
Josef Gabriel Rheinberger

Sonate in Des op. 99
für Klavier

herausgegeben von / edited by
Dorothee Göbel

Einzelausgabe aus:
Josef Gabriel Rheinberger
„Sämtliche Werke“
Band 34: Klavierwerke I

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Aus Band 34 der Gesamtausgabe liegen außer der vorliegenden Sonate als Einzelausgaben vor:
Sinfonische Sonate in C op. 47 (CV 50.047)
Sonate in Es op. 135 (CV 50.135)
Romantische Sonate in fis op. 184 (CV 50.184).

Rheinbergers Klaviermusik erscheint in der Gesamtausgabe in vier Bänden:
Band 34: Klavierwerke I (CV 50.234)
Band 35: Klavierwerke II (CV 50.235)
Band 36: Klavierwerke III (CV 50.236)
Band 37: Klavierwerke IV (vierhändig) (CV 50.237)

Aufführungsdauer (op. 99): ca. 22 min.
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Vorwort

Josef Gabriel Rheinberger (* 17. März 1839 in Vaduz, † 25. November 1901 in München) veröffentlichte zu seinen Lebzeiten vier mit Opuszahl versehene – und so als gültig bezeichnete – Klaviersonaten. Im umfangreichen Gesamtwerk Rheinbergers stehen diese vier Klaviersonaten neben kirchenmusikalischen Kompositionen, weltlichen Chorwerken, zwei Opern, Singspielen und Schauspielmusiken, Oratorien und Kantaten, Orchesterwerken, kammermusikalischen Werken sowie zahlreichen Werken für Klavier und Orgel.

Rheinberger, der seit seinem 13. Lebensjahr in München lebte, hatte schon als Kind in Vaduz wie später an den Münchner Hofkirchen St. Ludwig, St. Kajetan und St. Michael Organistendienste geleistet. 1854 wurde der 15jährige Rheinberger Chorrepetitor des neu gegründeten Oratorienvereins in München, der von 1864 bis 1877 unter seiner Leitung stand. Von 1859 an arbeitete er als Klavierlehrer am Münchner Konservatorium, ab 1860 außerdem als Kompositionslehrer an derselben Institution. 1864 wurde er an der Königlichen Hofoper zum Solorepeditoren ernannt, wo er in den drei Jahren seiner Tätigkeit die Uraufführung von Wagners *Tristan und Isolde* sowie die Auseinandersetzungen um Wagner aus nächster Nähe miterlebte. Seine Position an der Hofoper gab Rheinberger 1867 auf, als er in der durch Hans von Bülow gegründeten Königlichen Musikschule zum Lehrer für Komposition und Orgel, ab 1869 dann auch zu einem der beiden Inspektoren – für die Orgel-, Klavier- und Theorieklassen – ernannt wurde. Nach seiner 1877 erfolgten Berufung zum Königlichen Hofkapellmeister an St. Kajetan und damit zum Leiter der Kirchenmusik bei Hofe – dieses Amt behielt Rheinberger bis zu seinem Rücktritt 1894 bei –, legte er sein Dirigat im Oratorienverein nieder. Seine Aufgaben an der Königlichen Musikschule übte Rheinberger bis wenige Wochen vor seinem Tod aus, als er aus gesundheitlichen Gründen um die Entlassung in den Ruhestand bat.¹

Als Komponist setzte sich Rheinberger vor allem mit seinen 20 Orgelsonaten und seinen kirchenmusikalischen Werken durch. Seine schwache gesundheitliche Konstitution und seine Zurückgezogenheit neigender Charakter ermöglichten es ihm nicht, seine Werke als reisender Klaviervirtuose oder Dirigent selbst zu fördern. Rheinberger, der im musikalischen Parteienstreit seiner Zeit eine eher vermittelnde Haltung einnahm, wirkte vor allem als berühmter und gefeierter Kompositionslehrer in München, als Wahrer der Tradition.

