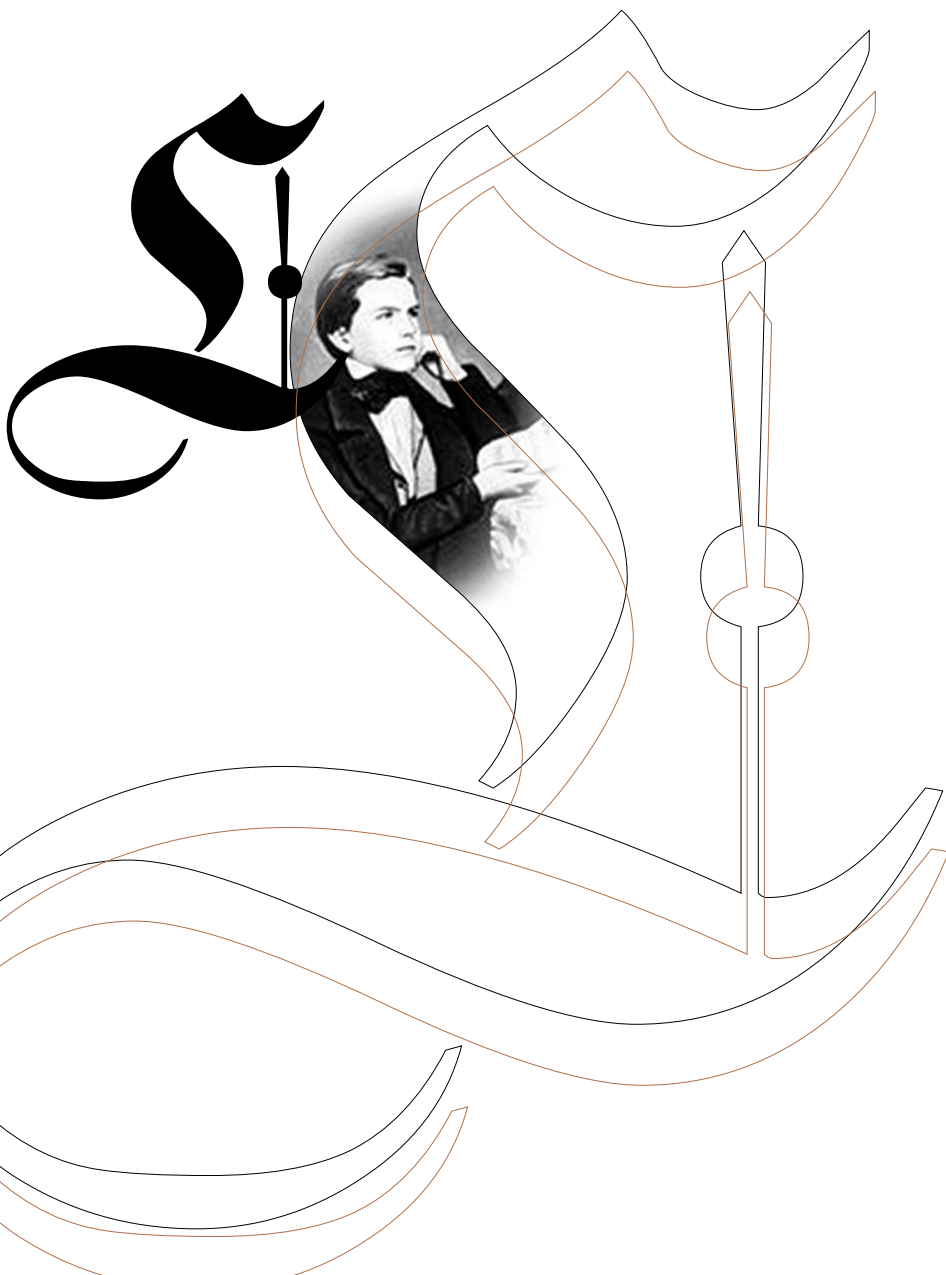


**A MASTER FROM LIECHTENSTEIN**  
**JOSEF GABRIEL RHEINBERGER**





## HIS LIFE

«High above, daringly built on protruding cliffs, stands the stately castle, to which are attached at the rear the immense Roman tower and the ruined semi-circular Knights' Hall, staring into the wide magnificent Rhein valley.»

With these words, Franziska (Fanny) von Hoffnaß, the wife of the musician Josef Gabriel Rheinberger, begins the only partially remaining childhood history of her husband. Vaduz, in the second half of the 19th century, can therefore boast to having been the home of a musician, who was reputed as far as the New World to have been one of the most influential musical pedagogues of his time: Josef Gabriel Rheinberger. His first name can be found with alternate spellings, with either «ph» or «f» at the end. We have opted for «f», as this variation of the name is found on the scores of the Carus publishing house and on those of the Leipzig publisher Forberg.

Josef Gabriel was born on the 17th March 1839. The birth register reads: «Gabriel Josef Rheinberger born on 17th March 1839 in Vaduz, house n° 14, the legitimate son of Vaduz resident, Principality of Lichtenstein, bursar Johann Peter Rheinberger and his wife Elisabeth, née Carigiet.» Father Rheinberger (1789-1874) was a finance manager and his second wife Maira Elisabeth Carigiet (1801-1873) came from rhaeto-romanic Disentis (Grisons). The boy had eight siblings. Two were from the father's first marriage: his sister Josepha and brother David; amongst the rest were two boys: Peter and Jakob Anton, and four girls: Johanna, Elisabeth, Christina Amalia and Maria Ludowika. The children grew up in a time of «great economic hardship» (Hans-Josef Irmen). However Josef Gabriel, called Peppe, was noticed from an early age for his unusual musicality, and just like Erich Wolfgang Korngold sixty years later, he was considered to be a «wonder child». Along with both of his sisters Johanna (Hanni) and Amalia (Mali) he was given his first lessons by teacher and organist Sebastian Pöhly (1808-1889) from Schaan. As a seven-year old he was already the organist at the Florins Chapel in Vaduz and under

Pöhly's guidance wrote his first compositions, such as a mass for three voices and organ accompaniment. However the same happens with Pöhly and Josef as did with Michael Holzer and Franz Schubert: Pöhly had to pass him on to another teacher, as he was unable to teach him anything else. At the age of ten Peppe went to the organist Philipp Schmutzer (1821-1898) in Feldkirch, who was able to introduce him to harmonic theory. While there the composer Matthäus Nagiller (1815-1874) noticed the boy and recommended the Hausersche Conservatoire in Munich for such a talent. While in Munich he was influenced by the harmonic and counterpoint lessons of the Bach-follower Julius Joseph Maier (1821-1889), who would later be the Curator of the Music Department of the Royal Court and State Library and editor of the first handwriting catalogue. At the same time, the twelve-year-old was taught piano by Christian Wanner and, a year later, by Julius Emil Leonhard, as well as the organ at the Protestant Church of St Matthew by Johann Georg Herzog (1822-1909). At the end of the school year, Josef became the assistant organist at the Ludwig Church of Munich, where he also performed his *Mass in E flat* major for four voices. In 1853 he acted as a temporary substitute on the organ at the Court Church of St Michael and the church of Duke Max Burg. In the same year, the fourteen-year-old met the geologist, physiologist, musical scientist and curator of the State Library of Munich, (Karl Franz) Emil von Schafhützl (1803-1890), who would have a formative influence on the boy. Through Schafhützl's influence, he would naturally grow into the musical tradition of the Beyer metropolis, and despite the age difference between them, the two would develop a friendship that was to last until the student's death. As a fifteen-year-old Rheinberger passed his final exams with flying colours. Yearly stipends after this gave him the possibility of continuing his studies with Music Director Franz Lachner. In 1857 he became the court organist at the Church of St Cajetan, and on the first of May 1859 he replaced Leonhard, who left for Dresden, as piano teacher at the Conservatoire «with 300 guilders pay». At the same time, he became the organist for the Court Church of St Michael. A year

later he was promoted to composition teacher at the Conservatoire, «with 100 fl. pay rise». He held this post until shortly before his death. From 1864 to 1877 Rheinberger was also the leader of the Munich Oratorio Society and in December 1864 he also became the solo répétiteur at the Royal Court and National Theatre of Munich «with 600 fl. yearly wages» until 1867. It was his job to prepare the premiere of Richard Wagner's (1813-1886) *Tristan and Isolde*, which was performed on 10th June 1865 under the direction Hans von Bülow (1830-1894), as ordered by Ludwig II. From 1867 Bülow took over the leadership of the renewed conservatoire. Rheinberger however had gained considerable respect for his work on Wagner's *Tristan*, although he wisely refrained from taking sides in the developing feud between pro- and anti-Wagnerians. Consequently he gained the support of Johannes Brahms (1833-1897), to whom he would dedicate his *Two Piano Recitals* op. 45 and the *Missa in G* op. 187. In 1867 Rheinberger married one of his students, the eight year older, widowed poetess Franziska (Fanny) von Hoffnaaß, née Jägerhuber (1831-1892). The marriage was to remain childless. The couple spent their free time in Bad Kreuth, but mostly in Liechtenstein. Rheinberger's wife was equally rapturous about Liechtenstein as Clemens von Brentano (1778-1842), who set his fairy tale *Gockel, Hinkel and Gackeleya* there. Fanny would become an irreplaceable helper for her husband. Not only did she write the texts for many of his vocal works and he put music to her texts, but she also took care of his large correspondence in many languages, since Rheinberger did not speak as many languages. They were such a wellsuited couple that the publisher Carus has recorded 89 of Fanny's works as a poetess and translator! Fanny, however, rejected Richard Wagner and was also quite vocal in her disapproval. Consequently her husband came under the influence of those who were reputed to be opponents of Wagner's «futuristic music». His own opera, *Die Sieben Raben* (*The Seven Ravens*) op. 20, which was successfully performed on the 23rd May 1869 at the Court National Theatre, shows however that Wagner's musical thinking left strong traces in his

