Josef Gabriel

RHEINBERGER

Nonett

op. 139 (1884)

Flauto, Oboe, Clarinetto, Fagotto, Corno
Violino, Viola, Violoncello, Contrabbasso

Reprint der Erstausgabe / Reprint of the First edition

Mit einem Nachwort von / With a postscript of
Harald Wanger

Sämtliche Werke · Complete Works

Carus 50.139

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 50.139), Stimmenset (Carus 50.139/09).
Eine Fassung des Komponisten für Klavier zu vier Händen ist in Band 46 der Gesamtausgabe der Werke von Josef Gabriel Rheinberger erschienen (Carus 50.246).

The following performance material is available for this work:
Partitur (Carus 50.139), set of parts (Carus 50.139/09).
The composer's version of the Nonet for piano 4 hands is available in Volume 46 of the Complete Edition of the Works of Josef Gabriel Rheinberger (Carus 50.246).

Nonett

für

Flöte, Oboe, Clarinette, Fagott, Horn, Violine, Viola, Violoncell und Bass

componirt

von

JOSEF RHEINBERGER.

Op. 139.

Partitur ..... Pr. M 12 _ netto.

Stimmen ..... Pr. M 15 _

Für Pianoforte zu vier Händen vom Componisten Pr. M 8

Aufführungsrecht vorbehalten.

Eigenthum des Verlegers für alle Länder

Eingetragen in das Vereins-Archiv.

LEIPZIG, FR. KISTNER

(K.K. Oesterr. goldene Medaille.)

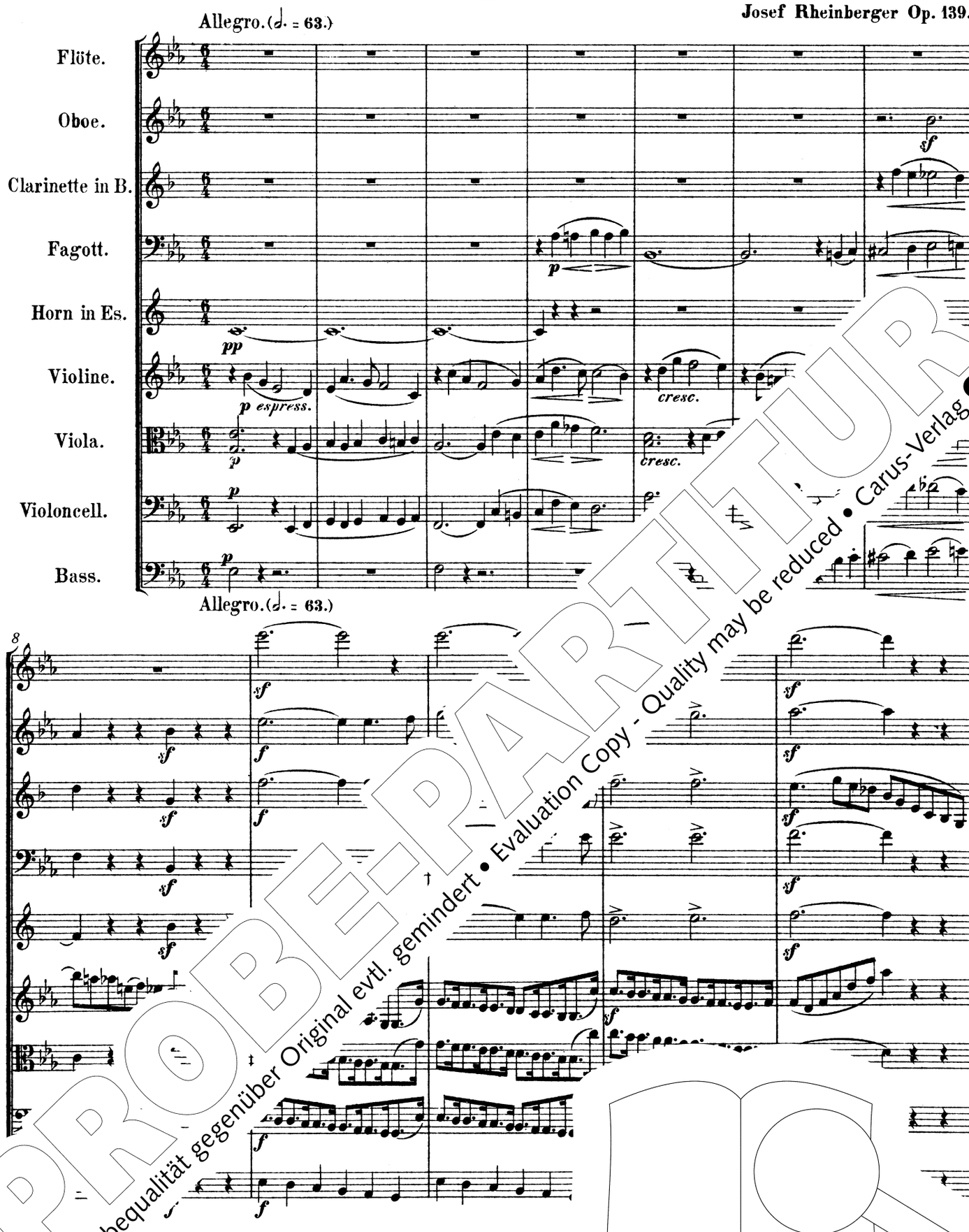
6529. 6530. 6531.

Lith. Anst. v. C. G. Roder, Leipzig

NONETT.

I.

Josef Rheinberger Op. 139.



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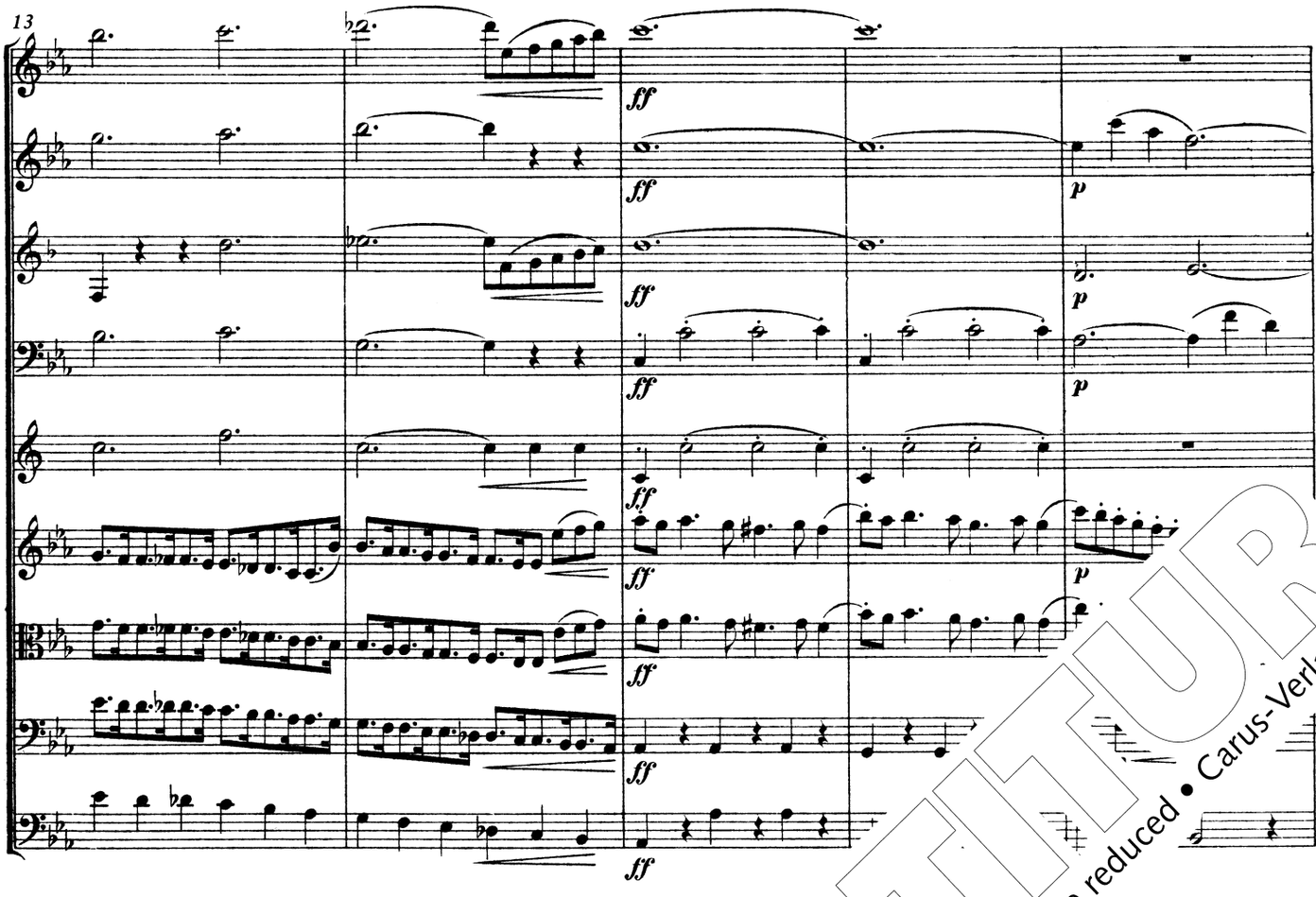

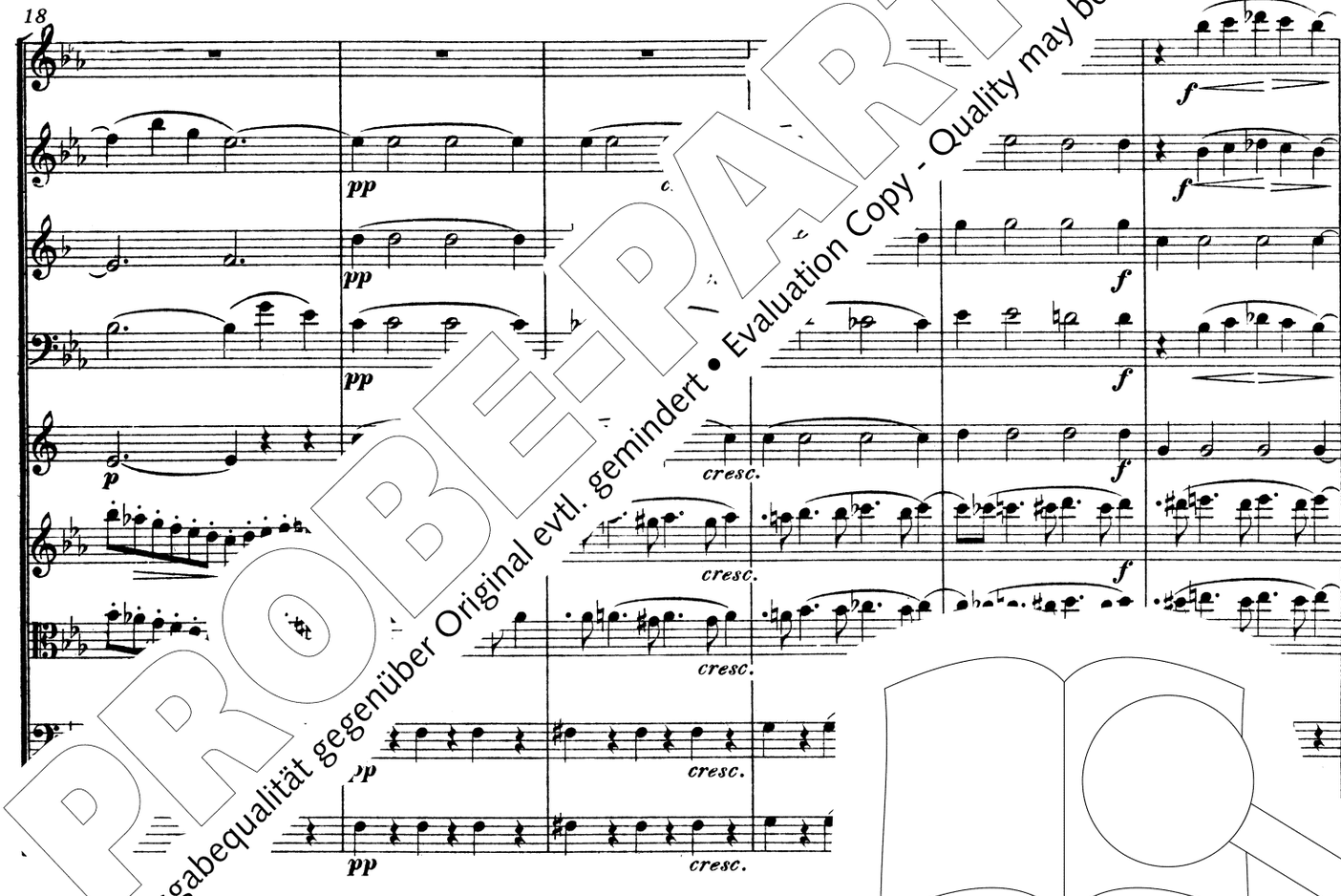

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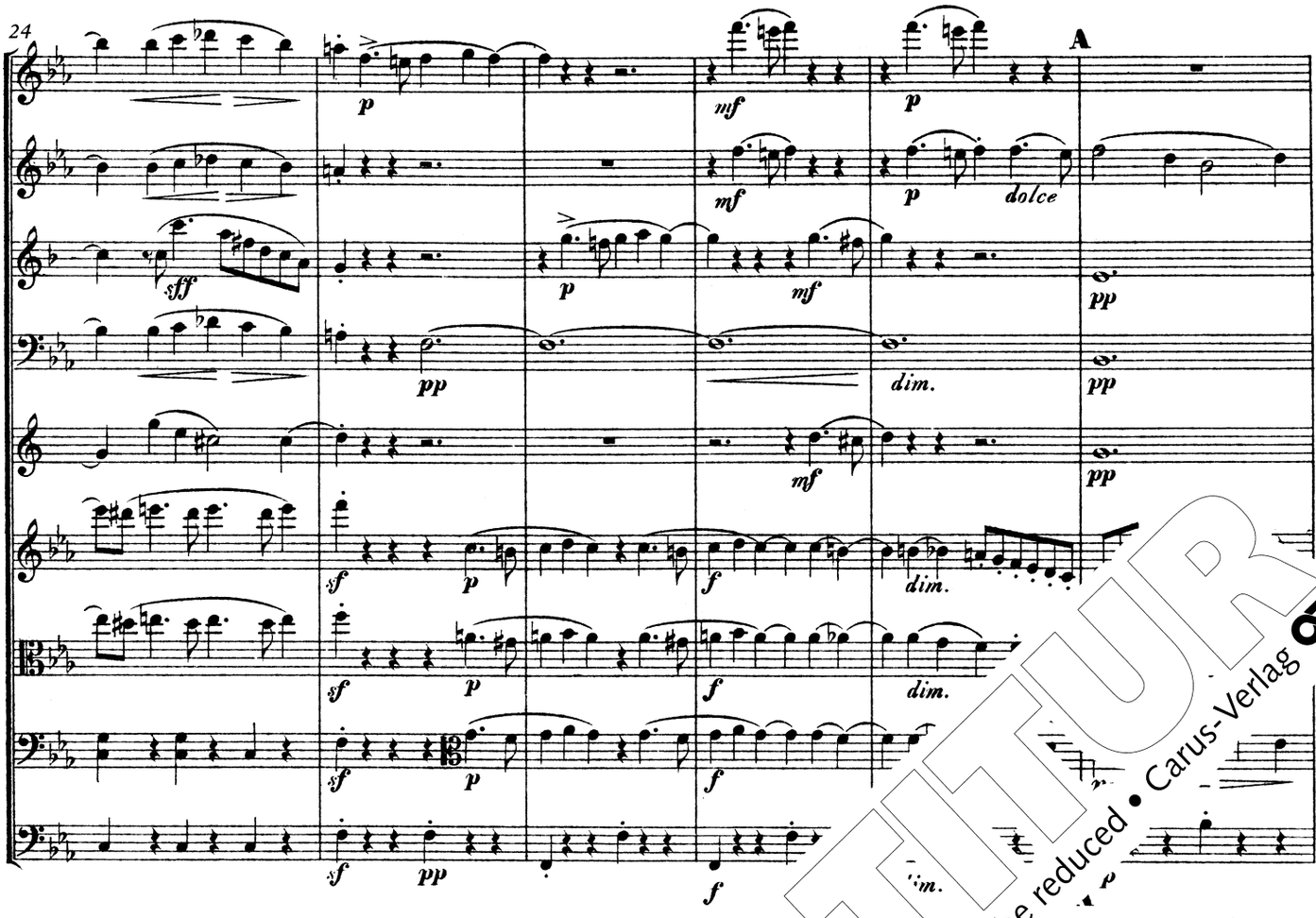

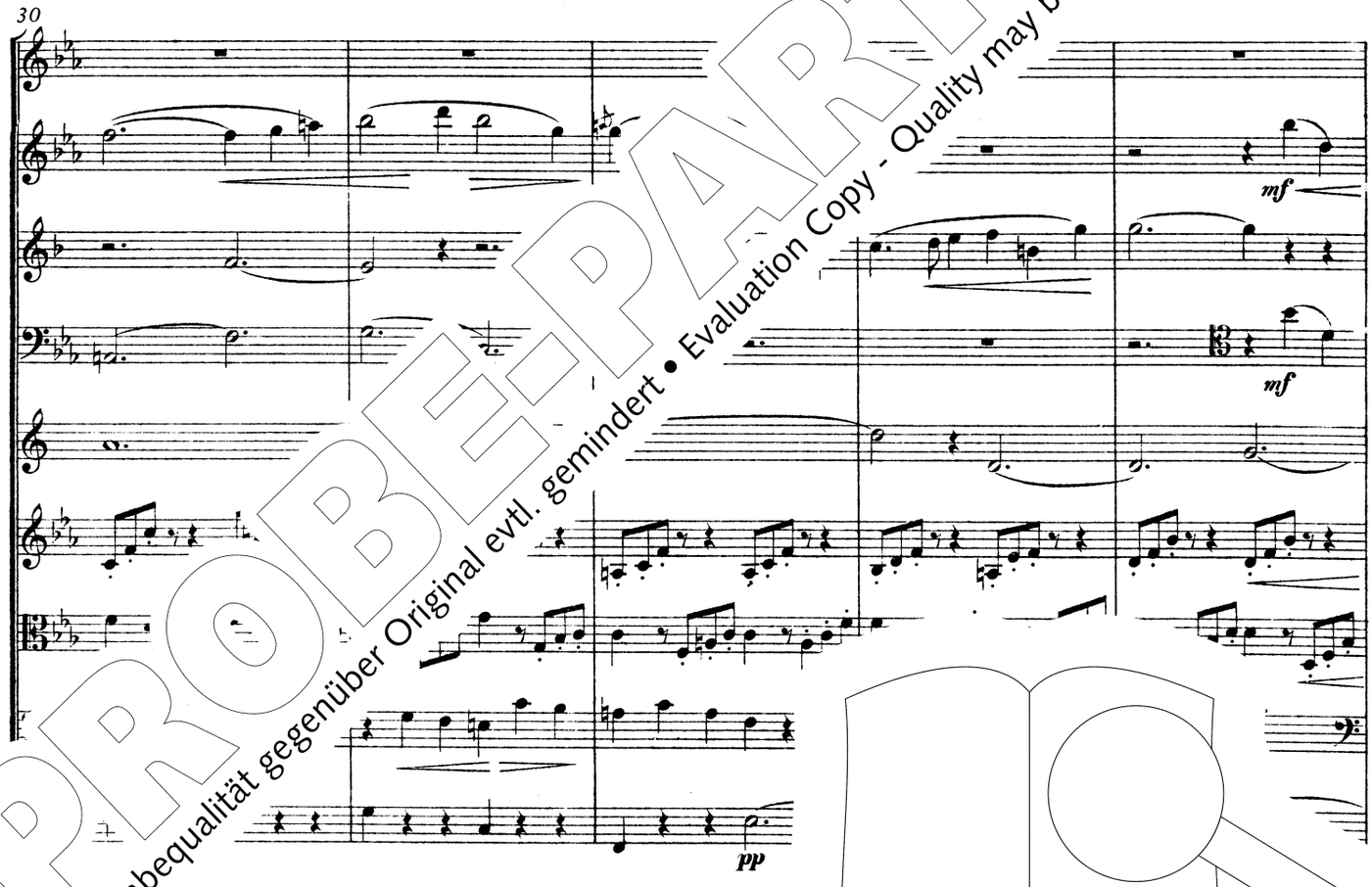

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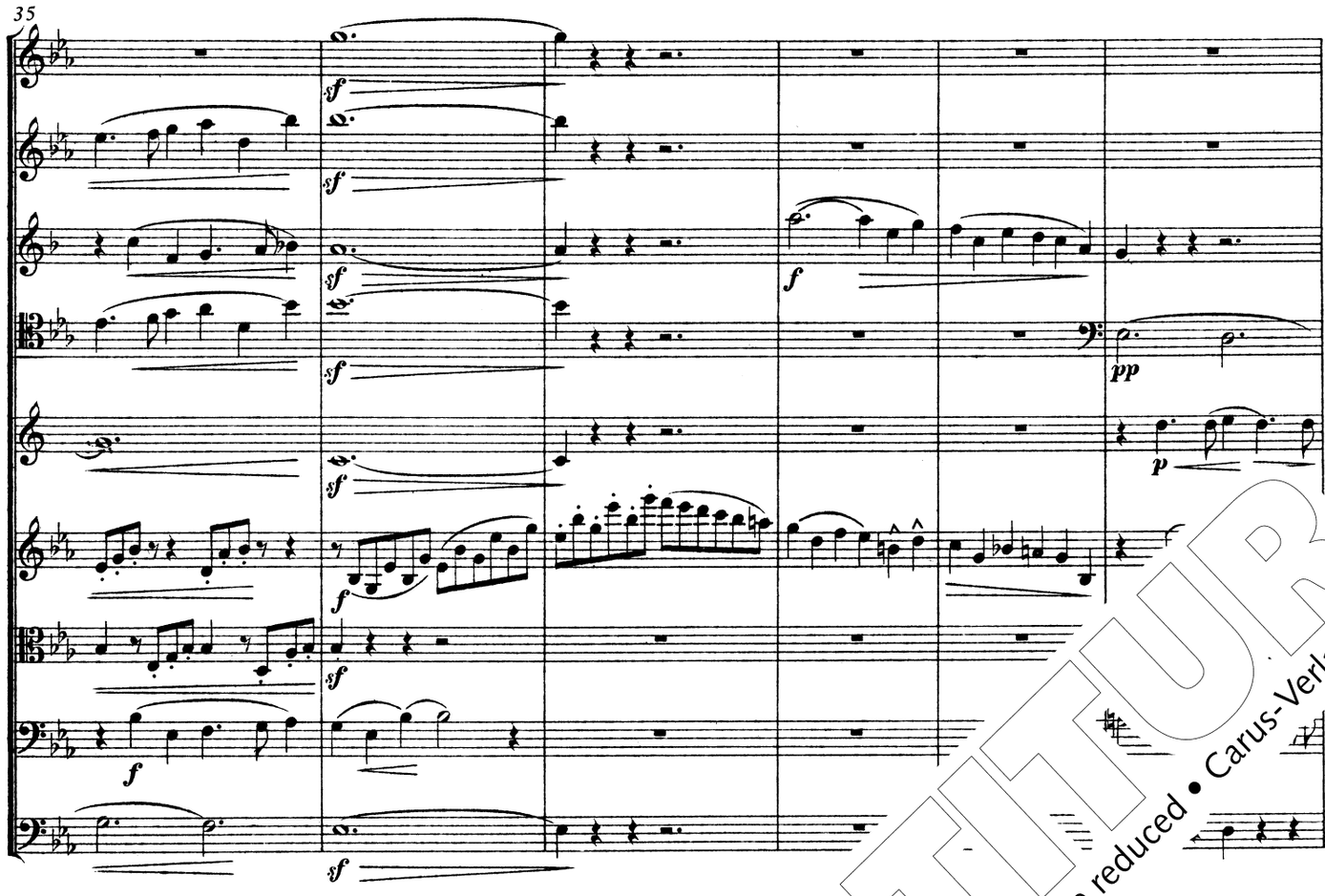

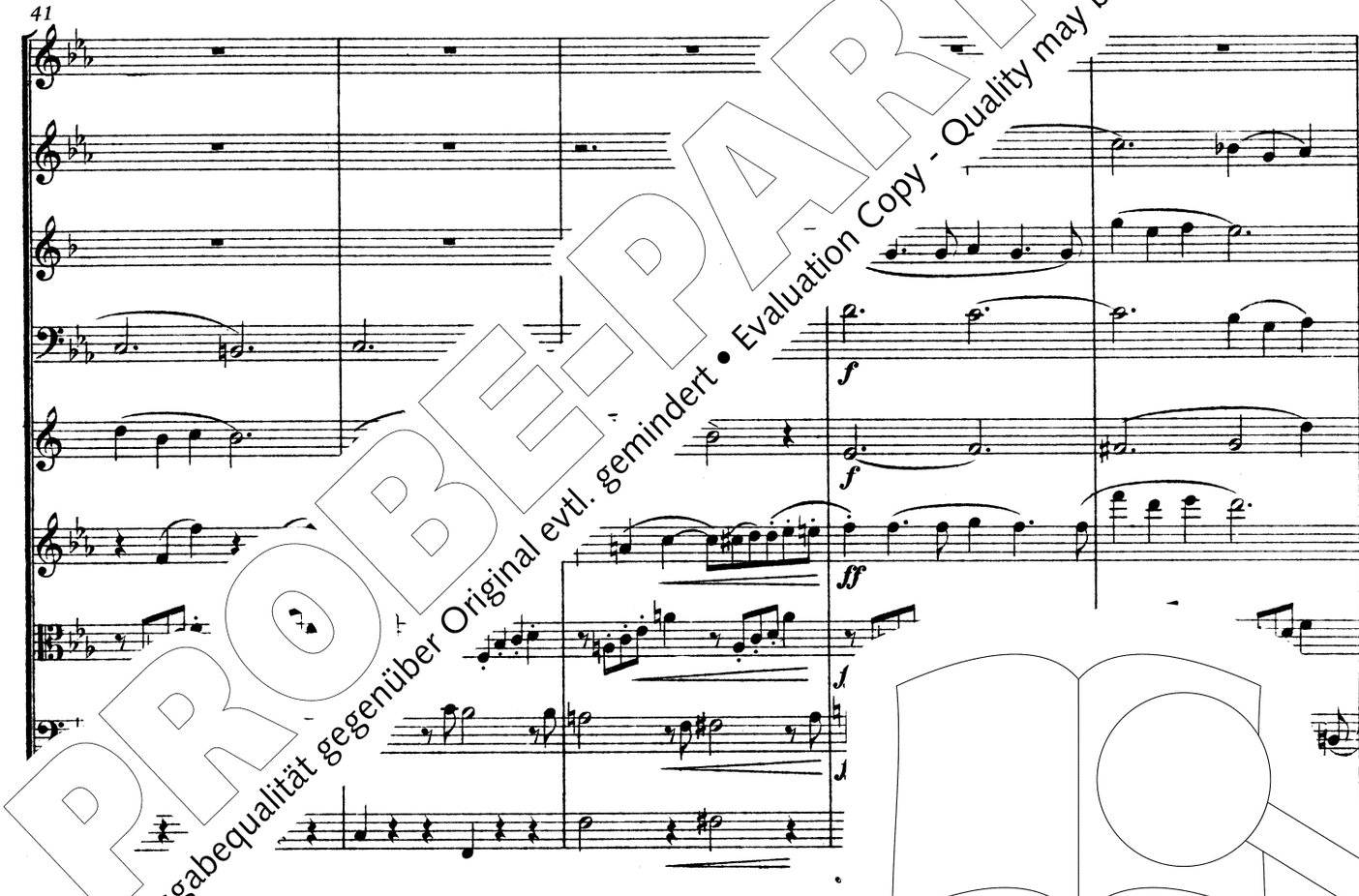

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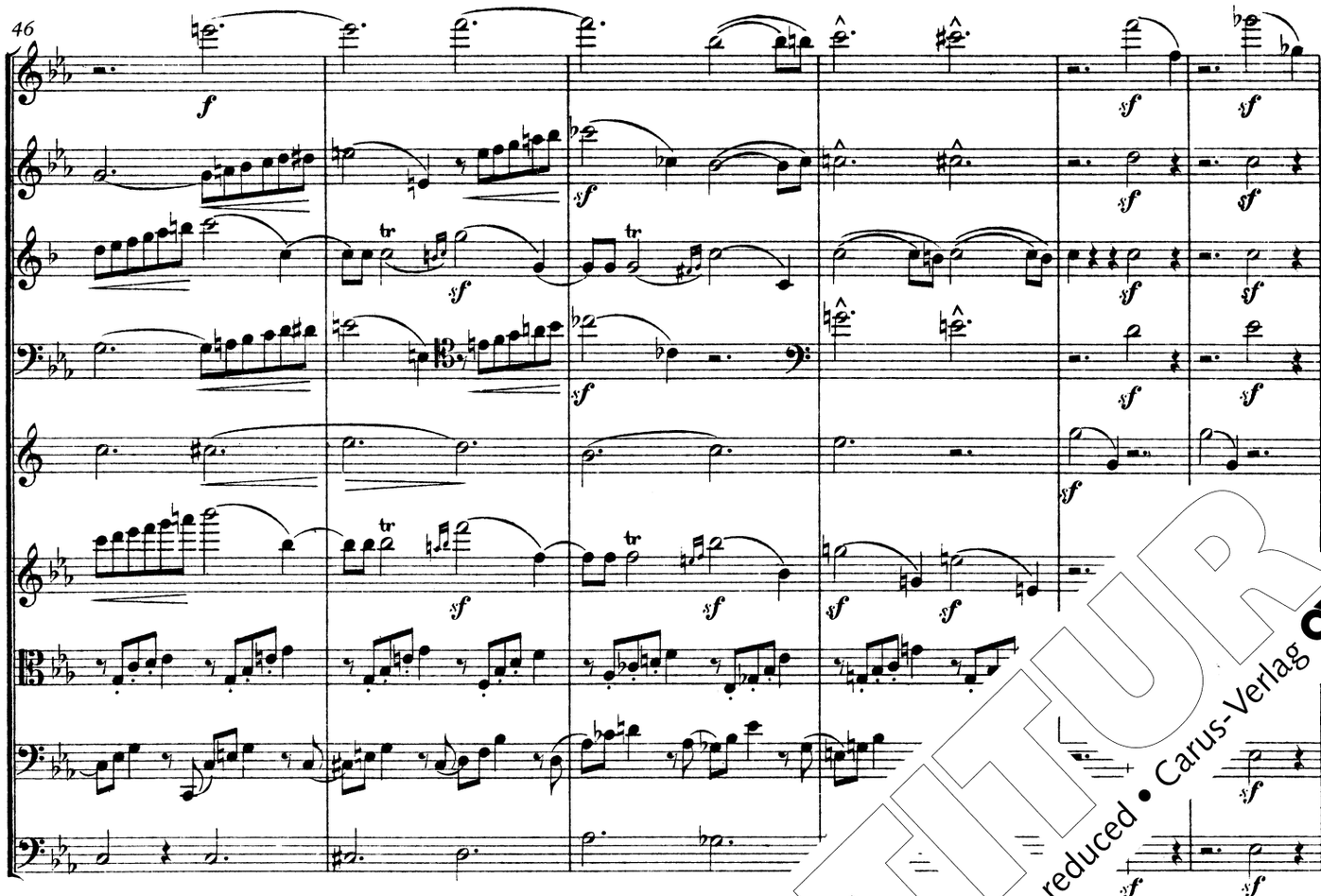