Die Ausgabe der vier Klaviersonaten von Rheinberger kommt einer Neuentdeckung gleich. Die Sonaten waren bisher nur in Archiven oder im Antiquariat greifbar, erst in jüngerer Zeit machen Einspielungen auf die Werke aufmerksam.² Die Edition der Klaviersonaten im Rahmen der Rheinberger-Gesamtausgabe, die erstmals den Befund von Skizzen, Autographen und Erstdrucken editorisch erfaßt,

bildet die Grundlage zu den nun vorliegenden Einzelausgaben der vier Klaviersonaten.³

Die vier Klaviersonaten zeugen von Rheinbergers Stellung als „bedeutendstem Sonatenkomponisten in Süddeutschland während der Zeit von 1850 bis 1885“.⁴ Seine Vorliebe für die formale Strenge der Sonatenkomposition ergänzt sich auf überzeugende Weise mit der besonderen Begabung für das knapp skizzierte Andeuten eines musikalischen Charakters. Als musikalisch und klanglich reizvolle Werke, die Rheinbergers Beherrschung aller kompositorischer Mittel demonstrieren und pianistisch immer geschickt komponiert sind, bedeuten die vier Sonaten eine echte Neuentdeckung im Klavierrepertoire des 19. Jahrhunderts.

Die Klaviersonate Des-Dur op. 99 entstand im Oktober 1876, das Werk wurde 1877 bei Robert Forberg in Leipzig veröffentlicht. Im Thema des ersten Satzes griff Rheinberger ein Motiv auf, das ihn schon mehr als zwei Jahrzehnte in einer Jugendsonate beschäftigt hatte: eine charakteristische auftaktige Achtelfigur der linken Hand, auf die im folgenden das zur Verfügung stehende Tonmaterial durch eine fallende Tonleiter im Umfang einer Oktave vorgestellt wird.⁵ Auf die *Romanze*, deren Thema durch eine zart hingetupfte Begleitung charakterisiert ist, folgt ein übermütiges, stürmisches *Finale* „Con fuoco ed espressivo“. Prägnant gezeichnete Themen und eine knappe, reizvolle Verarbeitung ergeben dankbare und wirkungsvolle Klavierliteratur bei gemäßigter technischer Schwierigkeit.

Berlin, im Frühjahr 1999

Dorothee Göbel

¹ Zur Biografie des Komponisten vgl. u. a. die folgende Literatur: Harald Wanger und Hans-Josef Irmen (Hg.), *Josef Rheinberger. Briefe und Dokumente seines Lebens* (9 Bde.), Vaduz 1982–1988; Elisabeth und Hans-Josef Irmen, *Gabriel Josef Rheinberger und Franziska von Hoffnaab. Eine Musikerehe im 19. Jahrhundert*, Zülpich 1990; Harald Wanger, *Josef Gabriel Rheinberger. Leben und Werk in Bildern*, Stuttgart 1998.

² Laut *VLM aktuell* (*Verzeichnis lieferbarer Musikalien auf CD-Rom*, Frankfurt am Main 1996–1998) war bisher keine der Klaviersonaten Rheinbergers in einer Neuauflage zugänglich. Während 1989 lediglich die Klaviersonate op. 184 in einer Einspielung von Adrian Ruiz bei Genesis greifbar war (vgl. Paul-August Koch, „Discographie der auf Tonträger erschienenen Werke Josef Gabriel Rheinbergers“, in: *Josef Gabriel Rheinberger – Leben und Werk. Katalog zur Ausstellung im Rathausaal Vaduz, 4. September–29. Oktober 1989*, Vaduz 1989), sind im *Bielefelder Katalog*, 46. Jahrgang, Herbst 1998, die Sonaten op. 99, op. 135 und op. 184 mit Einspielungen vertreten.

³ Josef Gabriel Rheinberger, *Sämtliche Werke*, Band 34, *Klavierwerke I*, Stuttgart 1999 (CV 50.234); als Einzelausgaben liegen neben der vorliegenden Sonate vor (alle Stuttgart 1999): *Sinfonische Sonate in C op. 47* (CV 50.047), *Sonate in Es op. 135* (CV 50.135) sowie *Romantische Sonate in fis op. 184* (CV 50.184).