music. When Hans von Bülow, who spoke of Rheinberger as the «Munich Counterpointer», left his position as director of the Royal School of Music at the end of the school year 1869, he recommended Rheinberger as «Artistic Director». In 1874 Rheinberger also became professor and inspector at the Royal School of Music: a post that he was to share with Franz Wüllner for several years. He was later appointed Court Music Director and successor to Wüllner by Ludwig II. From 1877 Rheinberger took over the Royal Choir (Vokalkapelle) and thereby became one of the central figures of Catholic Church Music in Germany. He had, at this point, reached the climax of his career and was given many awards and honours. In 1879 he was given the **Knight's Cross of the Order of Holy Gregor** by Pope Leo XIII, in 1888 the **Great Knight's Cross of the Order of Maximilian for Art and Science**, in 1895 the **Commander's Cross of the Beyer Order of the Crown**, which was connected to personal nobility (he could put a «von» in front of his name from then on), and in 1899 an Honorary Doctorate from the Faculty of Philosophy at the University of Munich. A further recognition for him was when Richard Strauss (1864-1949) personally conducted the Munich premiere of his opera **Türmers Töchterlein** (The Watchman's Daughter) op. 70 and put some of his other works on his own programme of concerts. His success was accompanied by personal tragedy though. From 1870 he suffered a swelling in his right hand, which was diagnosed by the specialist of the time Johann Nepomuk von Nußbaum (1829-1890) to be fontanel of the bone. Nußbaum had to operate on the composer in 1870, 1871 and 1874, but through the build up of scar tissue he was unable to move his index finger anymore, his hand was weakened and he was barely able to use it to write. Rheinberger was also unable to play the piano anymore, which was especially discouraging for him. On the 31st December 1892 his wife died after suffering a long illness; in 1894 he had to give up the post of Court Music Director due to poor health and thereby resigned the leadership of church music at the Court Church. He died on the 25th November 1901 in Munich, where he was buried in the Süd-

friedhof (Southern Cemetery) on the 28th November. His grave was destroyed during the Second World War, whereupon the principality of Liechtenstein initiated the removal of the remains of the couple to Vaduz, where they were interred in a grave of honour in the cemetery, which is not far from Rheinberger's home where he was born.

## HIS WORK

During his lifetime Josef Gabriel Rheinberger was ranked amongst the very successful composers, yet after his death he was quickly forgotten. It is only during the last two decades that his music has begun to be researched and performed again. Rheinberger is a «master of architectonic, an artist of the plan» (Adolf Sandberger). His output was large: 197 works with an opus number are known to be by him. Incontestably he is one of the most prodigious composers for organ music, and he concentrated especially on the organ sonata, of which he left. He also wrote a lot of church music: he penned 18 masses and 4 requiems, 2 stabat maters, as well as 36 motets. As well as these he also composed oratorios and stage works: **Scherz, List und Rache** (Jest, Cunning and Revenge) (Goethe), **Die Sieben Raben** (The Seven Ravens) and **Des Türmers Töchterlein** (The Watchman's Daughter), **Das Tochterlein Jairus** (Jairus' Daughter), op. 32; **Der arme Heinrich** (Poor Heinrich), op. 37, **Das Zauberwort** (The Magic Word), op. 153, **Vom Goldenen Horn** (Of the Golden Horn), op. 182, but especially **Christoforus**, op. 120 (Rheinberger himself writes the name with an «f») and **Der Stern von Bethlehem** (The Star of Bethlehem), op. 164, both of which were based upon libretti by his wife. Furthermore he composed secular choir music (12 choral ballads), 100 solo songs, chamber music for various instrumental groupings and, not least, a rich repertoire of piano music, two symphonies (the **Wallenstein Symphony** op. 10 and the **Florentine Symphony** op. 87), a **concert overture in D Major**

(1854), concert overtures to Shakespeare's *The Taming of the Shrew*, op. 18 and to Schiller's *Demetrius*, op. 110, as well as the *Akademische Festouvertüre* (Academic Festival Overture) in the form of a fugue in 6 themes, op. 195. According to the judgement of Hans Joachim Moser, Rheinberger's music makes an important contribution to the «Munich late romantic period between Franz Lachner and the young Richard Strauss». The Vaduz master stands firmly anchored in the classical and early romantic periods: Bach, Beethoven, Schubert, Mendelssohn are his examples, and thereby he becomes one of the respected representatives of the diverse musical culture, that is considered to be an extension of the classicalromantic period.

## HIS PEDAGOGY

Rheinberger has gone down in music history as a teacher rather than as a composer. In reality he was a born pedagogue. His aim was to give his students a broad foundation in the study of composition, which apart from his organ teaching was the emphasis of his work at the conservatoire. That is why he wrote his *Study Course on Counterpoint* in 1867-1868, which was to become the foundation course for a whole generation of composition students. The fact that Rheinberger taught students like Giuseppe Buonamicini (1846-1914), Hans von Koessler (1853-1926), Engelbert Humperdinck, Ermanno Wolf-Ferrari, Philipp Wolfrum (1854-1918), as well as Wilhelm Furtwängler (1886-1954) as a private student, Adolf Sandberger (1864-1943), who would later be professor of music science at the University of Munich, and from 1878 even Max Planck (1858-1947), testifies to his talent and his ability. Because of extraordinary talent as a pedagogue he even gained great prestige in America. At least three of the most recognised US composers of the 19th century were amongst his students and they themselves continued to pass on Rheinberger's pedagogy: George Chadwick, Henry Holden

Huss and Horatio Parker. It is said that as a teacher he was very demanding and strict in the classroom. Nevertheless he never forced his aesthetic concepts onto his students, but rather guided their own creative bents so that they could develop freely. At the same time he ensured that he gave them the general theoretical munition that enabled this development, which surely is testimony to his extraordinary giftedness as a pedagogue. As such Hans von Bülow could conclude that Rheinberger was «an ideal, incomparable composition teacher whose like in proficiency, refinement and love of the material can not be found in either Germany or its surroundings. In short, he is one of the most respected musicians and people in the world, yet I could not guarantee his immortality as a composer, no matter how highly I regard his achievements in everything he has done so far.» (A letter to his publisher Eugen Spitzweg.) Rheinberger had a difficult time in his dealings with Peter Cornelius (1824-1874), as the latter was jealous of Rheinberger's brilliant teaching abilities. However, in general it is said of Rheinberger that he had a good working relationship with his colleagues and that, as far as possible, he kept himself from the numerous arguments that continually arose, especially in matters relating to Richard Wagner. If he did intervene, it was usually only to conciliate. His reputation was so great that numerous composers and musicians visited him, such as Franz Liszt (1811-1886), who travelled to Munich just to meet Rheinberger and his wife. Numerous personalities ranked amongst Rheinberger's circle of friends, such as the poet and actor Emanuel Geibel (1815-1884), Martin Greif (1839-1911) and Paul Heyse (1830-1914), furthermore the inspirational painter Carl Theodor von Piloty (1826-1886) and the friend of Schubert and Lachner, Moritz von Schwind (1804-1871). The opera *The Seven Ravens* was inspired by a painting cycle by Schwind and Piloty's numerous paintings about Wallenstein inspired him to compose the *Wallenstein Symphony*, especially since the Rheinberger couple owned 18 drawings by the artist, which the composer left to the State graphic collections as a legacy of his deceased wife.

Upon the initiative of Severin Brender and Walter Kaufmann, the Josef Rheinberger archive was founded in Vaduz in 1944. In 2003 the International Josef Gabriel Rheinberger Society was born in order to promote and spread his rich and diverse creations. A specific editorial post was created at the Carus publishers for the scientific editing of the complete works of Rheinberger.

## HIS PIANO MUSIC

For a long time Rheinberger was considered primarily as a composer of organ and piano works, so much so that his piano music remained in the shadows. One shouldn't forget however that he was a very talented pianist, who could have embarked upon a career as a soloist, had he not been so attracted to education and had he not had the disability in his hand, which prevented such a path. His piano compositions represent over a quarter of his creative work. It is inventive, varied, virtuous, and, above all, sophisticated. Compositions for the piano include four *Sonatas* (C Major op. 47 «Symphonic Sonata», D-flat Major op. 99, E-flat Major op. 135, F-sharp Minor op. 184 «Romantic»), ten chamber music pieces with piano, *Toccatas* (G Minor, op. 12, E Minor, op. 104, C Minor, op. 1159, *Piano Fantasies: Fantasie*, op. 23, *Three Piano Recitals*, op. 53, *Character Pieces: Three little Concerts*, op. 5, *Three Studies*, op. 6, *Five Note Pictures*, op. 11, *From Italy*, op. 29, *Six Characteristic Pieces*, op. 67, the *Twelve Study Recitals*, op. 183, as well as the study works: *Prelude in Exercises* op. 14 and *Studies for the Left Hand alone* op. 113, all of which testify to his competence as one of the most able pedagogues of his time. Works that he wrote to be performed with his wife testify not only to his sense of beauty but also to his love for his wife, works such as *Duo for two Pianos in A-Major*, op. 15 and *The Fantasy in E-flat*, op. 79. All of these compositions confirm Rheinberger's mastery of the classical forms and his *Piano Concert in A-flat Major* op. 94 (1876) also presents him as a real virtuoso.

