

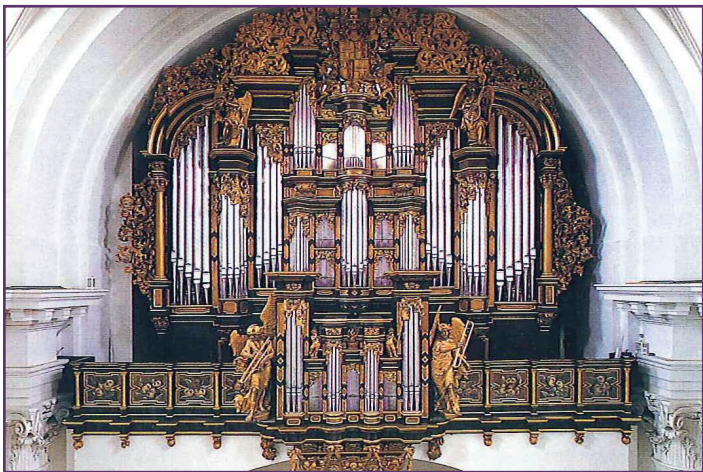
Joseph Gabriel

RHEINBERGER

Works for Organ, Vol. 1

Sonatas Nos. 1-4

Wolfgang Rübsam, Organ



Joseph Gabriel RHEINBERGER (1839–1901)

Organ Works, Volume 1

Sonatas Nos. 1–4

The life, times, and work of Joseph Gabriel Rheinberger (1839–1901) reflect an almost Hegelian continuum of thesis and antithesis yielding an artistic synthesis. He was, at once, conservative and reformer, circumscribed and famous, mildly anachronistic and expressive of his time. Today, we know him primarily as a composer of organ music, though his compositions address virtually all musical media of his century. Few of us are familiar with his romantic opera *The Seven Ravens*, or the *Florentine Symphony*, yet he understood the voice very well and was recognised as a skilled conductor.

Unhappily, Rheinberger's organ sonatas have not enjoyed unbroken prominence in recitals, standing stylistically between Mendelssohn and Brahms on the one hand and Max Reger on the other. Nonetheless, Reger unhesitatingly dedicated the virtuosic, massive and contrapuntally intricate *Fantasy and Fugue on B.A.C.H.* to none other than Rheinberger. Such a dedication is only one among many examples of the high regard in which Rheinberger was held as composer, teacher and proponent of the organ. Although he concentrated the majority of his activity in Munich, he was internationally recognised; students from all parts of the world came to study the organ, counterpoint and composition with him. He was also honoured

politically and educationally; King Ludwig II of Bavaria made him a Knight of St Michael, he was elevated to 'Zivilverdienstorden' (similar to nobility) and, two years prior to his death in 1901, the Doctor of Philosophy, *honoris causa*, was conferred on him by the University of Munich.

The twenty organ sonatas (in as many keys) reveal a fertile compositional imagination, unhampered by the strict forms which Rheinberger frequently chose as frames for his expressive writing. Seventeen sonatas contain fugues, but, with Rheinberger, the fugue is far more a developmental device than a set of rules to be obeyed slavishly. After a rather strict exposition, Rheinberger usually introduces devices reminiscent of the sonata-allegro form, injecting fully quoted themes from earlier movements, sometimes harmonizing the subject with large structures, abandoning the fugal 'voicing' entirely. Within the same sonata, one finds writing reminiscent of 'songs without words', virtuosic pianistic writing and the more severe forms described above. Frequently, Rheinberger, ever the formalist, will 'round off' a sonata by quoting themes from the opening movement during the final – or its extended coda.

One should not, in my estimation, look overly closely to the stop-list of organs with which Rheinberger was regularly associated,

for interpretive guides. By the same token, the absence of dynamic markings in the sonatas should not imply a 'neo-classic' approach to playing them. There is strong evidence that crescendos and diminuendos through addition or subtraction of stops (as evidenced by Johann Schneider of Dresden, for example) were quite normal in German-speaking Europe at this time.