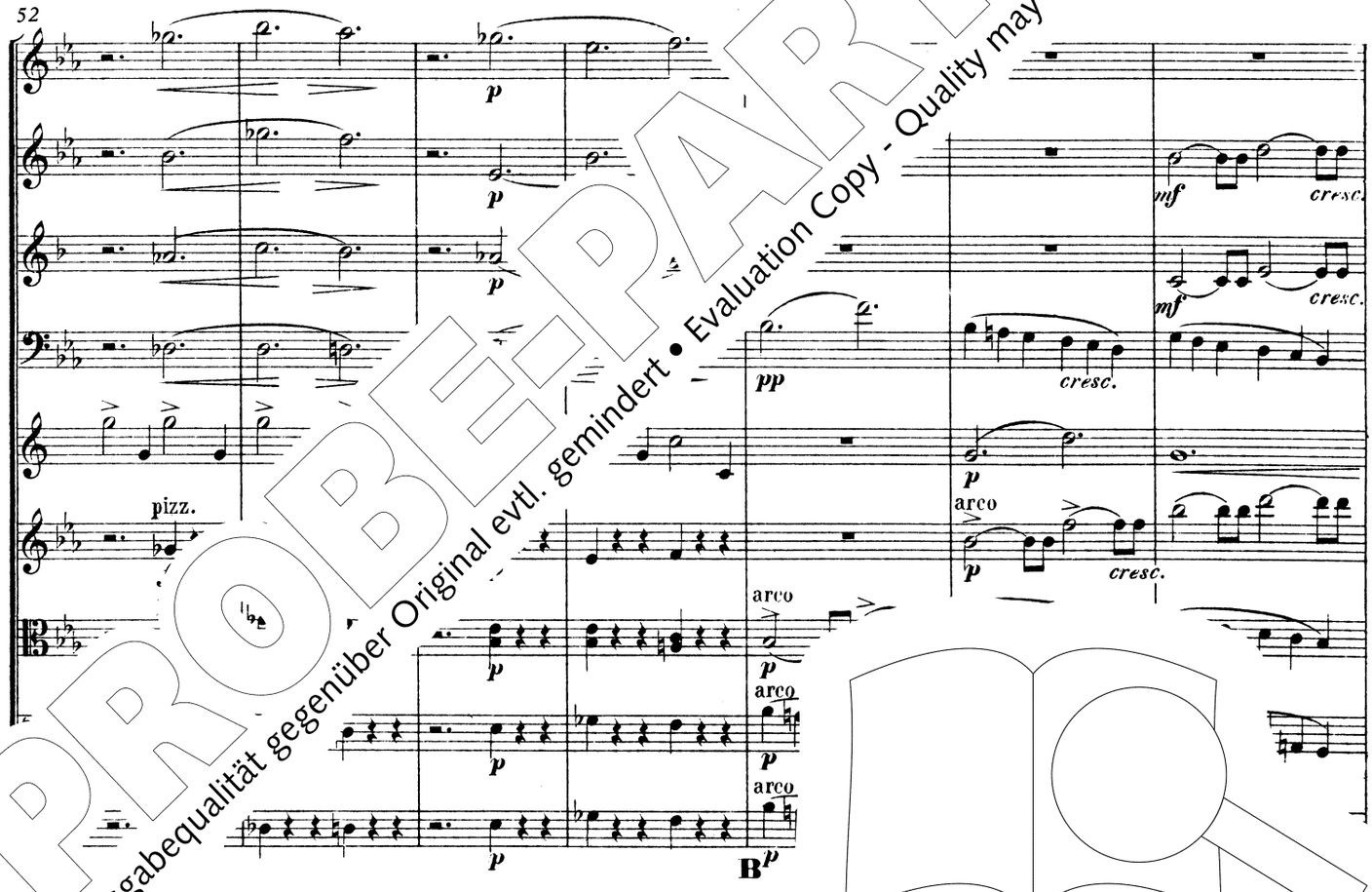

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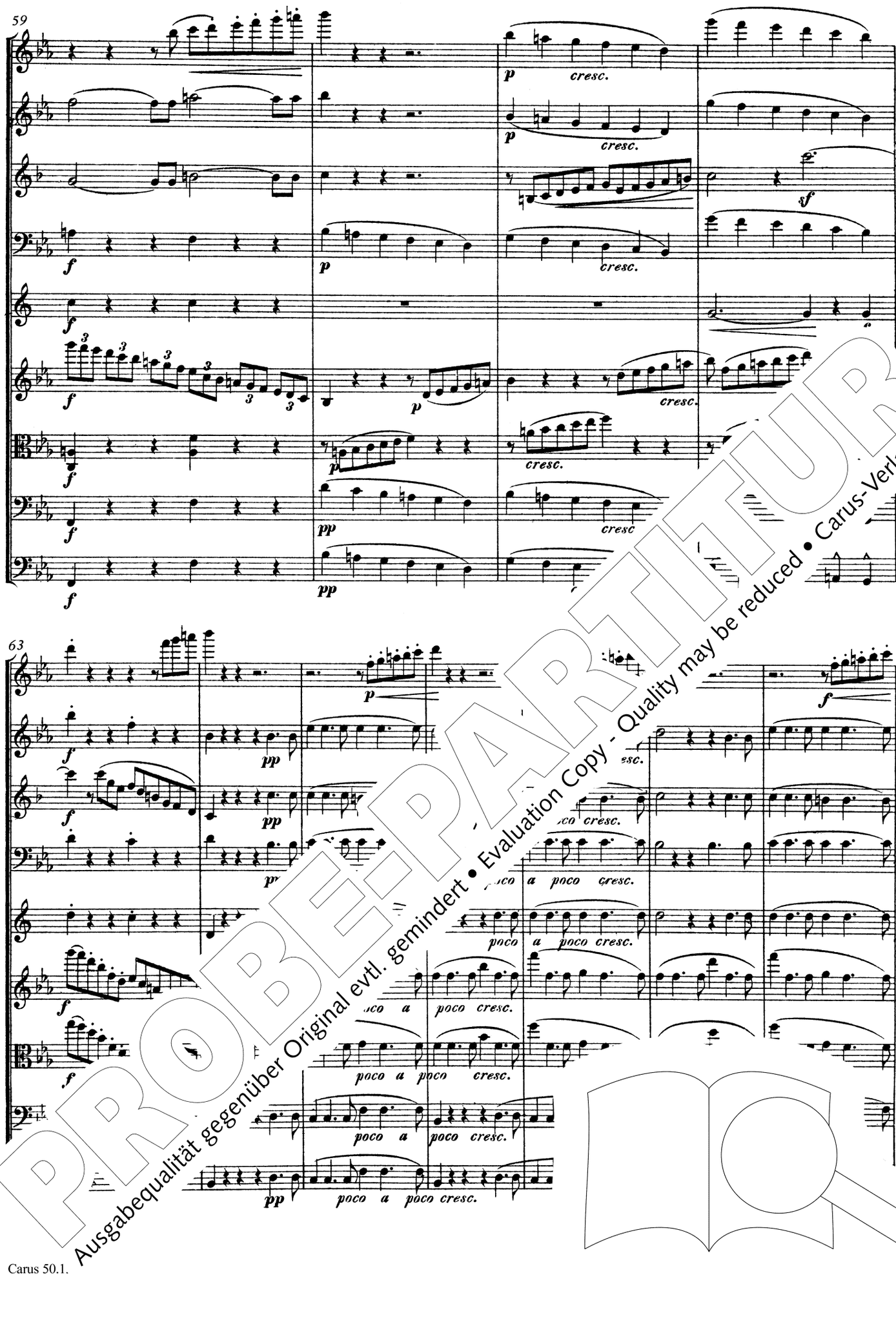

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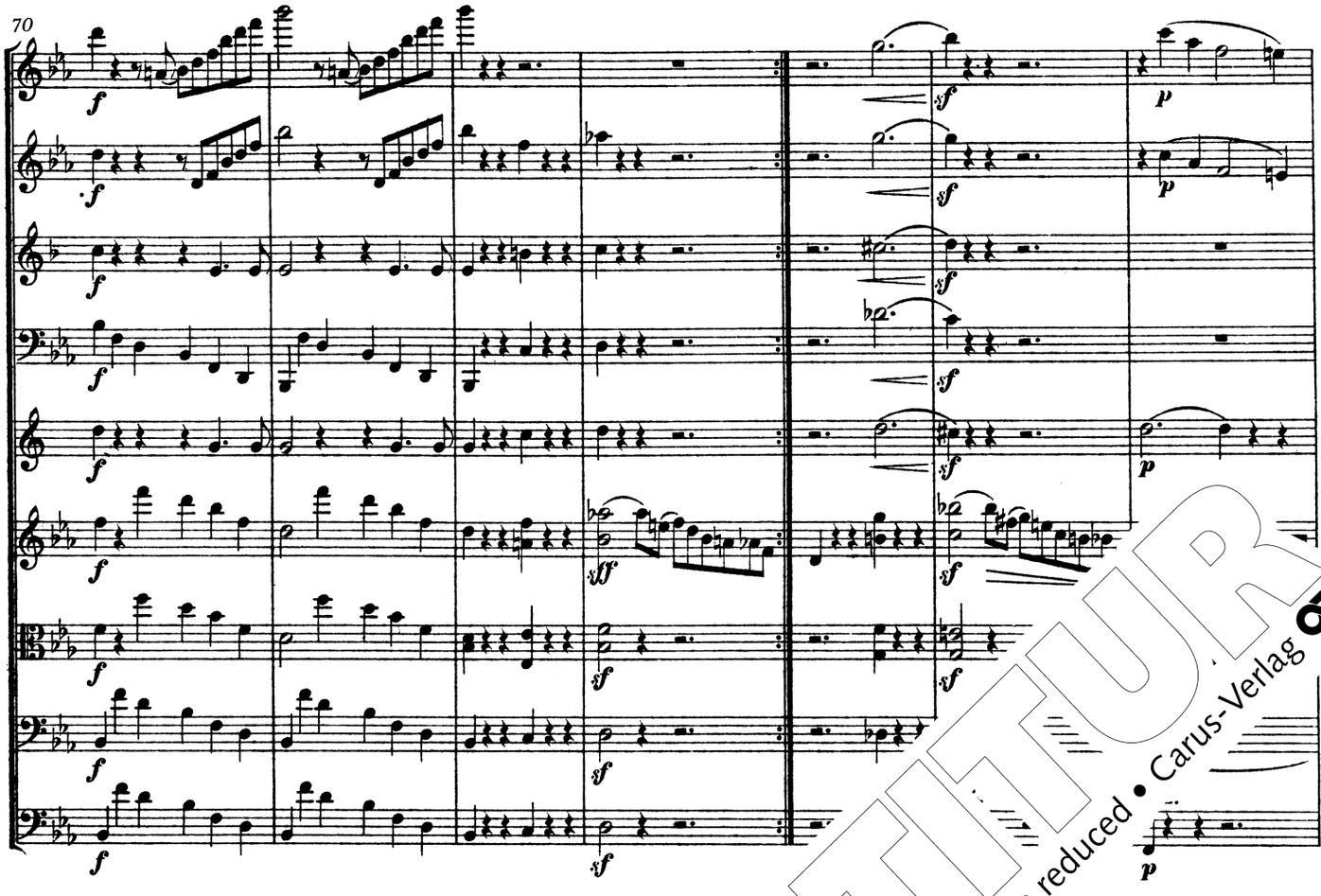

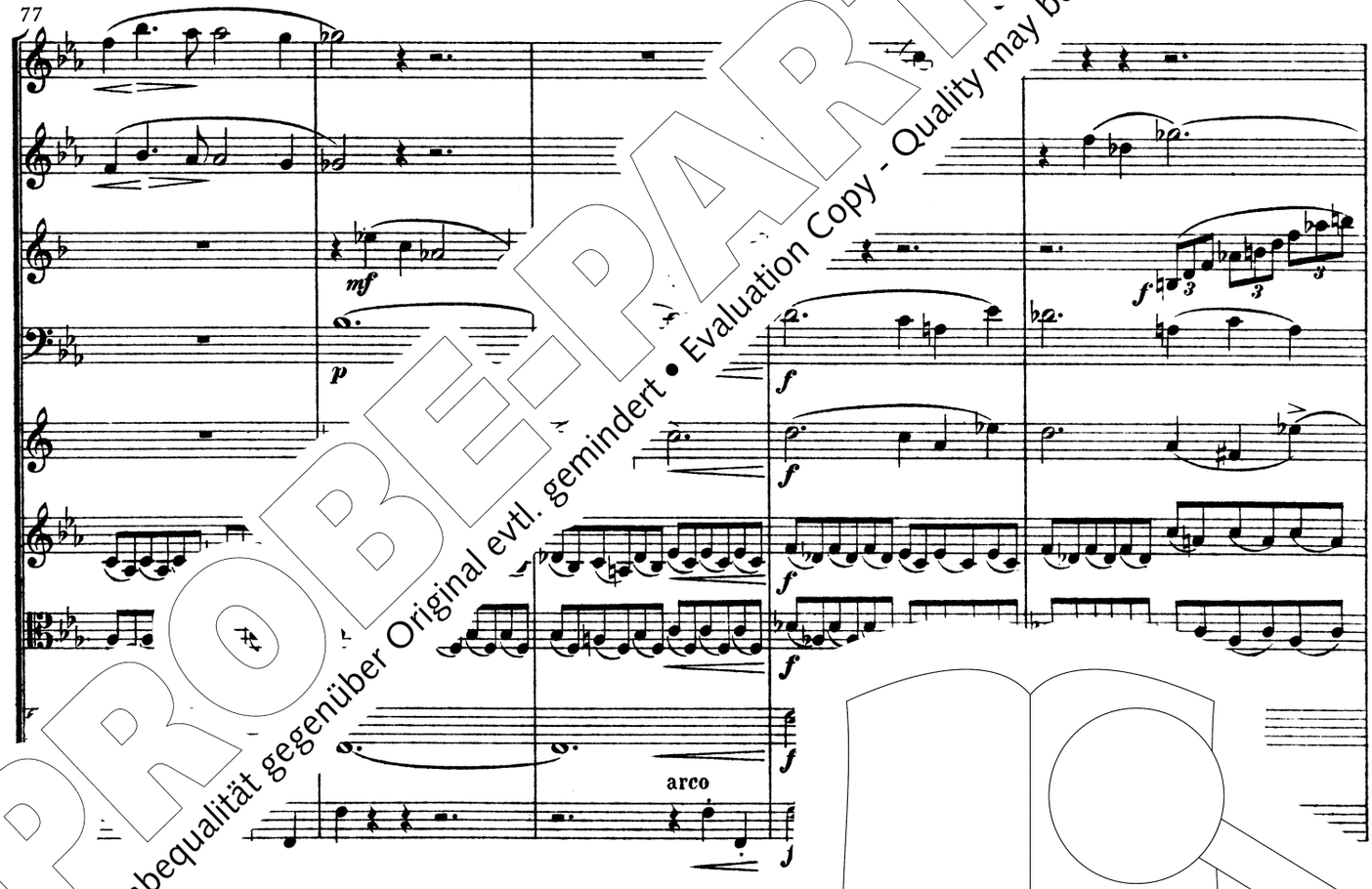

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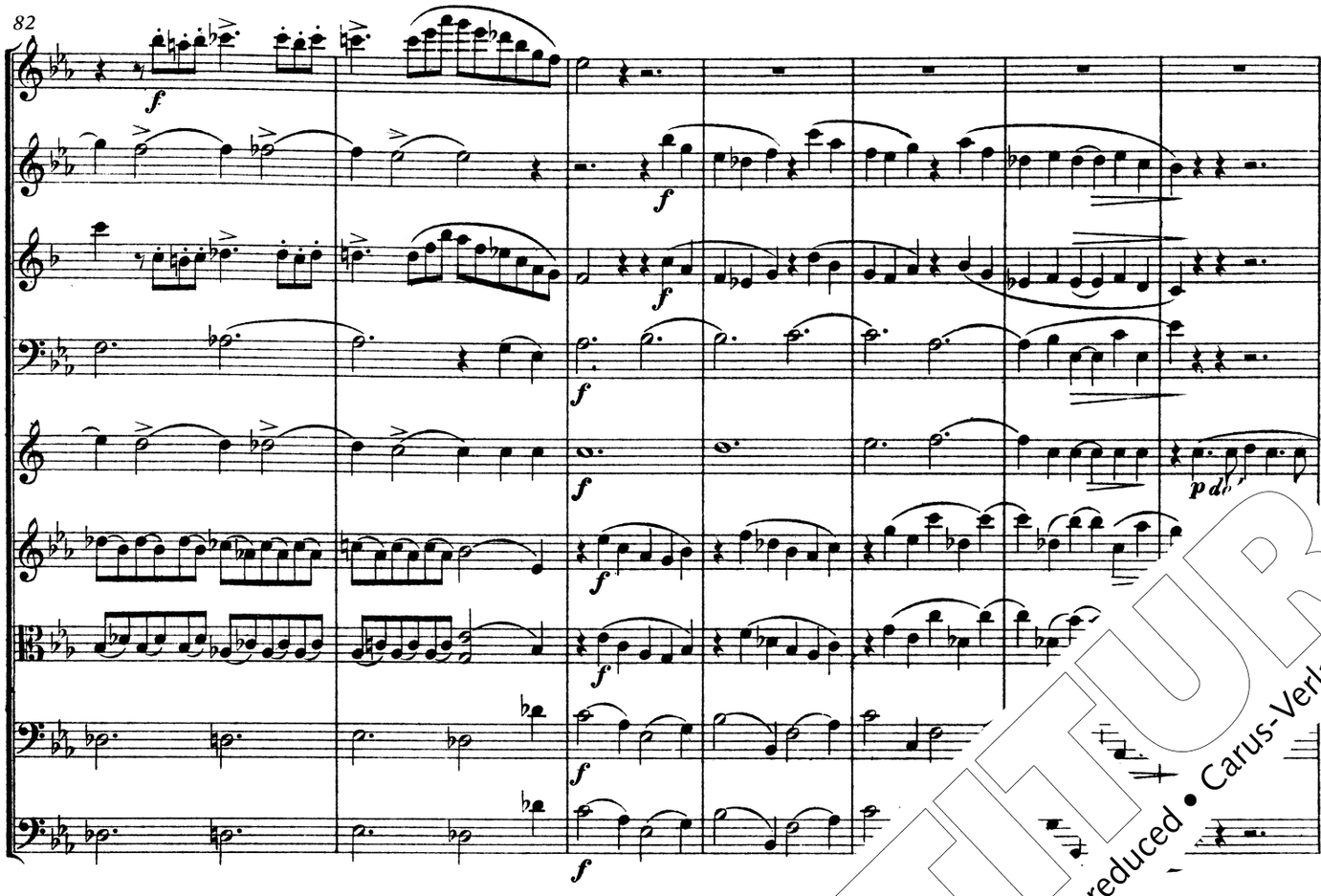

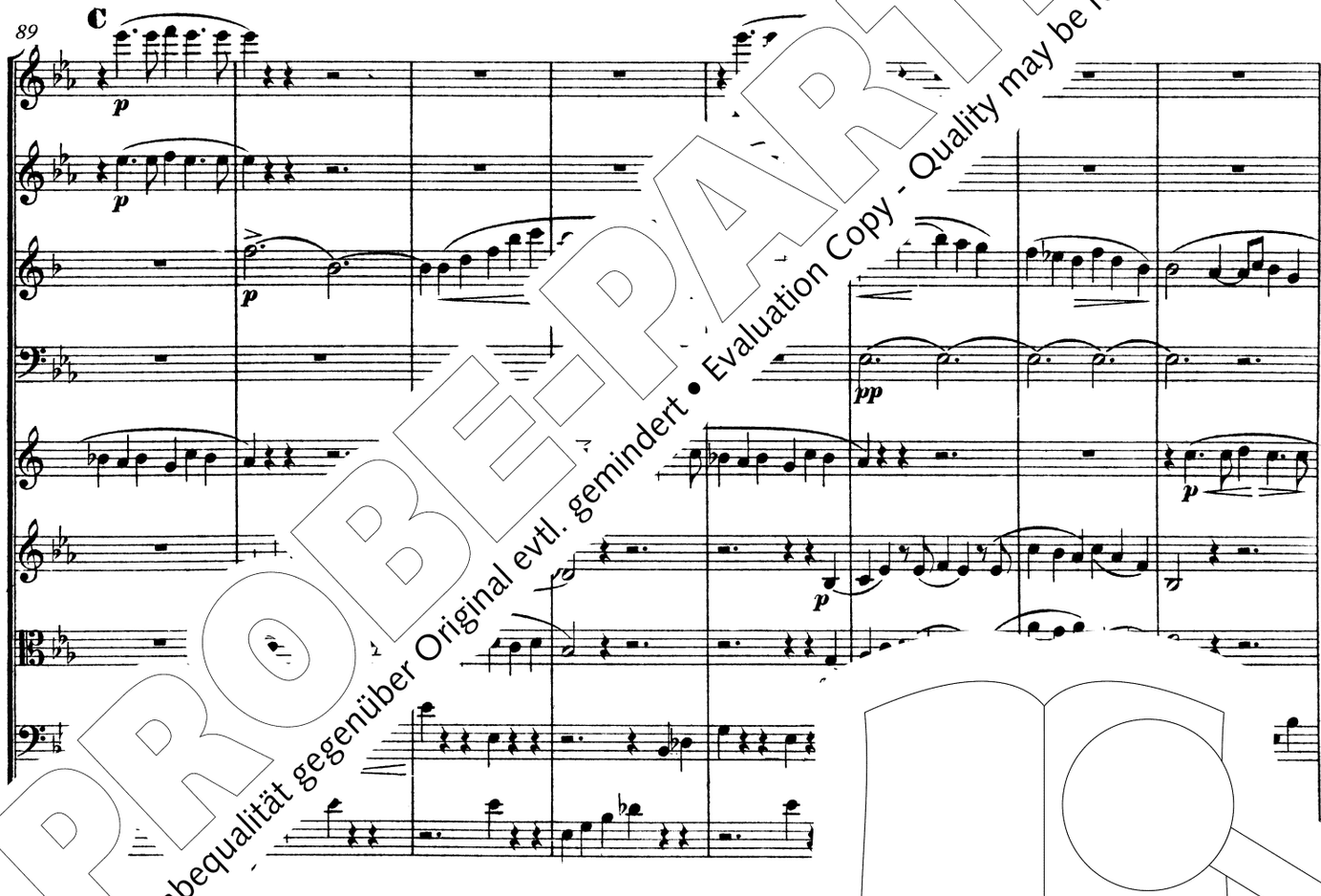

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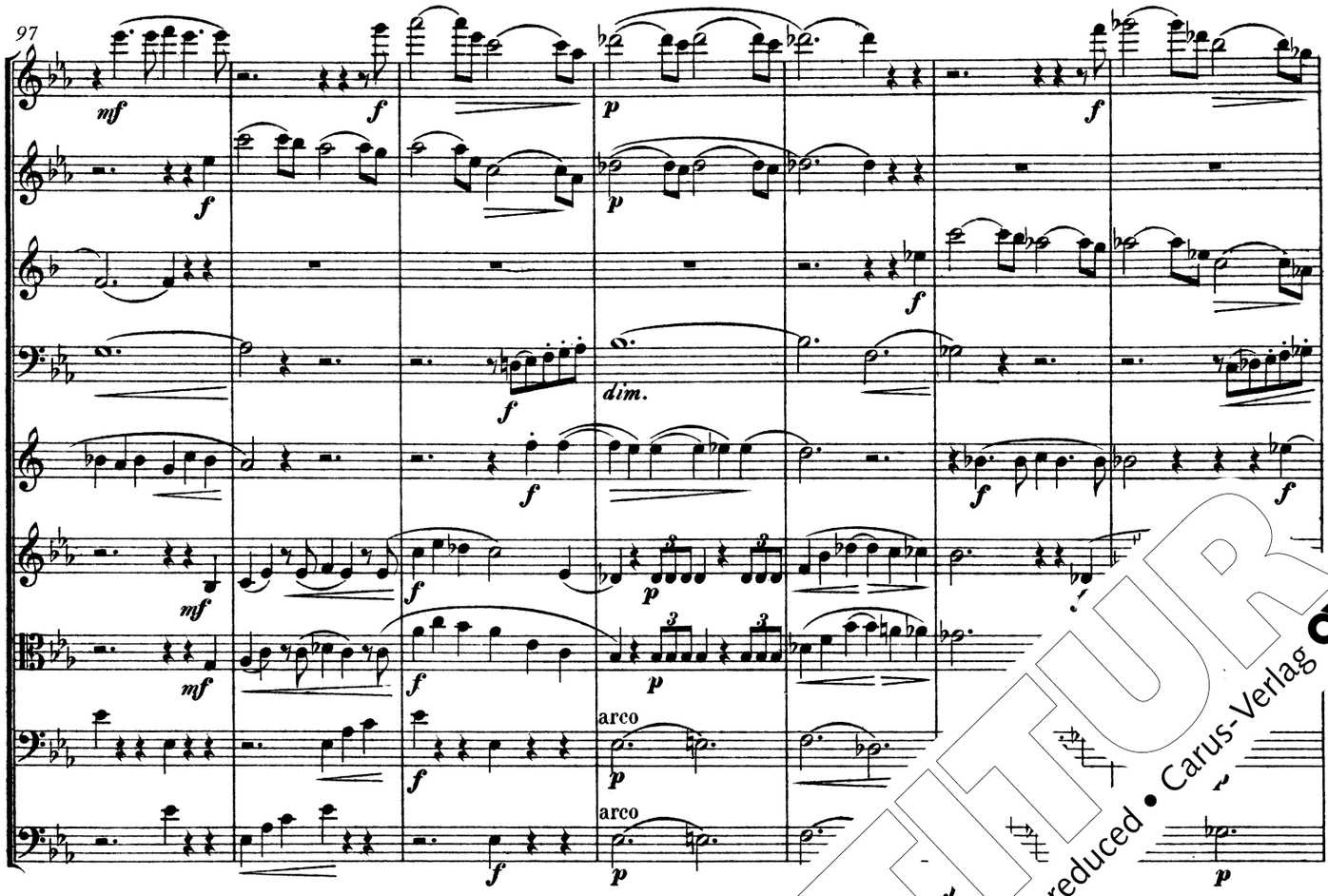

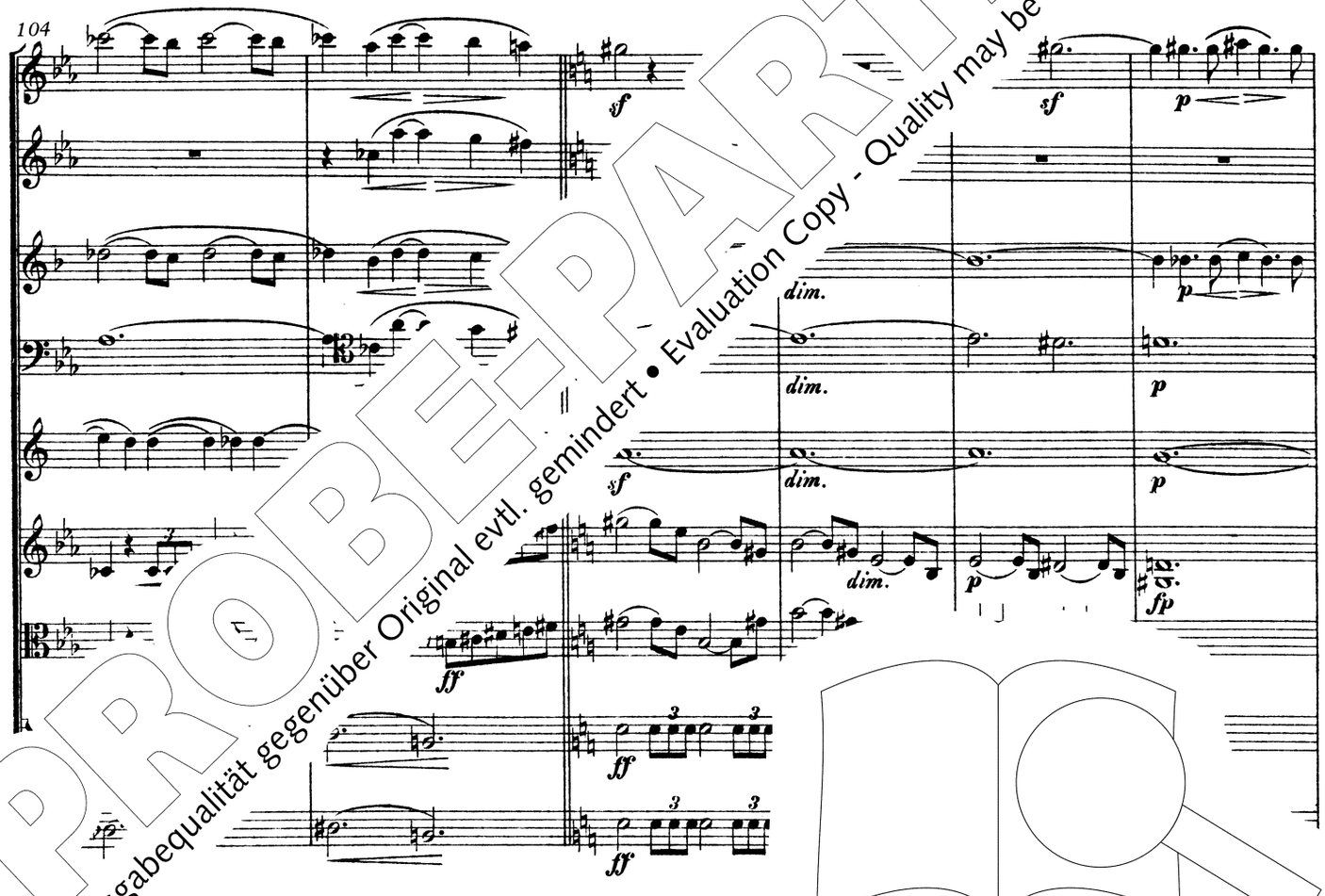

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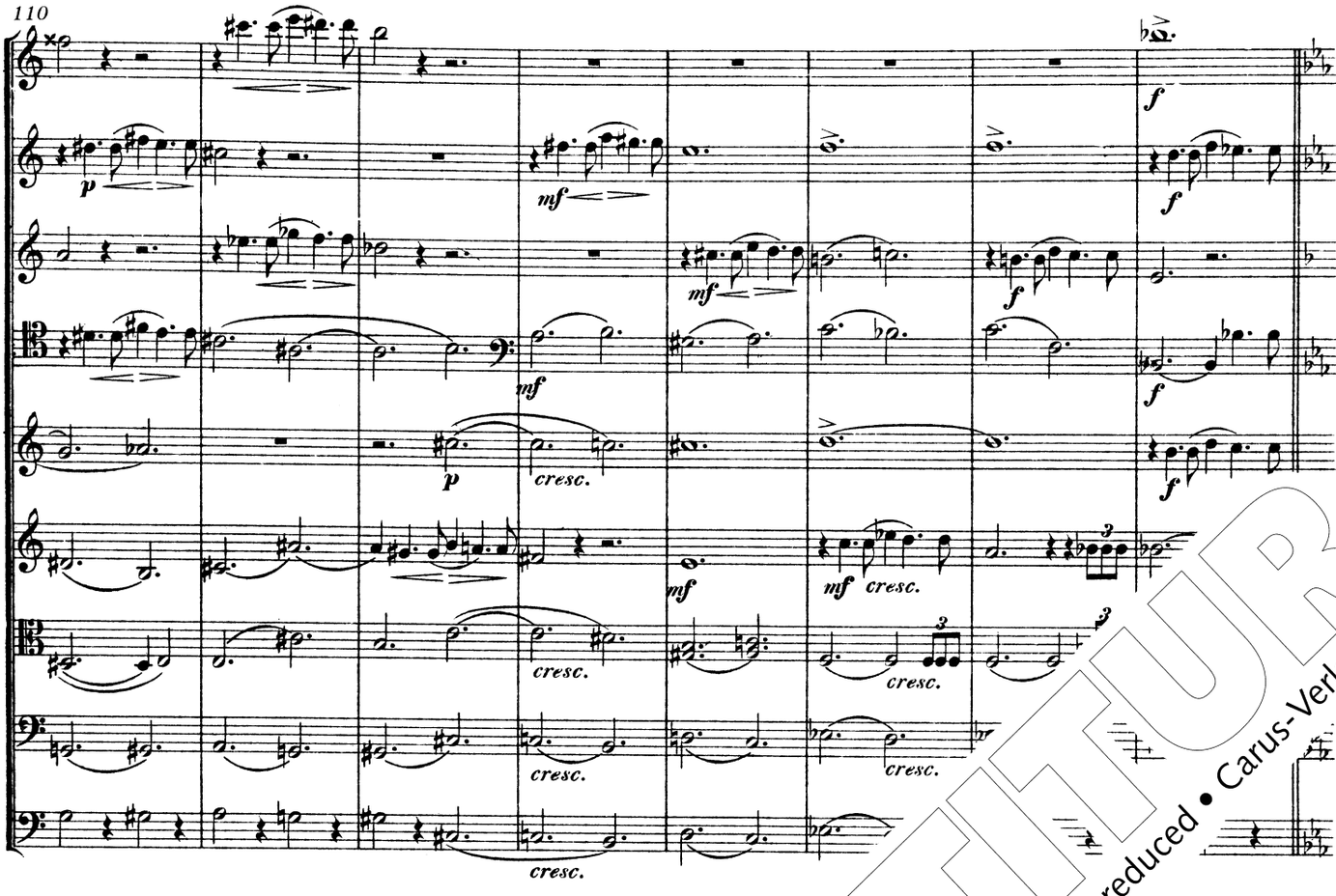

