

RHEINBERGER

CHAMBER MUSIC WITH ORGAN

MICHELA BERGAMASCO *violin* · CRISTINA MONTICOLI *oboe*
MARCO DALSASS *cello* · MANUEL TOMADIN *organ*



Josef Gabriel Rheinberger 1839-1901
Chamber Music with Organ

Suite in C minor Op.149 <i>for Violin, Cello and Organ</i>		Suite in C minor Op.166 <i>for Violin and Organ</i>	
1. I. Con moto	9'37	9. I. Präludium	5'53
2. II. Thema mit Veränderungen	10'48	10. II. Canzone	4'08
3. III. Sarabande	10'29	11. III. Allemande	6'01
4. IV. Finale	8'33	12. IV. Moto perpetuo	4'57
5. Abendlied Op.150 <i>for Cello and Organ</i>	5'33	13. Andante Pastorale <i>for oboe and Organ</i> (Hirtenlied after the Intermezzo of Organ Sonata in A minor Op.98/2)	4'41
6. Rhapsodie <i>for Oboe and Organ</i> (after the Andante of Organ Sonata in F minor Op.127/2)	5'46	Sechs Stücke Op.150 (1887) <i>for Violin and Organ</i>	
7. Elegie Op.150 <i>for Cello and Organ</i>	4'43	14. Abendlied	4'03
8. Pastorale Op.150 <i>for Cello and Organ</i>	6'07	15. Pastorale	4'13
		16. Gigue	5'15
		17. Elegie	3'29
		18. Ouverture	7'39
		19. Thema mit Veränderungen	7'26

Michela Bergamasco *violin* · Cristina Monticoli *oboe*
 Marco Dalsass *cello* · Manuel Tomadin *organ*

The music enfant prodigy **Josef Gabriel Rheinberger** has been described as “The perfect music composition teacher, so good that you cannot find anyone better both inside and outside of Germany”. The composer and music teacher from Liechtestein was born in Vaduz in 1839 and at the age of seven was appointed organist of the San Florino Chapel in his hometown. Initially, his father did not support his aspiration to become a professional musician but later on, when Josef Gabriel was twelve years old, he allowed him to undertake his musical studies at the Munich Conservatory of music. Rheinberger took his first piano, pipe organ and composition lessons from the esteemed professor Franz Lachner, who was also a dear friend of Franz Schubert. When he was only thirteen years old he was appointed vice-organist at the St. Michael Court Church. He has built a name for himself both in his own country and abroad not only as a composer, but also as a music teacher. Rheinberger had more than six hundred students from all over the world and among them there were also renowned names such as E. Humperdinck, E. Wolf-Ferrari, the American G. W. Chadwick and H. Parker (who was also the teacher of C. Ives) and the great orchestra conductor W. Furtwängler. Later on, in 1940, W. Furtwängler wrote that “Rheinberger’s main teaching was to always follow the natural course of Music, as reflection as of the lead melodies, of its structure and its means of expression.” At the time of his death, in Munich (where he lived the majority of his adult life) in 1901, he had almost two hundred works published, that included piano and organ compositions, pipe organ concertos, Masses, Hymns, chamber music, Symphonies and concert overtures. “*Music always stands above words; it starts where they are not enough to explain emotions. Thus, it would be useless to try to explain Music to the listeners by the means of words.*” In 1867 Josef Gabriel married his ex-student Franziska von Hoffnaass (Fanny) who was a poetess. She wrote many of the lyrics for the vocal parts of the Rheinberger’s works. The composer was surely influenced by the artistic vision of his wife, but he also got inspiration from the art of painting and from literature (especially from the English and German literature). In 1877 he was