⁴ William S. Newman, *The Sonata since Beethoven. The Third and Final Volume of A History of the Sonata Idea*, The University of North Carolina Press, Chapel Hill 1969, S. 353 [Übersetzung DG]

⁵ Vgl. hierzu Vorwort und Kritischen Bericht des in Fußnote 3 genannten Gesamtausgabenbandes mit den Klaviersonaten Rheinbergers.

Sonate in Des-Dur op. 99

I.

Josef Gabriel Rheinberger
1839–1901

Non troppo mosso ♩ = 80

The first system of the musical score, measures 1-3. The treble clef staff begins with a piano (*p*) dynamic and features a series of chords and a melodic line. The bass clef staff provides a rhythmic accompaniment. The tempo is marked as *Non troppo mosso* with a quarter note equal to 80 beats per minute. The key signature is two flats (B-flat and E-flat). The word *espress.* is written above the treble staff in the third measure.

The second system of the musical score, measures 4-6. The treble clef staff shows a melodic line with a crescendo (*cresc.*) and a forte (*f*) dynamic. The bass clef staff continues the accompaniment. A watermark 'Carus' is visible over the score.

The third system of the musical score, measures 7-10. The treble clef staff features a melodic line with accents (^) and a piano (*p*) dynamic. The bass clef staff continues the accompaniment. A watermark 'Carus' is visible over the score.

The fourth system of the musical score, measures 11-13. The treble clef staff has a forte (*f*) dynamic and includes a first ending bracket. The bass clef staff continues the accompaniment. A watermark 'Carus' is visible over the score.

The fifth system of the musical score, measures 14-16. The treble clef staff features a melodic line with a forte (*f*) dynamic and an octave marking (*8va*). The bass clef staff continues the accompaniment. A watermark 'Carus' is visible over the score.

16 *ff* 8 va *dim.*

18 *f*

21 8 va *f*

23 *ff*

26 *dim.* *p*

29 *ff* *poco rit.* *dim.*

32

p dolce

Red. 5 9 * Red. 5 9 *

35

f dim. dolce

Red. * Red. * Red. *

38

f ff

8 va Red. *

41

f

8 va Red. *

43

ff

Red. *

45

marcato

Red. *

47

50

52

55

58bis

61

65

dim. *mf*

Red. *

Detailed description: This system contains measures 65 through 68. The music is in a key with two flats and a 3/4 time signature. It features a complex texture with multiple voices in both the treble and bass staves. Dynamics include *dim.* and *mf*. There are markings for *Red.* and an asterisk *** at the end of the system.

69

f *f marc.*

Red. *

Detailed description: This system contains measures 69 through 72. The key signature changes to three sharps. The music is marked *f* and *f marc.*. There are markings for *Red.* and an asterisk *** at the end of the system.

73

Red. *

Detailed description: This system contains measures 73 and 74. The music continues in the three-sharp key signature. There are markings for *Red.* and an asterisk *** at the end of the system.

75

f 8 va

1 5 1

Detailed description: This system contains measures 75 and 76. The music is marked *f*. The right hand has an *8 va* marking. Fingering numbers 1, 5, and 1 are indicated. There are markings for *Red.* and an asterisk *** at the end of the system.

77

(8 va) *sf* dim. *p*

Red. *

Detailed description: This system contains measures 77 and 78. The music is marked *sf*, *dim.*, and *p*. The right hand has an *(8 va)* marking. There are markings for *Red.* and an asterisk *** at the end of the system.

79

Red. *

Detailed description: This system contains measures 79 through 82. The music continues in the three-sharp key signature. There are markings for *Red.* and an asterisk *** at the end of the system.

96

pp cresc.

This system contains measures 96, 97, and 98. The right hand features a melodic line with a long slur over measures 97 and 98. The left hand has a rhythmic accompaniment. Dynamics include *pp* and *cresc.*

99

8 va
f
Red. *

This system contains measures 99, 100, and 101. The right hand has a rapid sixteenth-note passage. The left hand has a steady accompaniment. Dynamics include *f*. Performance markings include *8 va*, *Red.*, and an asterisk.

102

ff dim.