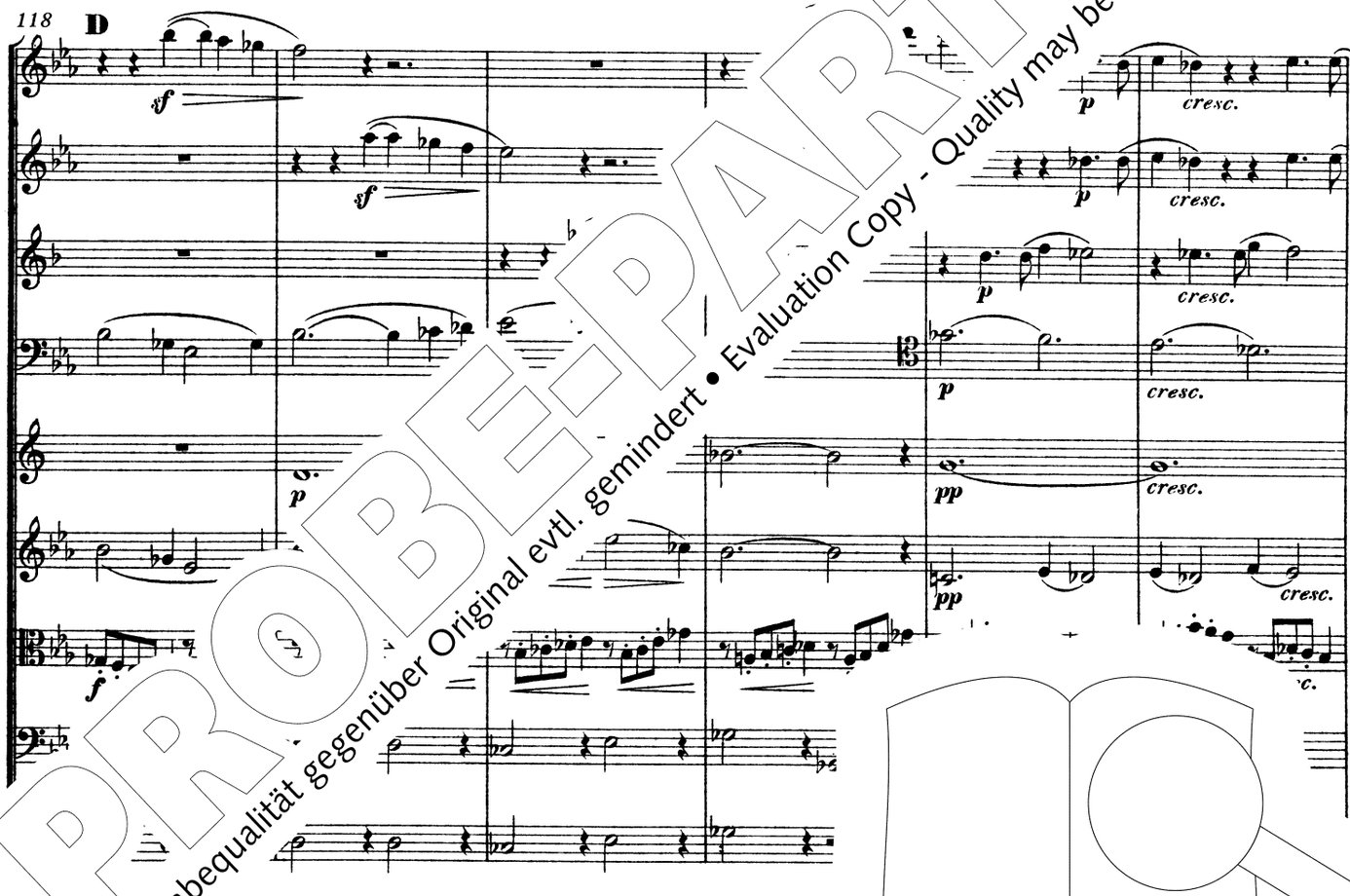

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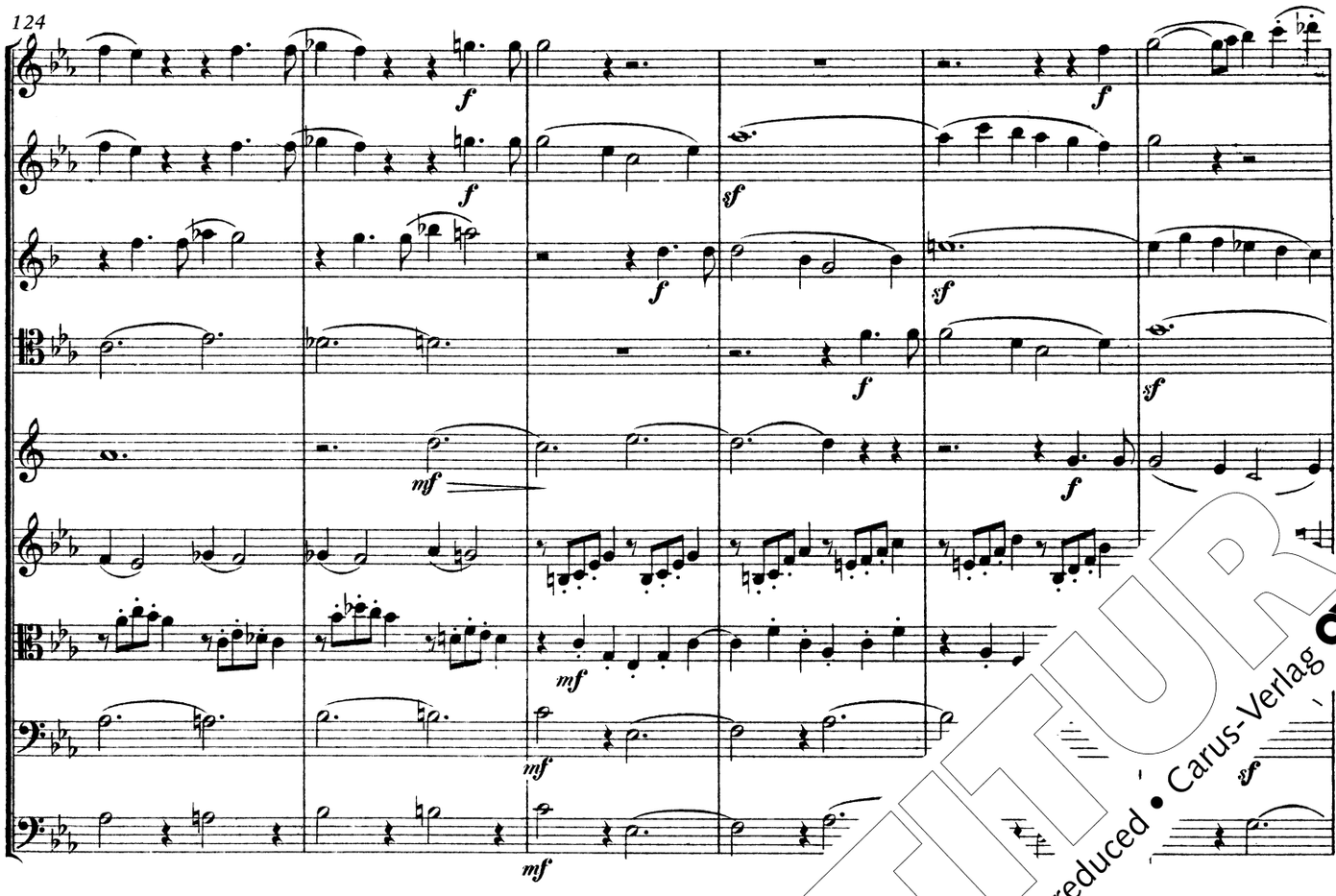

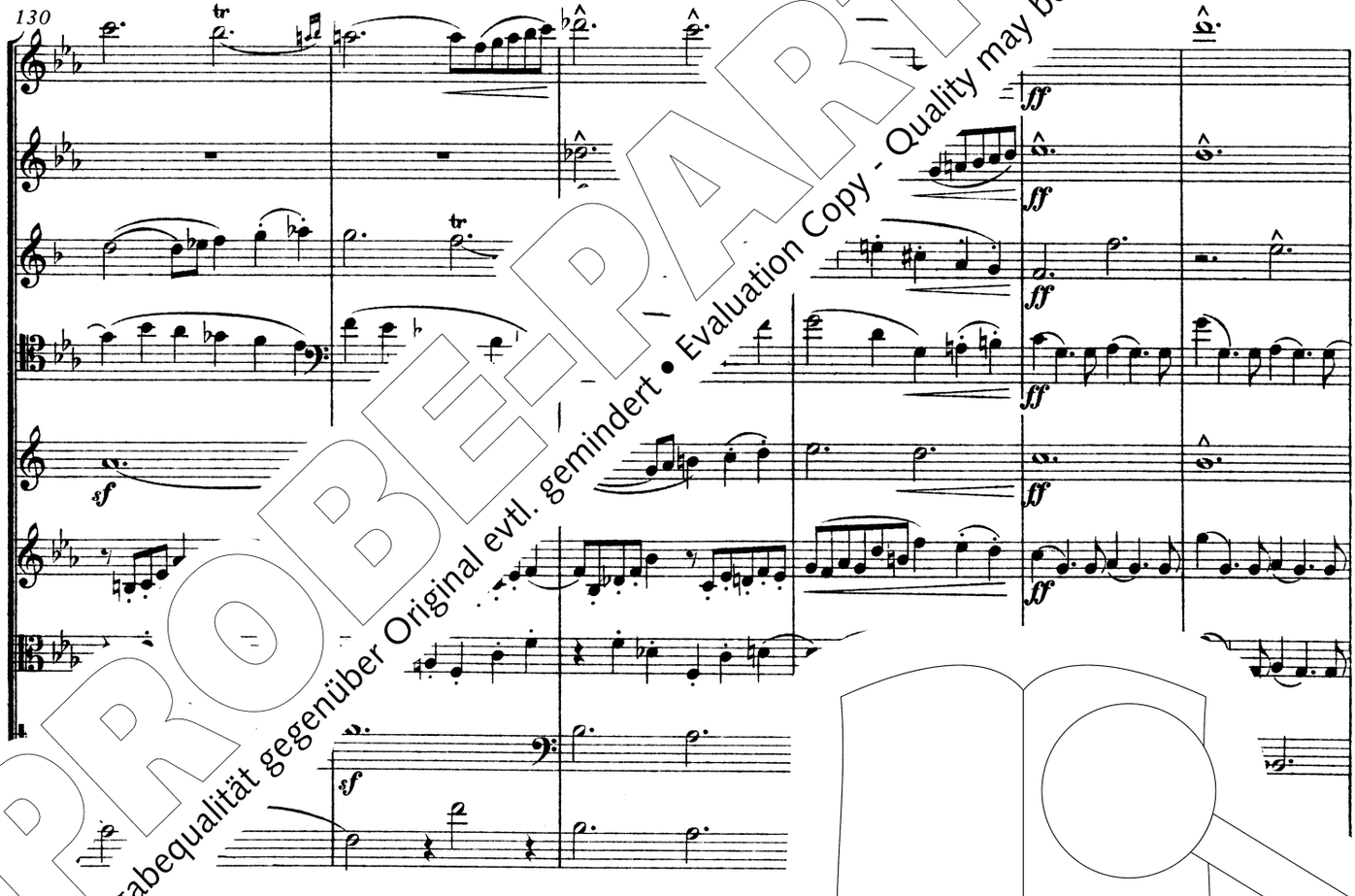

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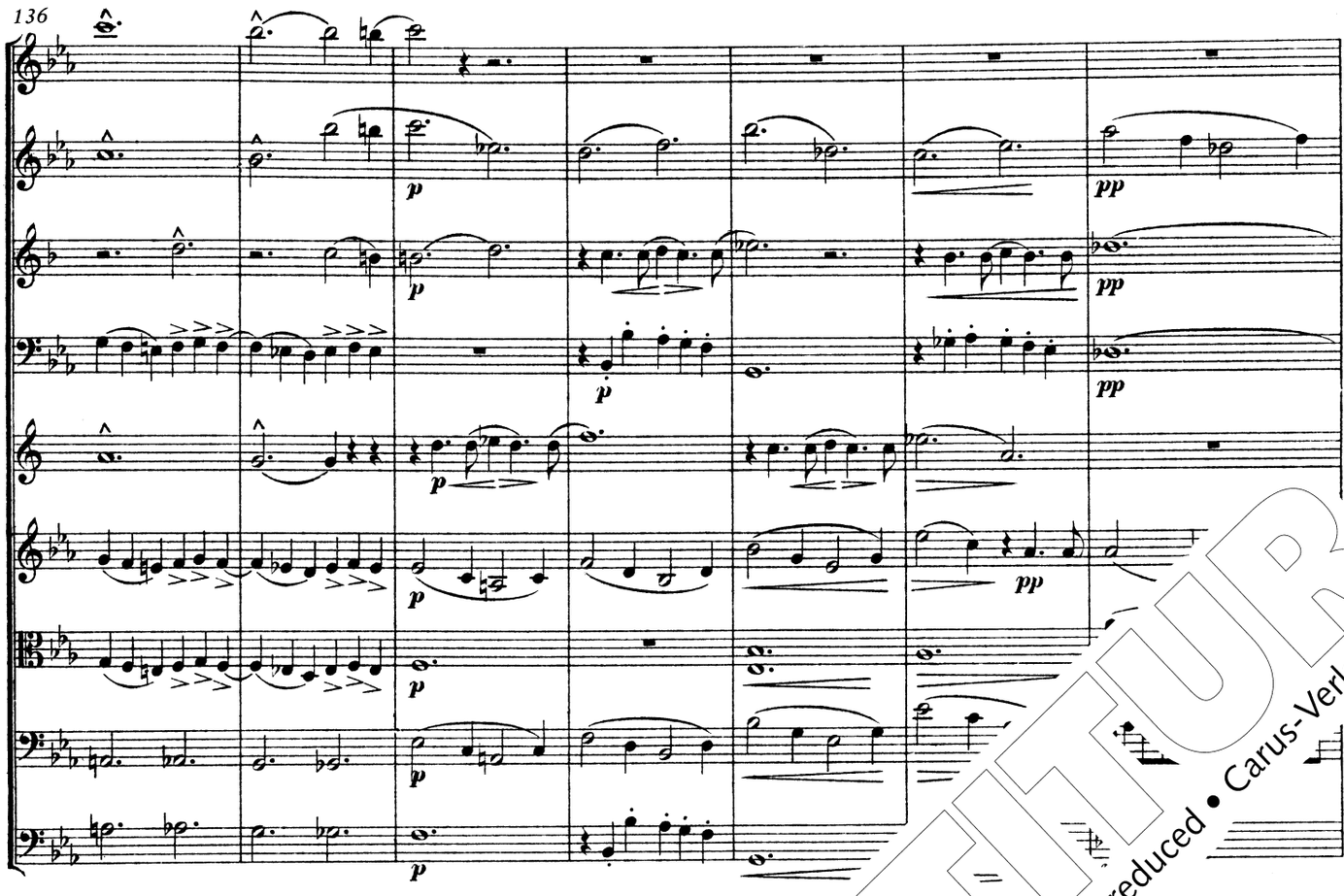

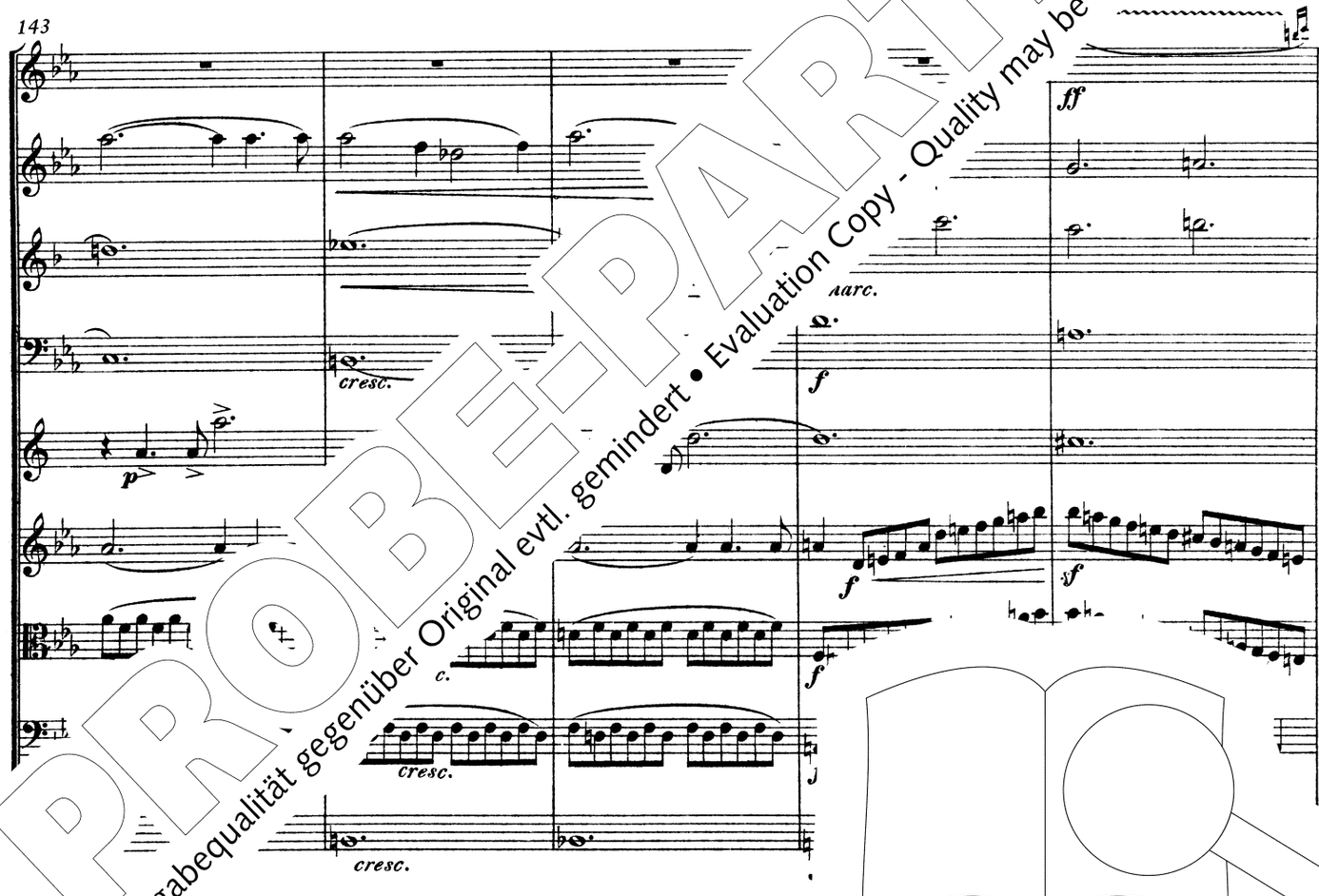

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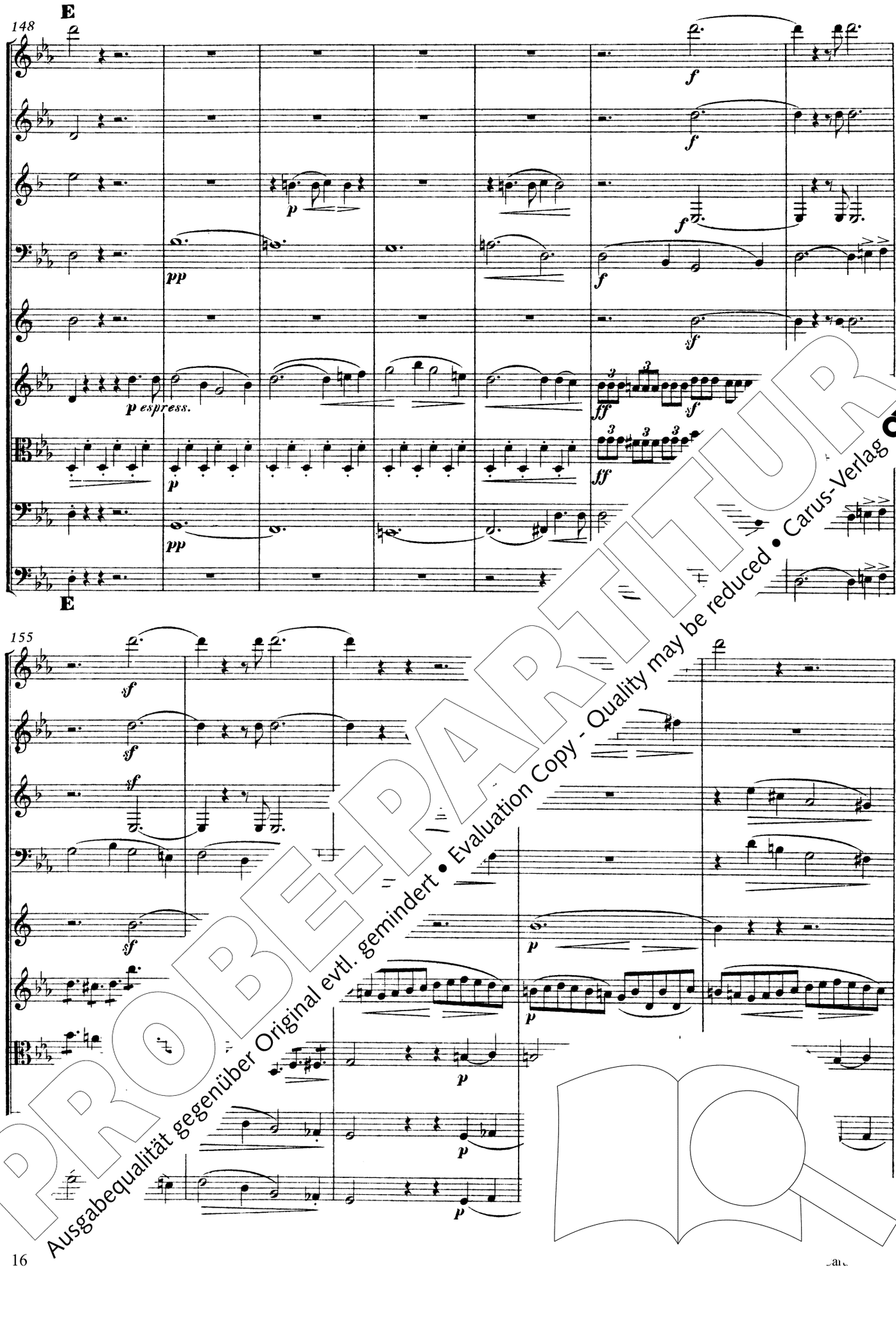

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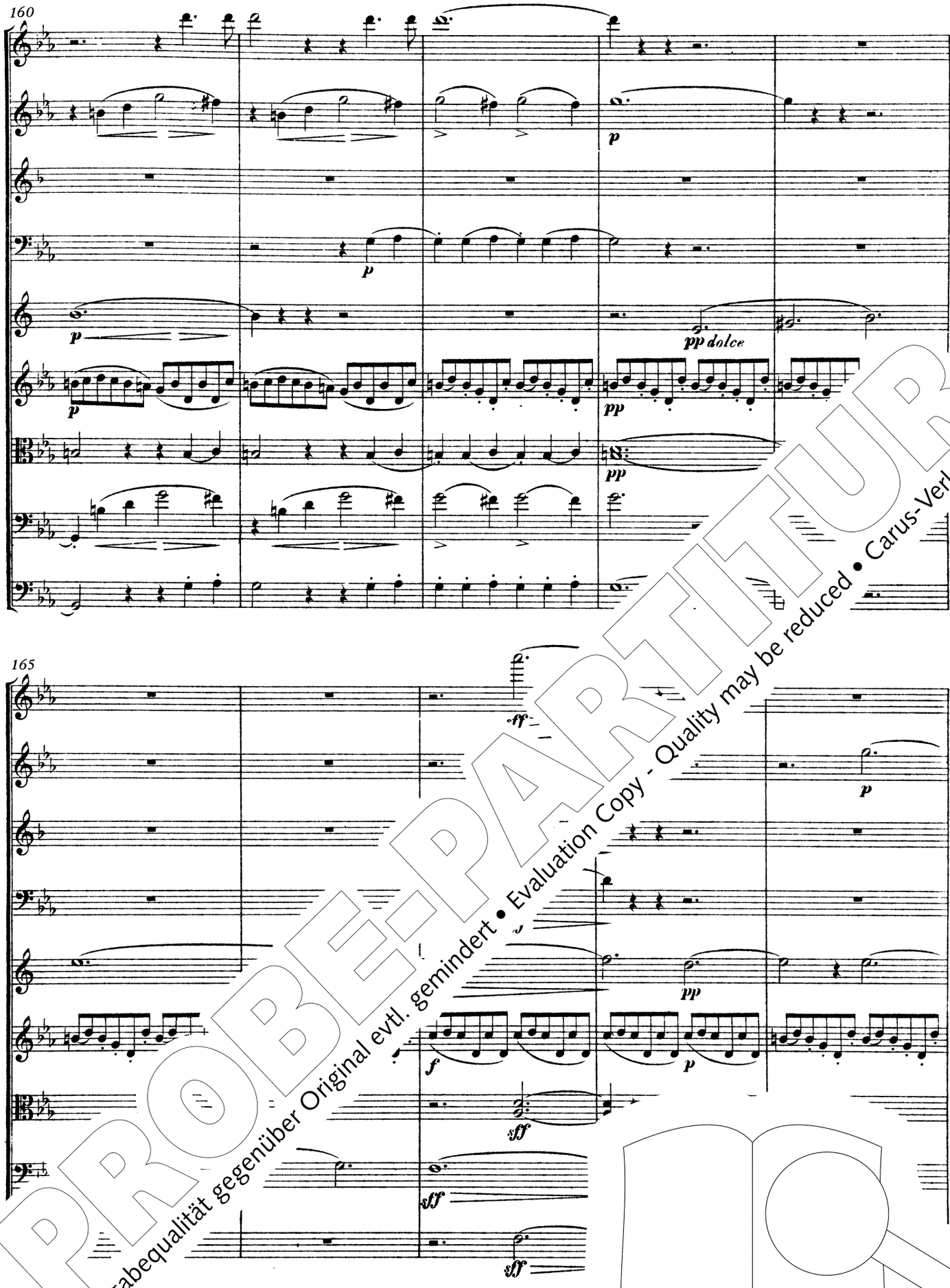

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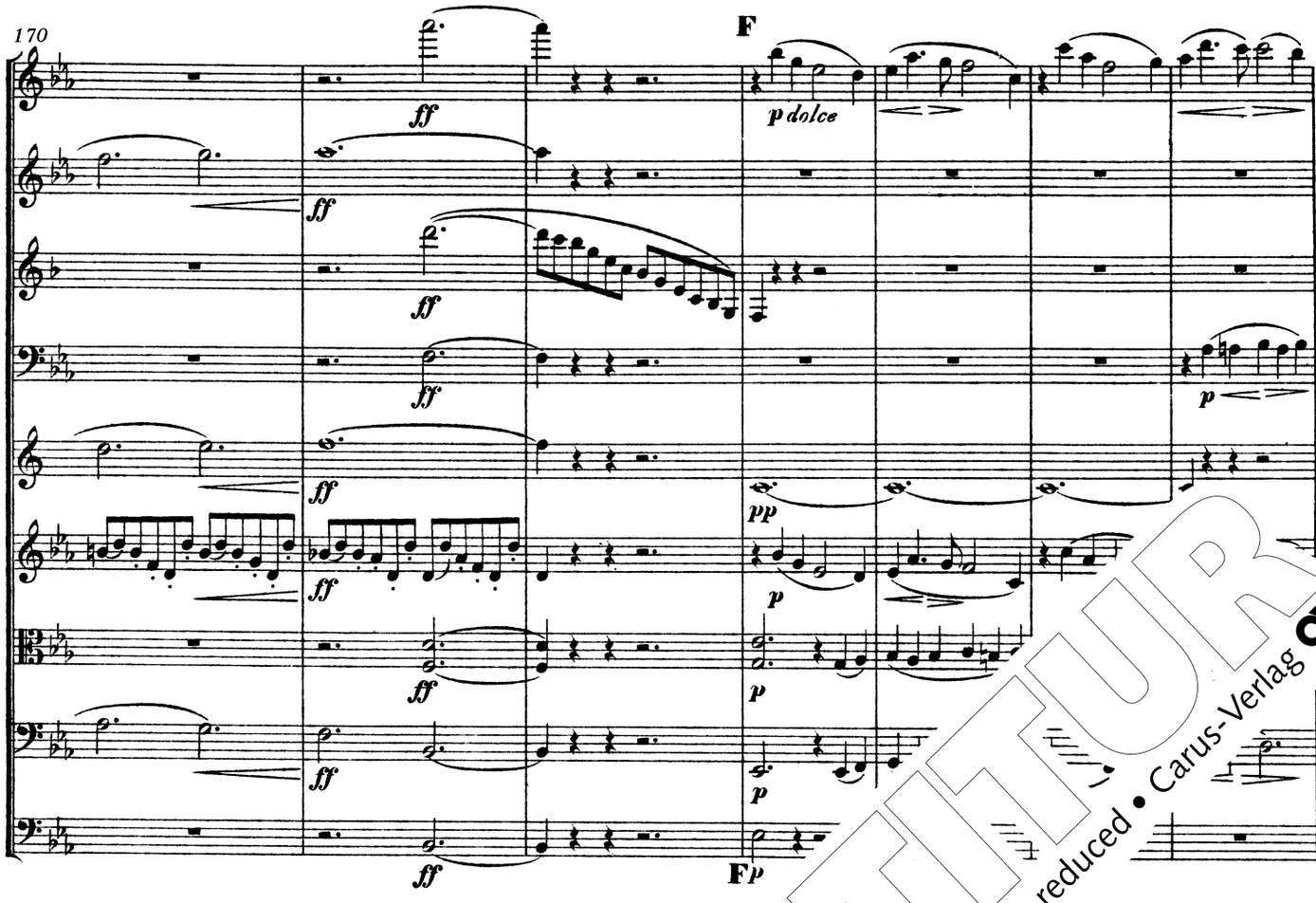

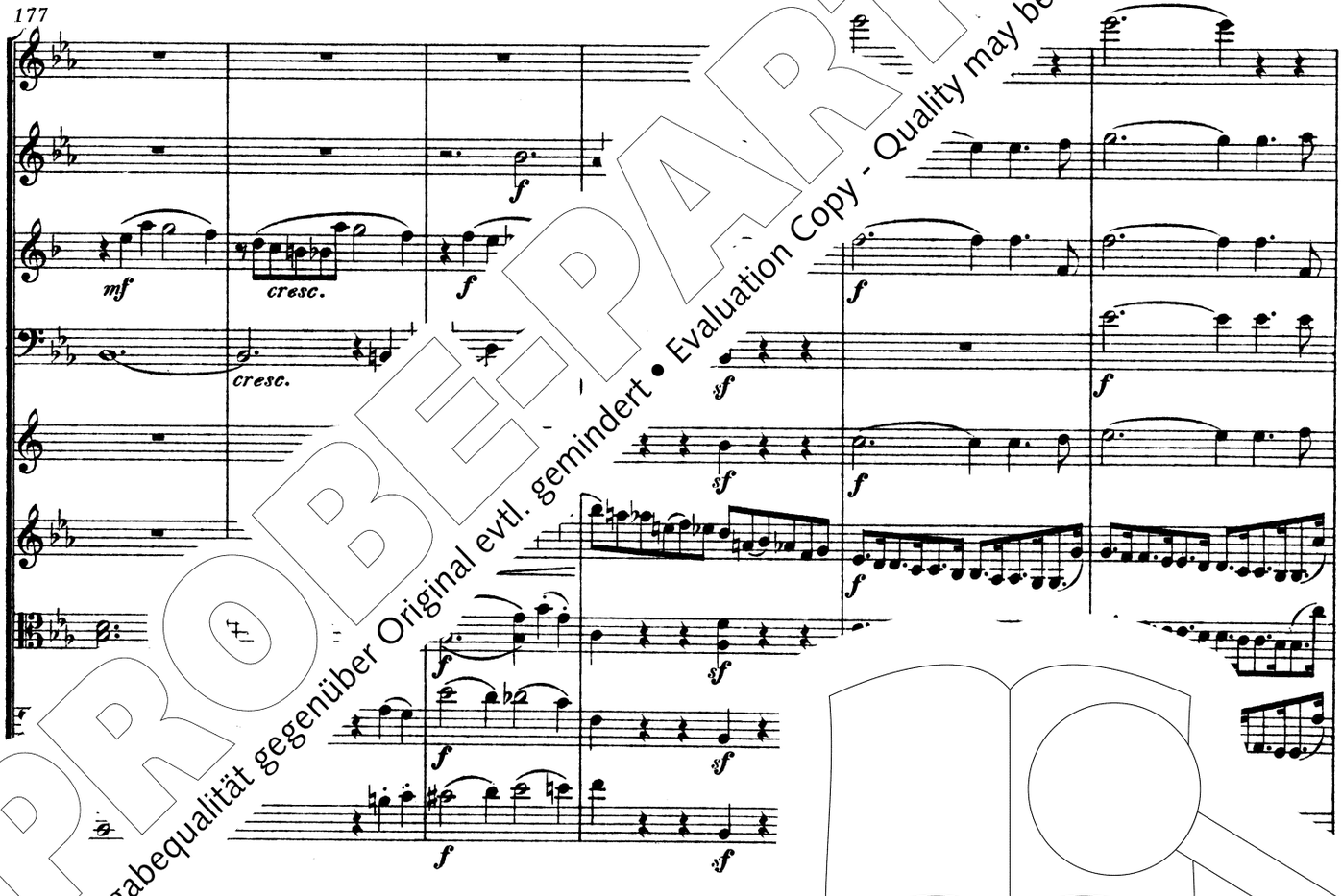

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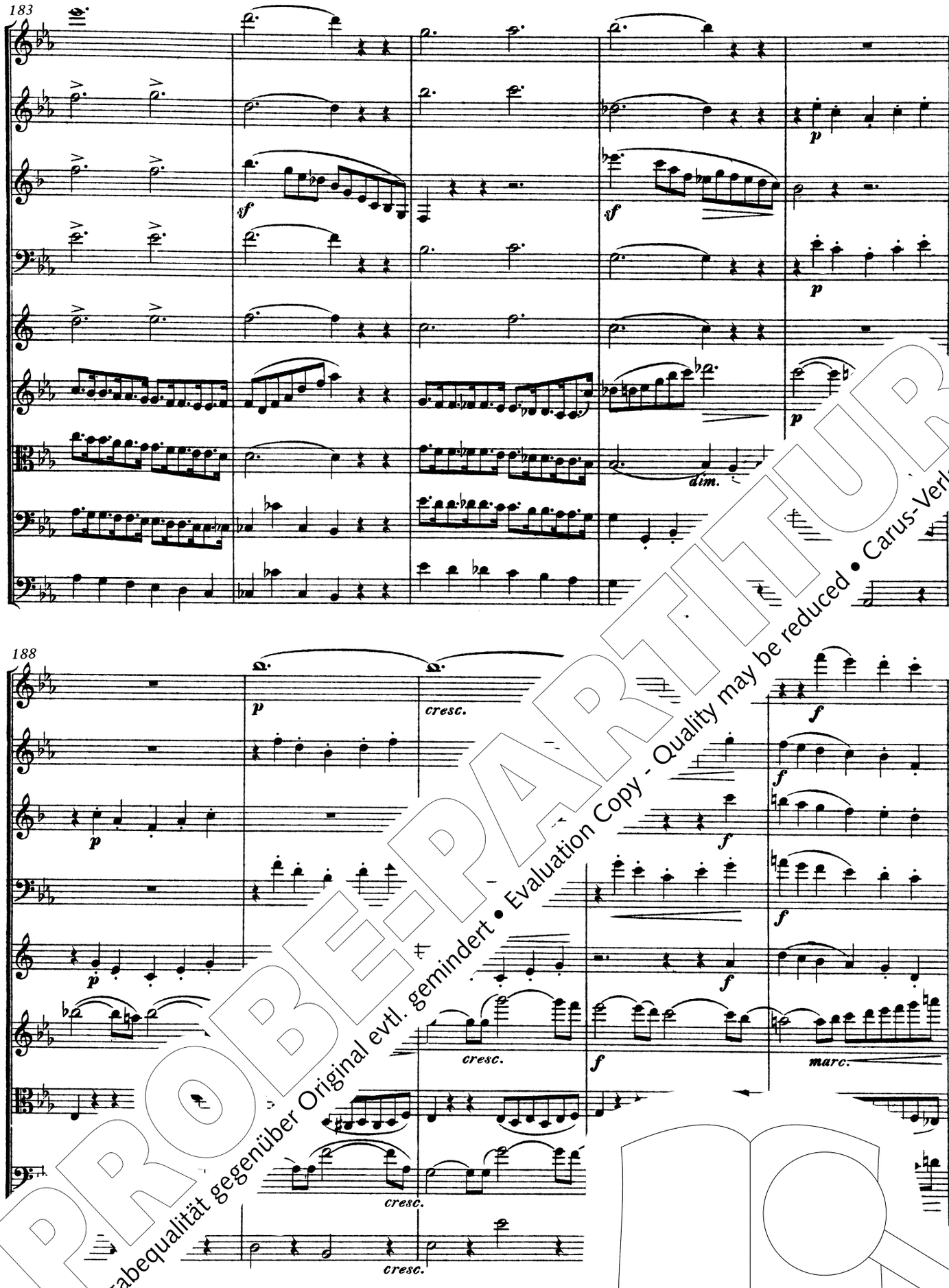