### JOSEF GABRIEL RHEINBERGER **Dreams, op.9/4**

TRACK 01 *Dreams* is the fourth of the *Five Recital Studies* op. 9, that was created in 1864 and has pedagogical didactic qualities as well as a playful musical character. They impress because of their subtle atmosphere, but also because of the foundational concept of highlighting the four scales related to E to finish on the radiant C Major. The five parts are called: *Fugato* in E-flat Major – *Melody* in E-flat Minor – *Wandering Song* in E Major – *Dreams* in E Minor – *From Olden Times* in C Major. With its flowing and hovering character, *Dreams* can be considered to be an example of the art of the lyrical small form that Rheinberger mastered very well.

### JOSEF GABRIEL RHEINBERGER **Study in G-sharp Minor, W.o.O. 28**

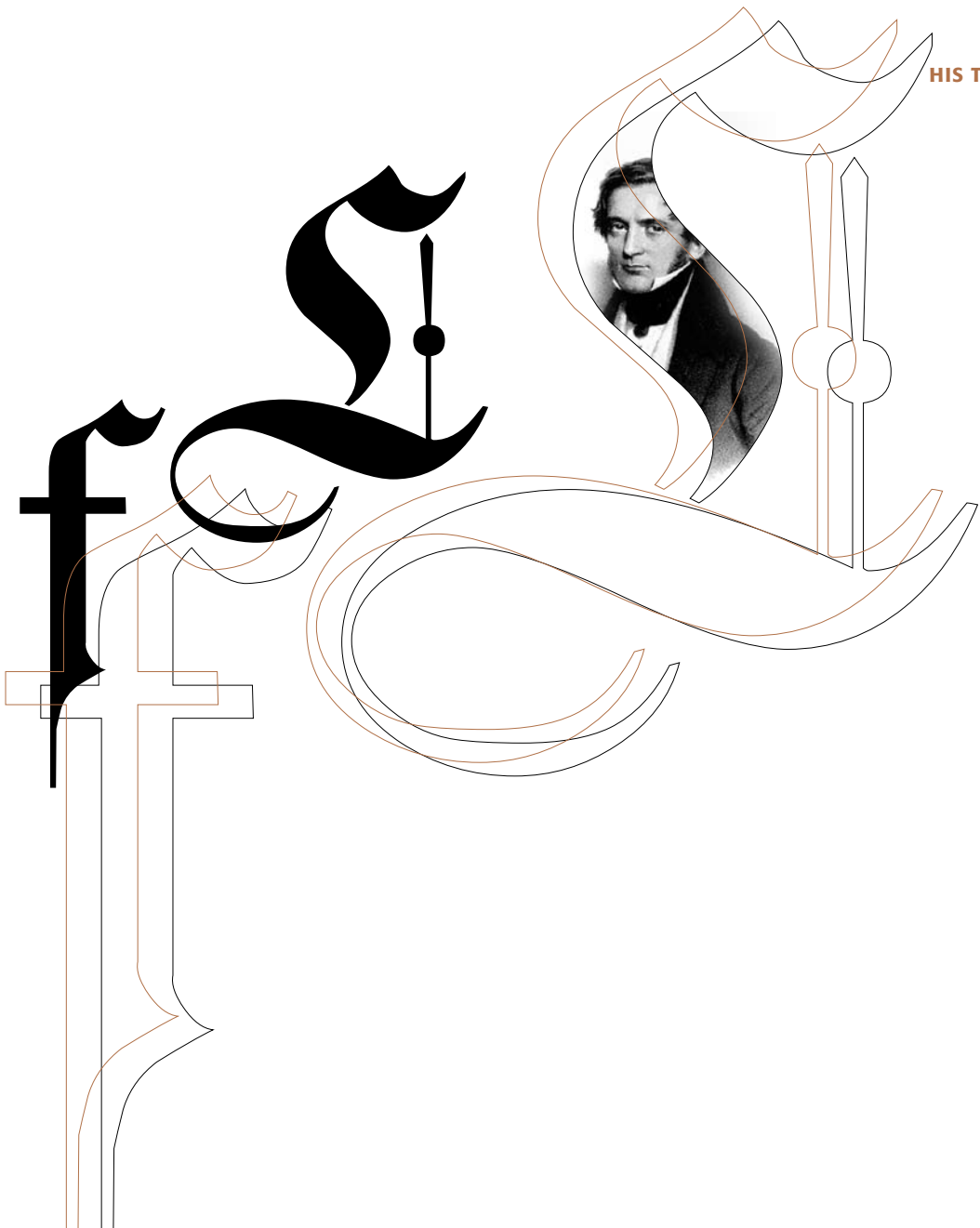
TRACK 23 The *Study* in G-sharp minor is technically brilliant and has a contagious energy that clearly shows Rheinberger's melodic inspiration as well as his pointed musical jokes. Even so it was originally an educational piece as it first appeared in «*A Study. Caprices, Studies and Piano Pieces of diverse characters by Bendix ... et al. / revised, arranged according to difficulty and published by Eugen d'Albert, Budapest; Leipzig: Rozsavölgyi, cop. 1987*».

### JOSEF GABRIEL RHEINBERGER **Three Piano Recitals op. 53**

TRACK 02  
TRACK 22 *Three Piano Recitals* was composed the same year as the *Recital Studies*. Each recital is given a name: *Capriccio alla Tarantella* in F minor (Vivace), *Rhapsody* in C minor (Allegro appassionato) and *Rondoletto* in G minor (lightly and with great movement). These recitals confirm that Rheinberger liked to be influenced by existing music by other composers he liked as well as by his own works. The earliest piece is *Rhapsody* from 1864, that reminds the listener both of the atmosphere of Chopin's *ballads* as well as Rheinberger's own song *Ich träume, du wärest bei mir* (I'm dreaming you are with me), op. 26/4 written around Christmas time of 1863. The *Rhapsody* cleverly combines contemplative as well as more turbulent elements. The *Capriccio* was written in 1867 and evokes a romantic Schumannesque atmosphere, whereas the *Rondoletto* of 1871 represents, for Rheinberger, a

very elegant and sophisticated piece of music. The **Three Piano Recitals** can be regarded as «the most modern and virtuous piano album» (Hans Theill) by the composer. They are preceded by **Two Piano Recitals** op. 45, dedicated to Brahms, and that first showcased Rheinberger's individuality.

«the most modern  
and virtuous piano album»



## HIS TEACHERS

**FRANZ LACHNER** was born on 2nd April 1803 in Rain am Lech to a musical family. His father Anton was an organist and it was from him that he was first given lessons. «He taught his children himself with unrelenting discipline from dawn to dusk from when they were five years old,» according to Franz Lachner's younger brother Vinzenz. All of the Lachner children were to become musicians: in 1822 15 year-old Christina replaces her father as organist, her sister Thekla became organist for the parish church of St George in Augsburg, Theodor became a music teacher, Ignaz and Vincent both became music directors, and Franz himself went to Munich, where Caspar Ett, St Michael's organist, gave him music theory and organ lessons free of charge. One year later he became organist at the protestant church in Vienna, studied music further with Simon Sechter (1788-1867) and Maximilian Sattler (1748-1833) and became close friends with Franz Schubert (1797-1833) and Moritz von Schwind. In 1828, the year of Schubert's death he became the Principal Music Director at the Kärntner Theatre and in 1833 along with members of the Vienna Court Opera Orchestra he founded the Vienna Künstlerverein (Artist's Association). This was the predecessor of the Vienna Philharmonic. In 1834 he returned to Munich, where his *Symphony in D minor* was successfully performed. He became a Royal Court Music Director in Mannheim, before he finally returned to the Bavarian capital in 1836. He became conductor of the Court Opera, of concerts in the Musical Academy, of the Royal Choir, as well as the court churches of St Michael and St Cajetan. In 1852 he was appointed General Music Director: a title created especially for him. Josef Rheinberger and Franz Wüllner were just a couple of his many students. A lifelong friendship united him with painter Moritz von Schwind, who painted the 1862 «Lachner-Roll»: a twelve and a half meter long picture biography of the musician with his most important life stages as well as those with Franz Schubert. Lachner rejected Wagner's music and when, in 1864, Ludwig II called Wagner to Munich, Lachner went into retirement. After

Wagner left in 1867, Lachner returned as conductor for one year and was hailed once again as the representative of music culture in Munich. On the occasion of his 80th birthday, Munich awarded him honorary citizenship. He died at the age of 86 on the 20th January 1890. His grave is in the Alten Südlichen Friedhof in Munich.

Lachner was a productive composer, who met with great success with his opera *Catharina Cornaro*. His complete works encompass over 400 pieces in nearly all musical genres. Robert Schumann said of him that he was «the most talented and knowledgeable of the south German composers.» Due to his rejection of Wagner's music, he quickly fell out of favour, but stood the test as «a strong continuer of Bach» (Moser), who was stylistically influenced by Beethoven, Spohr, Meyerbeer and especially Schubert. Some of his works already point to Bruckner's early works, as both were connected by their teacher Simon Sechter.