This system contains measures 102, 103, 104, and 105. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *ff* and *dim.*

106

p poco rit. p dolce
Red. trem *

This system contains measures 106, 107, 108, and 109. The right hand has a melodic line with a *poco rit.* marking. The left hand has a rhythmic accompaniment. Dynamics include *p* and *p dolce*. Performance markings include *Red.*, *trem*, and an asterisk.

110

cresc.

This system contains measures 110, 111, 112, and 113. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *cresc.*

114

f
Red. *

This system contains measures 114, 115, 116, and 117. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. Dynamics include *f*. Performance markings include *Red.* and an asterisk.

117

Musical score for measures 117-119. The piece is in B-flat major and 4/4 time. Measure 117 features a piano introduction with a forte (*f*) dynamic. Measure 118 has a sforzando (*sf*) dynamic. Measure 119 continues with a forte (*f*) dynamic. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

120

Musical score for measures 120-122. Measure 120 includes fingering (5 1) and an 8va (octave) marking. Measure 121 has a fortissimo (*ff*) dynamic and triplet markings (3 3 3). Measure 122 continues with triplet markings. The right hand features a rapid melodic passage with slurs and accents, while the left hand has a steady accompaniment.

123

Musical score for measures 123-125. Measure 123 has a piano (*p*) dynamic and accents (^). Measure 124 is marked "con fuoco" (with fire) and features slurs and accents. Measure 125 includes an 8va (octave) marking and accents (^). The right hand has a melodic line with slurs and accents, while the left hand has a steady accompaniment.

126

Musical score for measures 126-128. Measure 126 has a piano (*p*) dynamic. Measure 127 has a marcato (*marcatiss.*) dynamic. Measure 128 continues with a marcato (*marcatiss.*) dynamic. The right hand has a melodic line with slurs and accents, while the left hand has a steady accompaniment.

129

Musical score for measures 129-133. Measure 129 has a piano (*p*) dynamic and is marked "poco" (a little). Measure 130 has a piano (*p*) dynamic. Measure 131 has a piano (*p*) dynamic. Measure 132 has a piano (*p*) dynamic. Measure 133 is marked "tranquillo" (calm) and has a pianissimo (*pp*) dynamic. The right hand has a melodic line with slurs and accents, while the left hand has a steady accompaniment.

134

Musical score for measures 134-138. Measure 134 has a pianissimo (*pp*) dynamic. Measure 135 has a pianissimo (*pp*) dynamic. Measure 136 has a pianissimo (*pp*) dynamic. Measure 137 has a pianissimo (*pp*) dynamic. Measure 138 is marked "morendo" (dying away) and has a pianissimo (*pp*) dynamic. The right hand has a melodic line with slurs and accents, while the left hand has a steady accompaniment.

II. Romanze

Andante espressivo ♩ = 69
marcato

pp

Musical score for measures 1-8. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Andante espressivo (♩ = 69) and the articulation is marcato. The score is written for piano (pp).

Musical score for measures 9-16. The score continues with the same key signature and tempo.

Musical score for measures 17-24. The score continues with the same key signature and tempo.

Musical score for measures 25-32. The score continues with the same key signature and tempo. Dynamics include *f* and *mf*. There are also markings for *Red.* and ***.

Musical score for measures 33-40. The score continues with the same key signature and tempo. Dynamics include *f* and *p*. There are also markings for *Red.* and ***.

41

Measures 41-47 of a piano piece. The music is in G major (one sharp) and 3/4 time. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines. A dynamic marking of *p* (piano) is present in measure 45. There are two instances of a double bar line with a repeat sign and an asterisk, labeled "Red." below the staff.

48

Measures 48-54. The right hand continues with a melodic line, and the left hand has a more active bass line. A dynamic marking of *f* (forte) is in measure 48. There are three instances of a double bar line with a repeat sign and an asterisk, labeled "Red." below the staff.

55

Measures 55-61. The right hand has a melodic line with slurs. The left hand has a steady bass line. A dynamic marking of *p* (piano) is in measure 59. There are four instances of a double bar line with a repeat sign and an asterisk, labeled "Red." below the staff.