promoted to the rank of orchestra conductor of the Bayern Royal Court. This position made him responsible for the choice and composition of the musical repertoire of the Royal Chapel. Subsequently he got a “Honoris Causa” degree in philosophy by the “Ludwig Maximilian University” of Munich. His religious works include twelve Masses (one double choir Mass, three a cappella four voices choir Masses, three female voices and organ Masses, two for male voices and one for orchestra, one Requiem and one Stabat Mater). The secular repertoire includes Symphonies, chamber music and choral music. When the current Conservatory of Music of Munich was founded Rheinberger was appointed organ and composition professor. He kept his position as Royal Professor until his death. Even though the German composer and organist Josef Rheinberger gave a great contribution to the dramatic music development, he is best known for his organ music works. He showed a phenomenal and precocious ability in the writing of pipe organ music: he wrote twenty elaborated and complex Sonatas, twenty-two Trios, twelve Meditations, twenty-four small Fugues and thirty-six solo organ pieces. Rheinberger’s Sonata were once defined by J. Weston Nicholl “undoubtedly the most convincing contribution to the pipe organ music since the time of Mendelssohn... featured by a successful combination of modern romantic mood, masterful counterpoint and ennobled organ music style”. Besides to the two magnificent concerts for organ and orchestra, he also composed chamber music for different instruments including two suites for organ and violin and a suite for organ, violin and cello (of which he also wrote an orchestral version) that has been recorded for this release. There is also an orchestral symphony, a symphonic poem and a few concert overtures. He already had composed more than one hundred works before the official publishing of his first composition (that took place when he was twenty years old), the “Four Piano Pieces, Op.1”. He had a successful career that lasted more than forty-five years. He was a virtuoso keyboard player but, unfortunately, a disease that permanently affected his right hand ended his activity. Besides his teaching duties, he was a passionate researcher and supporter of early music. His deep knowledge of the ancient music has deeply affected his way of

composing. His numerous works for piano and organ had been supported by many virtuosos of his time, including von Bulow, and they reflect not only the influences operated by composers of the XIX century like Franz Schubert, Felix Mendelssohn, Robert Schumann, Friedrich Chopin and Franz Liszt, but also by Johan Sebastian Bach. A powerful imagination, a masterful technique and a solid and elegant style were just some of his main features. Rheinberger’s music could be compared, for some reasons, to the compositions of Johannes Brahms thanks to the same influences and similar aesthetic sense. Some of the Rheinberger’s most important coeval composers include J. Brahms, M. Bruch, R. Fuchs, K. Goldmark and H. G. Goetz (they were all from Germany and Austria and were all born around the same time, i. e. between 1829 and 1849). His musical taste clearly differs from other composers of his own generation like Anton Rubinstein, Alexander Borodin, Camille Saint-Saëns, Piotr Ilyitch Tchaikovsky, Antonín Dvořák, Emmanuel Chabrier, Mili Balakirev, Edvard Grieg, Nicolai Rimsky-Korsakov and Gabriel Fauré. There are some similarities between Rheinberger’s and Saint-Saëns’s style in their chamber music, but this correspondence is not very strong. Rheinberger’s most famous works, which are the organ compositions, strongly differ from those of his contemporary colleagues like Charles-Marie Widor, Louis Vierne, César Franck e Alexander Guilmant, but they show somehow some similarities with the early compositions by Max Reger. The main features that make Rheinberger’s music so appealing are the clear melodies and the simple counterpoint solutions; on the contrary, the above mentioned composers showed a strong tendency to create dark and complex counterpoint solutions, sometimes creating the effect of a sound that would result by using the whole keyboard of the organ employing the organ Plenum. Talking about Rheinberger’s chamber music, his organ and other instruments repertoire is definitely noteworthy thanks to the employment of some strings like violin and cello, but also thanks to the use of the oboe. We can find these elements in two very interesting compositions by R.: the “Andante Pastorale” taken from the Intermezzo of the solo organ Sonata in A minor Op.98/2 and the Rhapsodie, taken from the Andante part of the solo organ

Sonata in A minor Op.127/2. Some works were often modified in order to be played by different groups of instruments, like the Abendlied, the Elegie and the Pastorale, all taken from the op. 150: we can indeed find two different versions, one for Violin and organ and the other for cello and organ (and in both cases the keys of the pieces were adapted to suit the involved instruments better). The same goes for one of his masterpieces, the Suite in C minor Op.149, that we can find in the trio version for violin, cello and organ but also in the orchestral version plus violin, cello and organ. In the two Suite for violin and organ Op.149 and 166 Rheinberger clearly employs some archaic solutions such as Sarabandas, Canzones, Allemandas and Preludes that show a deep influence operated by the great masterminds from the past by means of a skilful knowledge and use of romantic harmonic solutions. These features create, alongside the use of the precious and original Steinmayer mechanical organ situated in the Luteran Church of Trieste, which has been employed for this recording, an interesting mix of sounds that results delicate at times, but sometimes also very thick. The sound of this recording shows the typical fullness of the Rheinberger's times. This album has been recorded with the aim of spreading the beauty of such compositions: a must have for those who collect refined classical music.

