. The middle staff (bass clef) features a Gambe (I) with a melodic line of eighth notes and a final chord. The bottom staff (bass clef) is mostly empty with a few notes. The key signature has one flat (B-flat).

III: Flöte 8'

II: Dulciana 8'

I: Concertflöte 8'+III/I

83

Musical score for measures 83-87. The system consists of three staves. The top staff (treble clef) features a Flöte (III) with a melodic line of eighth notes and a final chord. The middle staff (bass clef) features a Dulciana (II) with a melodic line of eighth notes and a final chord. The bottom staff (bass clef) features a Concertflöte (I) with a melodic line of eighth notes and a final chord. The key signature has one flat (B-flat).

I: alle labiale 8'
 II: alle 8' (auch Cromorne)+III/II
 III: alle 8' (auch Zungen, ohne Vox coelestis)
 Ped: alle labialen 16'+8'

88

I: +alle 4'
 II: +alle 4'
 III: +alle 4' (auch Zungen)

94

I: +Principal 16'
 III: +alle 16' (auch Zungen)

100

III: +Rest

106

112

I

III: -2', 1 3/5', Progressio

+32', 4', I/P

118

+III/I
+III/P

124

I: +Cornet,
Trompete 16'+8'

+Posaune 16'

I: alle labiale 16'+8'+4'+II/I+III/I

II: alle labiale 8'+4'

III: alle labiale 16'+8'+4'+2'+Progressio

Ped: alle labiale 32'+16'+8', alle Koppeln

I: -16', Octave 4'

II: -Principal 4'

I: -Principal 8', Flöte 4'

II: -Gemshorn 4'

Ped: -III/P

131

I: -16', Octave 4'

II: -Principal 4'

III. Rechtes Fenster: „Ubi caritas et amor“

Markus Frank Hollingshaus
Op. 81/3 (2014)

III: Flûte harm. 8'
II: Doublette 2'
I: Gambe 8'

I: Gambe 8'

Musical score for measures 1-5. The score is written for three staves: Treble, Bass, and Pedal. The key signature has one sharp (F#) and the time signature is 3/8. The music features a complex texture with multiple voices. The first staff (Treble) contains the main melody, with a 'III' marking above it. The second staff (Bass) contains a supporting line, also with a 'III' marking. The third staff (Pedal) contains a bass line with 'Ped.: Principalbass 16', Subbass 16', Gedacktbas 8', III/P' markings. The piece concludes with a final chord and a fermata.

II: Doublette 2'

Musical score for measures 6-10. The score is written for three staves: Treble, Bass, and Pedal. The key signature has one sharp (F#) and the time signature is 3/8. The music continues with a similar texture. The first staff (Treble) has a 'II' marking above it. The second staff (Bass) has a 'III' marking above it. The third staff (Pedal) has a 'I' marking below it. The piece concludes with a final chord and a fermata.

11

Musical score for measures 11-15. The score is written for three staves: Treble, Bass, and Pedal. The key signature has one sharp (F#) and the time signature is 3/8. The music continues with a similar texture. The first staff (Treble) has a 'II' marking above it. The second staff (Bass) has a 'I' marking below it. The third staff (Pedal) has a 'I' marking below it. The piece concludes with a final chord and a fermata.

III: Gambe+Vox coelestis
II: Principal 8'
I: Concertflöte 8'
Ped: nur II/P

16

Musical score for measures 16-20. The score is written for three staves: Treble, Bass, and Pedal. The key signature has one sharp (F#) and the time signature is 3/8. The music continues with a similar texture. The first staff (Treble) has a 'III' marking above it. The second staff (Bass) has a 'III' marking above it. The third staff (Pedal) has a 'I' marking below it. The piece concludes with a final chord and a fermata. A marking 'nur wenig öffnen' is present above the second staff.

20

* Ubi caritas et amor

24

28

32

36

40

III: Gedackt 16'+Basson 16'

45

III: Flûte+Hautbois 8'
 II: Dulciana 8'+Tremulant
 I: Concertflöte 8'
 Ped: nur III/P

50

II

55

59

63

I: Gambe 8'

I

Ped.: 16'+8', I/P

68

II: Doublette 2'

I: Rohrflöte 8'

III (Flûte+Hautbois 8')

I

I

*

III: Flûte 8'+Trompette 8'
 Ped: +Principalbass 16'

III: Gambe+Vox coelestis
 II: Gedackt 8'
 I: Concertflöte 8'
 Ped: Subbass 16'+II/P

93

nur wenig öffnen

III

97

101

106

III

I

II

II: Gemshorn 4'
Ped.: Tenoroctave 4'+II/P

Ped.: leiser 16'+III/P

Sonderausgabe 2015

Dr. phil. Markus Frank Hollingshaus,
Hauptstraße 59a, D-65344 Eltville-Martinsthal,
www.hollingshaus.de
markus@hollingshaus.de

Die Stücke dürfen jederzeit aufgeführt und
aufgenommen werden.
Über eine Mitteilung würde ich mich freuen.

Weitere Orgelwerke von Markus Frank Hollingshaus:

Suite maritime op. 56: Orgelstücke unterschiedlichen Charakters
erschieden beim Butz-Verlag in Bonn (Bestellnr. BU 2211)

Thüringer Sommermusik op. 74: Fünf Stücke zu Sommerliedern
erschieden beim Caput-Verlag in Jena

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Die Klais-Orgel von 2013 in St. Stephan, Mainz