62

Measures 62-66. This system includes triplets in both hands. The right hand has a triplet of eighth notes, and the left hand has a triplet of sixteenth notes. Dynamic markings include *p dolce* (piano dolce) in measure 64 and *pp* (pianissimo) in measure 65. A "poco rit." (poco ritardando) marking is also present. There are two instances of a double bar line with a repeat sign and an asterisk, labeled "Red." below the staff.

67

Measures 67-71. The right hand has a melodic line with slurs. The left hand has a steady bass line. A dynamic marking of *f* (forte) is in measure 69. There are two instances of a double bar line with a repeat sign and an asterisk, labeled "Red." below the staff.

72

Measures 72-77. The right hand has a melodic line with slurs. The left hand has a steady bass line. Dynamic markings include *p* (piano) in measure 72, *dim.* (diminuendo) in measure 73, and *pp* (pianissimo) in measure 74. There are five instances of a double bar line with a repeat sign and an asterisk, labeled "Red." below the staff.

77

f

Red. * *Red.* *

82

dim. *dim.*

87

pp *pp*

Red. * *Red.*

94

pp *f* *ff*

Red. * *Red.* * *Red.* *

101

ff *sf*

Red. * *Red.* * *Red.* *

109

sf *sf* *sf* *sf* *sf*

Red. * *Red.* * *Red.* * *Red.* *

115 rit. *p* *Red.* *

123 *ff* marc. cresc. *Red.* *

129 8va *ff* *p dolce* *Red.* *

137 *f* *sempre f* *Red.* *

145 *pp* *Red.* *

153 *f* *ff* *p* *ppp* Adagio più lento *Red.* *

III. Finale

Con fuoco ed espressivo $\text{♩} = 88$

Musical score for measures 1-5. The piece begins with a fortissimo (*ff*) dynamic. The right hand features a melodic line with a *dolce* marking and a triplet of eighth notes. The left hand provides a rhythmic accompaniment. The word *simile* is written below the bass staff. There are two instances of *Red. ** below the bass staff.

Musical score for measures 6-9. The right hand continues with a melodic line, and the left hand maintains the accompaniment. There are four instances of *Red. ** below the bass staff.

Musical score for measures 10-16. The tempo changes to *Adagio*. The right hand has a *f marc.* marking. The left hand has a *p* marking. There are four instances of *Red. ** below the bass staff.

Musical score for measures 17-20. The tempo is marked *a temp.* The right hand has a *pp dolce* marking. The left hand has a *3* marking. There are five instances of *Red. ** below the bass staff.

Musical score for measures 21-24. The right hand has a *f* marking. The left hand has a *3* marking. There are five instances of *Red. ** below the bass staff.

Musical score for measures 25-28. The right hand has a *p* marking. The left hand has a *cresc.* marking. The piece ends with a *mf* marking. There are four instances of *Red. ** below the bass staff.

29

Musical score for measures 29-32. The right hand features a melodic line with slurs and a dynamic marking of *cresc.* (crescendo). The left hand provides a rhythmic accompaniment with slurs and accents.

33

Musical score for measures 33-36. The right hand has a dense texture of chords with a dynamic marking of *pp* (pianissimo) and a *cresc.* (crescendo) marking. The left hand has a simple accompaniment with slurs and accents.

37

Musical score for measures 37-41. The right hand has a melodic line with slurs and a dynamic marking of *ff* (fortissimo). The left hand has a complex accompaniment with slurs, accents, and a *dolce* marking. There are also some fingerings like 1 3 and 1 3.

42

Musical score for measures 42-49. The right hand has a melodic line with slurs and a dynamic marking of *p* (piano). The left hand has a complex accompaniment with slurs, accents, and a *dolce* marking. There are also some fingerings like 1 3 and 1 3.

50

Musical score for measures 50-56. The right hand has a melodic line with slurs and a dynamic marking of *f* (forte). The left hand has a complex accompaniment with slurs, accents, and a *dim.* (diminuendo) marking.

57

Musical score for measures 57-64. The right hand has a melodic line with slurs and a dynamic marking of *p* (piano). The left hand has a complex accompaniment with slurs, accents, and a *pp* (pianissimo) marking. There are also some fingerings like 1 3 and 1 3.