© Manuel Tomadin

Translation: Chiara Tricarico

Georg Friedrich Steinmeyer e C. Organ 1874
Lutheran Evangelical Church in Trieste (IT)

The Steinmeyer organ was inaugurated together with the church on November 1, 1874. Julius Kugy practiced on this instrument and here, starting from 1889, with a constant rhythm, Bach's organ compositions were presented for the first time in Trieste, under the auspices of the Schillerverein. Also Kugy was one of the performer. About the instrument, Kugy left the following judgment: it is a beautiful German opera, at that time certainly the best in town, with well-chosen stops in the first manual and a little mixed in the second, where there is a very well-tuned salicional that fills wonderfully the church and very suitable for accompaniments. Bass were sufficient and the whole instrument sounded solemn and noble.

I Hauptwerk (C-f)

Principal 8'
Octav 4'
Superoctav 2'
Mixtur (Cornet) 2 2/3
Bourdon 16'
Gedeckt 8'
Flöte 4'
Gamba 8'

II Hinterwerk

Geigen - Principal 8'
Salicional 8'
Lieblich Gedeckt 8'
Fugara 4'
Fagott und Clarinett 8'

Pedal (C-d)

Subbass 16'
Violon 16'
Cello 8'
Octavbass 8'
Koppel I - Ped
Koppel II - I



Michela Bergamasco graduated with Alessandro Simoncini in Parma with full marks. She studied in Cremona with Salvatore Accardo and in Fiesole (FI) with Trio di Trieste. She participated in master classes led by Boris Belkin, Franco Gulli, Massimo Marin. She loves playing Baroque music with Manuel Tomadin and Federico Maria Sardelli. She permanently plays in Teatro G.Verdi di Trieste as First of Second Violins. She played with several Orchestras in Italy and abroad: Orquesta Filarmonica de Santiago de Chile, Orquesta Sinfonica de Bilbao, Orchestra del Teatro alla Scala di Milano e Filarmonica della Scala, Orchestra del Teatro La Fenice di Venezia, Maggio Musicale Fiorentino, Orchestra del Teatro S.Carlo di Napoli.



Cristina Monticoli graduated cum laude at Conservatory of Udine with Mr P. Pellarin and Mr Luca Vignali. From 2002 she cooperates with Teatro dell'Opera di Roma, Teatro G.Verdi di Trieste, Virtuosi Italiani, Orchestra Sinfonica "La Verdi" Milano. She has been Principal Oboe of Malmö SymfoniOrkester (Sweden) from 2012 to 2020 and Oboe teacher in Malmö Musikhögskola. Cristina is often invited as a guest to perform with orchestras such as Gothenburg Symphony Orchestra, Danish Radio Symphony Orchestra, Royal Danish Orchestra, Copenhagen Phil, Bergen Philharmonic, Oslo Philharmonic, Norwegian Chamber Orchestra, Teatro Comunale di Bologna, Teatro Massimo di Palermo, LaFil Filarmonica di Milano, RTV Slovenia Symphony Orchestra (...) with conductors like R.Trevino, M.Soustron, V.Sinaijsky, D.Gatti, R.Muti, P.Steinberg, S.M.Rouvali, J.Valčuha... Cristina performed the world premiere of "Magic Allusions", Concertino written for her by Albert Schnelzer. She has recorded for Decca, Naxos, RAI. From 2020 she is the Guest Principal Oboe of Teatro Massimo di Palermo.



