

Joseph Gabriel  
**RHEINBERGER**  
**Organ Works • 5**  
Sonatas Nos. 12 & 13  
Seven Trios, Op. 189, Nos. 6-12  
Wolfgang Rübsam



## Joseph Gabriel Rheinberger (1839-1901) Organ Works, Volume 5

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 repetiteur 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 appointed Court Kapellmeister and was the recipient of academic honours in Munich and abroad. 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 proved a valuable element in the training of new generations of players.

Rheinberger's *Sonata No. 12 in D flat major, Op. 154*, written in the 1880s, starts with a *Fantasia*. Marked at first *Maestoso lento*, this has an impressive introduction, leading to an enharmonic C sharp minor *Allegro agitato*. The original major key returns with the music of the opening. The second movement is a gentle *Pastoral* in A major, its melody played on the swell by the right hand, which is forced, in the fourth bar, to take one note from the accompaniment, otherwise allotted, properly, to another manual. This is only one of other possible discrepancies, passages where the composer seems to disregard the contrasting registration of different manuals, and here, as the movement proceeds,

the melodic interest lies in the upper part, not always distinct in registration from its accompaniment. The third movement of the sonata is an *Introduction and Fugue*. This opens *Lento* with a modulating passage, moving from A major to an eventual D flat major, and then, for the fugue, to its enharmonic minor of C sharp. The fugal subject is announced in the tenor, answered in ascending order by three upper voices, and finally by the bass in the pedals. A coda, diminishing in volume, leads back to the original key and the triumphant optimism of the opening of the sonata.

Rheinberger wrote the twelve *Trios* that form *Opus 189* in November and December 1897. The first five of the set are included in the fourth volume of the present series (Naxos 8.554809). The sixth, in A minor, is a gentle *Allegretto*, with a running accompaniment to its melody. The seventh, in D major, in ternary form, and marked *Moderato*, has a moving pedal accompaniment to the interwoven upper voices. It is followed by an A major *Alla breve*, in which the upper parts are in canon, the left hand answering the right. The G minor ninth piece, marked *Con moto* and in 12/8, retains an accompanying triplet figuration in the left hand, while the right hand and the pedals are in canon at the twelfth. The following B flat major *Andantino* keeps its melody in the upper part. The eleventh trio, in F sharp minor and marked *Adagio*, allows the left hand a continuing semiquaver accompaniment to the upper melody. The

set ends with a B major *Andantino* in 6/4. Here the upper part follows the lower manual in a canon at the sixth.

Rheinberger's *Sonata No. 13 in E flat major, Op. 161*, was written in 1890. It opens with an effectively majestic introduction, leading to a modulating central section, making use of characteristic features of organ-writing. There is a return to the key and music of the opening and a final reminiscence of the principal motif of the central section. The second movement *Canzone* starts in G sharp minor, its upper-voice melody accompanied by a moving quaver figuration for the left hand. A hushed final passage, over an E flat pedal, shifts to the enharmonic key of A flat major. The third movement is an E major *Intermezzo*, marked *Largo*, and with dramatic initial figuration. There are shifts of key to a mellifluous C major, before a final passage, derived from the opening of the *Intermezzo* and now in E flat major, ending on the dominant in order to introduce the final *Fugue*. The E flat minor subject is stated by the left hand, to be answered by the three upper voices in ascending order and finally by the pedals, a characteristic traditional practice that is always effective. The contrapuntal textures are fully exploited, with the inclusion of new material, before all is resolved in a final coda derived from the first movement.

**Keith Anderson**

## **Wolfgang Rübsam**

Wolfgang Rübsam 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 United States and Europe and has served on the juries for the most prestigious competitions. He is currently Professor at the Saarbrücken Hochschule für Musik in Germany.

# The Great Organ of Fulda Cathedral

## Hauptwerk: II. Manual - 95 WS

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

## Rückpositiv: I. Manual - 85 WS

		C-a'''	
14. Praestant	8' neu	75% Zinn	
15. Holzgedackt	8' neu	Birne	
16. Quintatön	8' C-g <sup>1</sup> 'aus NW <sup>1</sup>		
17. Octave	4' C-f'''aus NW <sup>1</sup>		
18. Rohrflöte	4' C-f'''aus HW <sup>1</sup>		
19. Quinte	2 <sup>2</sup> / <sub>5</sub> ' neu	60% Zinn	
20. Superoctave	2' neu	75% Zinn	
21. Terz	1 <sup>1</sup> / <sub>5</sub> ' neu	60% Zinn	
22. Larigot	1 <sup>1</sup> / <sub>5</sub> ' 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'''	
27. Gedackt	8' c <sup>0</sup> -f'''aus HW <sup>1</sup>		
28. Gemshorn	8' c <sup>0</sup> -f'''aus HW <sup>1</sup>		
29. Praestant	4' neu	75% Zinn	
30. Fern Flöte	4' C-f <sup>1</sup> 'aus HW <sup>1</sup>		
31. Piccolo	2' neu	60% Zinn	
32. Sifflöte	1' neu	60% Zinn	
33. Mixtur III	2' neu	75% Zinn	
34. Kornett IV	4' ab g <sup>0</sup> , gis <sup>0</sup> -f'''aus HW <sup>1</sup>		
35. Clarinett	8' C-f'''aus HW <sup>1,2</sup>		
36. Trompete	8' neu	75% Zinn	
37. Clairon Tremulant	4' neu	75% Zinn	