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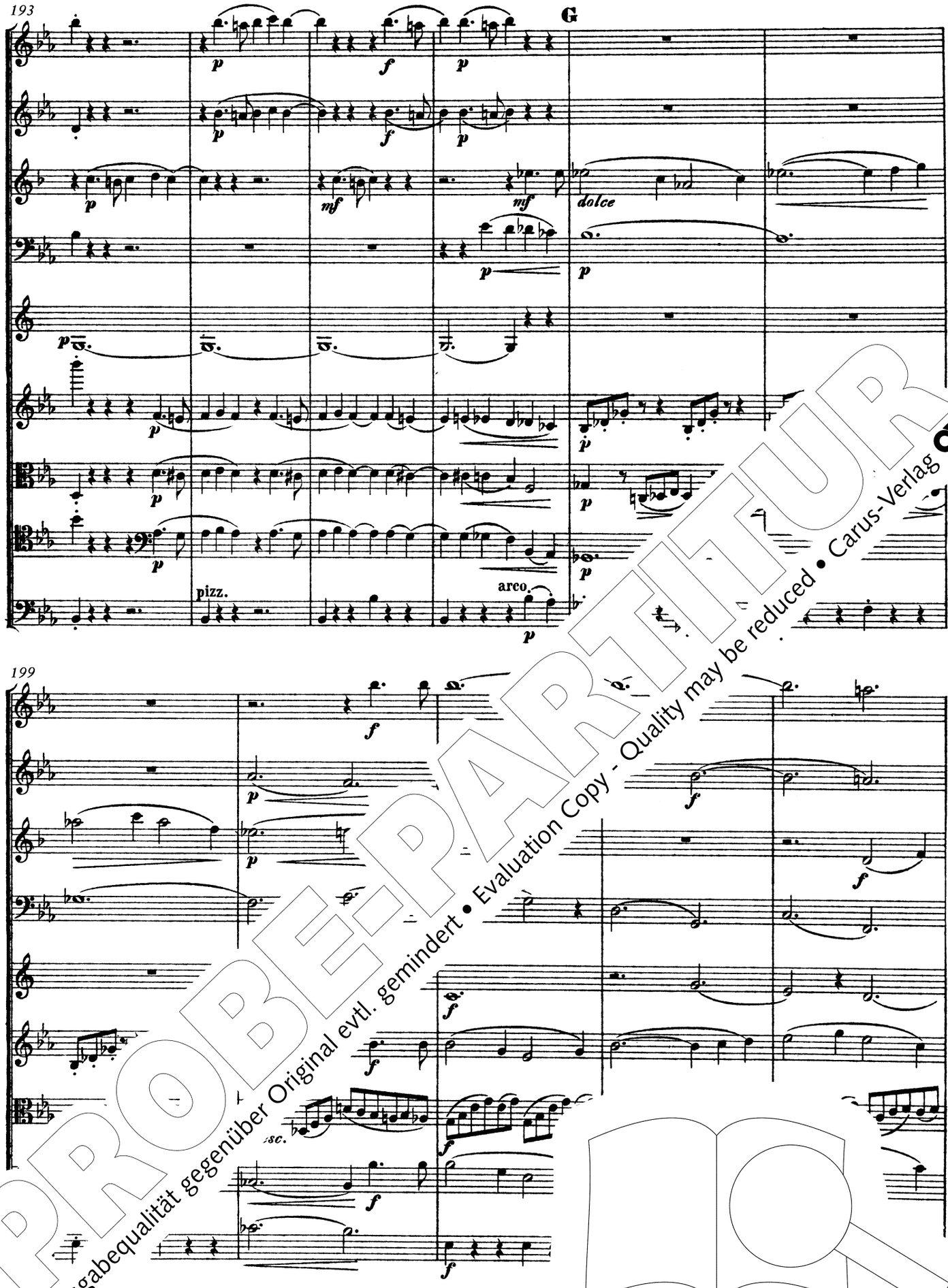

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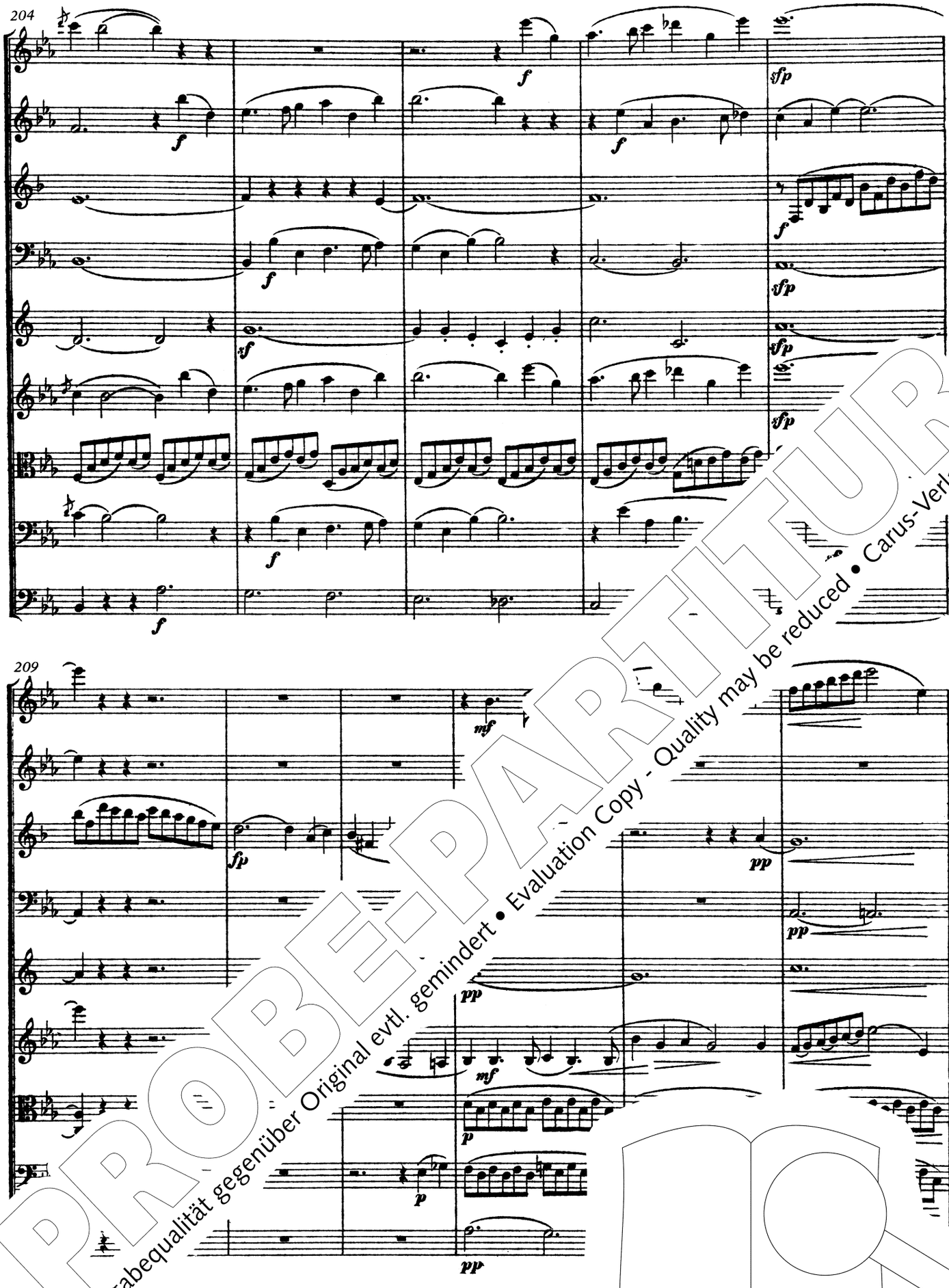

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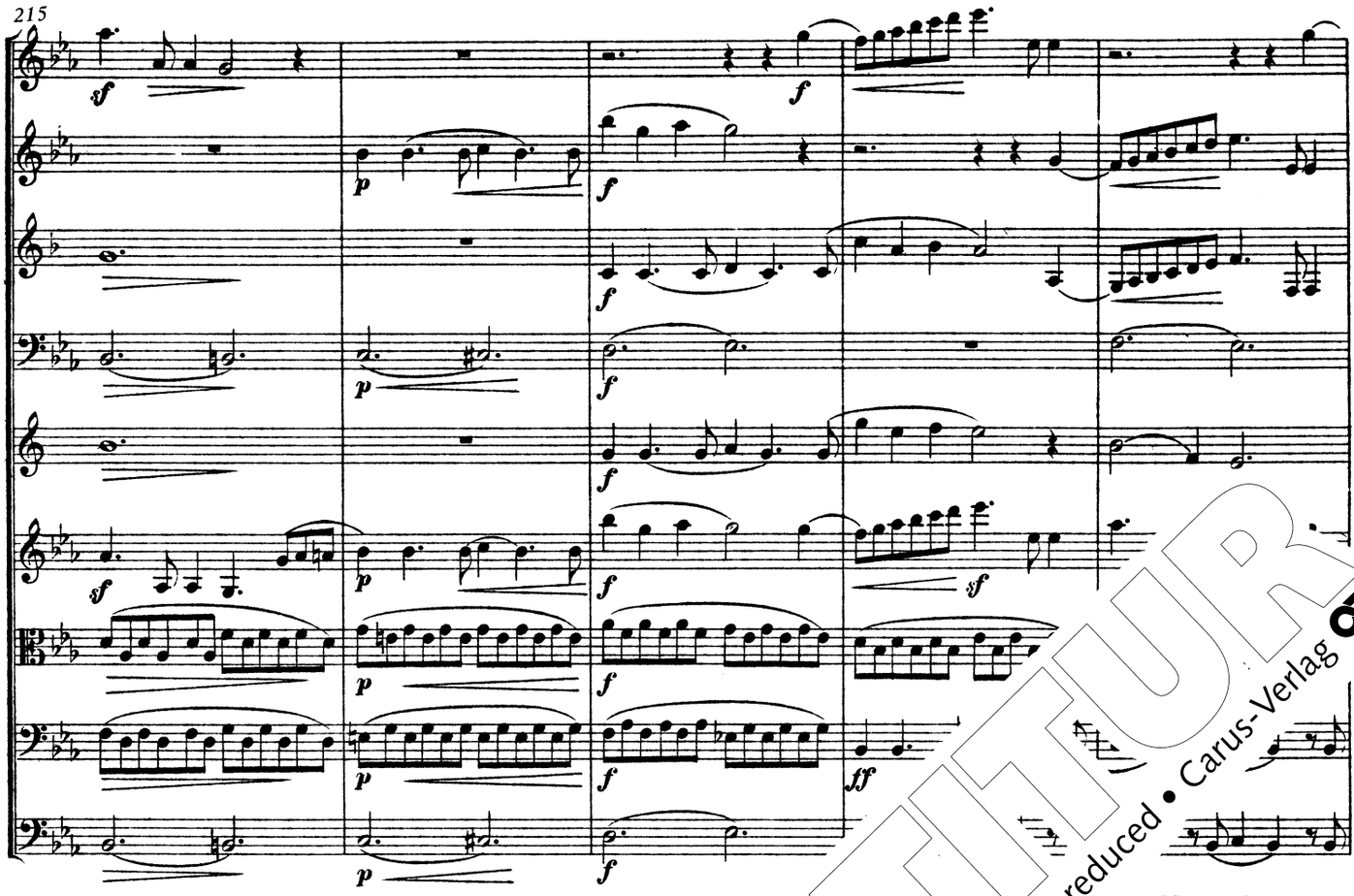

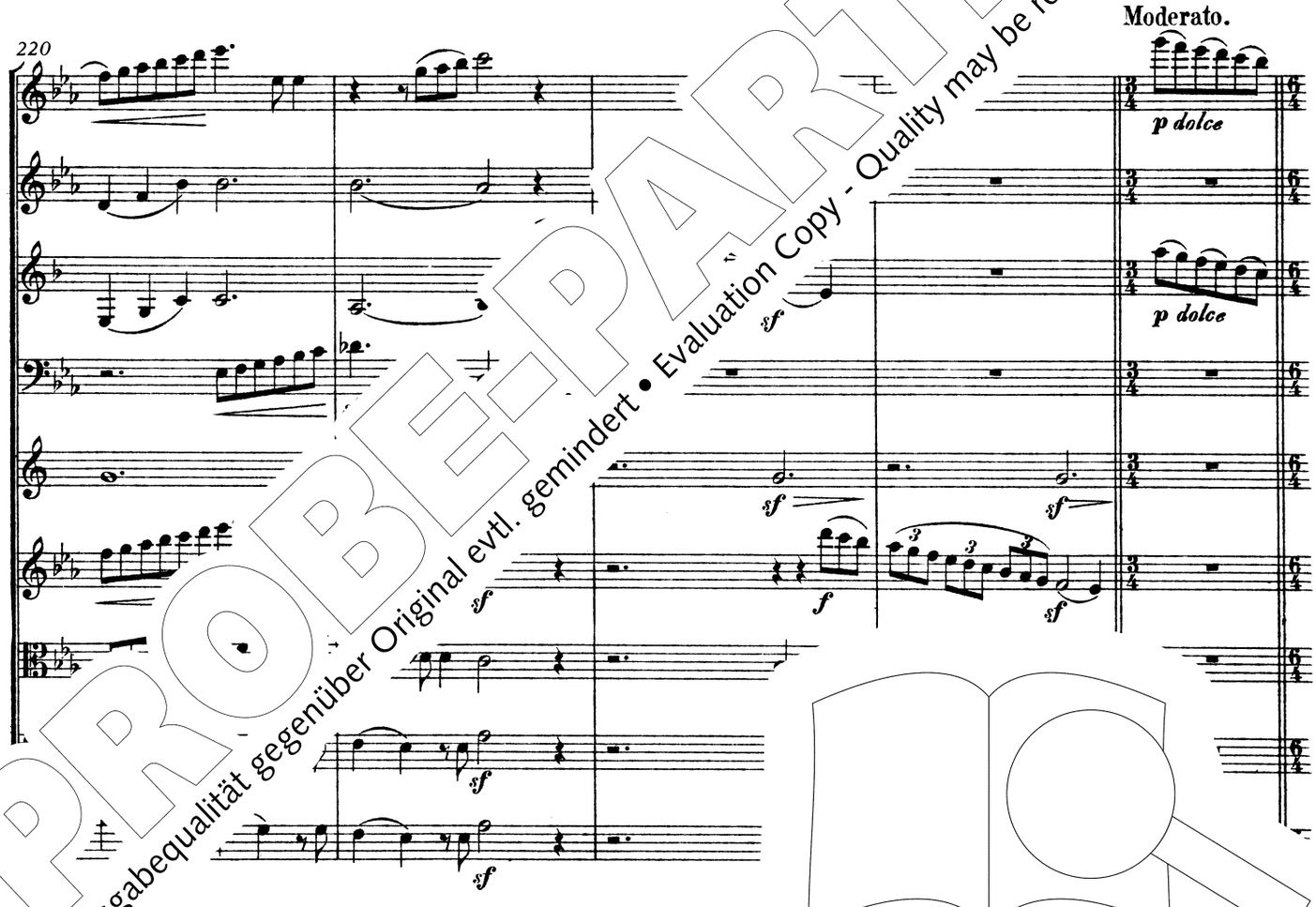

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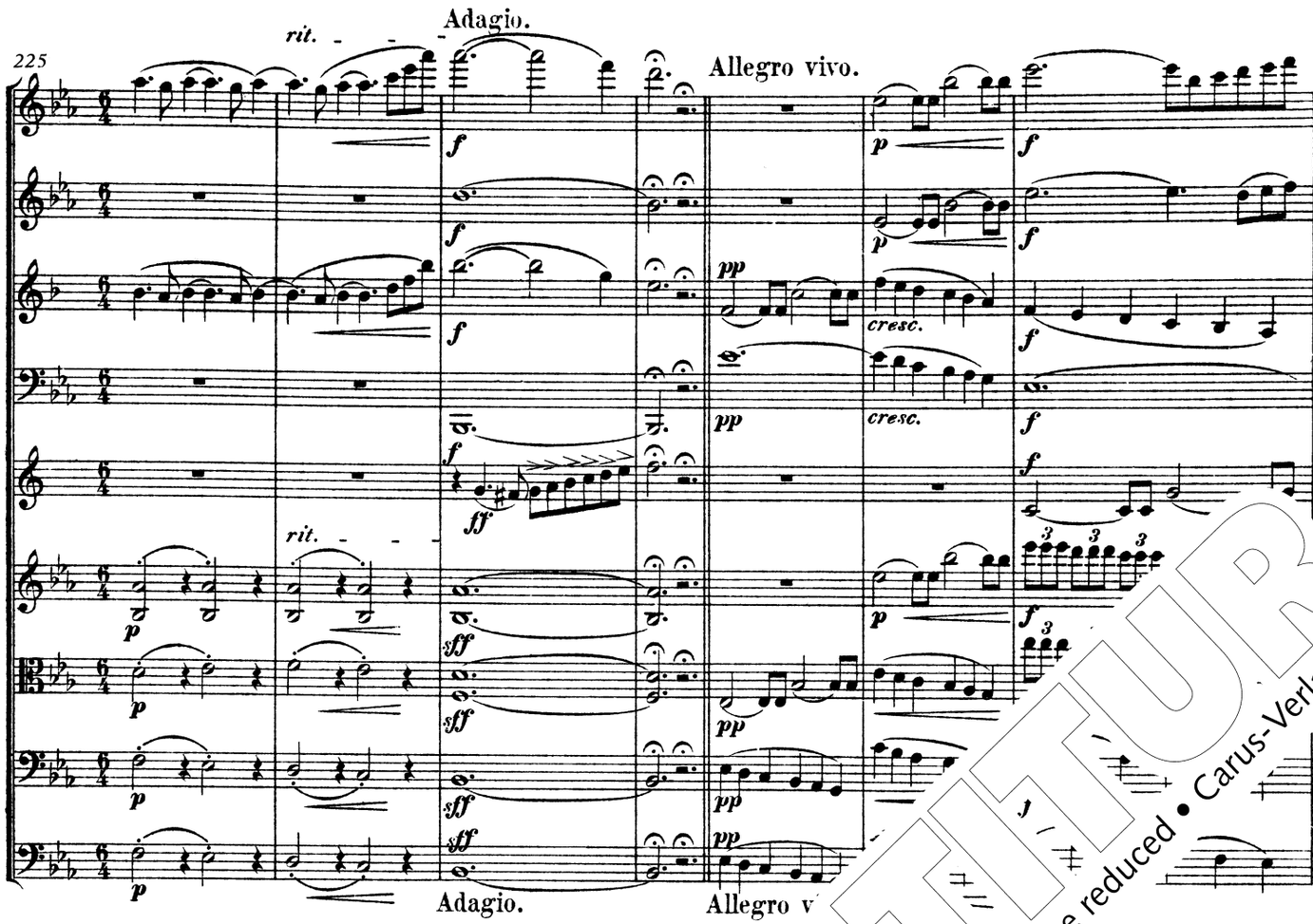

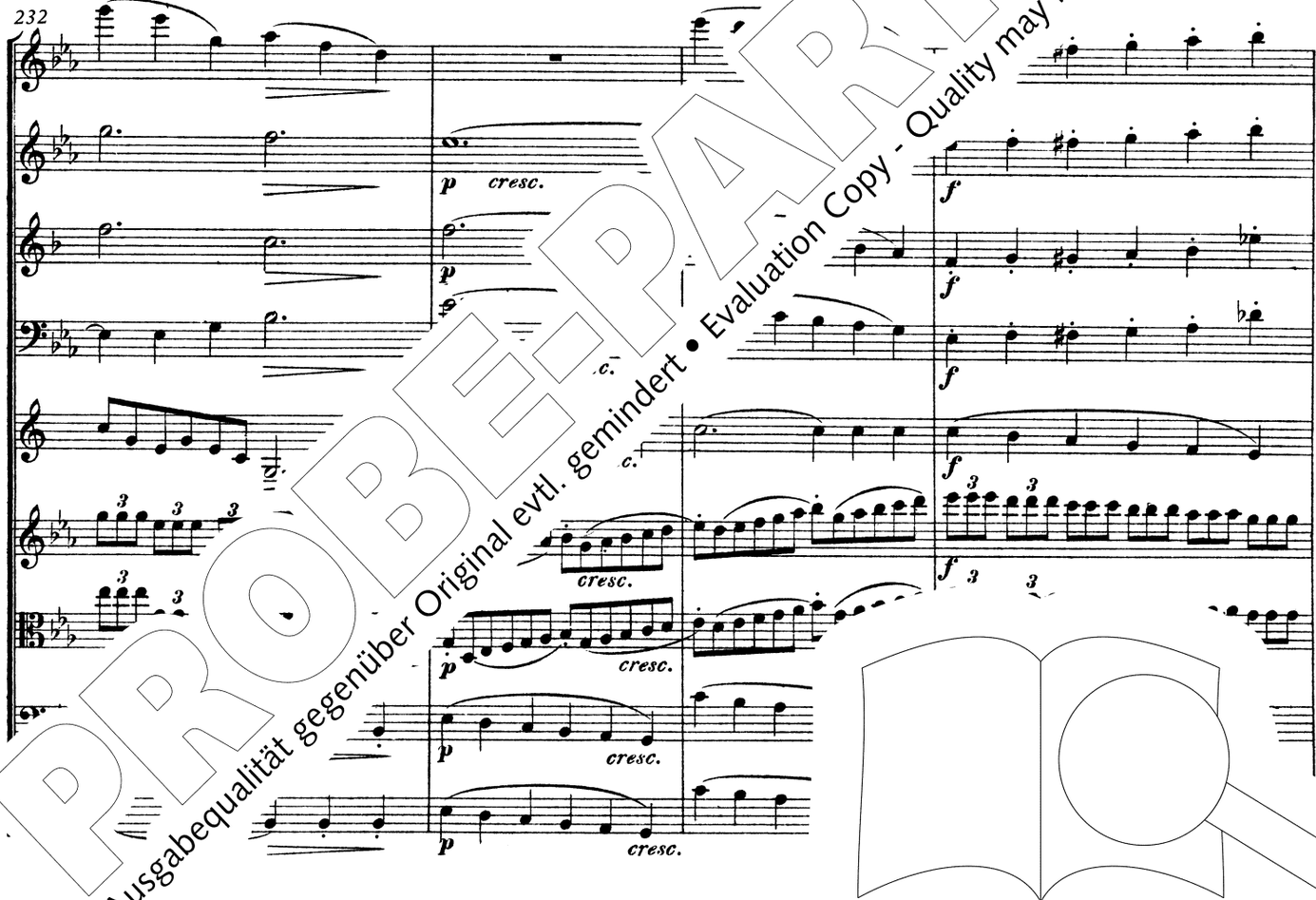

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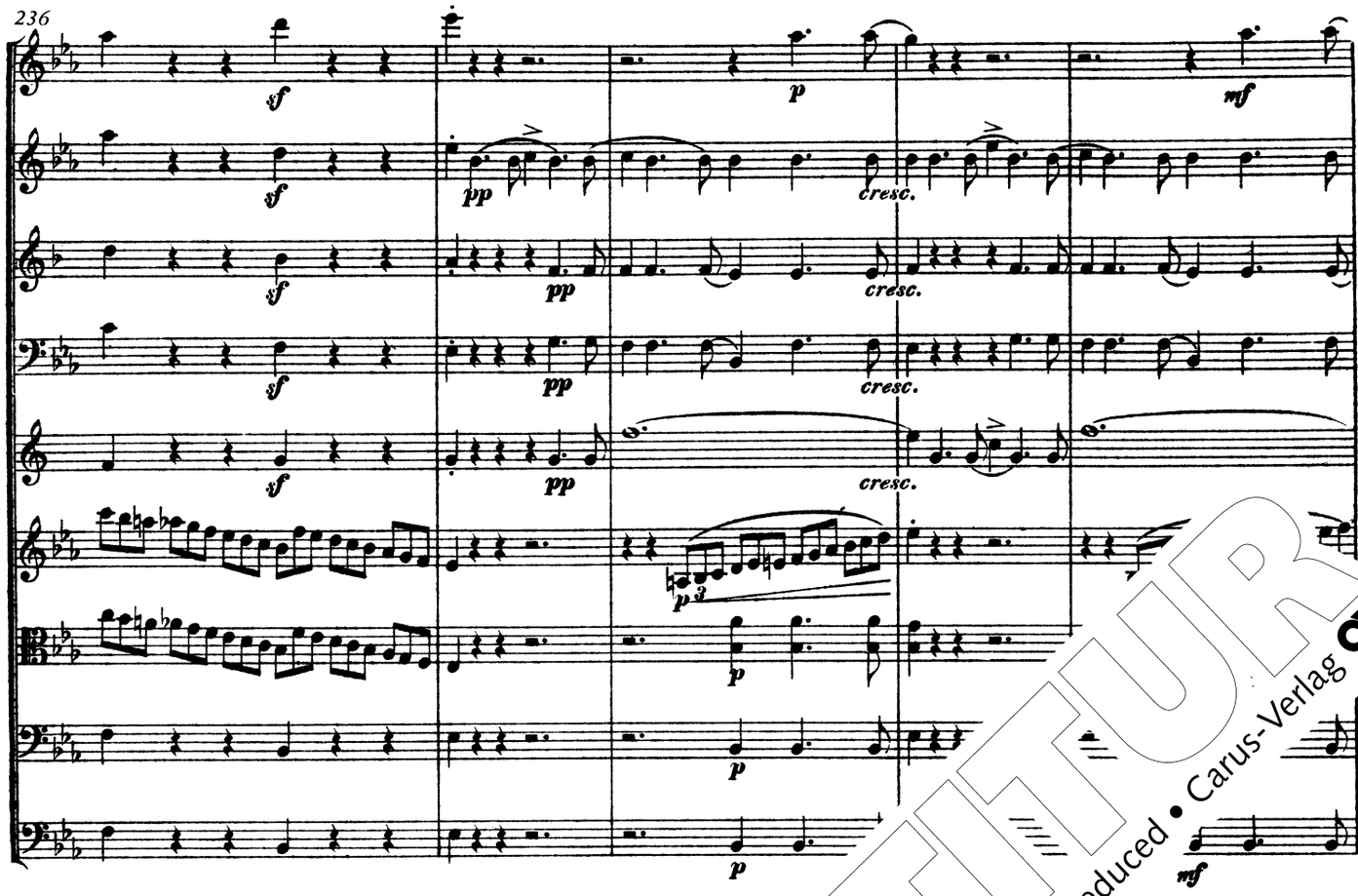

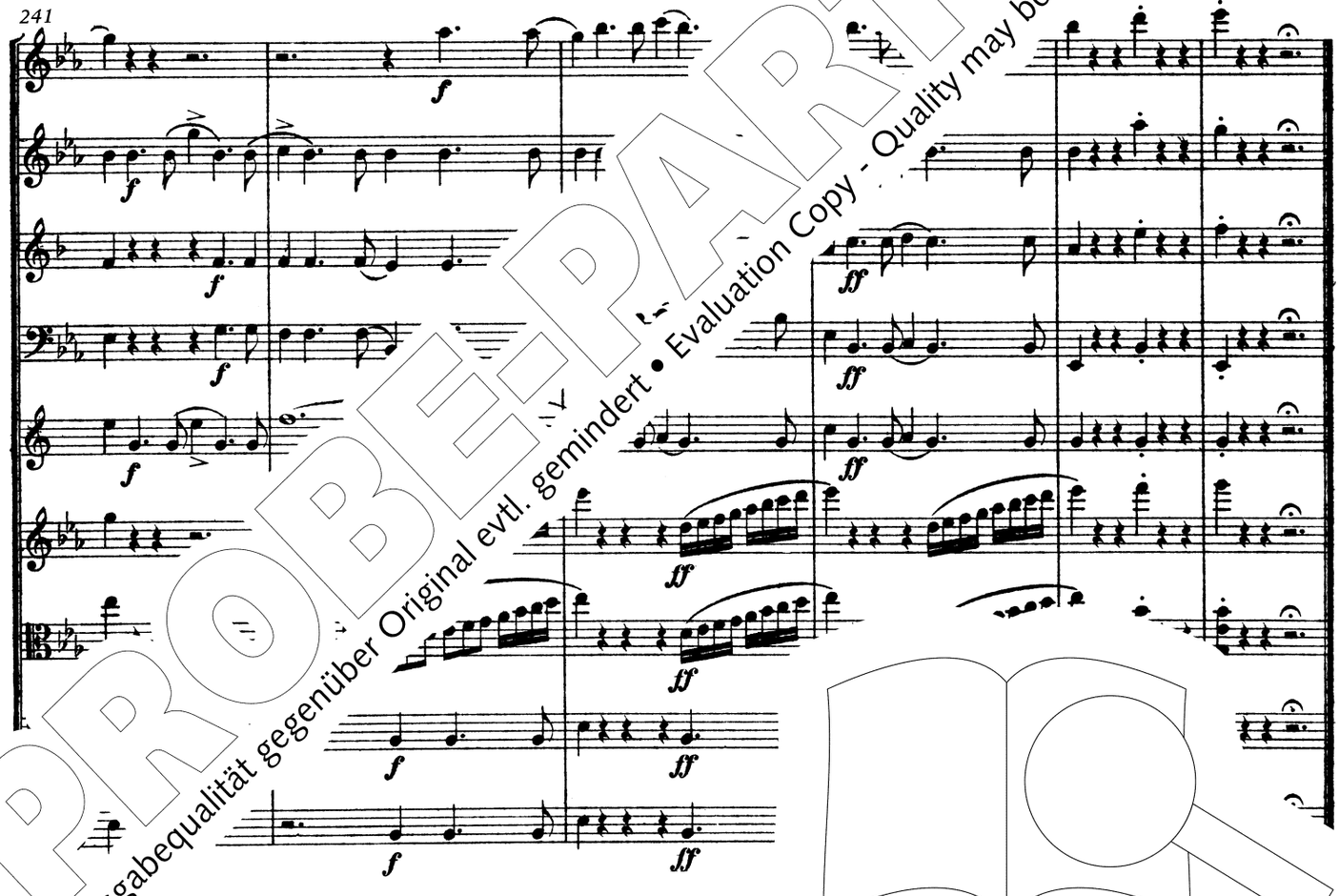

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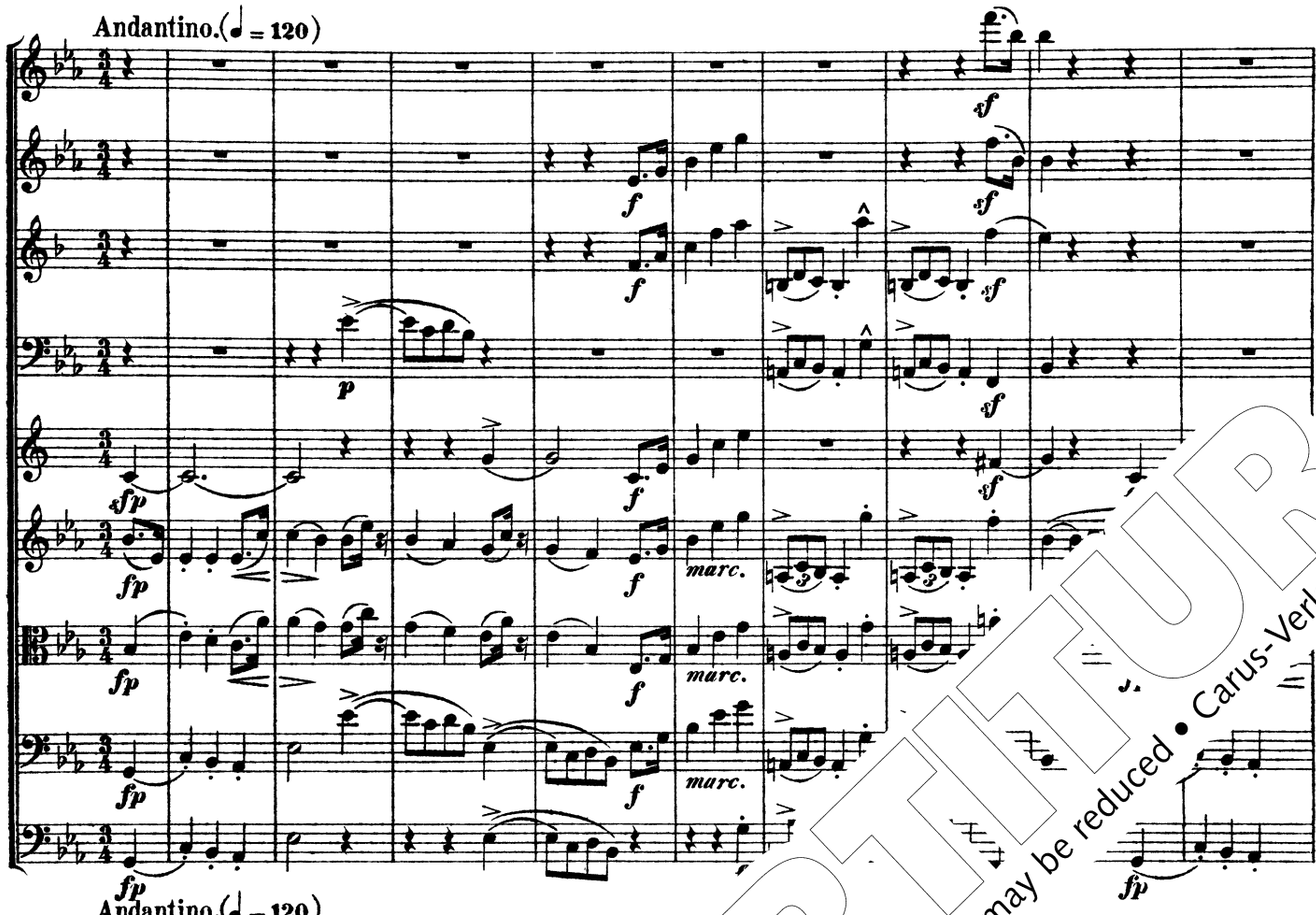