FRANZ LACHNER

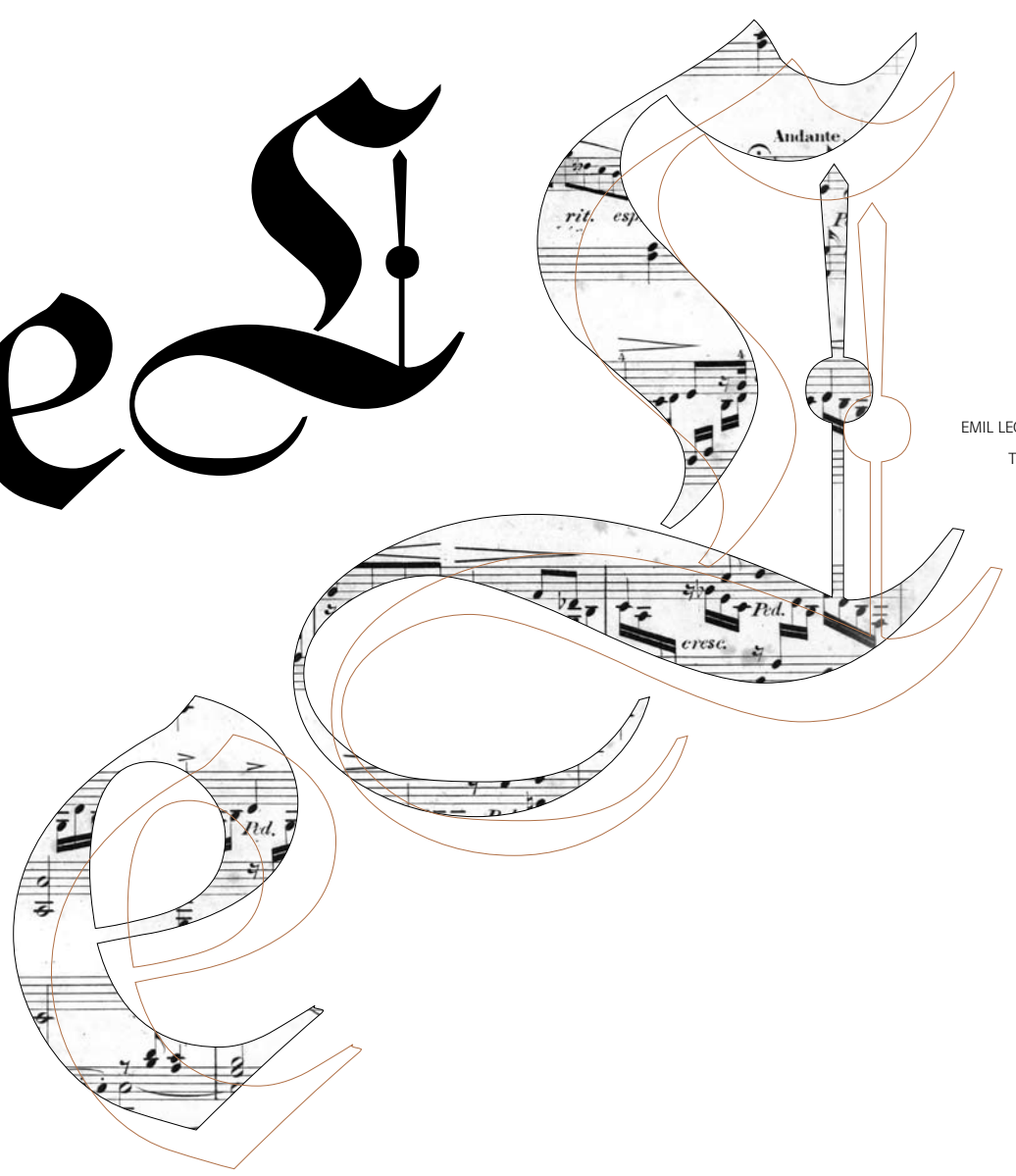
**Chansonette: Larghetto con sentimento**

TRACK 05

This short, concentrated, modest and lyrical composition (as the title suggests) carries the instruction: *Larghetto con sentimento*. It combines the character of a little *impromptu* with Schubert's nostalgia. The music touches the listener directly and while listening, one could wish that Lachner had developed the theme some more.

It  
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nostalgia.

# es



**EMIL LEONHARD** was born on 13th June 1810 in Lauban/Oberlausitz, known as Luben today in Poland. He was a pianist, piano teacher, composer and honorary member of the Nord-Deutschen Musikvereins (North German Music Society). From 1852-1859 he was professor for piano at Munich's Conservatoire, where Rheinberger was one of his students, as well as the famous Sophie Menter (1846-1918). In 1859 Leonhard became professor with the same function at the Dresden Conservatoire. He spent the rest of his life there and died on the 23rd June 1883. His main works are: *Johannes der Täufer* (John the Baptist) (1854), his *Symphony in E minor* and his *Piano Compositions*, amongst which is the prize-winning *Piano Sonata op. 5*.

EMIL LEONHARD  
TRACK 06

**Sonata quasi Fantasia, op. 5: Scherzo**

Just the title in itself is a reference to Beethoven's Opus 27 and especially the *Moonlight Sonata*. This *Pianoforte Sonata* by Leonhard was awarded the 2nd prize by the «Preis-Institut des Nord-Deutschen Musikvereins». The composer put the piece forward with the motto: «Ancient, romantic or modern / whatever is proscribed, is master everywhere». The work is made up of four movements: 1. *Grave / Allegro agitato ma non troppo* – 2. *Adagio* – 3. *Scherzo* – 4. *Presto*. The strict construction is taken from the sonata and the changing moods and eruptions of emotions from the fantasy. The *Scherzo* is marked by a tight construction and a slightly ironic virtuosity, both testimonies to their creator's solid mastery of the craft.



## HIS WORK COLLEAGUE

**FRANZ WÜLLNER**, born on the 28th January 1832 in Münster, was given violin and piano lessons from an early age. One of his teachers was Anton Felix Schindler (1795-1864), the friend and secretary of Ludwig van Beethoven (1770-1827). Wüllner quickly became one of the many piano virtuosos of his period, and between 1850 and 1854 he undertook numerous concert tours. It was on one of these tours that he met Johannes Brahms, with whom he was to develop a lifelong friendship. After an appointment as music school teacher in Munich, he moved to Aachen, but returned to the Isar. From 1874-1892 he was inspector of the Royal Bavarian School of Music along with Rheinberger, and he founded the Choir and Orchestra Classes. Consequently he was leader of the Munich School Choir from 1867-1877, where his **Chorübungen** (Choir Exercises) were developed as master examples. From 1877 he functioned as Court Music Director in Dresden and for a short while afterwards in Berlin, until he was appointed to the Cologne Conservatoire upon Brahms' suggestion. He had a great influence on the musical life there for twenty years. Amongst other things, he called Isidor Seiss and his student Engelbert Humperdinck to «his» school. One can recognize how closely connected all musicians were with each other in Munich. Wüllner was considered to be a sponsor of several young composers, amongst them Richard Strauss, who was to dedicate the setting of Goethe's **Wandlers Sturmlied** for Choir and Orchestra to Wüllner. He died on 7th September 1902 in Braunfels. Just like his colleague Rheinberger, he was especially esteemed for his teaching, with which he was to complete an «artistic educational work» according to Cologne colleague Otto Klauwell (1851-1917). As a composer Wüllner wrote numerous vocal compositions, as well as piano and chamber music.

FRANZ WÜLLNER

TRACK 21

**Variationen über ein altdeutsches Volkslied für Klavier zu vier Händen, op. 11 (Variations on an old German folk song for piano with four hands)**

Franz Wüllner is considered to be a typical representative of the German high romantic period, but is, at the same time, a master of strict forms and composition techniques. «Without form, no art» was apparently one of his teaching principles. To what extent he mastered the variation technique is demonstrated by the *Variations on an old German folk song for piano for four hands*, op.11. The song is entitled *Heimlicher Liebe Pein* (Secret Love's Pain) and the first verse reads: «My dear, he is off a wandering; / But I don't know, why I am so sad; / Maybe he is dead and is laid in grey peace, / That is why I spend my time so sad.» The verse comes from the 1808 edition *Des Knaben Wunderhorn, Band 3*, and was first set to music by Carl Maria von Weber (1786-1826), then by Friedrich Silcher (1789-1860), Johannes Brahms, Otto Dresel (1826-1890), Gustav Eggers (1835-1861), Julius Lammer (1829-1888) and Niels Wilhelm Gade (1817-1890). Later it can be found in folk song collections of Zuccalmaglio-Kretscher (1840) and Erk-Böhme (1893).

Franz Wüllner introduced it as a theme with variations that brought the atmospheric mood to the fore rather than the technical side of the art form. This made high demands on the two interpreters. It is interesting to note how Wüllner builds up a dialogue between the two partners. The composition is divided into the following parts: Theme: *Commodo*; Var. I; Var. II; Var. III. *Poco più mosso*; Var. IV; Var. V. *Allegro non troppo*; Var. VI; Var. VII; Var. VIII. *Più allegro*; Var. IX; Var. X. *Con fuoco*; Var. XI. *Molto vivace*; Var. XII. *Andante, non troppo lento. Dolce e molto espressivo*; Var. XIII. *Sempre dolce*; Var. XIV. *Poco più moto*; Var. XV. *Allegro moderato assai*; Var. XVI. *Tranquillamente*; Var. XVII. *L'istesso tempo*; Var. XVIII; Var. XIX. *Canon, allegro risoluto*; Var. XX. *Brillante*; Var. XXI. *Poco più mosso*; Var. XII. *Più allegro*; Var. XXIII. *Leggiera*; Var. XXIV. *Tempo di tema*.

