

The Organ Encyclopedia



Joseph Gabriel

RHEINBERGER

Organ Works • 7

Sonatas Nos. 17 and 18 Monologues, Op. 162, Nos. 1-6 Wolfgang Rübsam



Joseph Gabriel Rheinberger (1839-1901) Organ Works, Volume 7

While for many his name may now have little resonance, Joseph Gabriel Rheinberger remains familiar enough to organists, to whose repertoire he made such an extensive contribution, in particular his twenty sonatas for the instrument. Among his contemporaries he was held in considerable esteem as a teacher, preserving classical standards in a changing world, and some of his Catholic liturgical music may still occasionally be heard.

Rheinberger was born in Vaduz, the capital of the principality of Liechtenstein, in 1839, the son of the Treasurer to the Prince. He had his first organ lessons at the age of five and two years later was able to serve as organist at Vaduz, making his first attempts at composition. From 1848 he was able to have more formal instruction in the nearby town of Feldkirch from the choirmaster Philipp Schmutzer, who had been trained in Prague, and gain some familiarity with the music of Bach. Mozart and Beethoven. It was on the advice of the composer Matthäus Nagiller that his father was persuaded to allow him in 1851 to study at the Munich Conservatory. His teachers there included, for theory of music, Julius Joseph Maier, a pupil of Moritz Hauptmann, himself a pupil of Spohr and founder of the Bach Gesellschaft. His organ teacher was the virtuoso Johann Georg Herzog, who had joined the staff of the Conservatory in 1850, and he studied the piano with Julius Emil Leonhard. He was also to take private lessons from Franz Lachner, who, as a young man, had been a member of Schubert's circle in Vienna. During his three years of formal study he already showed very considerable ability both as an organist and as a master of counterpoint and fugue. In the 1850s he continued to write a varied series of compositions, including three operas and three symphonies, but these were withheld from publication. His first published composition was a set of piano pieces, issued in 1859, the year in which he was appointed to the staff of the Munich Conservatory as a piano teacher and subsequently as a teacher of theory. In the following years he was appointed organist at the Church of St Michael conducted the Oratorio Society served briefly as renetiteur at the Court Opera, and from 1867 held the position of professor of organ and composition at the Conservatory, retaining this until his death in 1901. Among other distinctions he was in 1877 offered the position of director of the new Hoch Conservatory in Frankfurt, which he refused, but was appointed Court Kapellmeister, directing the music at the Court Church of All Saints in Munich Various public and academic honours were bestowed on him, in Munich and abroad, with a papal knighthood after his dedication of his Cantus Missae to Pope Leo XIII. He enjoyed the highest reputation as a teacher, with pupils including Humperdinck, Wolf-Ferrari and Furtwängler, inculcating in them a respect for sound classical principles. His marriage in 1867 to a widowed former pupil, the writer Franziska von Hoffnaass, led to the setting of many of her verses, part of a wide range of works of all kinds. His organ compositions, while keeping some place in current performance repertoire, have for long also proved a valuable element in the training of new generations of players.

Rheinberger's Sonata No. 17 in B major, Op. 181, written in 1894, a Fantasie-Sonate, starts with a Fantasie movement, marked Moderato grave. Its stately opening leads to a more lyrical element, with descending fifths, and then to a passage of more rapid figuration. A section marked Poco animato and in 6/8 seems about to launch into a fully fugal texture in B minor. The climax of this ushers in a return of the first material and a solemn conclusion. The second movement, Intermezzo, marked Molto andante, in 3/8 and in the key of E flat major, presents the main theme in various guises, impressively entrusted to the pedals at its second full appearance. Triplet figuration leads to accompanying demisemiquavers before the Adagio coda, marked pianissimo. The Introduction to the last movement

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moves from E flat to the original key of B major, before the fugal subject is heard in the alto, answered in the soprano, followed by the bass in the pedals and then the tenor in the left hand, the material worked out, with other thematic material, before the final *Maestoso*.