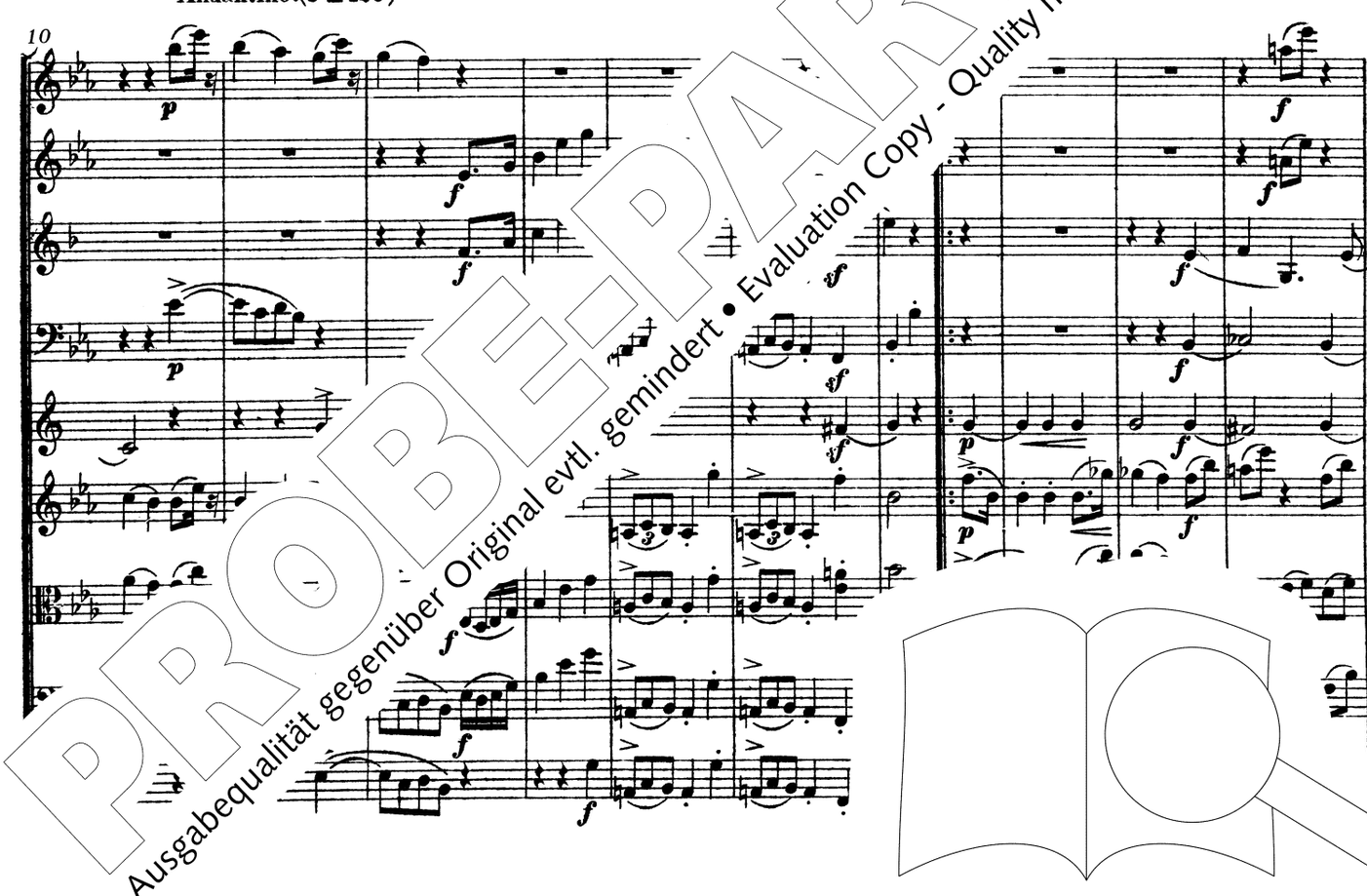

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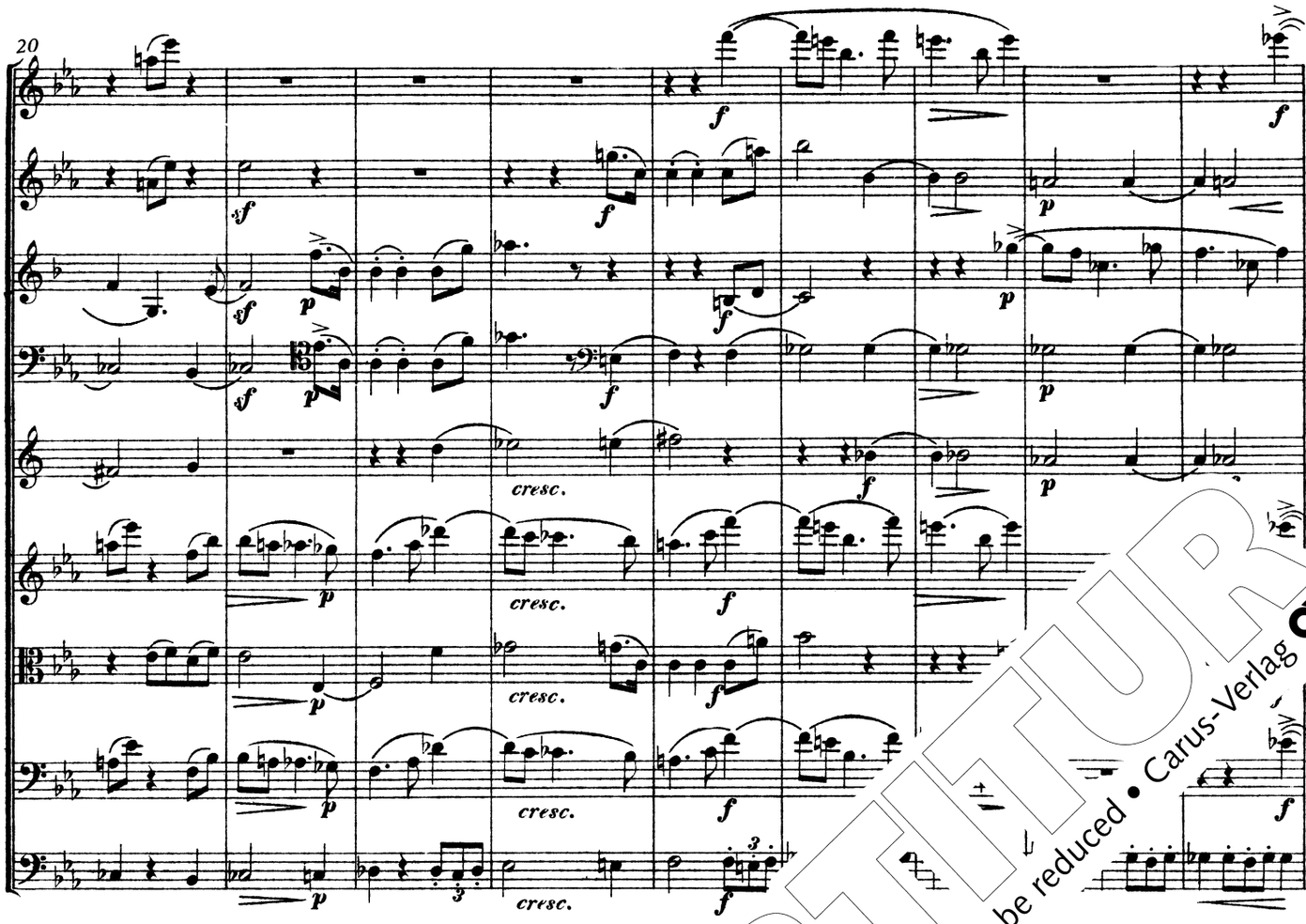

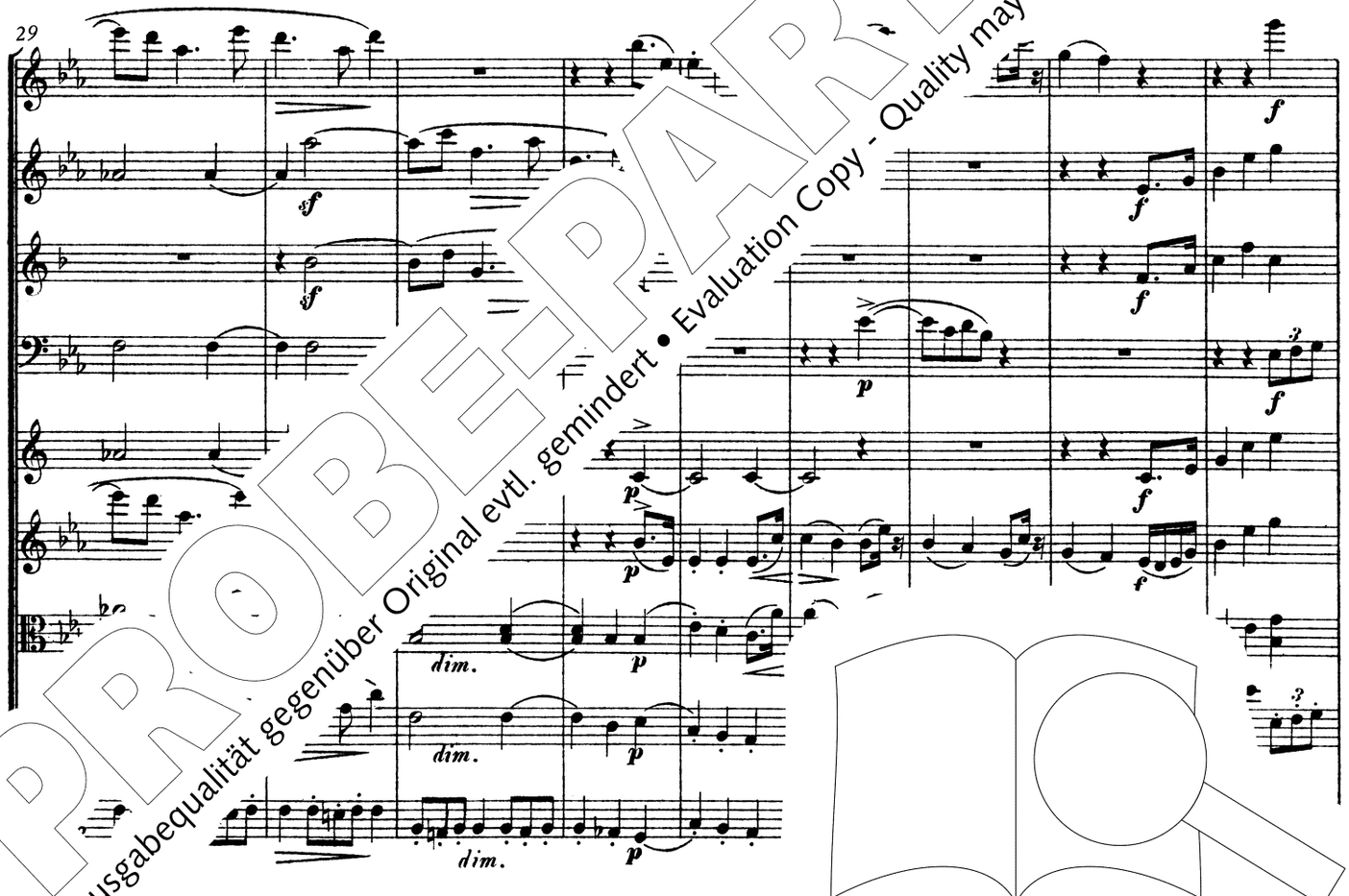

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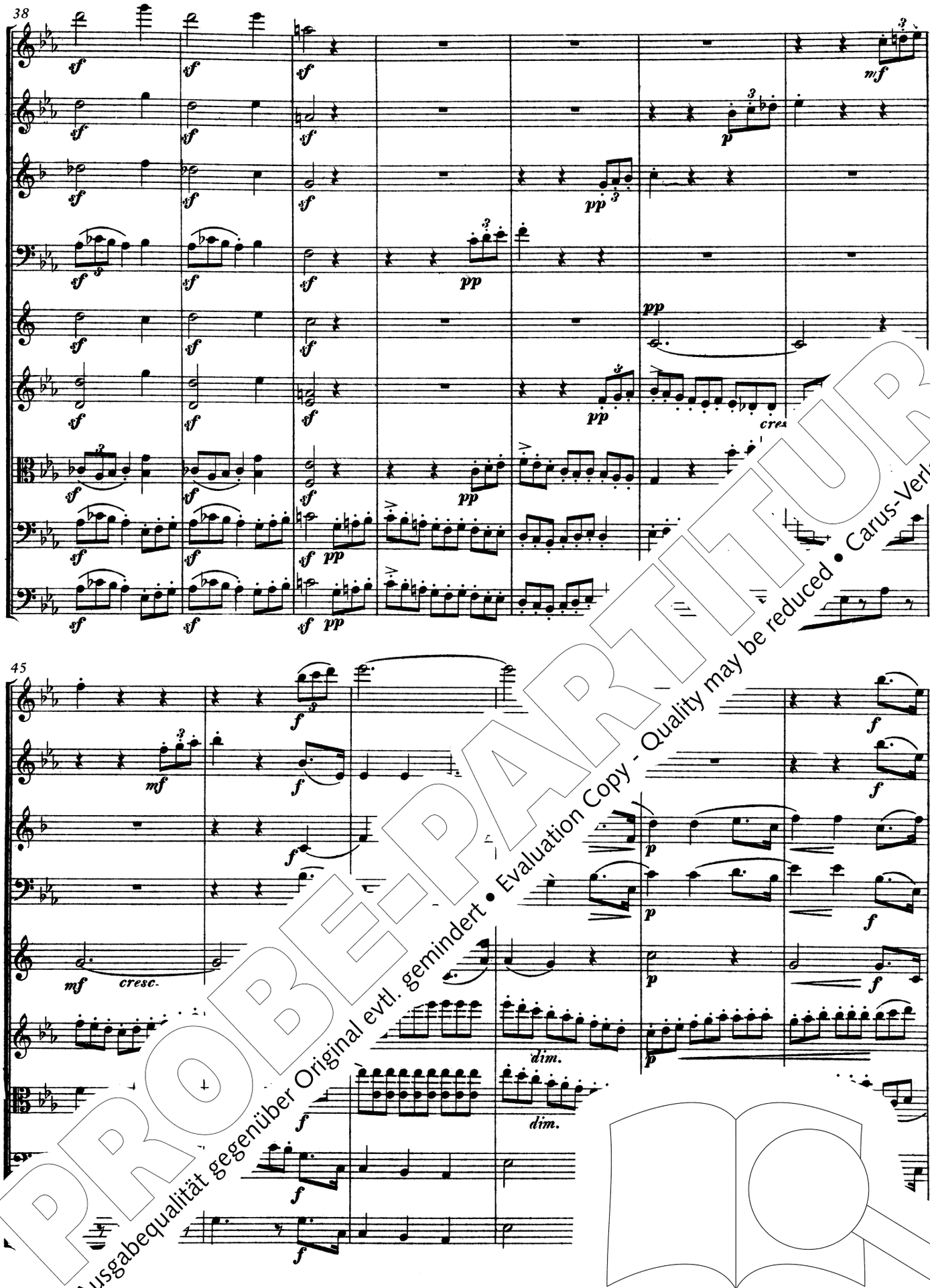

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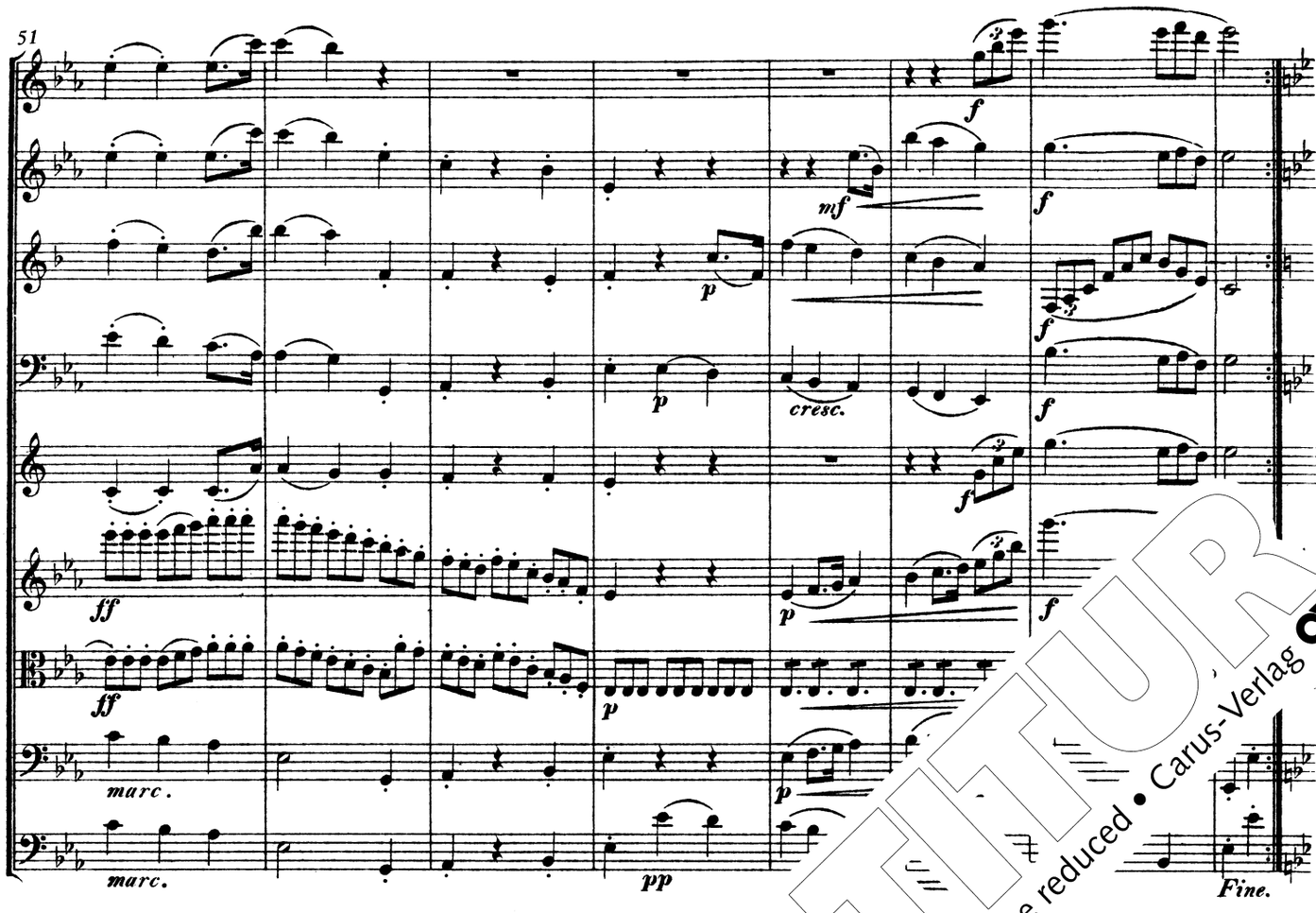

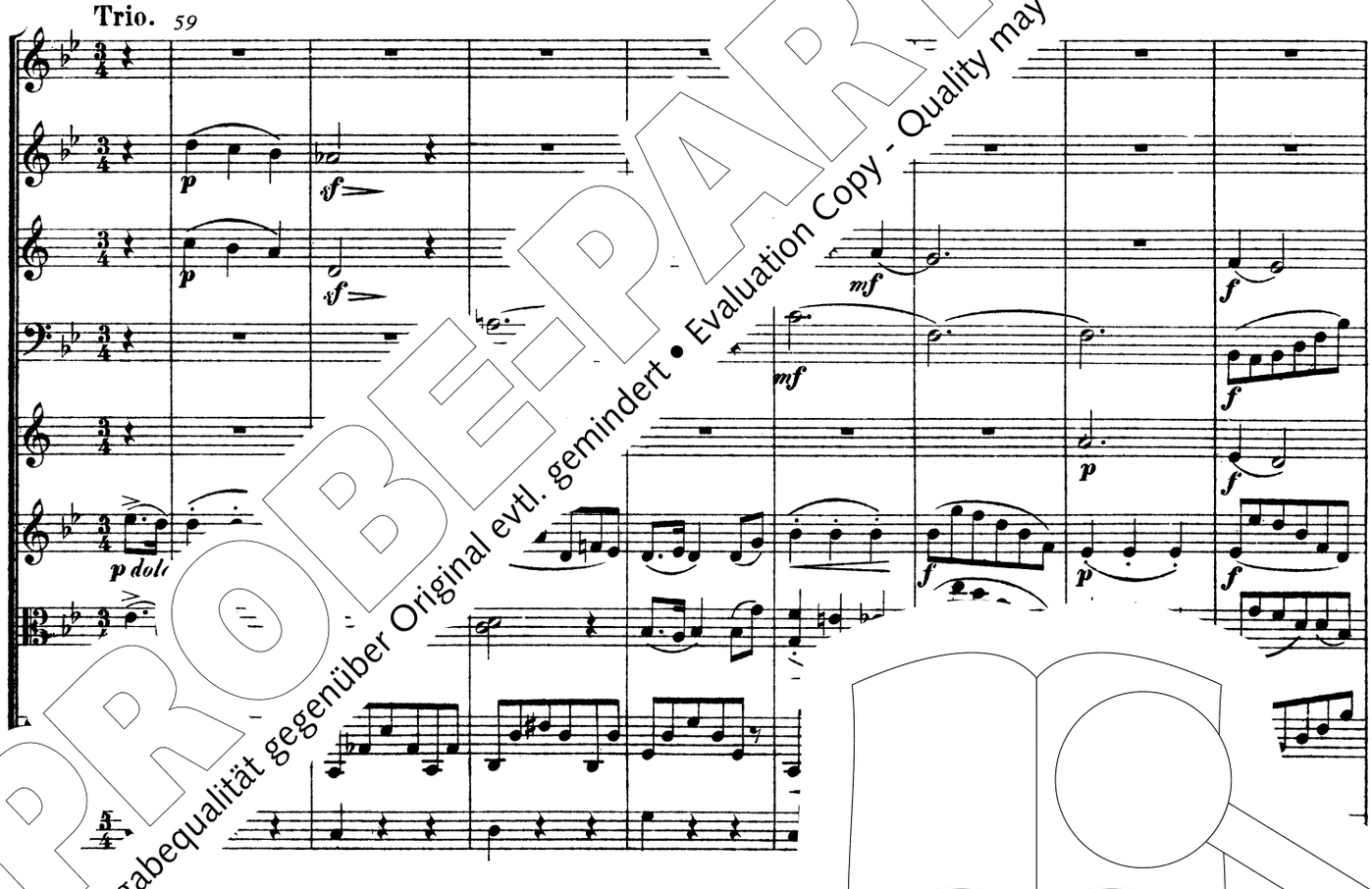

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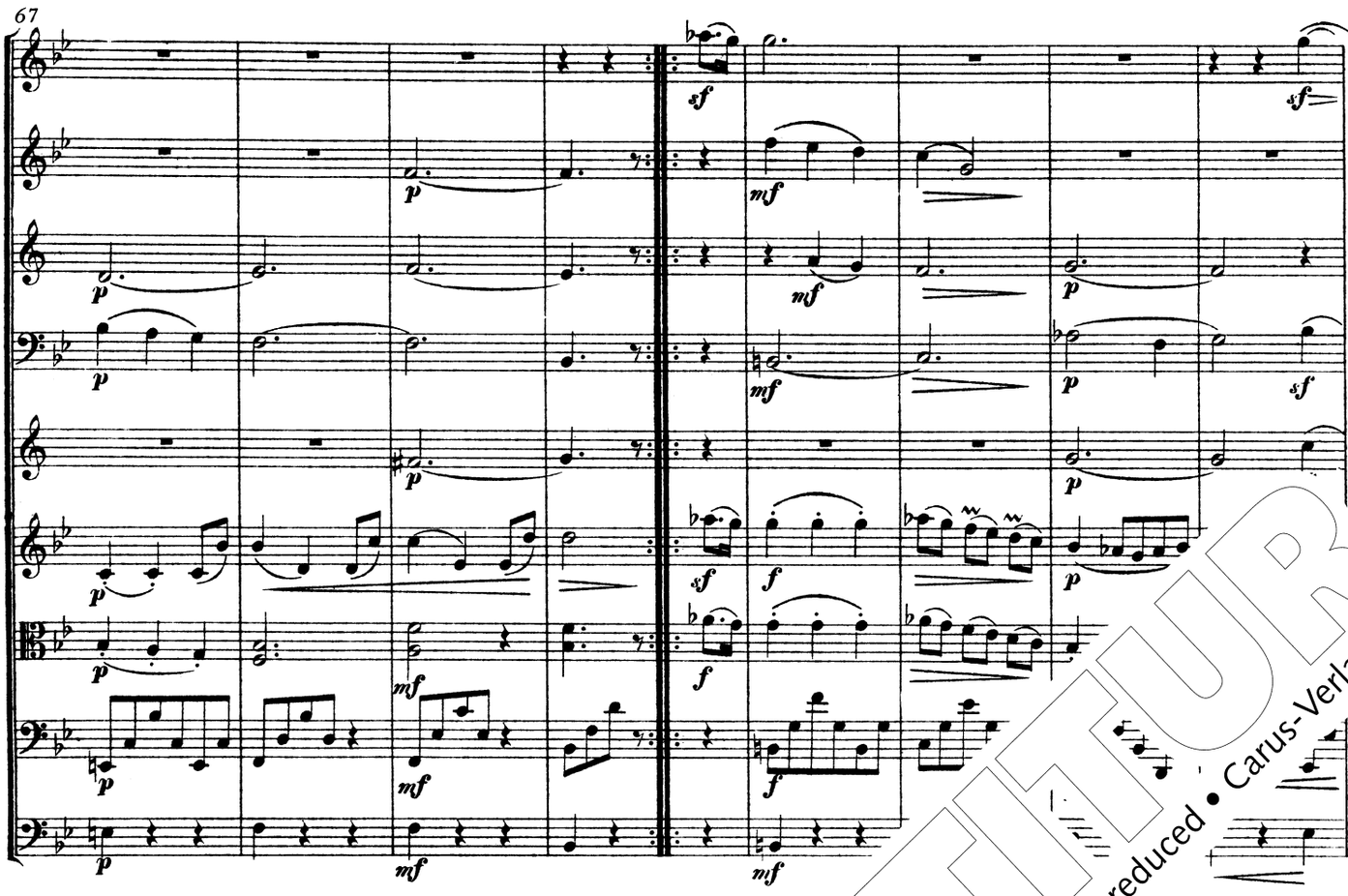

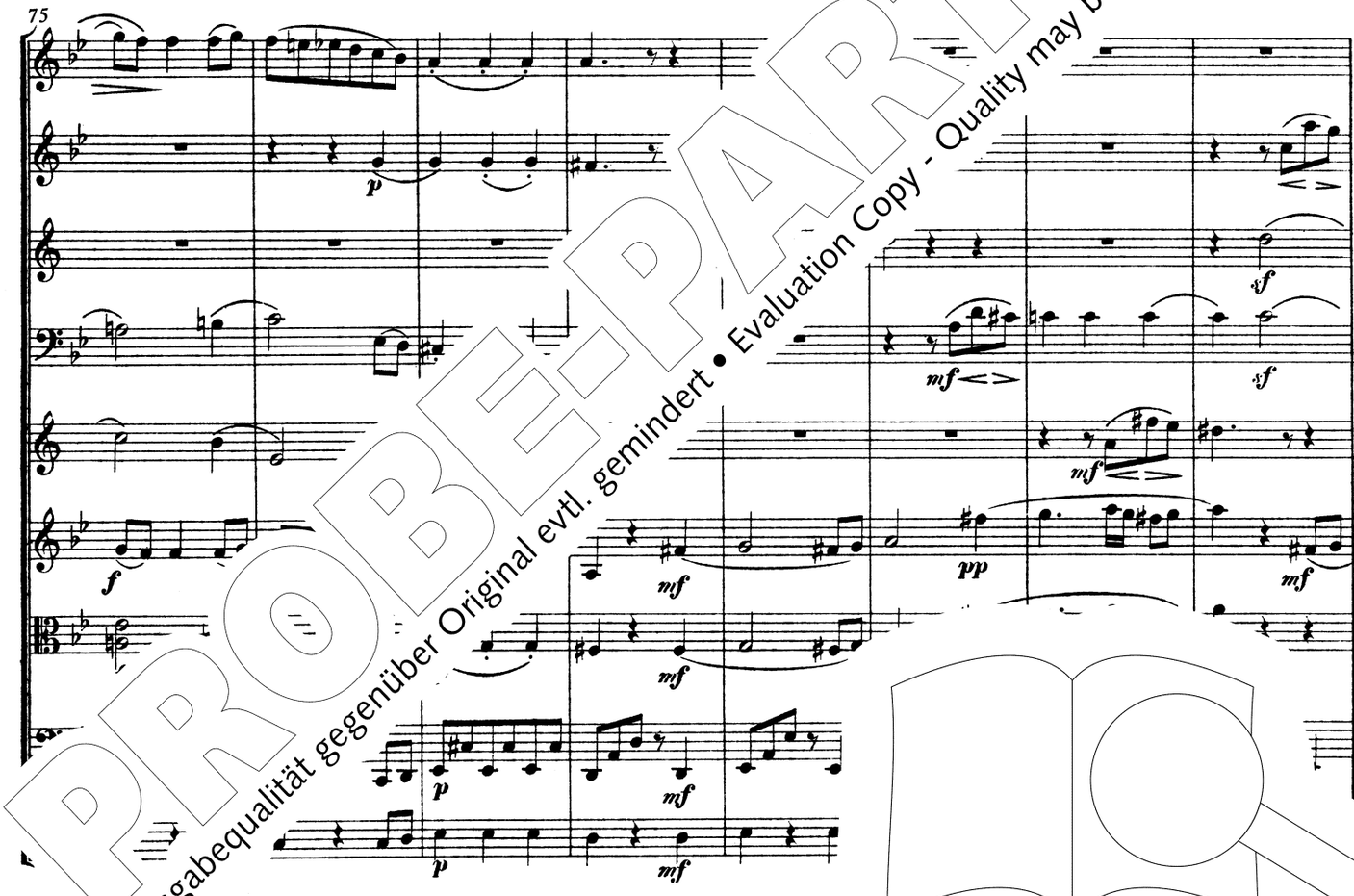

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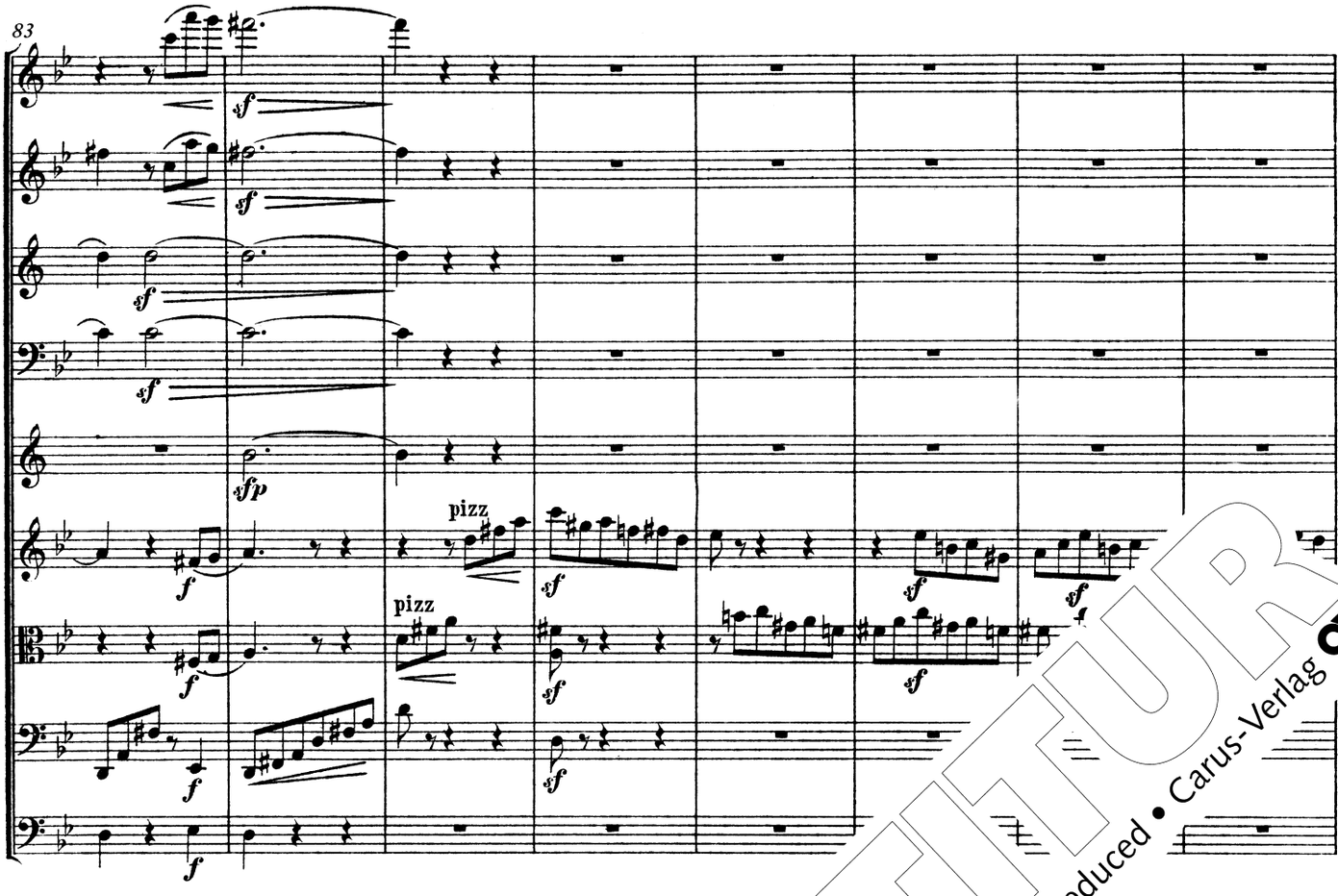