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## HIS STUDENTS

**ERMANNNO WOLF-FERRARI** was born Hermann Friedrich Wolf on the 12th January 1876 in Venice. In 1892 he went to Munich, became Rheinberger's student but returned to Venice in 1895 without a degree. In 1897 he married the singer Clara Kilian, with whom he was to have a son, the future opera director Frederico Wolf-Ferrari. After the failure of his opera *Cenerentola* in 1900, he returned to Munich where he dedicated himself to the revival of the *Opera buffa*. He achieved great success with *Die neugierigen Frauen* (The nosy women) (1903) and *Die vier Grobiane* (The four ruffians) (1906), both penned by Goldoni, as well as *Susannens Geheimnis* (Susanne's Secret) (1910). The First World War forced the composer into a creative break, during which time he also faced a crisis in his marriage. He fled to Zurich and in 1921 he married his second wife, Wilhelmine Christine Funk. Although he was appointed professor for composition at the Mozarteum in Salzburg in 1939, by which time Austria had already capitulated to the Nazis, he suffered to such an extent both physically and mentally under Fascism and the threat of the ever-nearing war that he again fled to Switzerland. After the war, he withdrew to his home-town Venice, where he died on 28th January 1948.

ERMANNNO WOLF-FERRARI

TRACK 04

### **Capriccio op. 14/2: Scherzando con moto**

Ermanno Wolf-Ferrari's *Capriccio*, characterized as a *Scherzando con moto*, forms the middle part, along with *Melodie* (Melody) and *Romanze* (Romance), of the *Drei Klavierstücke* (Three Piano Pieces), op. 14. The composition was created during his successful period in Munich in 1905. The piece flows virtuously and light-footedly, and can thus become a piece where the interpreter can parade his talents, especially since the brilliance steadily increases to reach a short meditative ending.

ERMANNNO WOLF-FERRARI

TRACK 03

### **Ouvertüre zum Intermezzo: «Susannens Geheimnis», 1910 (Overture to the Intermezzo: «Susanne's Secret»)**

The title «Intermezzo» should surprise one somewhat, but Wolf-

Ferrari himself named his comic opera (Opera buffa): *Susanne's Secret*, based on a Libretto by Enrico Golisciani. The premiere was on the 4th December 1909 under the direction of Felix Mottl in the Munich Court Theater. After this, the work was performed successfully on many stages. The composer himself penned a piano version of the overture, which is an excellent example of his exhilarating and ingenious music. But the question remains - what is the «Secret»? A smell of tobacco could be detected in the house of Count Gil, and it takes a whole act to discover that the smell does not come from Susanne's secret lover, but from Susanne herself, who secretly smokes cigarettes.

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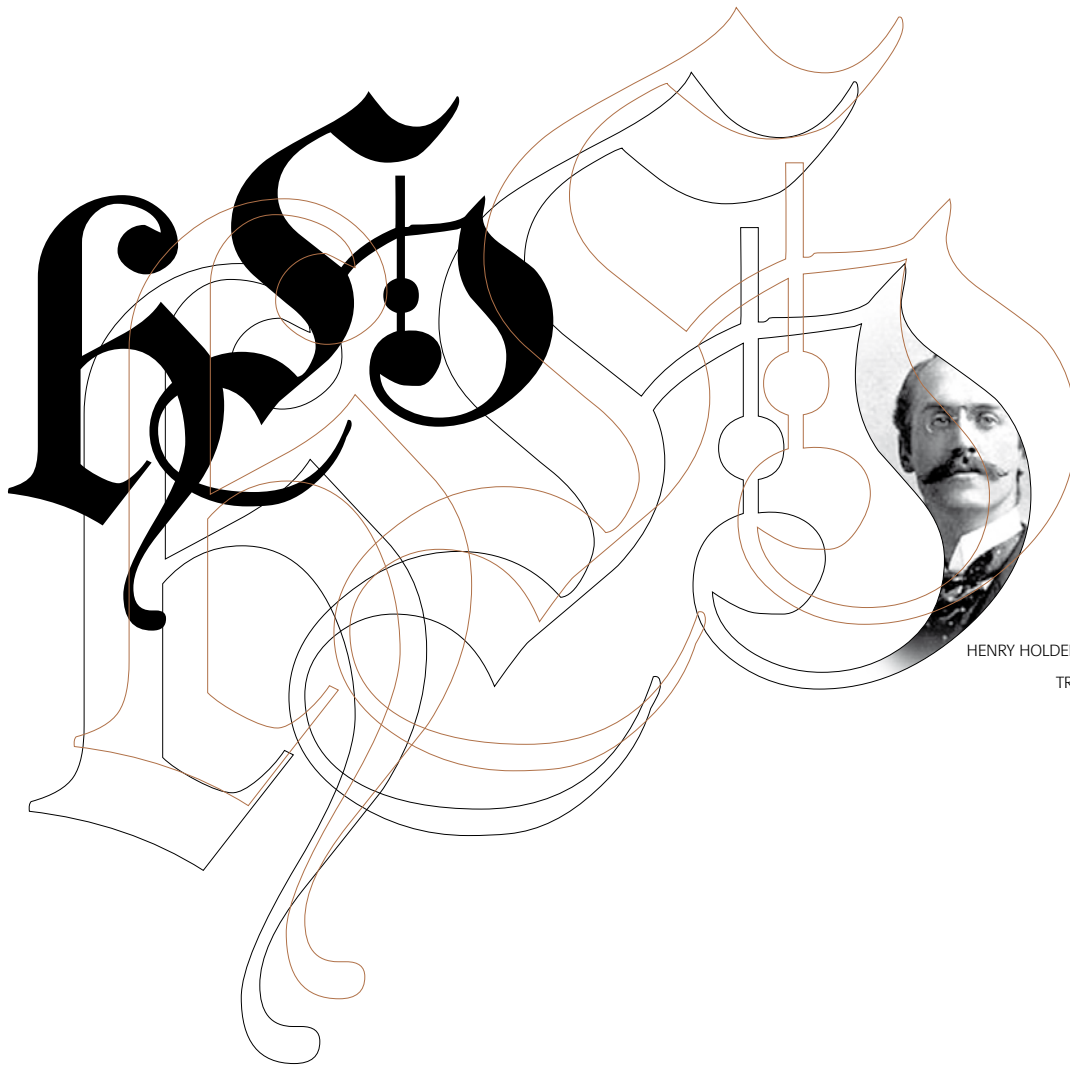
ENGELBERT HUMPERDINCK

TRACK 14

**ENGELBERT HUMPERDINCK**, born on 1st September 1854 in Siegburg, studied music from 1872 in the Cologne Conservatoire, amongst others with Isidor Seiss, and from 1876 studied as one of Rheinberger's students in Munich. From 1880 to 1882 he became a co-worker with Richard Wagner in Bayreuth and taught Wagner's son Siegfried composition. In 1884 Franz Wüllner offered him a post as teacher in the Cologne Conservatoire. From 1901 until 1920 he lectured in Berlin. In 1921 he travelled to Neustrelitz in order to experience the premiere of **Freischütz** (The Marksman), which his son Wolfram had staged. He died there on the 27th September after he experienced a sudden stroke. Humperdinck's rich complete works include 170 compositions.

**Knusperwalzer aus «Hänsel und Gretel»  
(Knusperwalzer from «Hansel and Gretel»)**

Humperdinck first staged **Hansel and Gretel**, based on a libretto by his sister Adelheid Wette, as a «Liederspiel» (a Song Game) in her private home. Then, after private performances and encouragement from Hugo Wolf, he staged it for the first time as a «fairy tale opera» under the direction of Richard Strauss in Weimar on 23rd December 1893. Due to its «contrapuntal mastery» (Moser), the artistic use of well-known songs and its simple folksy melodies it quickly earned world-wide success, which continues to this day. Toward the end of the opera, the now freed Hansel and Gretel sing and dance the quick Knusperwalzer, starting with the words: «Hoorah! Now the witch is dead!» The piano arrangement is also by Humperdinck and is characteristic of his refined harmonization of the folksong.



HENRY HOLDEN HUSS

TRACK 07

**HENRY HOLDEN HUSS** is a descendent of the martyred Jan Hus. He was born on the 21st June 1862 in Newark, New Jersey and from an early age he already knew he wanted to become a musician. First he was taught piano by his father George, who was a composer, organist and music teacher himself, then he went to Boston to study and finally until 1885 he studied theory and composition in Munich with Rheinberger and piano with Josef Gierl, a student of Franz Liszt's. In 1884 Rheinberger invited Huss to perform in public as the soloist in Beethoven's **4th Piano concerto in G major**, and after the completion of his studies with distinction, Rheinberger invited him to improvise in front of the gathered school and perform one of his own compositions. Huss played his **Rhapsody in C minor for Piano and Orchestra** and it met with great success. This was also the first work that he was to perform publicly in the USA. He worked the rest of his life as a concert pianist and music teacher in New York, where he taught in the Masters School from 1897 until 1932. He died in New York on the 17th September 1953. Apart from orchestral works, amongst which were a piano- and a violin concerto, a violin- and a cello sonata, he became especially famous for an **Ave Maria** for soloists, choir, strings, organ and harp.

### **Three Intermezzi G 203. Nr 1: Allegretto con Grazia**

Huss regularly composed for the piano, and especially with his students in mind. Accordingly his **Three Intermezzi** were created in 1894. They are entitled: **Allegretto con Grazia**, **Andante molto tranquillo ma non troppo lento** and **Allegro moderato e gioioso**. These terms best describe the short concentrated works. Huss showed in these Intermezzi, that the mood he created, the atmospheric, was very important to him. Their virtuosity can, however, be derived from Liszt rather than Brahms.