Rheinberger's *Prelude and Fugue in D minor, JWV 10,* is couched in the familiar idiom of German organ music, an early example of his technical expertise. Written in 1854 during his student years, with an identifying number taken from his own thematic index for works composed between 1853 and 1859, it is dedicated, with two other organ pieces in the same forms, to his teacher at Munich Conservatory, Johann Georg Herzog. The D minor *Prelude* is followed by a D major *Fugue* with two subjects, the first subject introduced in the tenor, followed by successive entries in the alto, soprano and, on the pedals, the bass. The second subject, a short quaver motif, is later stated, to be combined with the first.

The Twelve Monologues, Op. 162, date from 1890. The first of the set, in C major and marked Con moto is characteristic in its harmonies and textures. It is followed by a Poco agitato in A minor with the melodic interest in the upper part. The third, marked Andante tranquillo, is in E major and is a study in syncopation. The Monologues are divided into four books and the second album starts with an Andantino in E flat minor,

designed for two manuals, with the upper part melody accompanied by a left-hand quaver pattern. The fifth piece, in G major and marked Andante anabile, is in a gently lilting 6/8. This is followed by a sixth piece, Largo espressivo in 12/16 and in the key of B minor. The more elaborate figuration for the manuals provides an accompaniment to the chorale on the pedals, a melody generally known as O Haupt voll Blut und Wunden, familiar from its use in Bach's St Matthew Passion.

Dated 1897, Rheinberger's Sonata No. 18 in A major starts with a Phantasie, its first section, opening with the descending notes of the tonic arpeggio, leading to a contrasting section in D flat major, the harmonic equivalent of the mediant. The opening figure returns, at first in C sharp minor, leading to the return of the first section, followed by a duly transposed version of the secondary material. The second movement Capriccio, marked Agitato, is in A minor, almost suggesting Mendelssohn in its transparent texture. The first and second sections of the movement are repeated before a coda derived from what has gone before. The Idvlle that follows, marked Andante pastorale, is in F major and in 3/8 metre, gentle music that is succeeded by the more imposing A major Finale, capped by a return to the material of the first movement.

Keith Anderson

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Wolfgang Rübsam

Wolfgang Rübsam was born in Germany and received his musical training in Europe from Erich Ackermann, Helmut Walcha and Marie-Claire Alain, and in the United States from Robert T. Anderson. He served as Professor of Church Music and Organ at Northwestern University, Evanston, Illinois, after winning the 1973 Grand Prix de Chartres for Interpretation. During this 23-year teaching engagement he was also University Organist at Rockefeller Memorial Chapel of the University of Chicago from 1981. Wolfgang Rübsam is internationally known through over a hundred highly acclaimed recordings of organ repertoire from the baroque and romantic periods for a variety of labels. He gives frequent recitals and master-classes in the University of Music, Saar, Germany.