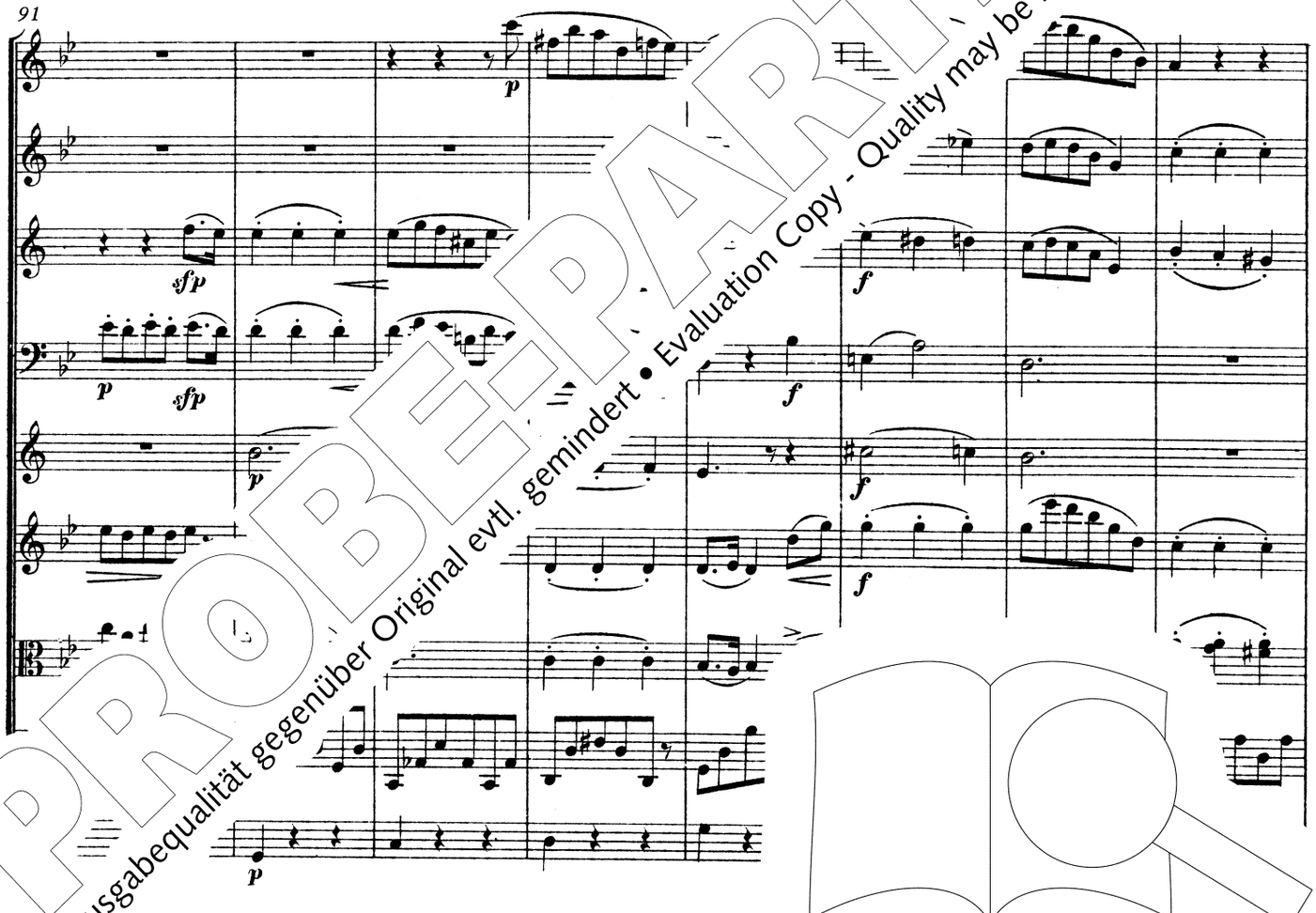

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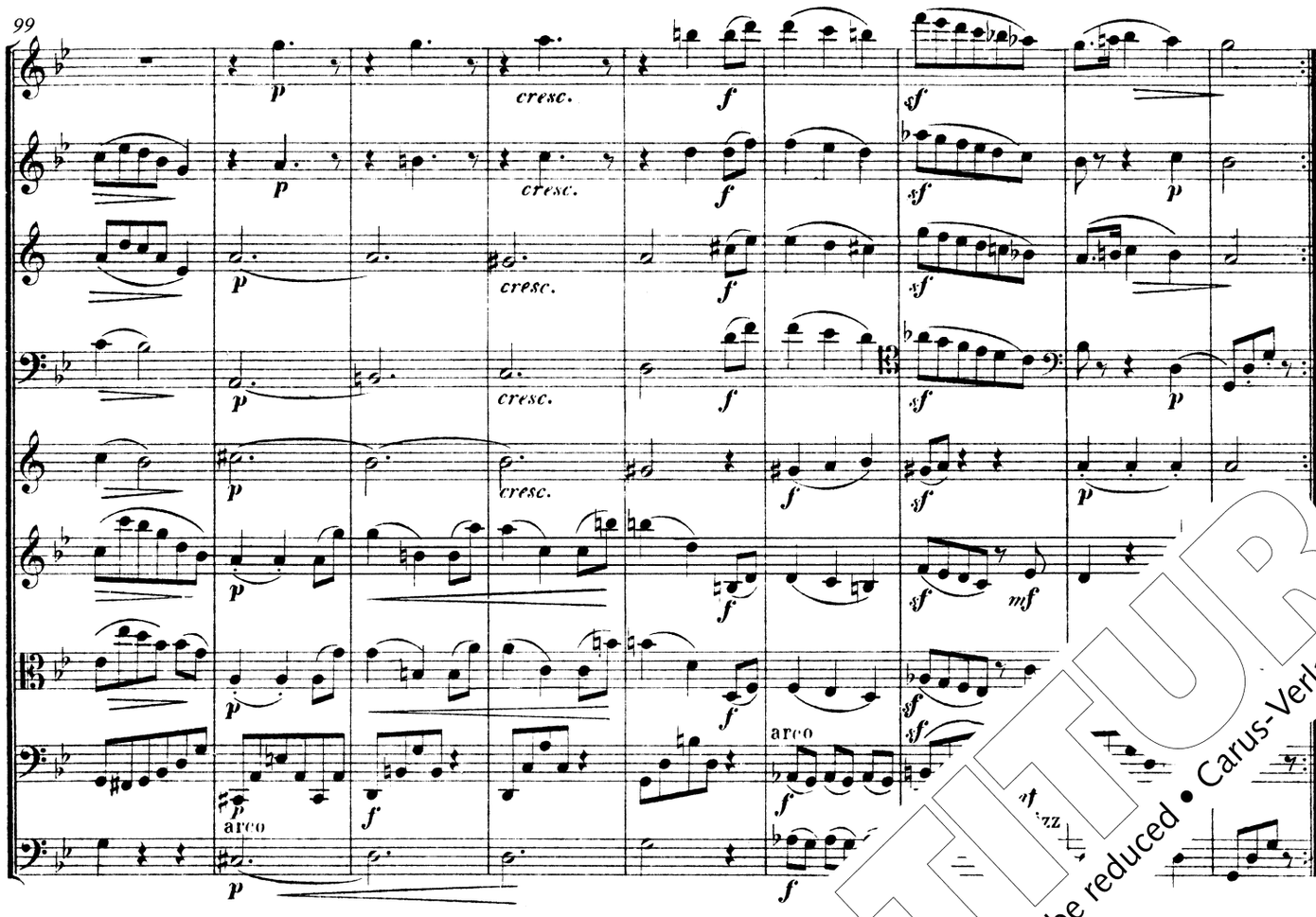

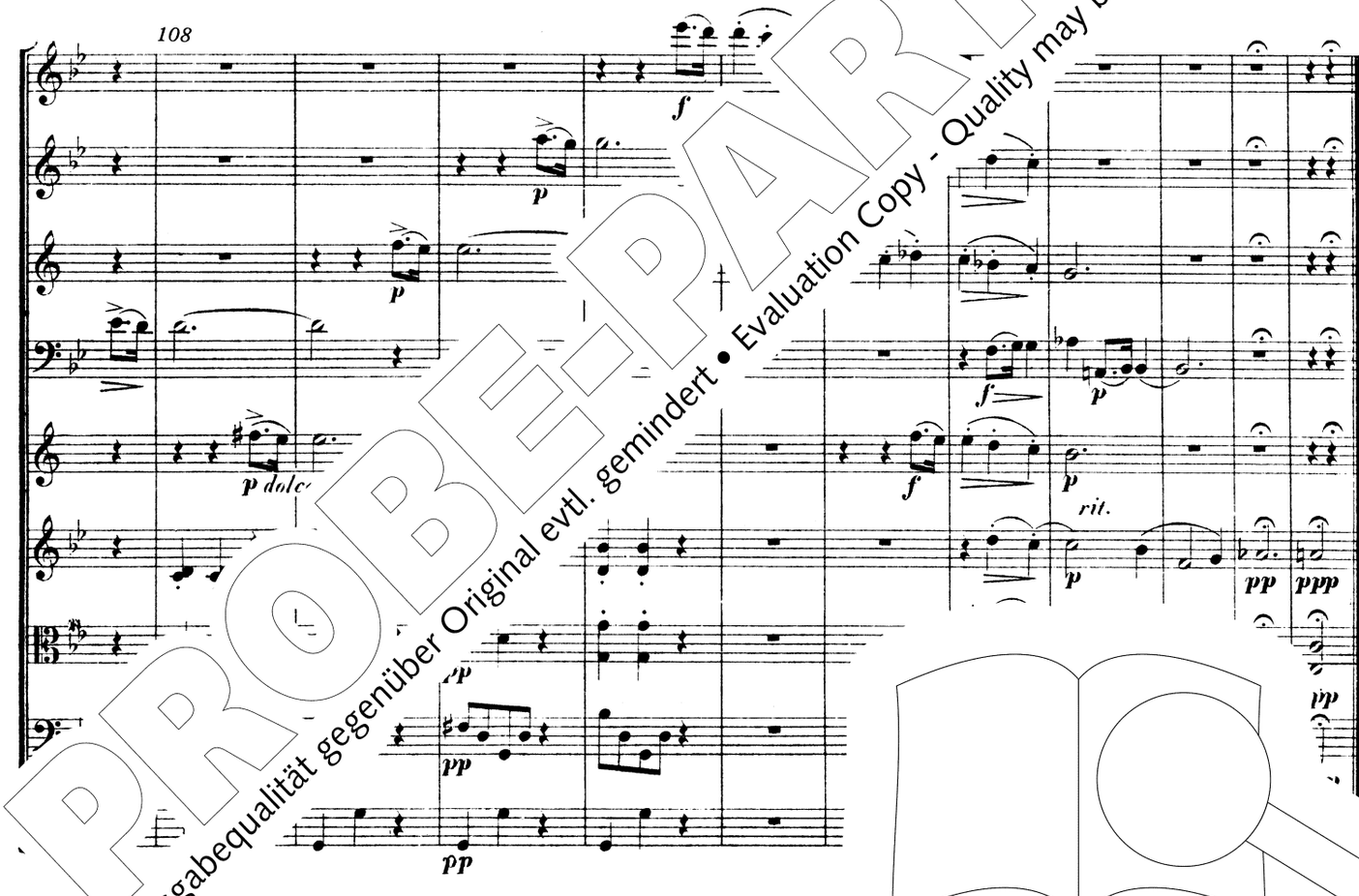

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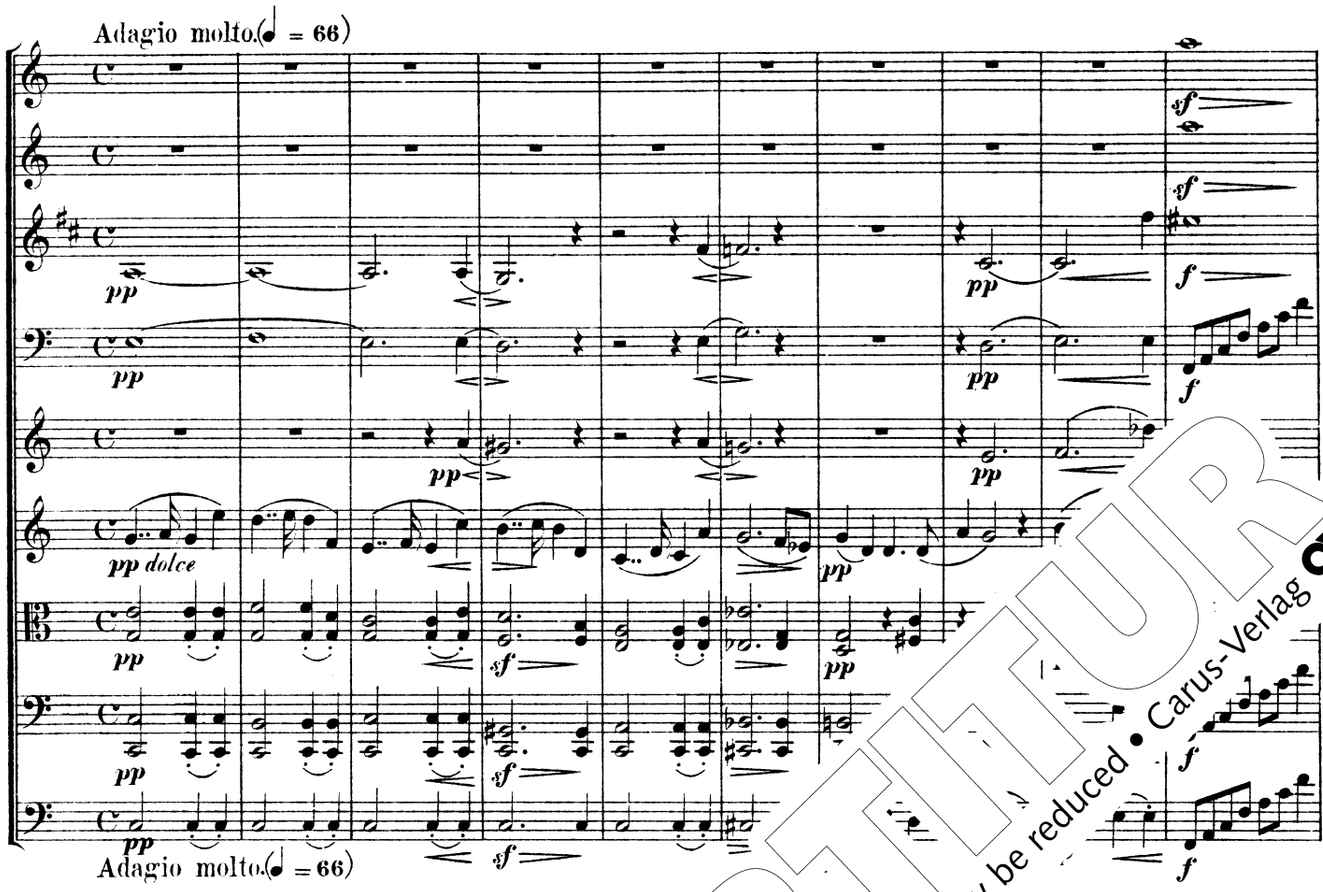

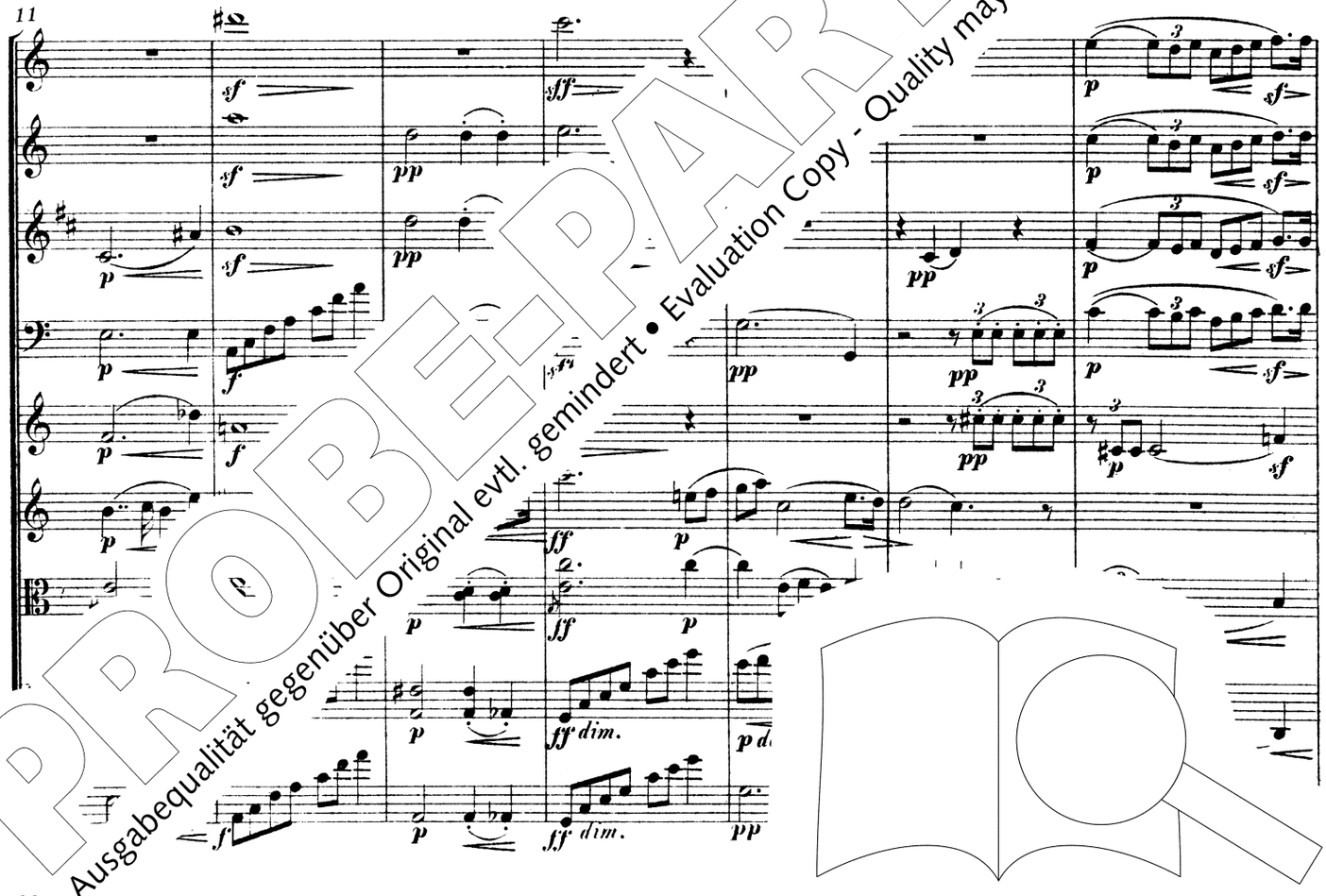

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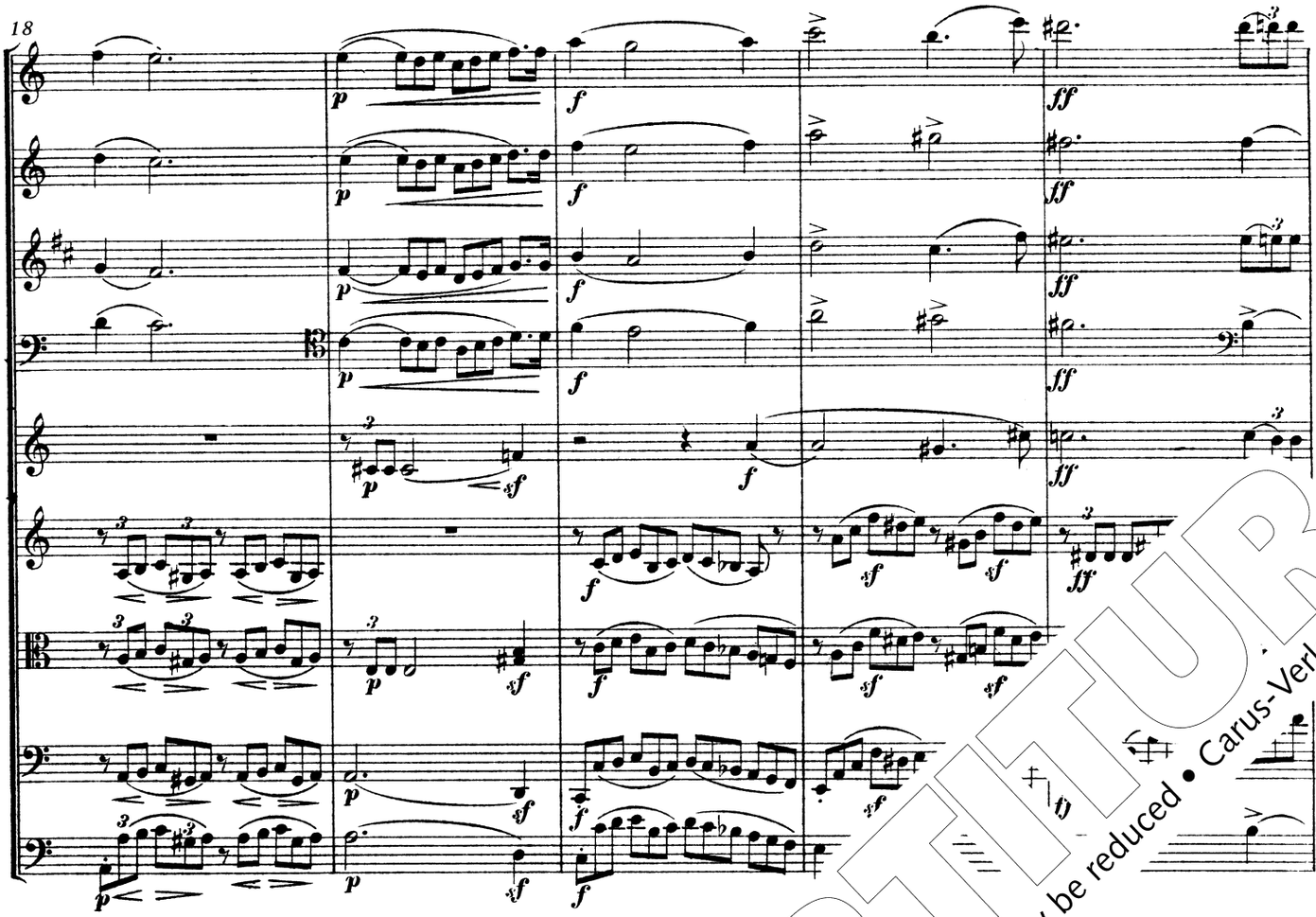

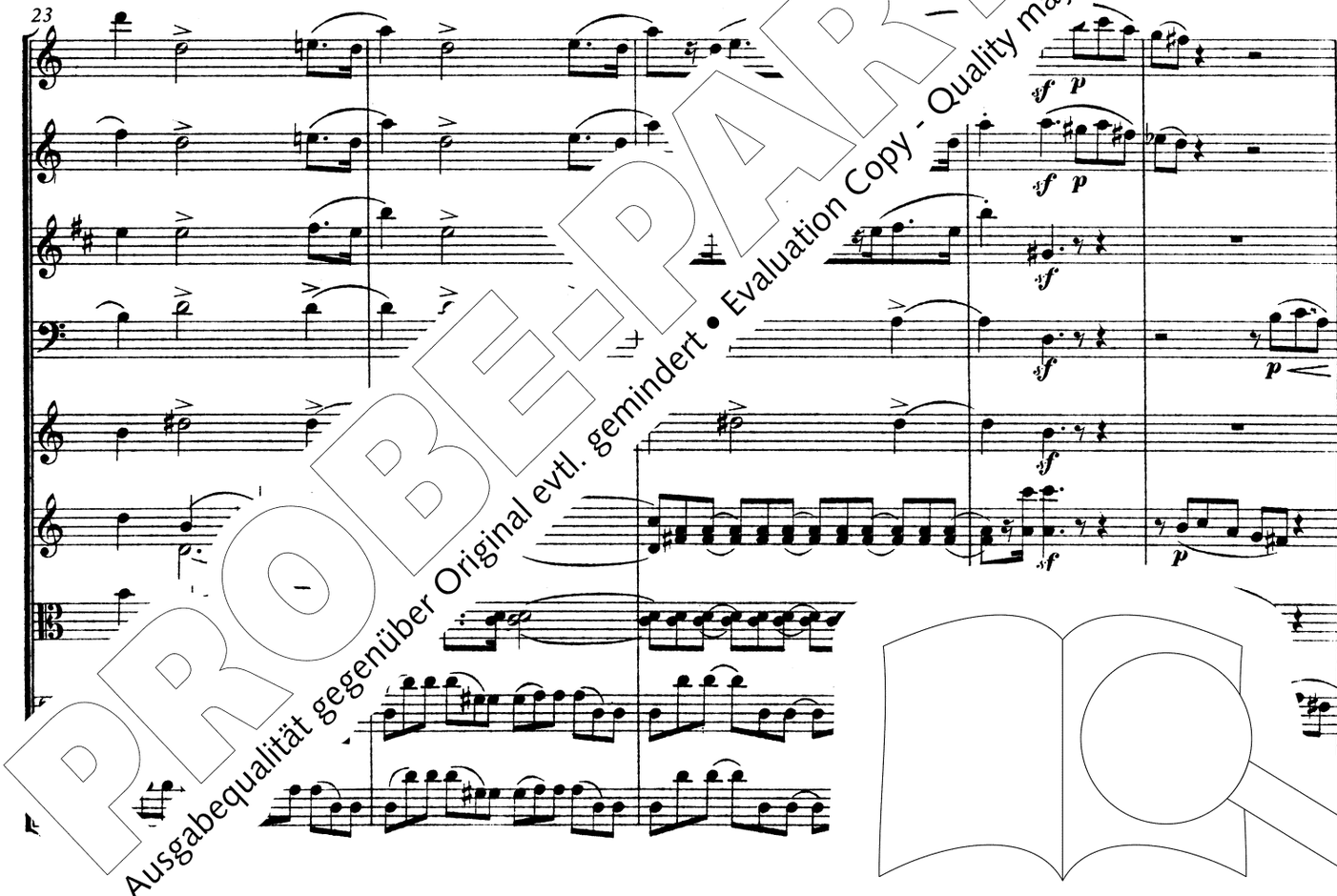

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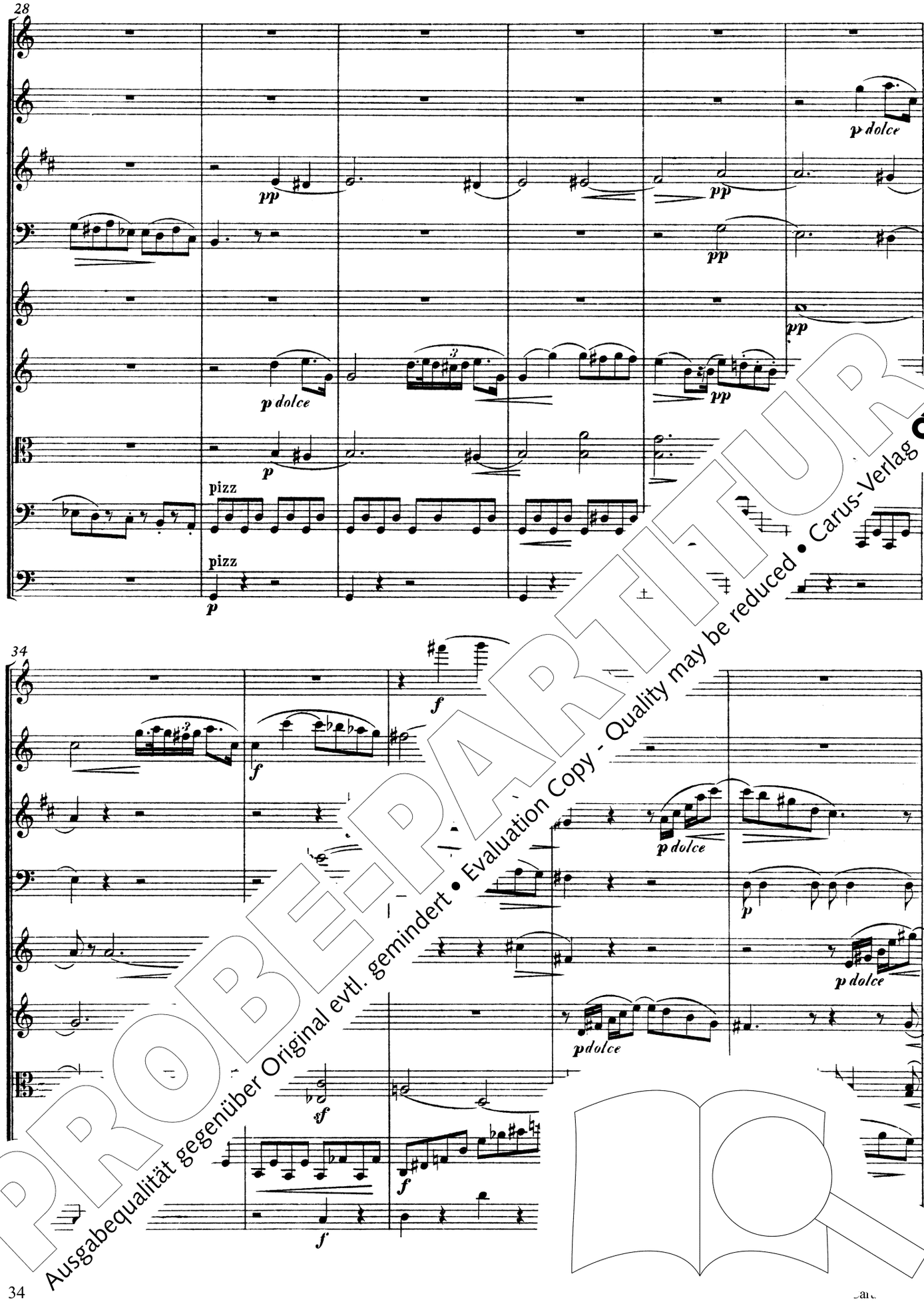

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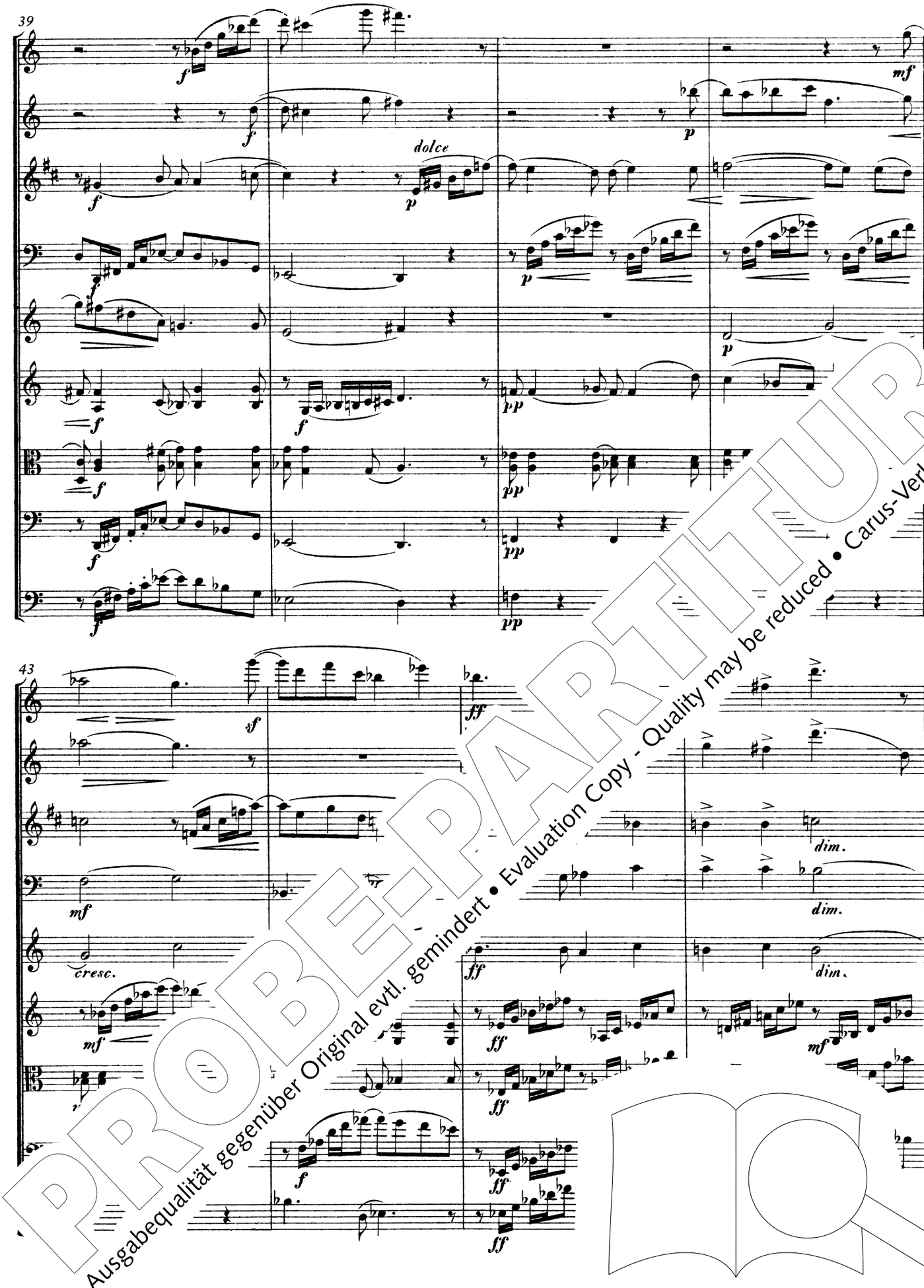

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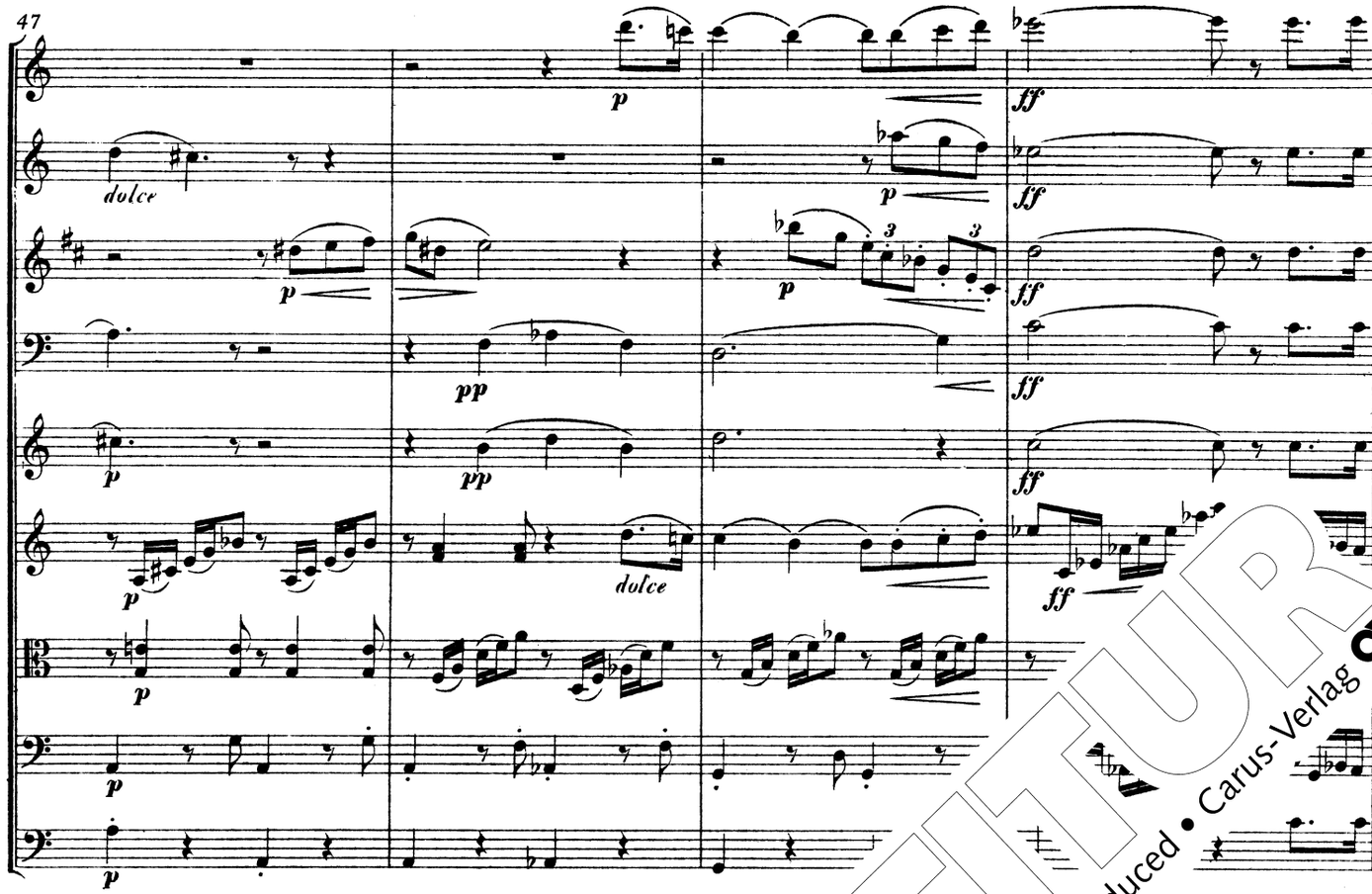