**GEORGE WHITEFIELD CHADWICK**, was born on the 13th November 1854 in Lowell, Massachusetts and was a high school drop-out. Consequently he first helped his father in the insurance business, before going to France and Munich to study music. He was also to become one of Rheinberger's students. Afterwards, he had a long and successful career as a musical artist, leader and curator. He is reckoned to be one of the most imaginative composers of his generation and the most important representative of the **New England School of American Composers**. In 1897 he became dean of the **New England Conservatory of Music**. He composed effective operas, hymns for choirs, symphonies, symphonic poetic works, chamber – and piano music. At his death on 4th April 1931 in Boston, he was celebrated as a composer, who «represented most completely the body of earnest American music» according to the famous critic Olin Downes.

GEORGE WHITEFIELD CHADWICK  
TRACK 09

### **Caprice Nr. 2**

Chadwick's piano works all have a miniature character, like Mendelssohn's **Lieder ohne Worte** (Songs without Words), Grieg's **Lyrische Stücke** (Lyrical Pieces) and so many other compositions from the 19th century, even those by Rheinberger himself. Each song has an individual artistic character and evokes a different mood. Chadwick's two **Caprices** of 1888 in G minor and C sharp are cheerful and elegant. The second is full of spirit, feathery rhythms and fine arpeggios. The charming melodic middle section is especially noteworthy.

GEORGE WHITEFIELD CHADWICK  
TRACK 10

### **Scherzino op. 7: Allegro con fuoco**

In 1882, shortly after his return to the USA from Germany, Chadwick published his **Six Characteristic Pieces**. (Korngold also called his **Don Quijote** cycle **Six Characteristic Pieces**!) Chadwick's pieces are entitled: **Congratulation – Please Do! – Scherzino – Reminiscence of Chopin – Irish Melody – Etude**. Even if the cycle generally evokes the spirit of Chopin, the light, pleasant **Scherzino** rather recalls a humorous musical titbit in the tradition of Mendelssohn.



**HORATIO WILLIAM PARKER,** was born on 15th September 1863 in Auburndale, Massachusetts, and studied music in Boston under Stephen Albert Emery and George Chadwick. From 1881 he was with Rheinberger in Munich. There can hardly be any doubt that it was Chadwick who recommended the journey to Europe to him. After his return to the USA, Parker worked as an organist, choir director and teacher at the **National Conservatory of Music** in Boston and New York. In 1894 he was nominated, as the second music teacher ever to Yale University, where Roger Sessions, Douglas Moore and Charles Yves were to become his students and where he was to found the **Symphonic Orchestra**. Parker died on the 18th December 1919 in Cedarhurst, New York. He wrote two operas: **Mona** (1911) and **Fairyland** (1914). The premieres, in the Metropolitan Opera and Los Angeles respectively, were both very successful. Furthermore, he wrote cantatas, choir works, a **Concertino** for organ, songs, chamber music, as well as organ and piano pieces. The latter especially show Rheinberger's influence upon his student. Parker's most famous work however is the oratorio **Hora Novissima**, composed in 1893, which was highly praised from the start.

HORATIO WILLIAM PARKER

TRACK 16

**Horatio William Parker: Valse Gracile, op. 49/3**

The thoroughly serious Horatio Parker wrote his **Three Pieces** op. 49 in 1899 when he was at the peak of his creativity. They are very interesting technically and structurally as well as musically. **Conte Sérieux** is the most important of the three pieces. The two others also have French titles: **La Sauterelle** and **Valse Gracile**, but are very different from the introductory **Caprice**. In the last two compositions, Parker demonstrates the lighter side of his character. The exquisite and sparkling **Valse Gracile** could be by Chopin, and the Polish pianist Josef Hofman (1876-1957), a defender of the piece, always compared it thus.

## THE STUDENT OF THE STUDENT

**CHARLES EDWARD IVES** was born on 20th October 1874 in Danbury, Connecticut, son of a US-army bandleader. He was given music lessons from an early age by his father. Later he studied under Horatio Parker. He wrote of his teacher: «I had and have respect and admiration for Parker and most of his music. It is seldom trivial. His choral works have dignity and depth, something which many contemporaries have not achieved. He had ideals, ... was a brilliant person, a good technician, yet completely willing to limit himself to that which Rheinberger had taught him.» (Cowell, Charles Ives and His Music, pp. 33-34)

After his musical studies, Ives got a job with a life insurance company, founded his own insurance company Ives & Myrick and only composed music in his spare time. He was however very productive until his first heart attack in 1918 and worked with bi-tonality, quarter tones, textures that ran at different speeds, with dimensional music, quotations from music history and popular music (marches, ragtime, hymns) – all of which he incorporated into his music. As a weakened but wealthy man, he financed concerts for composer friends and died on 19th May 1954 in New York. His recognition as a composer only grew after his death and today he is counted amongst the most influential composers of America.

CHARLES EDWARD IVES

TRACK 17

### **Song Without (Good) Words, S. 122**

*Song Without (Good) Words* along with *The Seen and Unseen? (Sweet and Tough)*; *Rough and Ready* et al. and/or *The Jumping Frog*; *Scene Episode*, as well as *Bad Resolutions* and *Good WAN! (Jan. 1, 1907)* are all pieces that Charles Ives brought together under the overarching title *Five Take-offs*. The meaning behind this title would be «Improvisations» – at least this is what one can assume. Already completed in 1909, they first premiered in 1968 and were published in 1991. Ives, the great improviser, did not view these compositions as improvisations but rather as creative challenges and hard work. Each piece has its own cha-

racteristic. This is particularly true of *Song Without (Good) Words*. The allusion to Mendelssohn-Bartholdy is evident, but in contrast to Mendelssohn, the melody is not supported by harmonies, but rather they grow, so to say, into the tonality and out again. With this piece Ives demonstrates to what extent his work was of a pioneering nature – his work has not been exhausted to this day.

## HIS SUCCESSORS

**LUDWIG THUILLE** was born on the 30th November 1861 to a trader in books, musicalia, and art in Bozen. He lost both his parents at an early age and his uncle funded the first musical training for this budding young musician. At the age of 18 he went to Munich to pursue his studies in composition with Rheinberger and piano with Karl Bärmann, also Carl Baermann, (1810-1885). Three years later he completed his studies with distinction. In 1883 he was hired in the music school, in 1888 he was appointed professor and in 1903 became Rheinberger's successor as professor for composition. He was so successful, that people began to speak of the «Thuille School». Amongst his students were Herman Abendroth (1883-1956), Franz Mikorey, (1873-1947), Felix von Rath (1866-1905), Fritz Neff (1873-1904) and Heinrich Kaspar Schmid (1874-1953), who was later to become the Director of the Conservatoires in both Karlsruhe and Augsburg. Thuille, along with Rudolf Louis (1873-1914), developed an influential harmonic theory. However he was not to see its publication as he unexpectedly died of heart failure at the young age of 45 on the 5th February 1907. At this point, Thuille had been friends with Richard Strauss (1864-1949) for over 30 years, and along with Friedrich Klose (1862-1942), Max von Schillings (1868-1933) and Hans Pfitzner (1869-1949) they were to be very influential in the Munich scene. Thuille's own music can be categorised in the German late Romantic period and shows clear influences from Richard Wagner, yet the com-

poser was to remain closely tied to the classical tradition and thereby remain distant to the «Programme Music» then in vogue. He wrote the operas *Lobetanz* (1896), *Teuerdank* (1897) and *Gugeline* (1901), organ movements, numerous songs and choral pieces. The focal point of his creative work was his chamber music and both of his Violin Sonatas, his *Brass Sextet*, his *Piano Quintet*, and *Cello Sonata* deserve special mention.

LUDWIG THUILLE **Gavot**

TRACK 11

In this pseudo-baroque composition that harks back to the old name *Gavot*, Ludwig Thuille confirmed that he was not interested in a complete break with tradition, but rather he wanted to infuse old forms with new life by using the composition methods of his time. He thereby showed an excellent understanding of both of these forms and structures.

**MAX REGER** Johann Baptist Joseph Maximilian, called Max Reger, was born on 19th March 1873 in Brand in the Oberpfalz and grew up in the neighbouring Weiden. He was given music lessons from an early age from the famous music theoretician Hugo Riemann. Already in 1898 he suffered his first serious nervous breakdown and in 1901 he moved to Munich. On the 7th December 1902 he married Elsa von Bercken in Bad Boll. She was a divorced Protestant and this fact led to his excommunication. In 1905 he became one of the successors to Rheinberger at the Academy of Music, yet due to a difference of opinions with the mostly conservative teaching staff he resigned his post a year later and moved to Leipzig to take up a professorship. In 1911 he was appointed court music director in Meiningen until the start of 1914, when he suffered a paralysis of the nerves. In 1915 he settled in Jena. From there travelled once a week to Leipzig to continue his teaching. On 11th May 1916 on one of these trips he died at the age of 43 from heart failure.

Despite problems with alcohol, Reger managed to compose throughout these years like a man possessed. He called himself a pieceworker; today one would talk of a «workaholic». He wrote organ-, choir- and orchestra works, songs, chamber- and piano music. His creations orientated themselves toward Brahms and his vision of an «absolute» music, but especially toward Bach, whose importance was to steadily increase for him. As a Bach devotee, he composed his *Fantasie und Fuge für Orgel über BACH, op. 46* and dedicated it to Rheinberger, in whom he recognized someone like-minded. The dedication read: «Dedicated to Mr Privy Councillor Professor Dr J. von Rheinberger in special admiration.» He influenced the Second Vienna School and his student Paul Hindemith with the extreme development of tonality on his «Storm- and Drink Years» (dixit Reger). Only towards the end of his life did he start to seek clarity and simplicity and his personal style emerged in his piano creations relatively late in life.