We are in the presence of extraordinary and masterfully crafted literature for the organ. It is thoroughly idiomatic, yet, in the Hegelian spirit, forms a synthesis from idioms, reminiscent of the piano, the orchestra, and the human voice, which Rheinberger so thoroughly understood during his sixty-two years.

The three-movement *Sonata No. 1 in C minor*, written in 1868, exhibits a broad palette of compositional craft. In the opening movement, virtuosic passagework, punctuations with large chords, and arpeggio figures occur within an otherwise clear A–B–A coda form. The middle movement, marked *Andante*, is in C major and is, fundamentally, a succession of statements of the principal theme, with varying octave-placement and accompanying rhythmic figures. The concluding cadence on the dominant (involving a French Sixth structure) leads directly to the fugal finale. The final movement is one of Rheinberger's stricter organ figures, and exhibits his complete control over contrapuntal device. In a loose sense, it is a double fugue (the second subject being more freely treated), skilfully combining the two contrasting subjects. The end of this movement reveals a homophonic treatment of the subject in large chords, as well as one of the few final V–I

cadences in all of the twenty sonatas.

Sonata No. 2 in A flat major, written in 1871, is reminiscent of an orchestral work. The opening *Grave* and *Allegro* contrast dynamics and massive structures with filigree and arpeggio figures. A second theme, in E flat, then alternates with the principal theme. A *fortissimo* statement of the second theme in A flat and a five-voice coda, with a sixth voice appearing in the pedal in the final three measures conclude this movement. The song-like *Adagio espressivo* is in the harmonic submediant of E major. It is a clear A–B–A coda form, with a flowing semiquaver texture predominating. The opening theme is reinstated in the tenor. An authentic cadence (VII¹–I) concludes the brief coda. The fugal finale exhibits long note-values and alternates between 2/2 and 6/4. The subject is treated in a strict exposition, after which the principal theme of the *Grave* appears in augmentation in the soprano; fugal writing gives way to the sonata-allegro form, with a brief statement of the principal theme of the *Adagio*, then a *stretto* on the fugue subject and a massive coda, ending with an altered plagal cadence.

The eighth Gregorian psalm-tone forms the basis for the three-movement *Sonata No. 3 in G major* (1875). Each section of the tone is quoted, then elaborated in the first movement. The tone then appears in its entirety, accompanied by a constant stream of triplets. The second movement, in E flat, is like a song without words. A sustained melody is enhanced with flowing quavers in the accompaniment, and subtle, skilful modulations, leading to the dominant of G major.

The fugue is energetic and relatively strict until the psalm-tone appears harmonized in E major. From there, fugal textures alternate with chordal structures; the subject and psalm-tone combine very effectively. A *fortissimo* altered 'Amen' plagal cadence concludes this work.

In his *Sonata No. 4 in A minor* of 1876, Rheinberger crafts a sonata in three contrasting and architecturally balanced movements, based on a Gregorian psalm-tone. In the first movement, statements of the principal theme alternate with variations on the *tonus peregrinus*, ending with a virtuosic triplet figure and large chords. The second

movement is an A–B–A form; a graceful, vocal idiom. A second theme, in quavers, is accompanied by semiquaver figures. Erudite but subtle modulations typify the harmony in this movement. The concluding *fuga chromatica* is austere, yet intricate. Rheinberger, after an extended pedal-point on E, restates the first movement's principal theme, then closes this sonata with a highly chromatic peroration on the *tonus peregrinus* and VII⁷–I final cadence.

Mark L. Russakoff

Wolfgang Rübsam

Wolfgang Rübsam has been Professor of Church Music and Organ at Northwestern University since 1974, after winning the 1973 Grand Prix de Chartres for Interpretation. He has been University Organist at Rockefeller Memorial Chapel of the University of Chicago since 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 masterclasses in the United States and Europe and has served on the juries for the most prestigious competitions. He is currently Professor at the Hochschule des Saarlandes für Musik und Theater in Saarbrücken, Germany, and Artist in Residence at Lawrence University in Appleton, Wisconsin, USA.