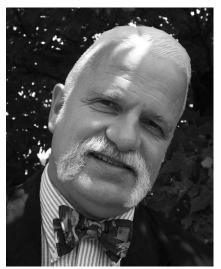


Photo by Christa Rübsam

The Great Organ of Fulda Cathedral

The Great Organ of Fulda Cathedral								
Hauptwerk: II. Manual - 95 WS			C-a'''	Ob	erwerk: IV. Manu	rwerk: IV. Manual - 95 WS		
 Praestant 	16' 1	neu	C-G Eiche/Fichte	27.	Gedackt	8'	cº-f""aus HW	
			Rest 75% Zinn	28.	Gemshorn	8'	cº-f'''aus HW	
Principal	8' (cº-f'''aus HV	V ¹	29.	Praestant	4'	neu	75% Zinn
Rohrgedackt	8' 1	neu	25% Zinn	30.	Fern Flöte	4'	C-f"aus HW1	
 Flûte harmonique 	8'	c1-f""aus HV	V ¹	31.	Piccolo	2'	neu	60% Zinn
Octave	4' (C-f'''aus HV	V^1	32.	Sifflöte	1'		60% Zinn
Spitzflöte	4' 1	neu	25% Zinn	33.	Mixtur III	2'	neu	75% Zinn
Rauschquinte II	22/3'	C-f'''aus HV	V1	34.	Kornett IV	4'	ab go, giso-f""a	aus HW1
Superoctave	2' 1	neu	75% Zinn	35.	Clarinett	8'	C-f'''aus HW	.2
Mixtur major V	2' 1	neu	75% Zinn	36.	Trompete	8'	neu	75% Zinn
10. Mixtur minor III	2/3' 1	neu	75% Zinn	37.	Clairon	4'	neu	75% Zinn
11. Cornett	8' 8	ab gº/neu	25% Zinn		Tremulant			
Trompete	16' 1	neu	60% Zinn					
Trompete	8' 1	neu	60% Zinn	Sch	wellwerk: III. Ma	nual -	110 WS	C-a'''
Tremulant				38.	Bordun	16'	c'-f'''aus HW	
				39.	Principal	8'	cº-f'''aus HW	
Rückpositiv: I. Manı	ual - 8	85 WS	C-a'''	40.	Rohrflöte	8'	cº-f'''aus BW	
Praestant	8' 1	neu	75% Zinn	41.	Salicional	8'	cº-f""aus HW	
Holzgedackt	8' 1	neu	Birne	42.	Gamba	8'	C-f"'aus SW1	
Quintatön	8'	8' C-g''aus NW ¹		43.	Vox coelestis	8'	neu, ab G	60% Zinn
Octave	4'	4' C-f'''aus NW1		44.	Octave	4'	neu	75% Zinn
Rohrflöte	4'	C-f'''aus HV	V^1	45.	Fl. travers	4'	C-f'''aus NW	
Quinte	22/3'1	neu	60% Zinn	46.	Viola	4'	neu	75% Zinn
Superoctave	2' 1	neu	75% Zinn	47.	Nassard	$2^{2}/_{3}$	C-f'''aus NW	
21. Terz	13/5'1	neu	60% Zinn	48.	Doublette	2'	neu	60% Zinn
22. Larigot	11/3'1	neu	60% Zinn	49.	Tierce	13/5	neu	60% Zinn
Scharff IV	1' 1	neu	75% Zinn	50.	Plein jeu V	2'	neu	75% Zinn
Dulcian	16' 1	neu	25% Zinn	51.	Progressio IV-VI	$2^{2}/_{3}$	C-f'''aus NW	
Krummhorn	8' 1	neu	25% Zinn	52.	Bombarde	16'	c-f'''aus HW1	
Trompete	8' 1	neu	60% Zinn	53.	Trompette			
Tremulant					harmonique	8' ne	u	60% Zinn
				54.	Hautbois	8' ne	u	60% Zinn
				55.	Clairon			
					harmonique	4' ne	u	60% Zinn
				56.	Voix humaine	8 neu		25% Zinn

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Tremulant

Pedalwerk: 120-110 WS C-g'						
57. Untersatz	32'	neu	C-H Fichte			
			ab co aus 59			
58. Praestant	16'	neu	75% Zinn			
Subbaß	16'	neu	Eiche/Fichte			
60. Violin	16'	neu	60% Zinn			
61. Octave	8'	neu	75% Zinn			
62. Flûte	8'	neu	60% Zinn			
63. Cello	8'		60% Zinn			
Octavbaß	4'	C-d' aus Ped.1				
65. Flûte	4'	neu	60% Zinn			
66. Fl. traver	2'	C-d' aus Ped.1				
67. Hintersatz IV	$2^{2}/_{3}$	neu	75% Zinn			
68. Kontraposaune	32'	neu	C-H Fichte			
			ab cº aus 69			
69. Posaune	16'	neu	Fichte			
70. Fagott	16'	neu	60% Zinn			
71. Trompete	8'	neu	60% Zinn			
72. Clairon	4'	C-d'aus Ped.1				