MAX REGER **Aus der Jugendzeit: Fast zu keck! op. 17/12.**

TRACK 12

TRACK 13

**Aus der Jugendzeit: Weihnachtstraum, op. 17/9.**

Reger himself described his work *Aus der Jugendzeit* as a *piano piece*. He composed it in 1895 and it was published by Augener in London in 1902. It is made up of 20 parts: No. 1, *Frohsinn*, No. 2, *Hasche mich!*, No. 3, *Ein Spielchen*, No. 4, *Das tote Vöglein*, No. 5, *Über Stock und Stein*, No. 6, *Was die Grossmutter erzählt*, No. 7, *Ein Tänzchen*, No. 8, *Bange Frage*, No. 9, *Weihnachtstraum*, No. 10, *Grosses Fest*, No. 11, *Abendgesang*; No. 12, *Fast zu keck!* No. 13, *Frühlingslust*; No. 14, *Kleiner Trotzkopf*; No. *Reigen*; No. 16, *Fast zu ernst*; No. 17, *A la Gigue*; No. 18, *Nordischer Tanz*; No. 19, *Erster Streit*; No. 20, *Versöhnung*. The ninth part: *Weihnachtstraum* (Christmas Dream), in A major, introduces Max Reger's romantic piano vision of the world-famous Christmas carol *Silent night, Holy Night* (Joseph Mohr – Franz Xaver Gruber, 1818) as a *Fantasy (Andantino)*. This compositional style suits Reger particularly well and accentuates his emotionalism

and piano skills. The whole cycle is undoubtedly modelled on Robert Schumann's *Kinderszenen*, even down to the title imitation (*Hasche mich!*, instead of *Hasche-Mann*) and the copying of titles: *Fast zu ernst*. This sixteenth part of the cycle is in G minor and is described as a *Fughette – Andante con espressione*. He is on the trail of romantic world-weariness and esprit, yet does not achieve Schumann's unique insight into a child's soul.

## HIS CONTEMPORARIES

**RICHARD WAGNER** was born on 22nd May 1813 in Leipzig and lost both his father and step-father before he was eight years old. He grew up as the youngest child without any discipline or order. When he was sixteen he witnessed Beethoven's opera *Fidelio* and after this it was clear to him that he was to become a musician. In 1833 he met the actress Minna Planer, whom he married on November 24th. In 1839 he lost his position as Court Music Director, which he received in 1837 in Riga. Out of fear of his followers he fled to London. The stormy crossing was the inspiration for his opera *Der fliegende Holländer*. The relatively poor couple spent 1840 and 1841 in Paris. There Wagner met Giacomo Meyerbeer, Heinrich Heine and Franz Liszt. The premiere of *Rienzi* in Dresden in 1842 marked his artistic breakthrough. He was appointed as Royal Saxon Music Director at the Court Opera, where he led the premiere of his *Tannhäuser*. In the spring of 1849 he participated in the Dresden Uprising and after its defeat he had to flee to Switzerland. While there he thought about running away to Greece with a French admirer of his – today one would talk of a «groupie». The lady was called Jessie Laussot-Taylor (1829-1905), was English by birth and married a wine merchant from Bordeaux. It was in Bordeaux that Wagner met up with her in 1850, but the police intervened and forced him to leave the city. On the 3rd July 1850 he was back in Zürich. In 1852 he met the poetess Agnes

Mathilda (Mathilde) Wesendonck (1828-1902), née Luckemeyer, and her husband Otto (1815-1896), a Swiss merchant. They offered a house and financial support to Wagner and his wife in exchange for his author's rights. Wagner was in the middle of writing the Libretto for the *Nibelungen*. What he did not count on though was falling madly in love with Mathilde. The love triangle grew ever more fraught until Minna provoked an outburst in 1858. Wagner separated from her and travelled to Venice, where he composed the second act of *Tristan*. His wife moved to Dresden, in 1862 they were divorced and on the 25th January 1866 Minna died unexpectedly of heart failure. The rest: Ludwig II, Munich, Cosima Liszt, Geneva, Tribschen, the *Ring-Tetralogy*, Bayreuth, *Parsifal*, and his death in Venice are all part of history. Richard Wagner is incontestably one of the most important music renewers, especially with regard to the development of the opera and harmonic theory, and he has influenced the development of musical art up to today.

### RICHARD WAGNER **Polka in G-Major**

TRACK 18

Wagner already started to put together *Albumblätter* while in Paris and would continue doing so until 1875. The *Albumblatt* (WV 84) dedicated to Mathilde Wesendonck was created in 1853 and is a short, harmless *polka* made up of only 23 bars. Wagner adds a written explanation: «Here is something defrosted instead of yesterday's freeze.» The slower middle section in E flat major is framed by faster sections in G major. He would also compose the *Sonata in A flat major* (WV 85) «for the album of Lady M.W.» in the same year.

### RICHARD WAGNER **Züricher Vielleibchen-Walzer in E-flat major**

TRACK 19

Wagner dedicated the *Züricher Vielleibchen-Walzer* (WV 88) not to Mathilde, but to her sister Marie. It is an *Albumblatt* made up of 33 bars (an additional 16 can be added by repeating the A section), which he composed upon the occasion of Marie's visit in May 1854. He gave the instruction that the piece should be played: «As gaily as possible, yet with passionate decency.»

He must have been in a good mood or quickened by his relationship with Mathilde for he greeted Marie with the words «Good morning, Vielliebchen (dearest much love)» and wrote: «Züricher Vielliebchen-Walzer, Polka or something else. Dedicated to Marie, exemplarily raised and exquisitely turned out in Dünnkirchen, from the best dancer from Saxony, called Richard, the waltz maker.» Then the composer gave the holy assurance that he would have used better paper had any been to hand, but asked his patroness that she imitate God, who looks at the waltz and not at the paper. Finally Wagner urged the performer of this piece to leave out anything that proved to be too difficult and he asked for consideration because of potential mistakes in counter point.

**ANTON BRUCKNER,** was born on 4th September 1824 in Ansfelden, Upper Austria. He was trained as a teacher in Linz. In 1845 he became assistant teacher at the School of Saint Florian. The ten years he spent at the foundation allowed him to graduate from teacher to professional musician. In 1856 he was appointed cathedral organist in Linz. Additionally he concluded his studies in counter point with Simon Sechter in Vienna and in instrumentation and musicology with Otto Kitzler, the first music director at the Linz Theatre. He witnessed the premiere of *Tristan and Isolde* in Munich in 1865. Rheinberger and he must have certainly met there. Both were friends of the poet Paul Heyse. Even if their lives followed different courses, a few similarities exist between them nonetheless: they taught in the same subjects, their competence as organists and the importance that both give to the final movements of their compositions. In 1867 Bruckner followed as Sechter's successor at the Conservatoire in Vienna and became professor in basso continuo, counterpoint and organ and from 1876 also taught harmonics and counter point at the University of Vienna. Toward the end of his modest

life he was awarded an honorary doctorate from the Faculty of Philosophy at Vienna. In 1894 he was nominated as an honorary citizen of the city of Linz and from 1895 he was given the honour of being able to live in the Belvedere Castle in Vienna. He died on 11th October 1896 in Vienna and was buried in the crypt under the organ of the chapter of St Florian. Amongst his main compositions are ten symphonies, three great masses, a *String Quintet in F major*, one *Te Deum*, numerous choral works and organ compositions. He only made his breakthrough though with his *7th Symphony*, as he had become the «red cape» of the critic Eduard Hanslick (1825-1904) due to his adoration of Wagner.

ANTON BRUCKNER **Erinnerung (Memory)**

TRACK 15 *Erinnerung* (WAB 117) is a character piece in A flat major, that Anton Bruckner, at the age of 44, dedicated to his Linz student Alexandrine Soika in 1868. His *Piano Fantasy* in G major (WAB118), dated 10th September 1868, is also dedicated to her and was obviously written on the occasion of leaving Linz. This affords the opportunity to ask about the role of women in Bruckner's life. Their role seems curious: during the course of his life he repeatedly wrote letters containing marriage proposals to young students and ladies predominantly in their early 20s. The question arises whether such a proposal is hidden in the pieces dedicated to Alexandrine Soika. With *Erinnerung* one can certainly speak of a distinctive *Albumblatt*: sensitive, introspective, both urgent and restrained, through its compositional technique it already points toward the later Bruckner symphonies.