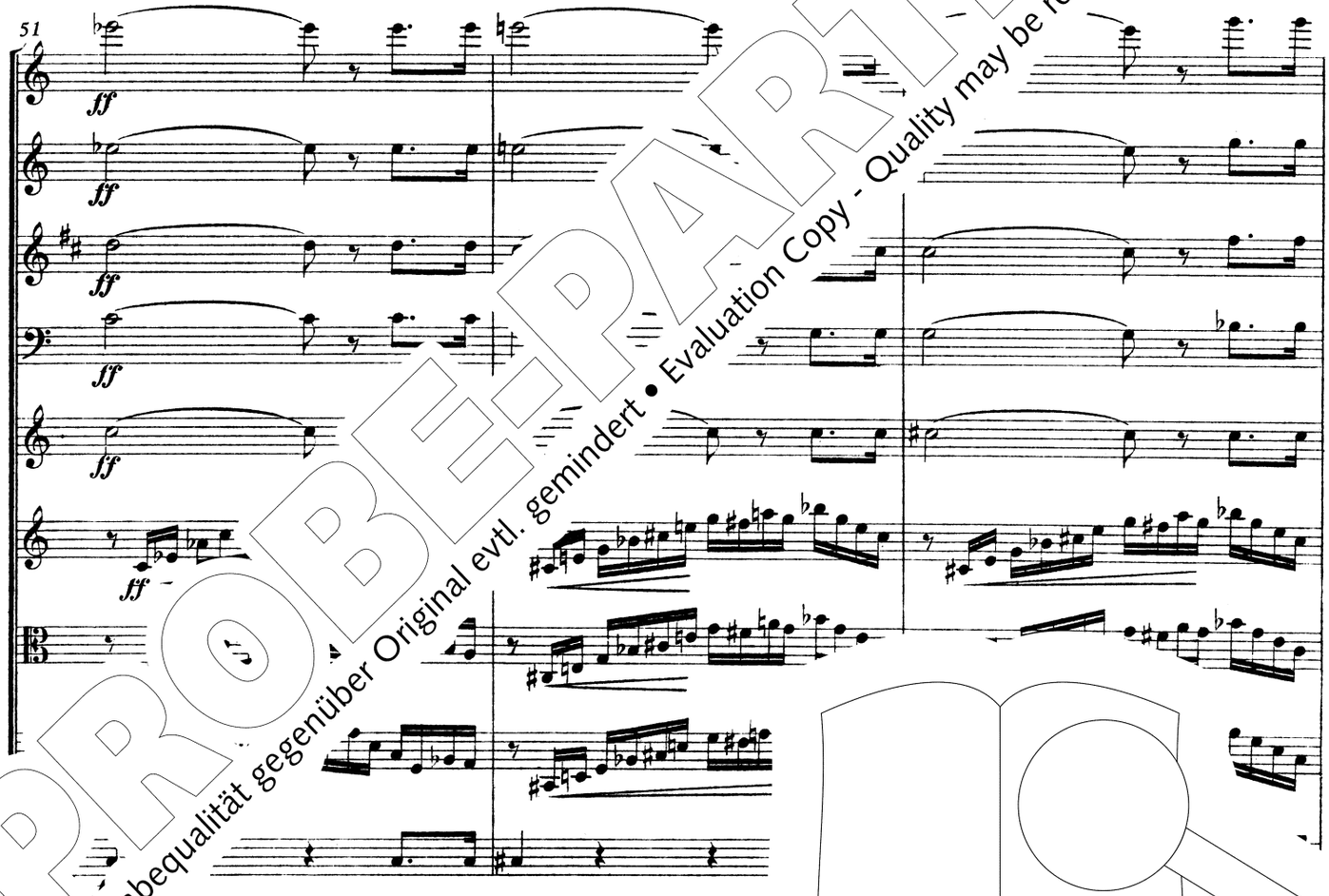

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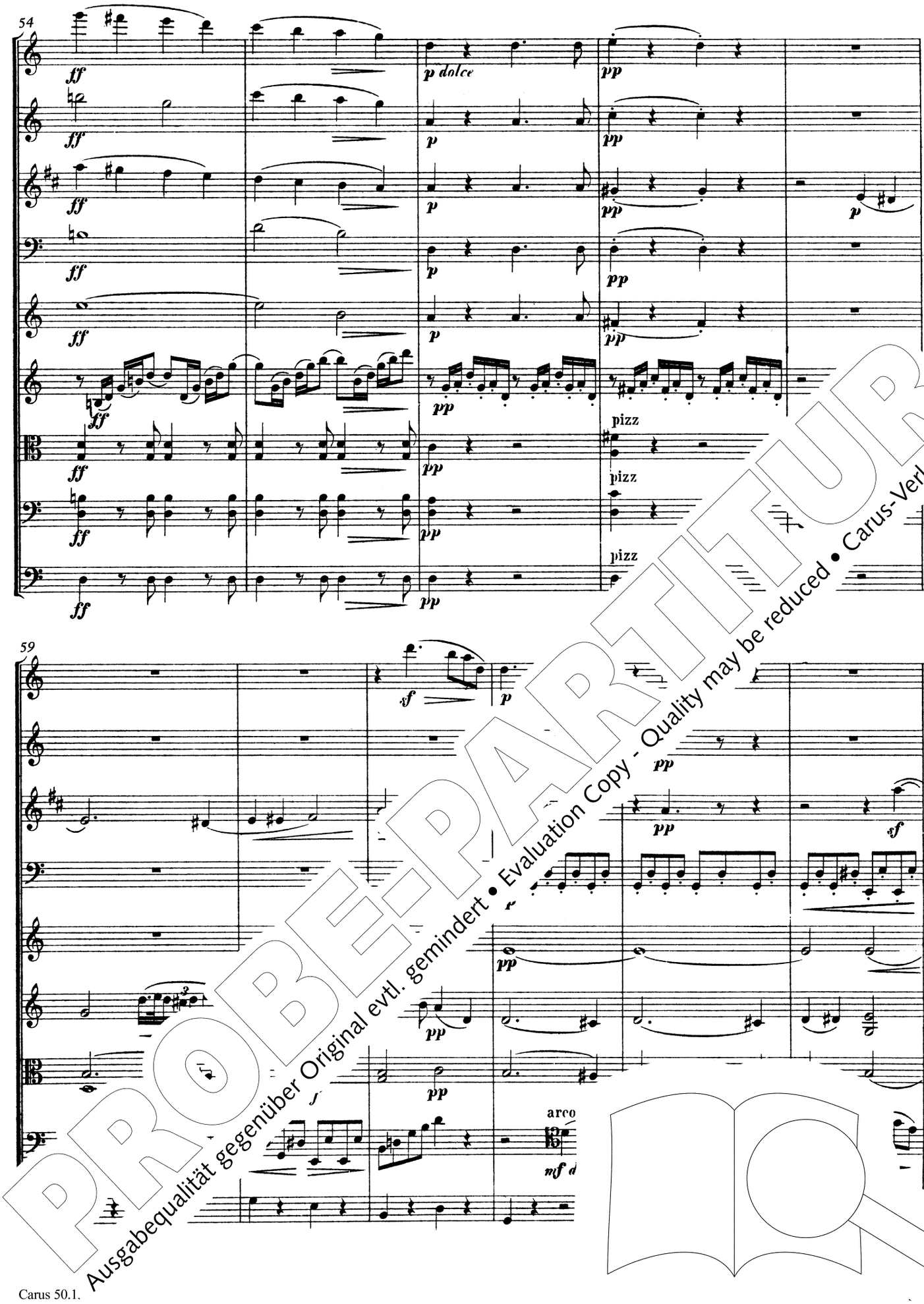

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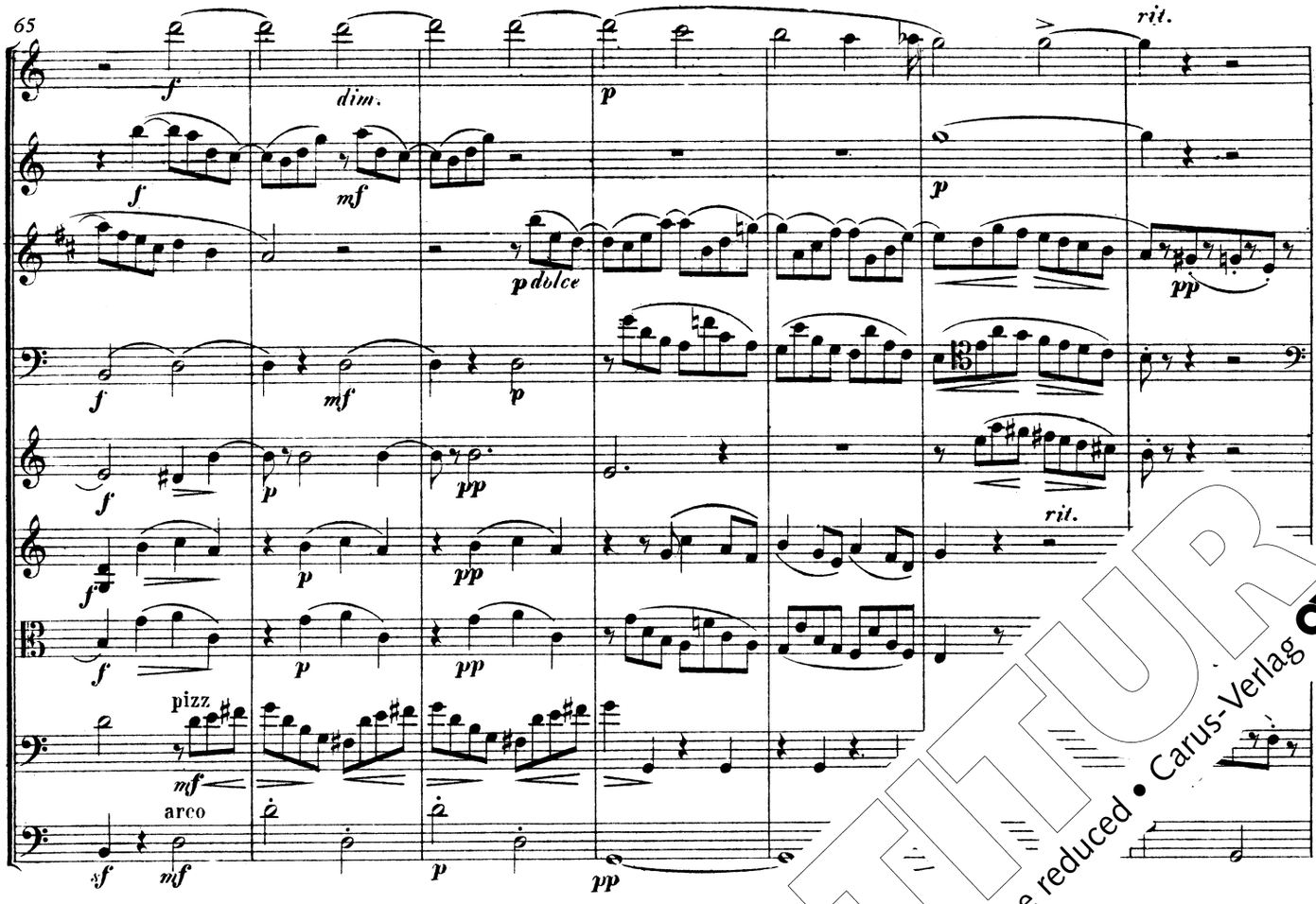

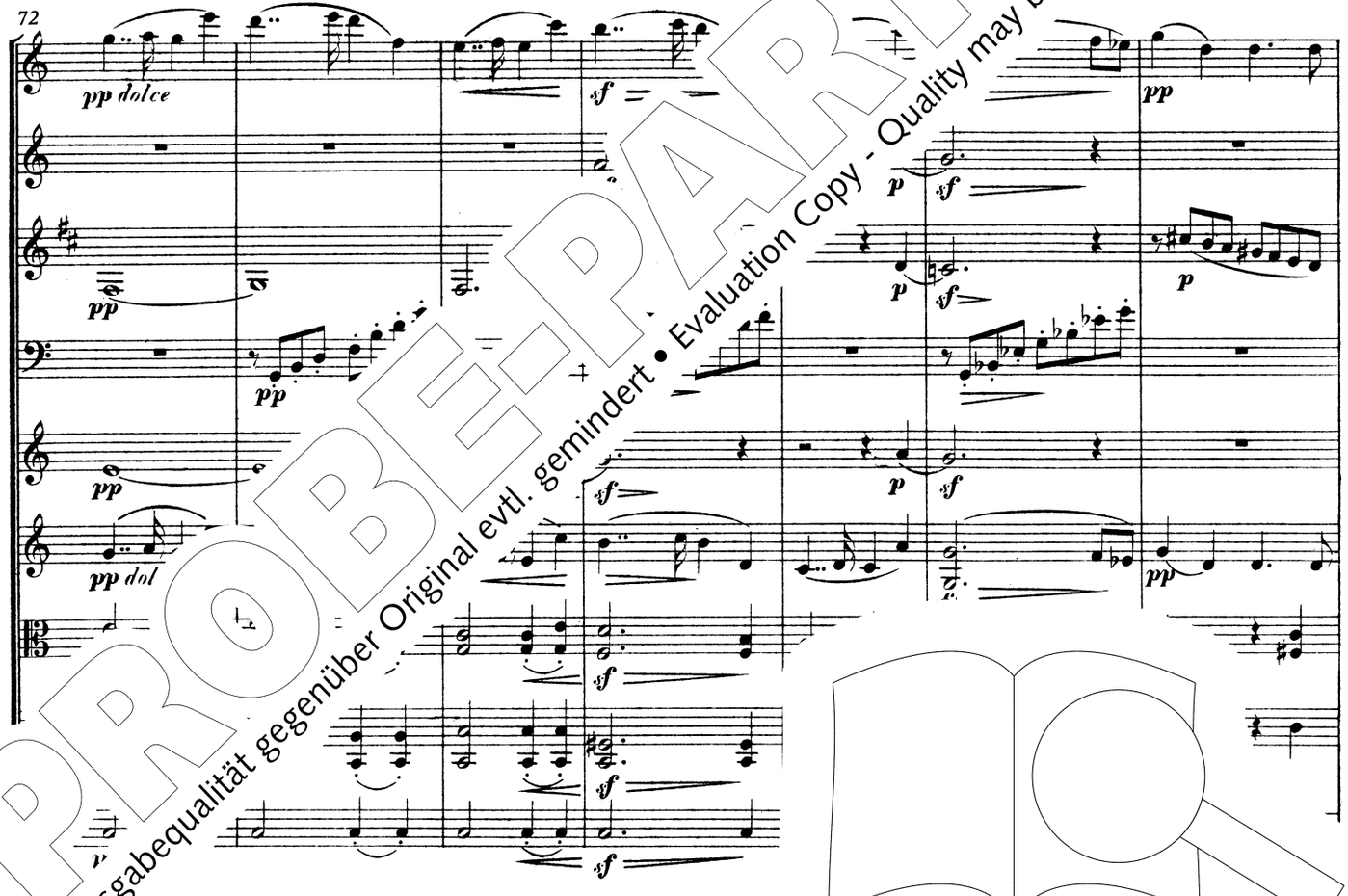

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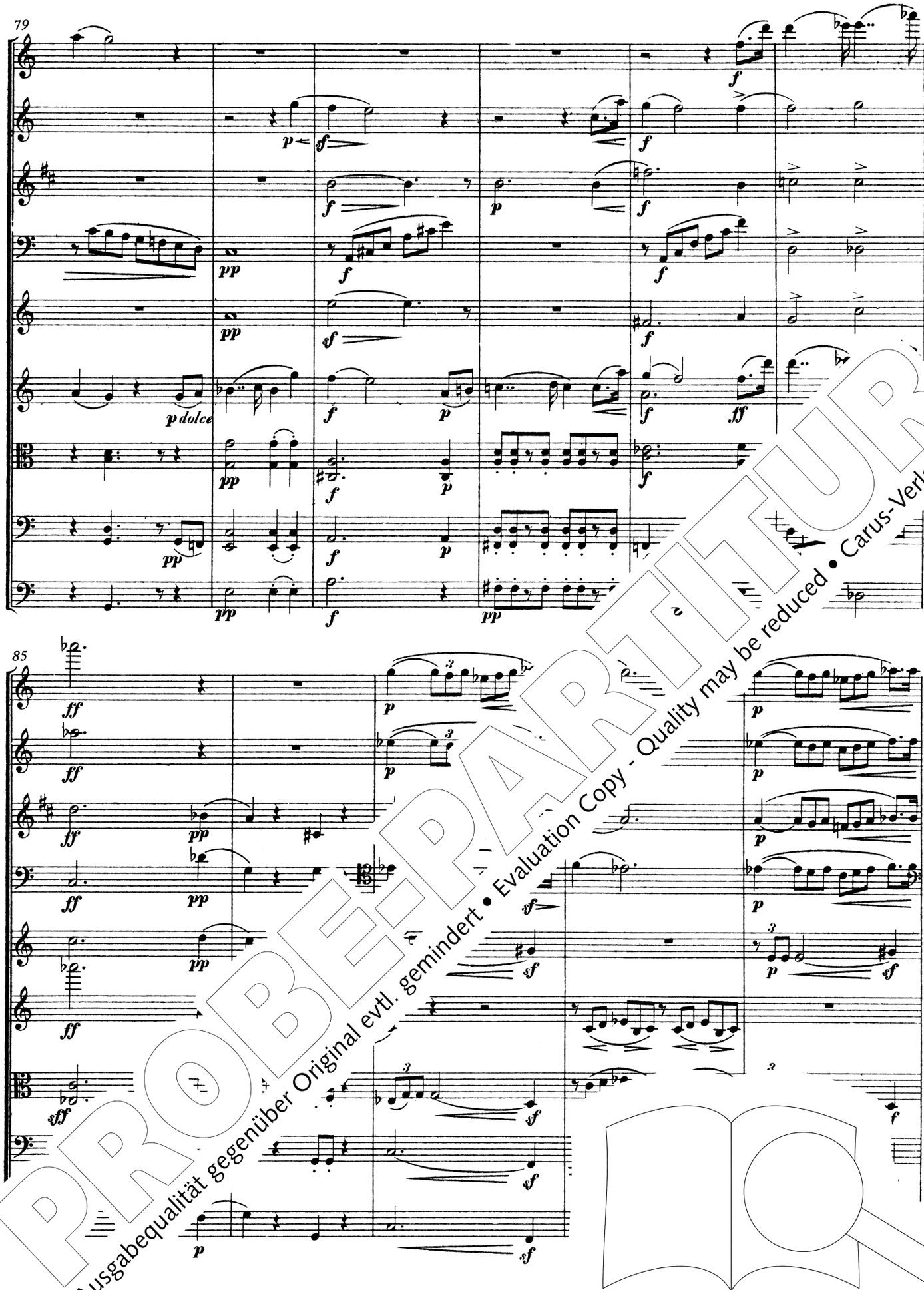

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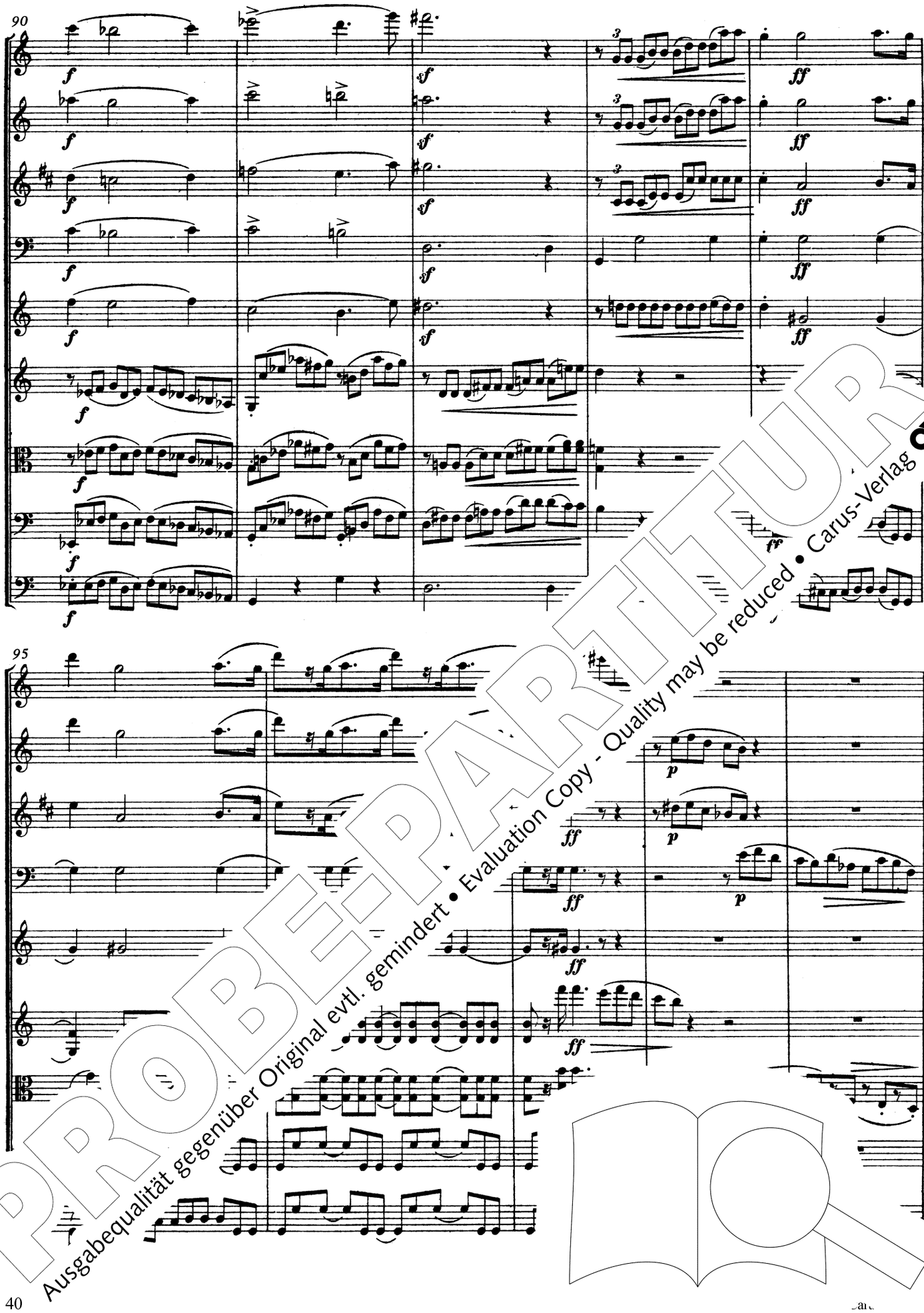

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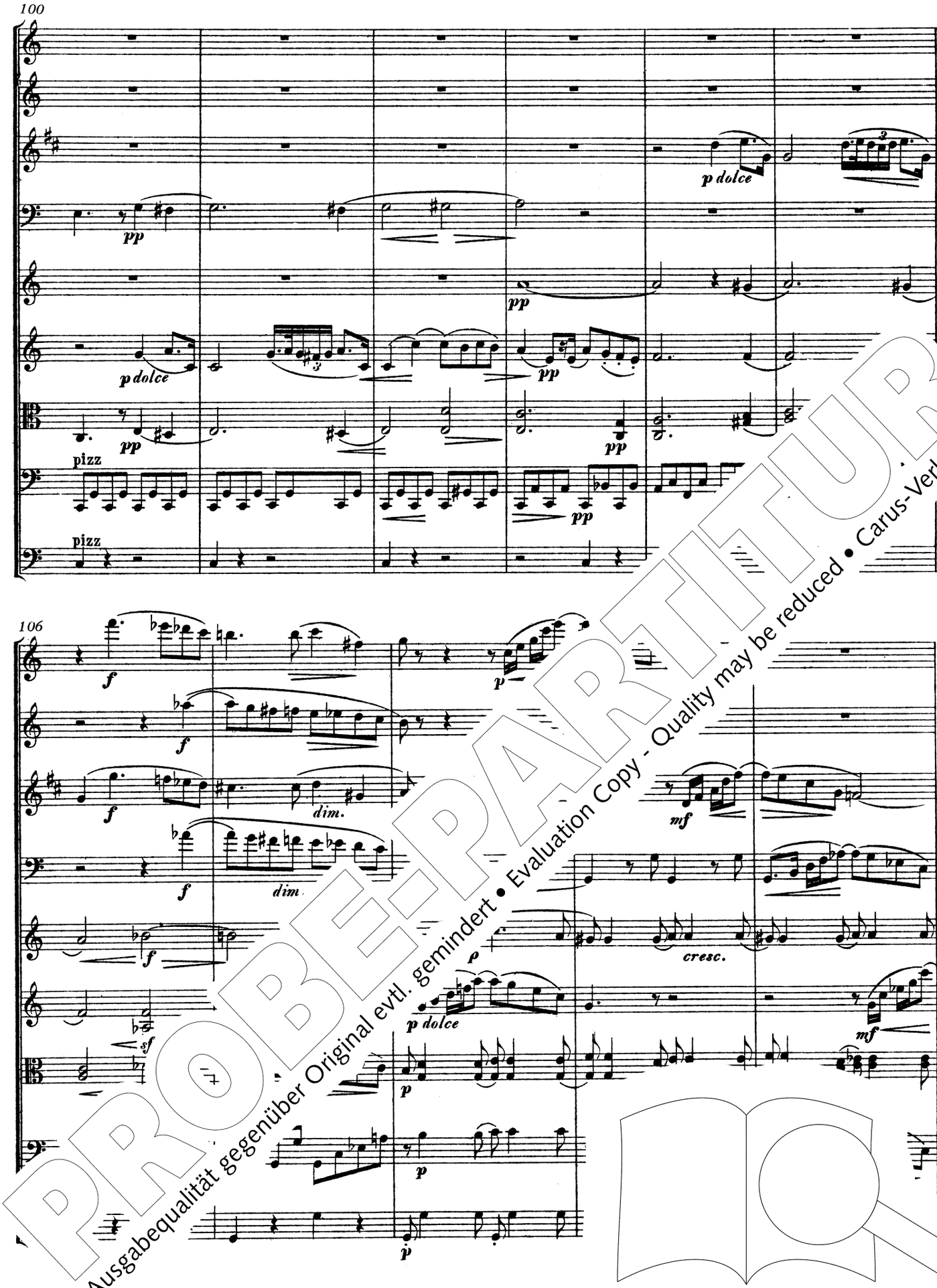

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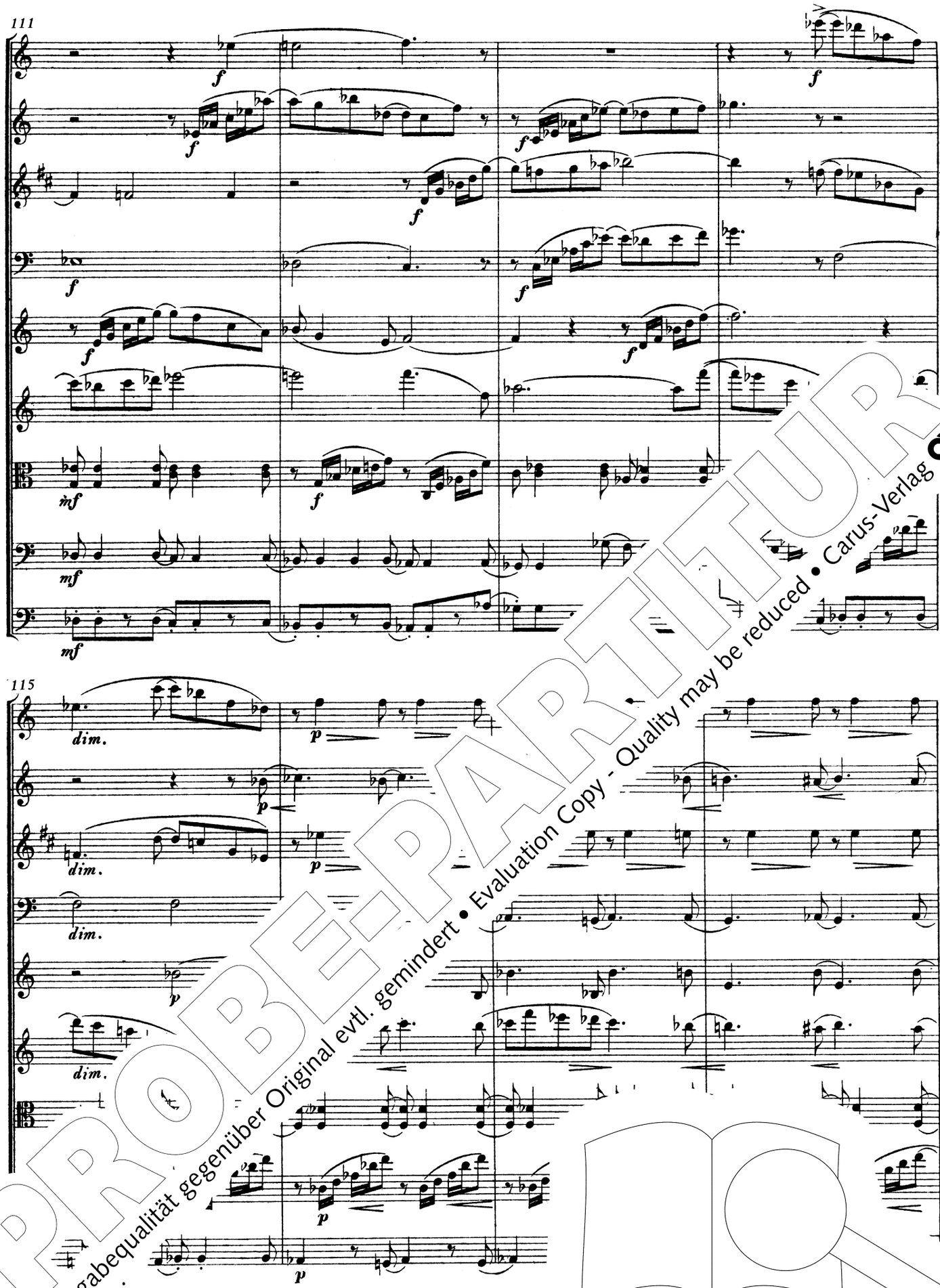

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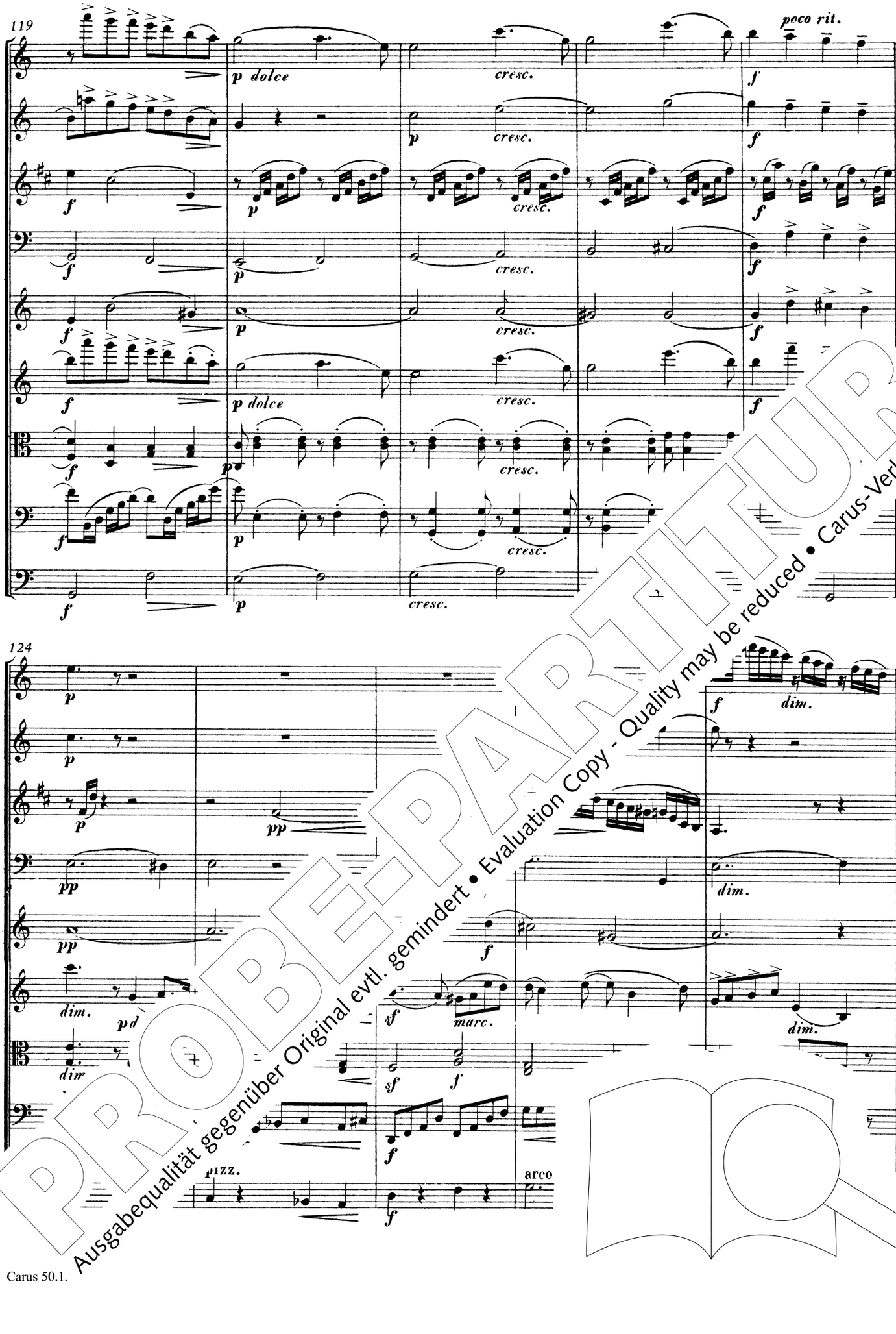