## Schwellwerk: III. Manual - 110 WS

		C-a'''	
38. Bordun	16' c <sup>1</sup> -f'''aus HW <sup>1</sup>		
39. Principal	8' c <sup>0</sup> -f'''aus HW <sup>1</sup>		
40. Rohrflöte	8' c <sup>0</sup> -f'''aus BW <sup>1</sup>		
41. Salicional	8' c <sup>0</sup> -f'''aus HW <sup>1</sup>		
42. Gamba	8' C-f'''aus SW <sup>1</sup>		
43. Vox coelestis	8' neu, ab G	60% Zinn	
44. Octave	4' neu	75% Zinn	
45. Fl. travers	4' C-f'''aus NW <sup>1</sup>		
46. Viola	4' neu	75% Zinn	
47. Nassard	2 <sup>2</sup> / <sub>5</sub> ' C-f'''aus NW <sup>1</sup>		
48. Doublette	2' neu	60% Zinn	
49. Tierce	1 <sup>1</sup> / <sub>5</sub> ' neu	60% Zinn	
50. Plein jeu V	2' neu	75% Zinn	

51. Progressio IV-VI 2 $\frac{1}{2}$ '	C-f'' aus NW <sup>1</sup>
52. Bombarde 16'	c-f'' aus HW <sup>1</sup>
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	
<b>Pedalwerk: 120-110 WS</b>	
57. Untersatz 32'	neu C-g' C-H Fichte ab c <sup>0</sup> aus 59
58. Praestant 16'	neu 75% Zinn
59. 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'	neu 60% Zinn
64. Octavbaß 4'	C-d' aus Ped. <sup>1</sup>
65. Flûte 4'	neu 60% Zinn
66. Fl. traver 2'	C-d' aus Ped. <sup>1</sup>
67. Hintersatz IV 2 $\frac{1}{2}$ '	neu 75% Zinn
68. Kontraposaupe 32'	neu C-H Fichte ab c <sup>0</sup> 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. <sup>1</sup>

## 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 bei 14° 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-Jürgen  
Kaiser

<sup>1</sup>Pfeifenbestand wie angegeben aus der Sauerogel von 1877  
mit Angabe der Werkszuordnung von 1994,

HW = Hauptwerk, NW = Nebenwerk,

BW = Bombardwerk, SW = Schwellwerk, Ped. = Pedal

<sup>2</sup>Ergänzung im Diskant (fis''-a'') von Späth übernommen

**DDD**

8.557184

Playing Time  
69:29[www.naxos.com](http://www.naxos.com)

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Booklet notes in English**NAXOS****RHEINBERGER: Organ Works • 5****8.557184**

Although Rheinberger was successful during his lifetime in a variety of genres, he is remembered today largely for his demanding organ works, which comprise twenty sonatas and twenty-two trios. The sonatas are composed in a big, bold and virtuosic style and are considered among the major works composed for the instrument in the nineteenth century. The *Trios, Op. 189, Nos. 6-12* are more intimate pieces, complementing the rhetoric of the sonatas with a more reflective style of composition.

Joseph Gabriel  
**RHEINBERGER**  
(1839-1901)

**Organ Works • 5****Sonata No. 12 in D flat major, Op. 154 (1888)**

25:32

- |          |  |       |
|----------|--|-------|
| <b>1</b> | Fantasia: Maestoso lento - Allegro agitato       | 8:46  |
| <b>2</b> | Pastoral: Andante                                | 6:11  |
| <b>3</b> | Introduction and Fugue: Lento - Con moto - Lento | 10:35 |

**Seven Trios for Organ, Op. 189, Nos. 6-12**

18:46

- |           |                 |      |
|-----------|-----------------|------|
| <b>4</b>  | VI Allegretto   | 2:52 |
| <b>5</b>  | VII Moderato    | 2:40 |
| <b>6</b>  | VIII Alla breve | 3:00 |
| <b>7</b>  | IX Con moto     | 2:03 |
| <b>8</b>  | X Andantino     | 2:41 |
| <b>9</b>  | XI Adagio       | 2:46 |
| <b>10</b> | XII Andantino   | 2:53 |

**Sonata No. 13 in E flat major, Op. 161 (1889)**

24:23

- |           |  |      |
|-----------|--|------|
| <b>11</b> | Fantasia: Maestoso - Adagio - Tempo I - Adagio molto | 7:25 |
| <b>12</b> | Canzone: Allegretto                                  | 4:43 |
| <b>13</b> | Intermezzo: Largo                                    | 4:58 |
| <b>14</b> | Fugue: Alla breve                                    | 7:16 |

Wolfgang Rüksam  
**Rieger-Sauer Organ of Fulda Cathedral**

Recorded in Fulda Cathedral, Germany, from 8th - 10th January, 2002

Produced and edited by RMC Classical Music Inc., USA • Booklet Notes: Keith Anderson

Cover Photo: The Great Organ of Fulda Cathedral (Photo: Erich Gutberlet)

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