65

Musical score for measures 65-72. The right hand has a melodic line with slurs and a dynamic marking of *cresc.* (crescendo). The left hand has a complex accompaniment with slurs, accents, and a *pp* (pianissimo) marking.

73 *f* *cresc.* *ff* *simile*

79 *f*

83 *p*

87 *f*

91 *p*

95 *f* *p*

99

f *sff* *dim.* *pp*

Red. * Red.

103

p dolce marc.

*

107

Red. *

110

mf

Red. *

115

c. *cresc.* *f* *cresc.*

Red. *

122

ff *simile*

Red. *

126

cresc. *ff*

Red. * Red. *

131

135

139

Adagio

rit.

a tempo

dolce

Red.

*

146

f

Red.

*

152

crescendo

ff

Red.

*

156

p

dolce

3

Red.

*

162

Musical score for measures 162-168. The piece is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. Measure 162 starts with a treble clef and a melody of eighth notes. Measure 163 features a triplet of eighth notes. Measure 164 has a dynamic marking of *pp*. Measure 165 has a dynamic marking of *cresc.* The bass line consists of a steady eighth-note accompaniment.

169

Musical score for measures 169-175. Measure 169 has a dynamic marking of *f*. Measure 170 has a dynamic marking of *dim.* The bass line includes a section marked *red.* with an asterisk. The treble clef melody features several slurs and accents.

176

Musical score for measures 176-182. Measure 176 has a dynamic marking of *p*. Measure 177 has a dynamic marking of *dolce*. Measure 182 has a dynamic marking of *pp*. The bass line includes a section marked *red.* with an asterisk. The treble clef melody is characterized by long, flowing slurs.

183

Musical score for measures 183-188. The bass clef is used for both staves. The music features a series of chords and moving lines in the bass, with a section marked *red.* with an asterisk. The treble clef staff is mostly empty, with some notes appearing in the final measure.

189

Musical score for measures 189-192. Measure 189 has a dynamic marking of *p*. Measure 190 has a dynamic marking of *con fuoco*. Measure 192 has a dynamic marking of *cresc.* The bass line includes a section marked *red.* with an asterisk. The treble clef melody consists of arpeggiated chords.

193

Musical score for measures 193-198. The piece is in a key with three flats. Measure 193 has a dynamic marking of *f*. The bass line includes a section marked *red.* with an asterisk. The treble clef melody features a series of slurred eighth-note patterns.

197

p cresc.

201

f

205

dim. *pp* cresc.

209

f

213

ff 8 va

217

ff

Postscript

Josef Gabriel Rheinberger (born 17th March 1839 in Vaduz, Liechtenstein, died 25th November 1901 in Munich) published during his lifetime four piano sonatas to which he gave opus numbers, an indication that he acknowledged them as mature works. These four piano sonatas figure in Rheinberger's extensive oeuvre together with church compositions, secular choral works, two operas, Singspiele and incidental music, oratorios and cantatas, orchestral and chamber works, as well as numerous works for piano and organ.

Rheinberger, who had lived in Munich from the age of 12, had played the organ in Vaduz as a child, and later played at the Munich Court churches St. Ludwig, St. Kajetan and St. Michael. In 1854, when he was 15, Rheinberger became accompanist to the newly founded Oratorienverein in Munich, which he was to conduct from 1864 until 1877. From 1859 onward he worked as a piano teacher at the Munich Conservatoire, and from 1860 also as a composition teacher there. In 1864 he became solo répétiteur at the Royal Court Opera; during his three years there he experienced firsthand the world première of Wagner's *Tristan und Isolde* as well as the fierce controversy that raged around Wagner. Rheinberger gave up his position at the Court Opera in 1867, when he was appointed to the Royal School of Music, founded by Hans von Bülow, as a teacher of composition and organ, and from 1869 also as one of the two inspectors of the organ, piano and theory classes. In 1877, when he was appointed Royal Court Kapellmeister at St. Kajetan, and therefore director of Court church music – he retained this position until 1894 – he gave up the direction of the Oratorienverein. He went on with his work at the Royal School of Music until a few weeks before his death, when his failing health forced him to retire.¹

As a composer Rheinberger made his mark primarily with his 20 organ sonatas and his sacred vocal works. His frail physical constitution and his retiring disposition did not allow him to promote his works as a travelling virtuoso pianist or conductor. Rheinberger, whose role in the musical controversy of his time between progressives and conservatives tended to be that of mediator, was respected above all as a celebrated teacher of composition in Munich, a preserver of tradition.