Koppeln

Ow-Ped, Sw-Ped, Hw-Ped, Rp-Ped, Ow-Rp, Sw-Rp, Ow-Hw, Sw-Hw, Rp-Hw, Ow-Sw

Koppeln elektrisch

Sw-Hw16', Sw-Ped4', Rp-Ped4', Sw-Hw, Ow-Hw

Stimmtonhöhe

439 Hz hei 14º C

Setzeranlage/Remocard

32 x 12 Kombinationen, Sequenzer

Walze

A, B, C frei programmierbar Prospekt und vorderes Gehäuse

Adam Öhninger (1713)

Technischer Neubau 46 (48) Register,

Gehäuseergänzung Reiger Orgelbau, Schwarzach

Gehäuserestaurierung/Farbfassung

Firma Jean Kramer, Fulda

Disposition

Christoph Glatter-Götz, Oswald Wagner,

Gero Kaleschke, Reinhardt Menger, Hans-Jurgen

Kaiser

¹Pfeifenbestand wie angegeben aus der Sauerogel von 1877 mit Angabe der Werkszuordnung von 1994,

HW = Hauptwerk, NW = Nebenwerk,

BW = Bombardwerk, SW = Schwellwerk, Ped. = Pedal Ergänzung im Diskant (fis'''-a''') von Späth übernommen

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Brahms: Fugue in A flat minor, WoO 8

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Successful during his lifetime as a composer in a variety of genres, Rheinberger is remembered today largely for his twenty organ sonatas and other shorter compositions for the instrument. The sonatas, composed in a bold and virtuosic style, rank among the major works composed for the 'king of instruments' during the nineteenth century. The Twelve Monologues, six of which are heard on this disc, range across a variety of keys and emotional moods, culminating in an elaborate setting of a chorale best known from its use in the St Matthew Passion of J.S. Bach, whose influence may also be heard in Rheinberger's D minor Prelude and Fugue.

Joseph Gabriel

RHEINBERGER

(1839-1901)

Organ Works • 7 Sonata No. 17 in B major, Op. 181, Fantasie-Sonata

Someta 110. 17 in B major, Op. 101, 1 antasic Someta				
1 Fantasie: Moderato grave – Poco animato – Tempo I	11:23			
2 Intermezzo: Molto andante	5:08			
3 Introduction and Fugue: Grave – Fugue	8:27			
Prelude and Fugue in D minor, JWV 10	6:21			
4 Prelude	3:21			
5 Fugue	3:00			
Monologues, Op. 162, Nos. 1–6	18:07			
6 I. Con moto in C major	2:25			
7 II. Poco agitato in A minor	2:25			
8 III. Andante tranquillo in E major	3:27			
9 IV. Andantino in É flat minor	2:48			
V. Andante amabile in G major	3:28			
11 VI. Largo espressivo in B minor	3:22			
Sonata No. 18 in A major, Op. 188	24:49			
12 Phantasie: Grave	6:35			
13 Capriccio: Agitato –	4:55			
14 Idylle: Andantino pastorale	5:13			
15 Finale: Con moto – Andante molto	8:04			
Wolfgang Rübsam • Rieger-Sauer Organ of Fulda Cathedral				

Includes free downloadable bonus track from the Naxos catalogue available at www.classicsonline.com. Please see booklet for full details.

Recorded in Fulda Cathedral, Germany, May 2007 • Produced and edited by RMC Classical Music Inc., USA Editions: Dr J. Butz Verlag, St Augustin (tracks 1-5, 12-15); Feuchtinger & Gleichauf, Regensburg (tracks 6-11) Booklet Notes: Keith Anderson • Cover Photo: The Great Organ of Fulda Cathedral (Photo: Dr. Thomas Sitte)

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Playing Time 74:43

25:00

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