The Great Organ of Fulda Cathedral

Hauptwerk: II. Manual – 95 WS

		C-a ^{III}	
1. Praestant	16'	neu	C-G Eiche/Fichte Rest 75% Zinn
2. Principal	8'	c ⁰ -f ^{III} aus HW ¹	
3. Rohrgedackt	8'	neu	25% Zinn
4. Flûte harmonique	8'	c ¹ -f ^{III} aus HW ¹	
5. Octave	4'	C-f ^{III} aus HW ¹	
6. Spitzflöte	4'	neu	25% Zinn
7. Rauschquinte II	2 ² / ₃ '	C-f ^{III} aus HW ¹	
8. Superoctave	2'	neu	75% Zinn
9. Mixtur major V	2'	neu	75% Zinn
10. Mixtur minor III	2 ² / ₃ '	neu	75% Zinn
11. Cornett	8'	ab g ⁰ /neu	25% Zinn
12. Trompete	16'	neu	60% Zinn
13. Trompete	8'	neu	60% Zinn
		Tremulant	

Rückpositiv: I. Manual – 85 WS

		C-a ^{III}	
14. Praestant	8'	neu	75% Zinn
15. Holzgedackt	8'	neu	Birne
16. Quintatön	8'	C-g ^{II} aus NW ¹	
17. Octave	4'	C-f ^{III} aus NW ¹	
18. Rohrflöte	4'	C-f ^{III} aus HW ¹	
19. Quinte	2 ² / ₃ '	neu	60% Zinn
20. Superoctave	2'	neu	75% Zinn
21. Terz	1 ³ / ₅ '	neu	60% Zinn
22. Larigot	1 ¹ / ₃ '	neu	60% Zinn
23. Scharff IV	1'	neu	75% Zinn
24. Dulcian	16'	neu	25% Zinn
25. Krummhorn	8'	neu	25% Zinn
26. Trompete	8'	neu	60% Zinn
		Tremulant	

Oberwerk: IV. Manual – 95 WS

		C-a ^{III}	
27. Gedackt	8'	c ⁰ -f ^{III} aus HW ¹	
28. Gemshorn	8'	c ⁰ -f ^{III} aus HW ¹	
29. Praestant	4'	neu	75% Zinn
30. Fern Flöte	4'	C-f ^{III} aus HW ¹	
31. Piccolo	2'	neu	60% Zinn
32. Siffelöte	1'	neu	60% Zinn
33. Mixtur III	2'	neu	75% Zinn
34. Kornett IV	4'	ab g ⁰ , gis ⁰ -f ^{III} aus HW ¹	
35. Clarinett	8'	C-f ^{III} aus HW ^{1,2}	
36. Trompete	8'	neu	75% Zinn
37. Clairon	4'	neu	75% Zinn
		Tremulant	

Schwellwerk: III. Manual – 110 WS

		C-a ^{III}	
38. Bordun	16'	c ¹ -f ^{III} aus HW ¹	
39. Principal	8'	c ⁰ -f ^{III} aus HW ¹	
40. Rohrflöte	8'	c ⁰ -f ^{III} aus BW ¹	
41. Salicional	8'	c ⁰ -f ^{III} aus HW ¹	
42. Gamba	8'	C-f ^{III} aus SW ¹	
43. Vox coelestis	8'	neu, ab G	60% Zinn
44. Octave	4'	neu	75% Zinn
45. Fl. travers	4'	C-f ^{III} aus NW ¹	
46. Viola	4'	neu	75% Zinn
47. Nassard	2 ² / ₃ '	C-f ^{III} aus NW ¹	
48. Doublette	2'	neu	60% Zinn
49. Tierce	1 ³ / ₅ '	neu	60% Zinn
50. Plein jeu V	2'	neu	75% Zinn
51. Progressio IV-VI	2 ² / ₃ '	C-f ^{III} aus NW ¹	
52. Bombarde	16'	c ¹ -f ^{III} aus HW ¹	
53. Trompette harmonique	8'	neu	60% Zinn
54. Hautbois	8'	neu	60% Zinn
55. Clairon harmonique	4'	neu	60% Zinn
56. Voix humaine	8'	neu	25% Zinn
		Tremulant	