Marco Dalsass received his diploma and graduated with the maximum grade after studying with Mr Enrico Egano. He continued his study with A. Janigro, M. Brunello, M. Flaksman. Furthermore he studied with Mr A. Meneses and graduated with "Excellent". He has participated in numerous tours throughout Europe, USA, Canada, South America, Japan,

China with Solisti Veneti and other prestigious ensemble. He also played as a soloist at Avery Fisher Hall (Lincoln Center New York City), Ravinia Festival of Chicago, Tanglewood Boston, Teresa Carreno Theater Caracas, Teatro alla Scala di Milano. In 1987 he played with the cello ensemble "Villa Lobos" in prestigious Brazilian theaters celebrating the birth of the famous composer. He has participated as first cello for many operistic and symphonic programs with Teatro Comunale di Treviso, Teatro la Fenice of Venice and Orchestra Italiana d'Archi conducted by M. Brunello. He has won many national cello competitions and in 1990 he was recipient of a "Special Prize" at the International Competition "Gaspar Cassadò" of Florence. He was the only Italian to receive a prize. In 1992 he was invited to participate in several concerts promoted by "Pomeriggi Musicali" of Milano, Italy for the Rossini Centennial; his interpretation of "Une Larme" won particular appreciation. In 1995 he received national acclaim from critics for his performance of the Concerto No.1 of D. Shostakowitsch and the Rocoò Variations of P. Tschaikowsky. Since 1991 he is part of the "Trio d'Archi di Venezia" with which he has continued his interpretative studies along with a successful concert activity, so much so that the Trio received prestigious recognition from the University of Bloomington (Indiana, USA); Mr F. Gulli wrote: "... three highly talented musicians who know how to use their instruments with the unity necessary to recreate chamber music at its highly level". He performed the Triplo Concerto of Beethoven with the Zagreb Philharmonic Orchestra, the 1st concert of Sostakovich in Toronto, the Haydn Concert in D major with OPV orchestra and in 2017 Shostakovich Concert No.1 with Mitteleuropa Orchestra as well. There are many precious collaborations with musicians as Yury Temirkanov, Aldo Ciccolini, Mario Brunello, Sigisvald Kuijken, Chiara Banchini and many others.

Manuel Tomadin, graduated in Piano (maximum of the votes), Organ and organistic composition, Harpsichord (votation 110 Cum Laude); he took a degree in harpsichord in the University of Udine (with a Thesis about the Goldberg variations from J.S.BACH votation 110 Cum Laude). He also devotes himself constantly to the executive praxis of the Renaissance and Baroque music and also through the study of the essays and the tools of the epoch. He has recorded several albums using historical organs of Friuli Venezia Giulia, Netherlands and Germany; many of these have been reviewed with 5 stars by leading (Tunder, Leyding - Kneller, Bruhns, Hasse, Handel, Druckenmuller, Krebs and Lubeck). He continued recording many albums, including several world premieres like D. Alberti. The albums of Krebs and Tunder had a nomination at the price of the “Deutschen Schallplattenkritik.” He teaches organ and harpsichord at the music Conservatory “G. Tartini” of Trieste. Now is organist in the Lutheran Church of Triest. He won 4 prizes in important national organ contests and 6 prizes in international contests.



Thanks to: Comunità Luterana di Trieste, Gudrun Martini, Pastore Dieter Kampen, Paolo Tomadin, J. S. Bach Orgelherbst, Federico Furlanetto, Brilliant Classics, Alessia Galzignato, Chiara Tricarico, Pastore Aleksander Erniša, Lara Bortolussi, Pierpaolo Gratton, Coro Polifonico di Ruda

Recording: 2-4 February 2021, Evangelic Lutheran Church of Trieste, Italy
Recording, editing & tuning: Manuel Tomadin
Mastering: Federico Furlanetto
Assistant: Alessia Galzignato
Organ photos: Manuel Tomadin
Artist photos: Manuel Tomadin (Bergamasco); Christiaan Dirksen (Monticoli); Fabio Darsiè (Dalsass); Cor Brandenburg (Tomadin)
Cover: Rhine landscape by Franz Hochecker (1730-1782)
© & © 2022 Brilliant Classics