**JOHANNES BRAHMS** was born on 7th May 1833 in Hamburg as the second of three children to a poor professional musician. When he was thirteen he already had to contribute to the livelihood of the household by playing nights in disreputable dives. When he was 20 he left Hamburg. While in Hannover he met Joseph Joachim (1831-1907), who introduced him to Robert Schumann and his wife Clara (1819-1896) in Düsseldorf. This acquaintance would develop into a life-long, intensive but also problematic friendship. Thereafter he was acquainted with Franz Liszt in Weimar. In 1858 Brahms was appointed Court Music Director in Detmold. He gave concerts for the first time in Vienna in 1868, finally settling there to live. He became honorary president of the Vienna Musician's Association (Wiener Tonkünstlerverein), member of the Berlin Academy of Arts, honorary citizen of his home town Hamburg and honorary doctor of the Universities of Cambridge and of Breslau. He died of pancreatic cancer on 3rd April 1897 in Wien-Waden. His precious work encompasses nearly all musical genres, except for the opera. Rheinberger and Brahms met in 1864 and developed an ambivalent relationship. At first it is warm, but cooled down later on without breaking entirely, all the while Fanny Rheinberger continually raved about the «much loved Johannes Brahms». In 1869 both were at Wüllner's and Fanny reported that Brahms «had been amazed» about Rheinberger's music. On 23rd July 1870 Brahms was the Rheinberger's guest for the first time, and Fanny wrote that during this visit Brahms found her husband to be «a kindred spirit with Schubert». Rheinberger dedicated his *Zwei Klaviervorträge* to Brahms; in 1874 Brahms conducted the overture to Rheinberger's opera *Die Sieben Raben* in Vienna, without being totally convinced by the music though. When Brahms died, Rheinberger dedicated his G minor mass to Brahms's memory: *Sincere in memoriam*.

JOHANNES BRAHMS  
TRACK 20

### **Intermezzo op. 117/1: Andante moderato**

Brahms was a virtuoso pianist and he composed numerous pieces for his instrument: such as his three *Piano Sonatas* opus

1,2 and 5, the *Schumann-, Händel- and Paganini Variations* and more later works such as *Fantasies, Intermezzi* and *Piano Pieces*. The three *Intermezzi* op. 117 represent a kind of «seismograph» (Alain Duault) of Brahms's deep inner hurt and at the age of 59 he concluded that the time for love was over, without having found it for himself. The first of three *Andante*, an *Andante moderato*, is based upon a Scottish cradle song, *The Lament of Lady Anna Bothwell* and builds upon the antagonism of two motifs: that of the love of the mother and the lament of the mother left behind. Throughout the tone remains one of gentle resignation.

### **A DEDICATEE**

**ISIDOR SEISS** Rheinberger always showed himself to be a thankful person. How else could he have better shown his appreciation than by dedicating some of his works to those people, who were close or important to him? He took this approach especially with his teachers. Accordingly he dedicated his *D major Sonata* to «Professor E. Leonard», the *Pastoral Sonata*, op. 88, to his first teacher Sebastian Pöhly and the *Three Preludes and Fugues* to «his teacher J. G. Herzog, most thankful». Further dedicatees were obviously his wife Fanny, Hans von Bülow (*Tocatta* op. 12), the Grand Duke of Saxony-Weimar (*Die Sieben Raben*), Pope Leo XIII (*2nd Mass*), Johannes Brahms, August Wilhelm Ambros (*Stringquintet* op. 82), Paul Heyse (*Das Tal des Espingo* for male voice choir and orchestra, op. 50), Niels Gade (*Demetrius in D minor*, op. 110) and the Academic Choral Society (*Die Rosen von Hildesheim* for male voice choir and brass band, op. 143). Another dedication followed in 1879, when Rheinberger dedicated his *Tocatta in C minor for pianoforte*, op. 115, published in Leipzig by Robert Forberg, to «Professor Isidor Seiss in Cologne». Not only Rheinberger was to dedicate an important work to this pianist and teacher, Edward Grieg also dedicated his *Six Lyrical Pieces*, op. 43, to him.

Isidor Wilhelm Seiss (his name is often spelled Seiß) was of Jewish descent and was born on 23rd December 1840 in Dresden. Just like Hans von Bülow, he became one of Friedrich Wiec's (1785-1873) students. He was the father of Clara Schumann. From 1858 he continued his studies with Moritz Hauptmann (1792-1868) in Leipzig. He became famous as a pianist on concert tours in Germany and Belgium. In 1861 Franz Wüllner called him to Cologne. After the departure of the violinist Otto von Königslöw (1824-1898), the acting Director of the Conservatoire, Seiss took over this position and even represented Wüllner toward the end, as he was staying at a health resort. His most important students included Engelbert Humperdinck, Wilhelm Mengelberg (1871-1951), Volkmar Andrae (1879-1962), the American pianist and composer Carl Valentine Lachmund (1853-1952), as well as Elly Ney (1882-1968), who as a ten year old student though developed a dislike for him because of his «strange manners». She preferred to sing in Wüllner's choir as he was not a Jew (cf. Michael H. Kater).

Fate was not kind to him. Early on he lost his family and suffered from everincreasing blindness, which forced him from 1903 to retire from all of his positions. As a rich man he was an especially generous philanthropist: he donated a pension for the Conservatoire, as well as endowing the three oldest teachers with 3,000 marks in gold, the interest of which was to go to the fourth oldest teacher. His generosity extended beyond his suicide in 1905: in his will he left the city of Cologne 230,000 marks for the Conservatoire, 200,000 marks for Cologne male and female teachers and 100,000 marks for hospitals.

Seiss's examination of Ludwig van Beethoven in his compositional creations deserves special respect. He wrote interesting re-workings of Beethoven's *Deutsche Tänze, Kontre-Tänze*. He also published «instructive» editions of Mendelssohn's *Capriccio Brillant* and his *Three Etudes Opus 104*.

## ISIDOR SEISS **Rondo**

### TRACK 08

Seiss's Rondo is from his *Sonatine in D major* op. 8/1 and is described as *Allegro vivace*. It builds on the tradition of the seventeenth century and creates an effortless interchange between the lightly swinging repeated part and the melodically richer contemplative couplets. Seiss proved himself to be a refined tone artist, and this talent most probably afforded him the honour bestowed by Rheinberger. He undoubtedly recognized that the «classical» tradition was being subjected to many attempted musical overthrows, yet survived due to composers like himself and his friends who were open to the new yet who also held to the most important teachings of the past. Rheinberger said in 1888: «It is not the true old that bothers, but rather the untrue imitations». In a new age of radical upheavals and general uncertainty about the future orientation of music, composers like Josef Gabriel Rheinberger, with their compositions and teaching methods, are gaining in historical importance and relevance.

Guy Wagner

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## ABOUT THE AUTHOR

**GUY WAGNER** has made himself a name for years in Luxembourg's cultural life. Born in 1938 in Luxembourg, he is a retired lecturer, former director of the Esch/Alzette Theatre, writer and critic. He has written tales, short stories, committed poetry and theatre pieces. He has published essays (*Luxemburger Komponisten heute*) and musical biographies: *Mikis Theodorakis* (the definitive version is in preparation for 2010); *Bruder Mozart. Freimaurerei im 18. Jahrhundert*; *Winterreise. Roman* about Franz Schubert. He has been a repeated prize-winner of the National Literature Competition. Matthes & Seitz Berlin recently published his 500 page book *Korngold. Musik ist Musik*, which is the first biography about Erich Wolfgang Korngold that has appeared since 1922 in German. The book is being met with critical acclaim amongst readers and critics.



## PIANISTS

**JULIA BELOVA** was born in Russia in 1976. She was taught piano from the age of 6 and went to the «Pyotr Ilyich Tchaikovsky-College» in Ekaterinburg. In 1996 she continued her studies with the celebrated professor Margarita Larslavtcheva at the Modest Mussorgsky State Conservatoire in the Urals and completed her studies with distinction. This conservatoire is amongst the most important in Russia. Julia Belovia has been able to profit by collaborating with various important musicians from European countries: for example, Brigitte Engerer, Alexei Nasedkin, Pavel Neresesian and Igor Kotliarevsky. She has played in Belgrade, Brussels, Geneva, Luxembourg, Nice, Novi Sad, Paris and Prague. Her performances include appearances with the Prague Philharmonic Orchestra and the Belgrade Philharmonic. In September 2003 she recorded a CD, produced by **Burlesque**, in the concert hall of the Banque de Luxembourg. The CD is titled «**Russian Miniatures**». Most recent concerts have included works by Beethoven, Chopin and Rachmaninov.



**BÉATRICE RAUCHS** was born in 1962 in Arnsberg, Germany. She is a well-known pianist and music teacher and lives with her family in Luxembourg. She has been a piano teacher at the Luxembourg City Conservatoire since 1987.

## NACH EINER IDEE VON

**EMIL KRAEMER** ist ein Musikenthusiast aus Luxemburg welcher auch schon seit über 30 Jahren freundschaftlich mit unserem Land verbunden ist. Neben seinen beruflichen Tätigkeiten hat ihm sein Einsatz als Musikproduzent und Begründer einer Konzertreihe in der Musikwelt weit über Luxemburg hinaus einen ausgezeichneten Ruf eingebracht. Sein Antikonformismus hat schon so manchem Talent oder Musikstück erfolgreich auf eine Bühne oder CD-Produktion verholfen, das ohne ihn vielleicht keine Chance gehabt hätte. Unter anderem bearbeitete er sehr erfolgreich das Thema Louis Moreau Gottschalk, eines fast in Vergessenheit geratenen amerikanischen Komponisten. Seine Idee etwas über Rheinberger zu machen hat ihm, wie er sagt, grossen Spass gemacht, da er Rheinberger als faszinierende und ebenso bedeutende Persönlichkeit der Musikgeschichte näher kennen lernen konnte.



## IN MEMORY OF

**DR. GÉRARD BATLINER**, former head of government and president of the parliament of the principality of Liechtenstein, died in June 2008. From 1983 to 1990 he was a member of the European Human Rights Commission and held honorary doctorates from the Universities of Basel and Innsbruck. He was known beyond Liechtenstein's borders for his social and political engagement and was deemed an extraordinary personality. His whole life was dedicated to family, the law and politics. We shall hold him in honourable memory.

This project is dedicated to Dr. Gérard Batliner.