Pedalwerk: 120 – 110 WS

57. Untersatz	32' neu	C-g' C-H Fichte ab c° aus 59 75% Zinn
58. Praestant	16' neu	75% Zinn
59. Subbaß	16' neu	Eiche/Fichte
60. Violon	16' neu	60% Zinn
61. Octave	8' neu	75% Zinn
62. Flöte	8' neu	60% Zinn
63. Cello	8' neu	60% Zinn
64. Octavbaß	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-Hw 16', Sw-Ped 4', Rp-Ped 4', Sw-Hw, Ow-Hw

Stimmtonhöhe

439 Hz bei 14° C

Setzeranlage/Remocard

32 x 12 Kombinationen, Sequenzer

Walze

A, B, C frei programmierbar

Prospekt und vorderes Gehäuse

Adam Öhninger (1713)

65. Flöte	4' neu	60% Zinn
66. Fl. travers	2' C-d' aus Ped. ¹	
67. Hintersatz IV	2 ² / ₃ ' neu	75% Zinn
68. Kontraposaune	32' neu	C-H Fichte ab c° 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	

Technischer Neubau 46 (48) Register, Gehäuseergänzung

Rieger Orgelbau, Schwarzach

Gehäuserestaurierung/Farbfassung

Firma Jean Kramer, Fulda

Disposition

Christoph Glatter-Götz, Oswald Wagner,
Gero Kaleschke, Reinhardt Menger, Hans-Jürgen Kaiser

¹Pfeifenbestand wie angegeben aus der Sauerorgel von 1877 mit Angabe der Werkszuordnung von 1994,
HW = Hauptwerk, NW = Nebenwerk, BW = Bombardwerk,
SW = Schwellwerk, Ped. = Pedal

²Ergänzung im Diskant (fis''' - a''') von Späth übernommen

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Joseph Gabriel

RHEINBERGER

Works for Organ, Vol. 2

Sonatas Nos. 5-7

Wolfgang Rübsam



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Organist, conductor, composer and teacher, Rheinberger was born in Vaduz, Liechtenstein, where he held his first appointment as organist. He moved in 1851 to Munich, studying at the Conservatory, where he later taught, his pupils including Humperdinck, Wolf-Ferrari and Furtwängler. Rheinberger was an amazingly prolific composer in many genres. Today he is chiefly remembered for his organ music, a continuing element in any performer's training and repertoire. His twenty *Organ Sonatas* are varied, impressive and technically accomplished, testifying to the continuing tradition of fugal writing that stems from Bach. The present volume includes the first four of these, with the second, the *Fantasia-Sonate*, and the third, the *Pastorale-Sonate*, bearing titles that go some way towards describing their musical content.

Joseph Gabriel
RHEINBERGER
(1839–1901)

Organ Works, Volume 1

**Sonata No. 1
in C minor, Op. 28**

- | | | |
|----------|---------|------|
| 1 | Prelude | 3:42 |
| 2 | Andante | 2:57 |
| 3 | Finale | 6:38 |

**Sonata No. 2
in A flat major, Op. 65**

- | | | |
|----------|-------------------|------|
| 4 | Grave – Allegro | 7:44 |
| 5 | Adagio espressivo | 4:37 |
| 6 | Finale | 6:48 |

**Sonata No. 3
in G major, Op. 88**

- | | | |
|----------|------------|------|
| 7 | Pastorale | 3:58 |
| 8 | Intermezzo | 2:45 |
| 9 | Fugue | 7:23 |

**Sonata No. 4
in A minor, Op. 98**

- | | | |
|-----------|------------------|------|
| 10 | (tempo moderato) | 8:10 |
| 11 | Intermezzo | 5:25 |
| 12 | Fuga cromatica | 6:05 |

Wolfgang Rübsam
Organ of Fulda Cathedral

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Playing Time
66:41



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