This edition of Rheinberger's four piano sonatas is virtually a rediscovery. The sonatas were formerly to be found only in archives or in secondhand shops; it is only recently that recordings have drawn attention to these works.² Our publication of the piano sonatas as part of the Rheinberger Complete Edition, which for the first time has made editorial use of the sketches, autographs and original printed versions, has provided the basis for the present separate issues of the four piano sonatas.³

The four piano sonatas bear witness to Rheinberger's reputation as the "most important sonata composer in southern Germany during the period between 1850 and 1885."⁴ His liking for the formal discipline of sonata composition was convincingly combined with his especial gift for concisely sketched illustration of a musical character. As musically and tonally attractive works, which demonstrate Rheinberger's mastery of all compositional resources, and are always wholly pianistic in character, the four sonatas are a genuine rediscovery in the repertoire of 19th-century piano music.

The Piano Sonata in D flat major op. 99 was completed in October 1876 and was published in 1877 by Robert Forberg in Leipzig. In the theme of the first movement Rheinberger returned to a motive which had featured in a youthful sonata written more than twenty years earlier: a characteristic upbeat quaver (eighth-note) figure for the left hand, after which the thematic idea is transformed into a passage with a scale descending the range of an octave.⁵ The *Romanze*, whose theme is characterized by a gently "plucked" accompaniment, gives place to a high-spirited, tempestuous *Finale* "Con fuoco ed espressivo." Vividly shaped themes and their concise, fascinating development create rewarding and effective piano music of only moderate technical difficulty.

Berlin, spring 1999
Translation: John Coombs

Dorothee Göbel

¹ For biographical details of the composer see, among others, the following books: Harald Wanger und Hans-Josef Irmen (ed.), *Josef Rheinberger. Briefe und Dokumente seines Lebens* (9 vols.), Vaduz, 1982–1988; Elisabeth und Hans-Josef Irmen, *Gabriel Josef Rheinberger und Franziska von Hoffnaaß. Eine Musikerehe im 19. Jahrhundert*, Zülpich, 1990; Harald Wanger, *Josef Gabriel Rheinberger. Leben und Werk in Bildern*, Stuttgart, 1998.

² According to *VLM aktuell* (*Verzeichnis lieferbarer Musikalien auf CD-Rom*, Frankfurt am Main, 1996–1998) none of Rheinberger's piano sonatas has hitherto been available in a new edition (see Paul-August Koch, "Discographie der auf Tonträger erschienenen Werke Josef Gabriel Rheinbergers," in: *Josef Gabriel Rheinberger – Leben und Werk. Katalog zur Ausstellung im Rathausaal Vaduz, 4. September–29. Oktober 1989*, Vaduz, 1989), but the *Bielefelder Katalog*, 46th year, autumn, 1998, lists recordings of the Sonatas op. 99, op. 135 and op. 184 as being available.

³ Josef Gabriel Rheinberger, *Sämtliche Werke*, Band 34, *Klavierwerke I*, Stuttgart, 1999 (CV 50.234); in addition to the present Sonata there are available separately (all Stuttgart, 1999): Sonata in C op. 47 (CV 50.047), Sonata in E flat op. 135 (CV 50.135), as well as the *Romantische Sonate* in F sharp minor op. 184 (CV 50.184).

⁴ William S. Newman, *The Sonata since Beethoven. The Third and Final Volume of A History of the Sonata Idea*, The University of North Carolina Press, Chapel Hill, 1969, p. 353.

⁵ See the Foreword and Critical Report of the above-named volume in the Gesamtausgabe containing Rheinberger's piano sonatas, detailed under footnote 3.