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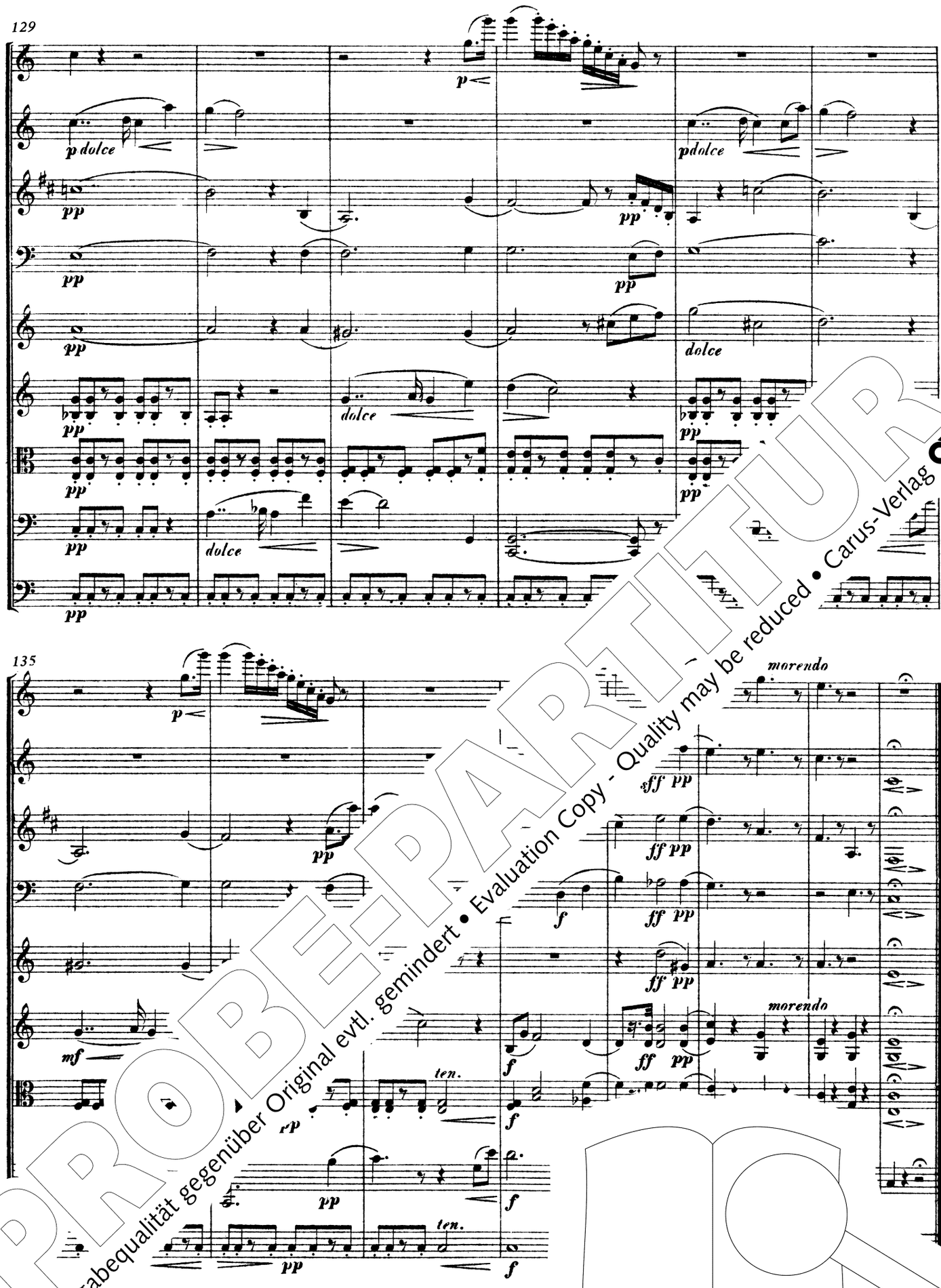

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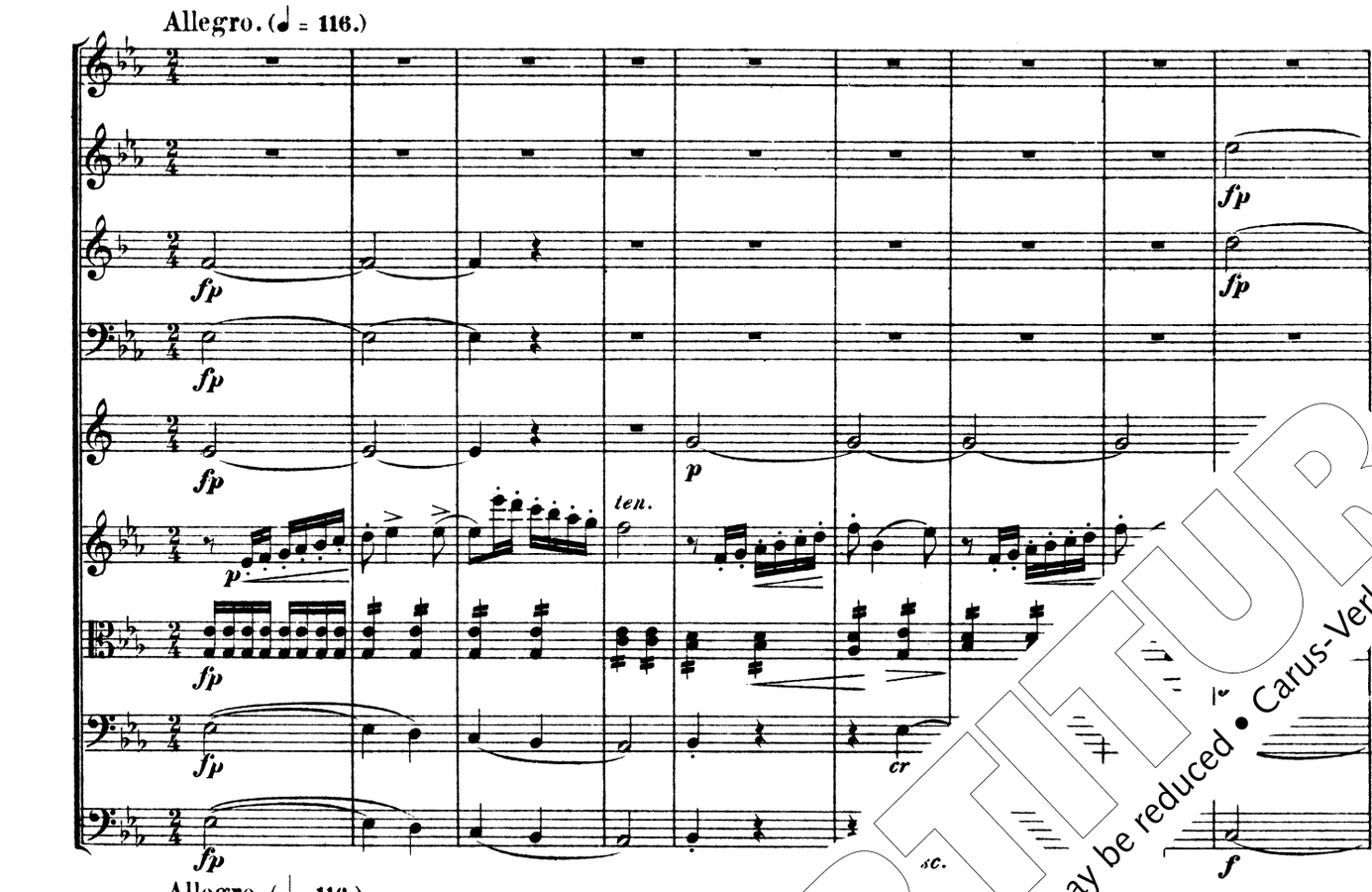

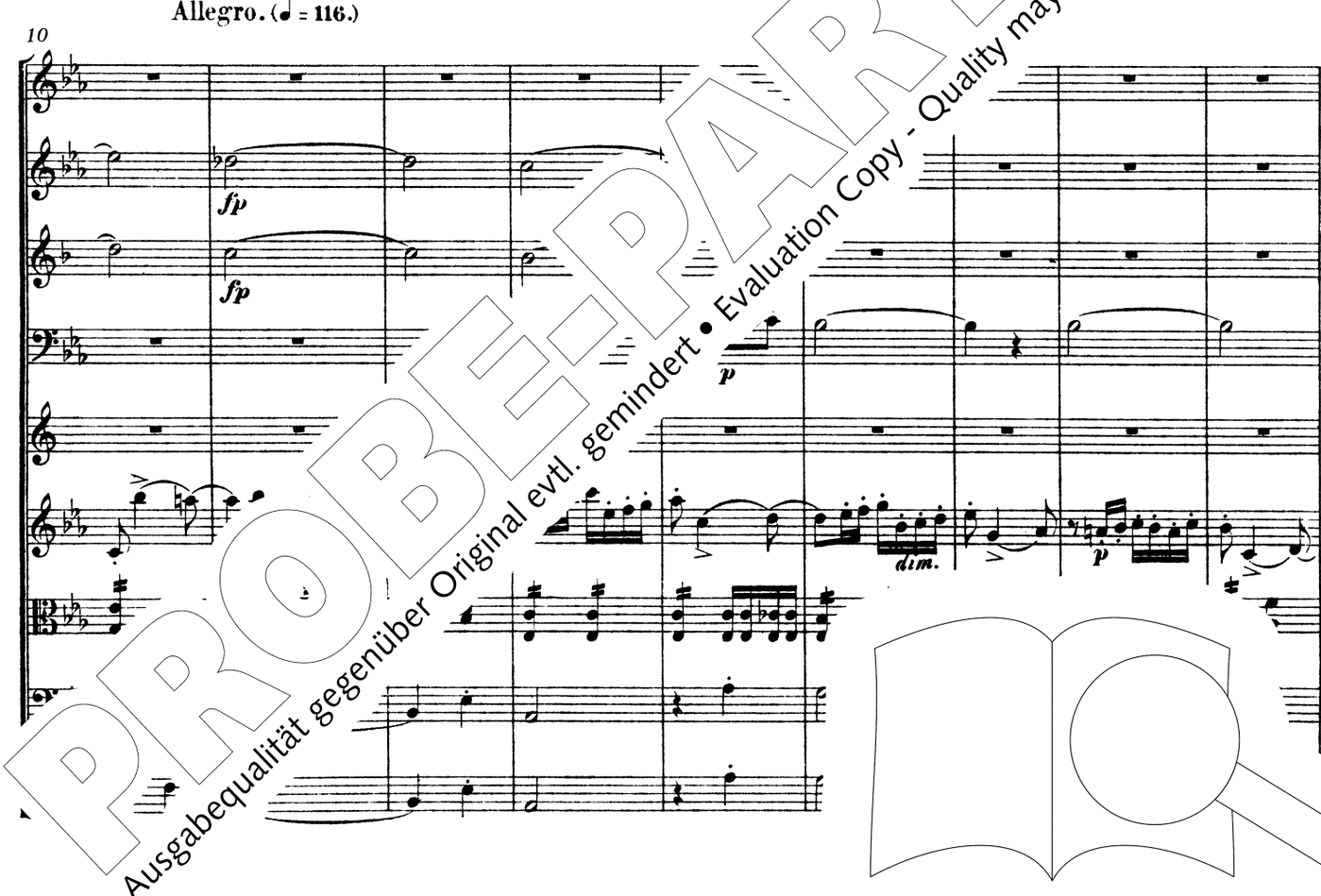

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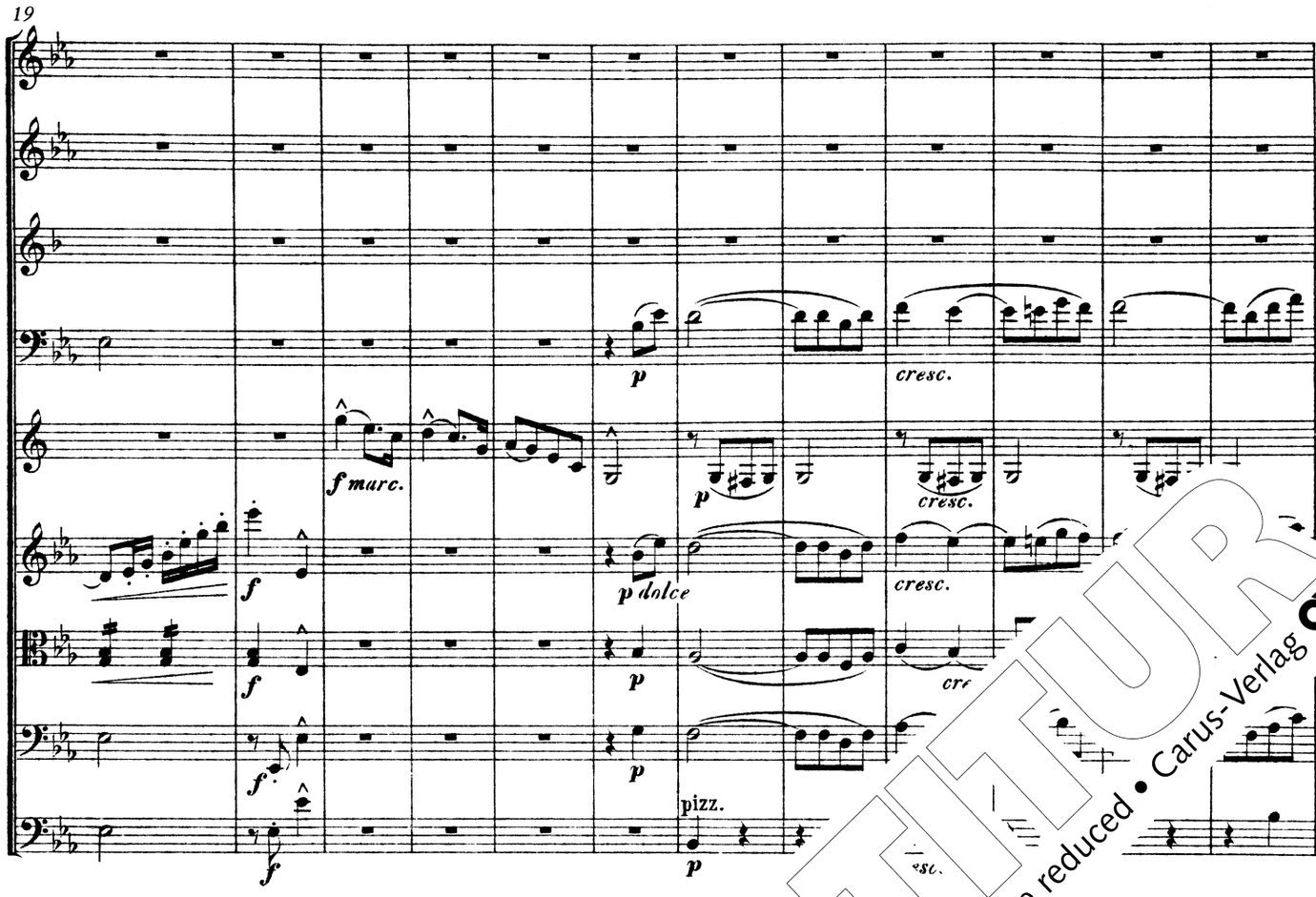

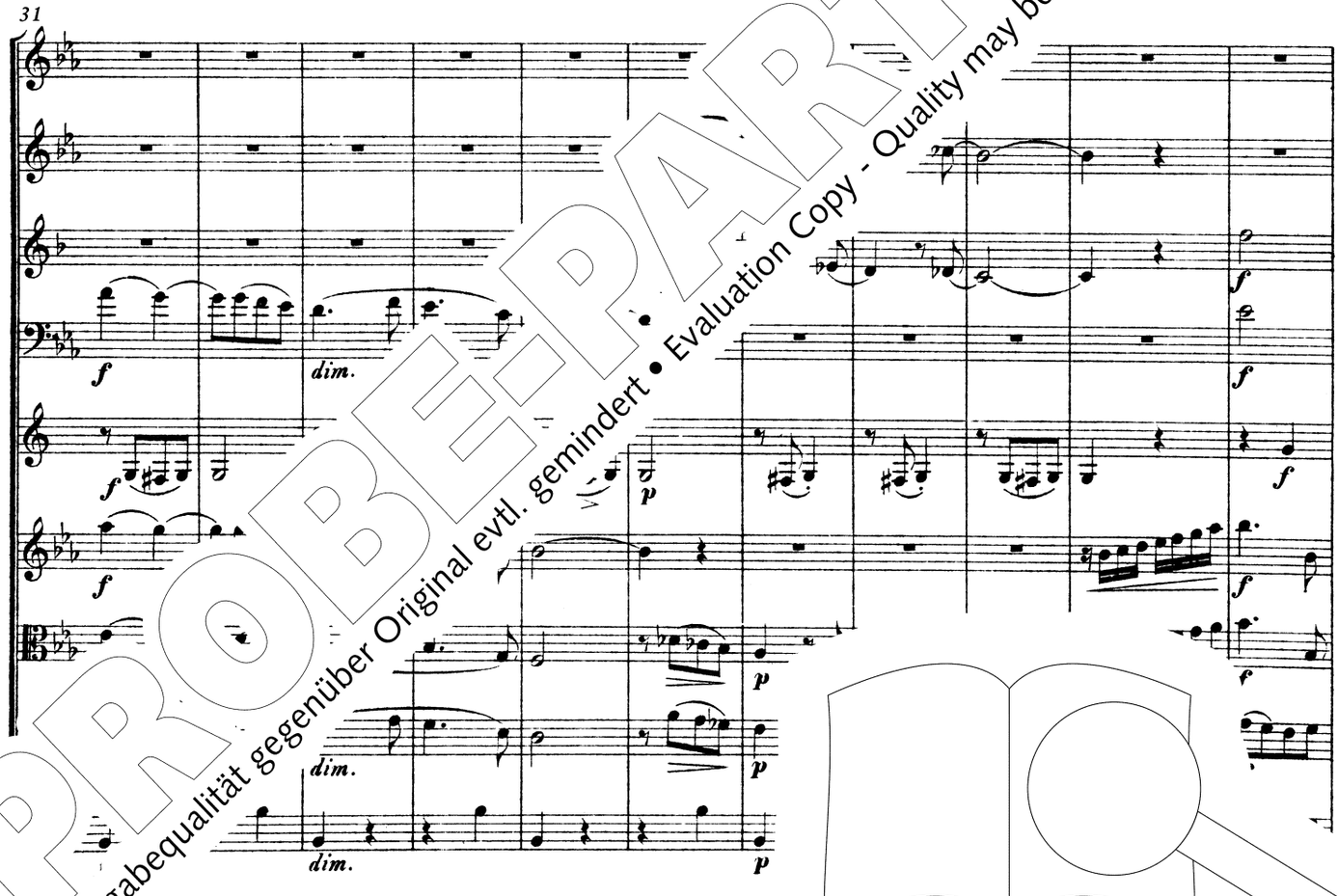

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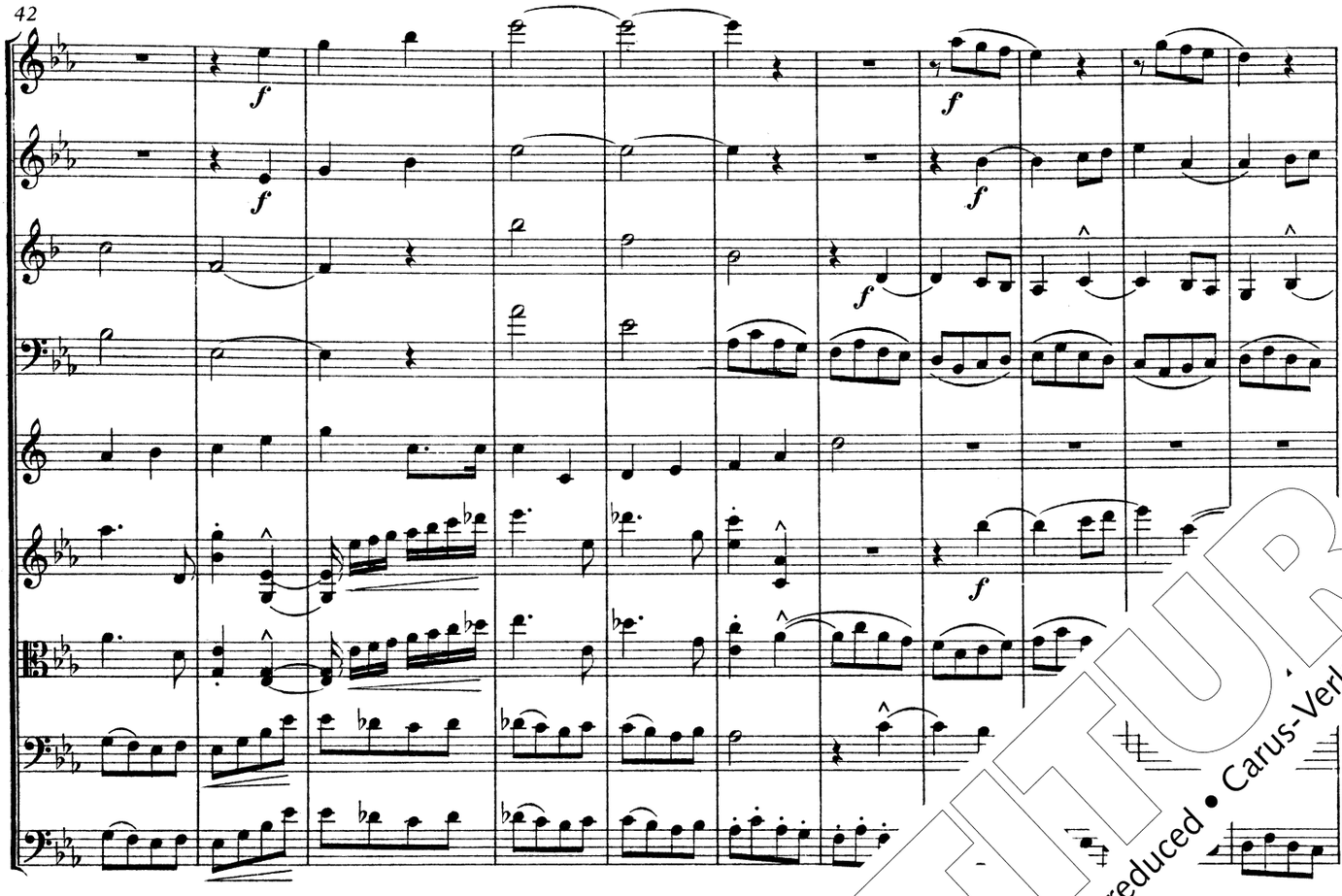

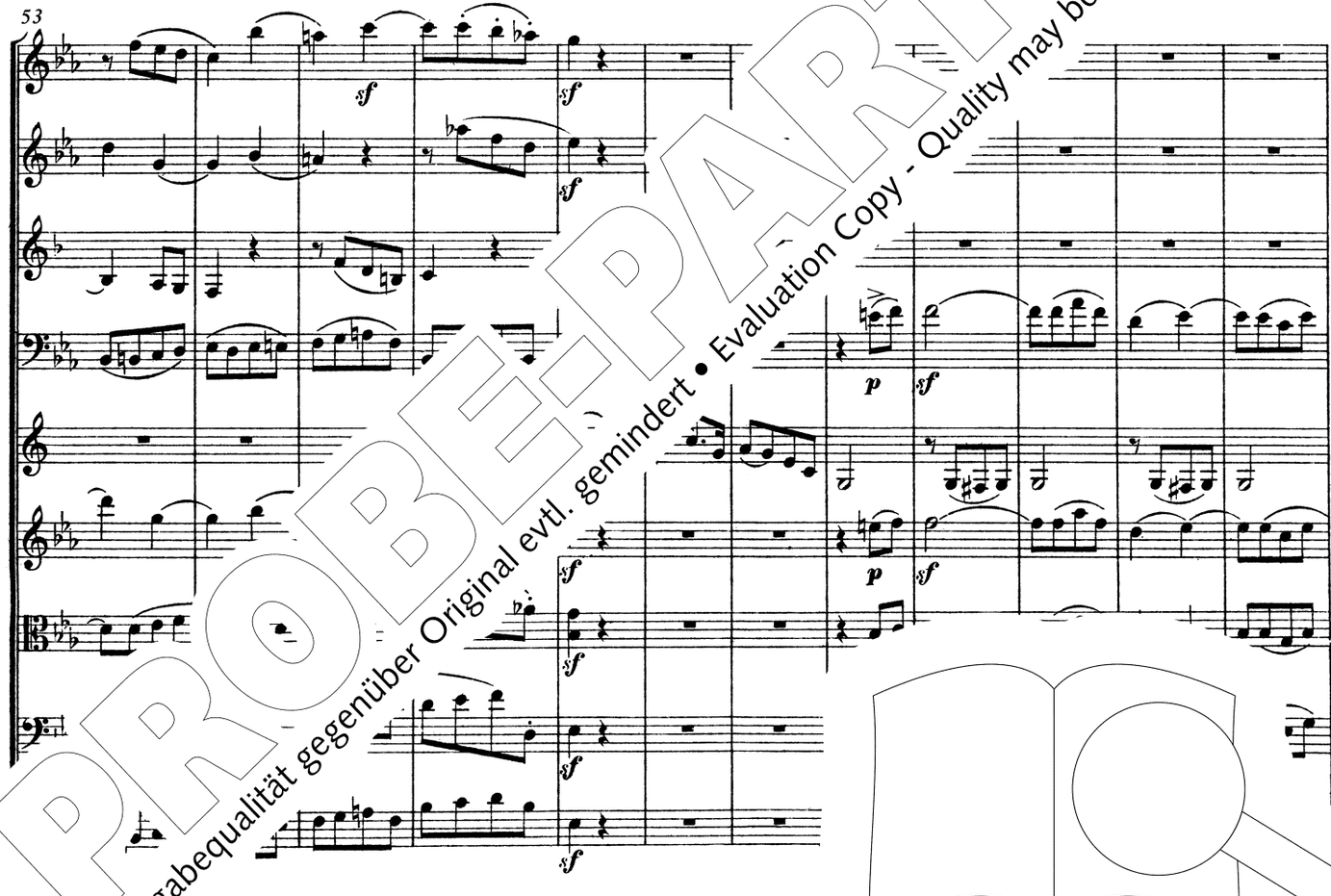

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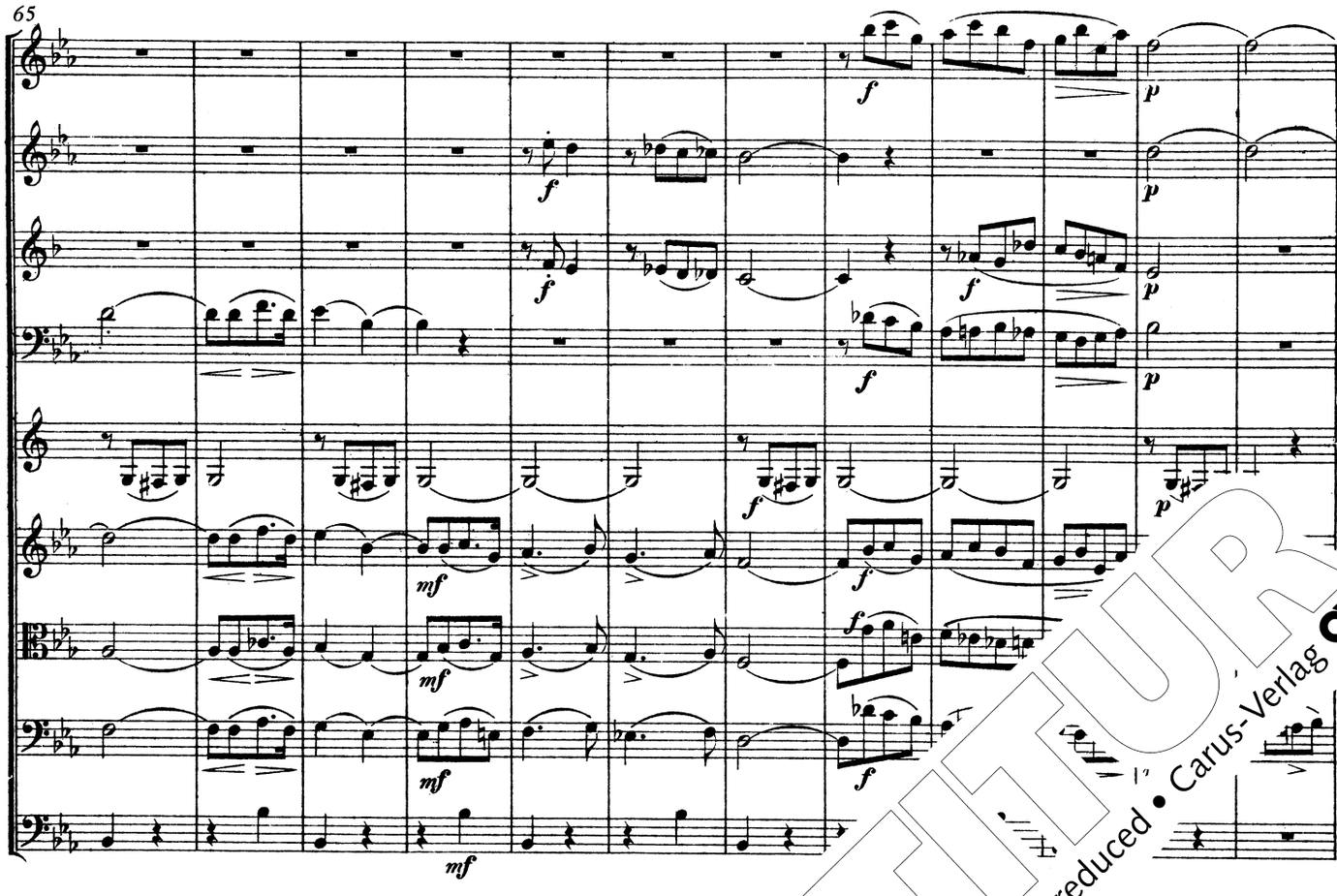

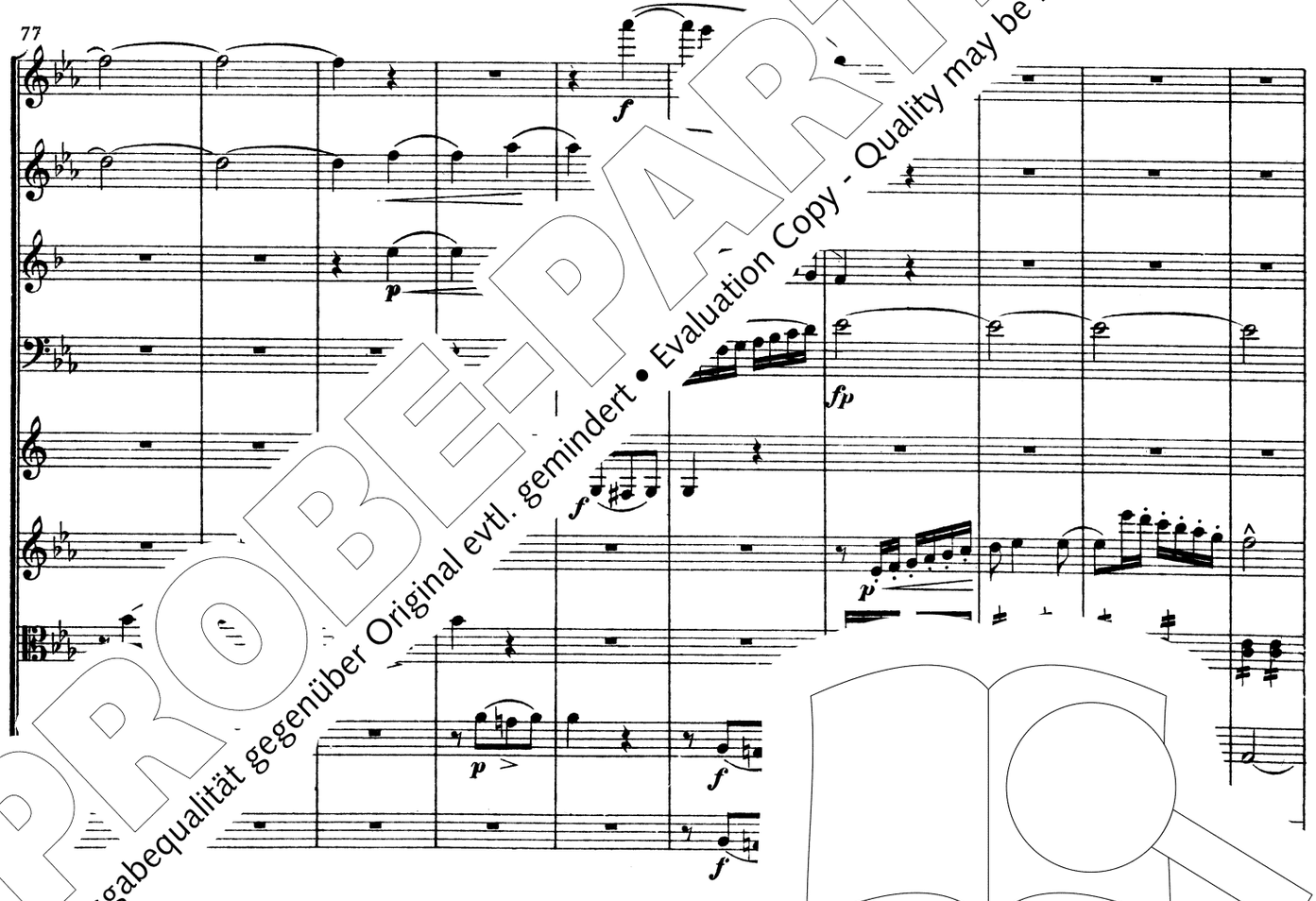

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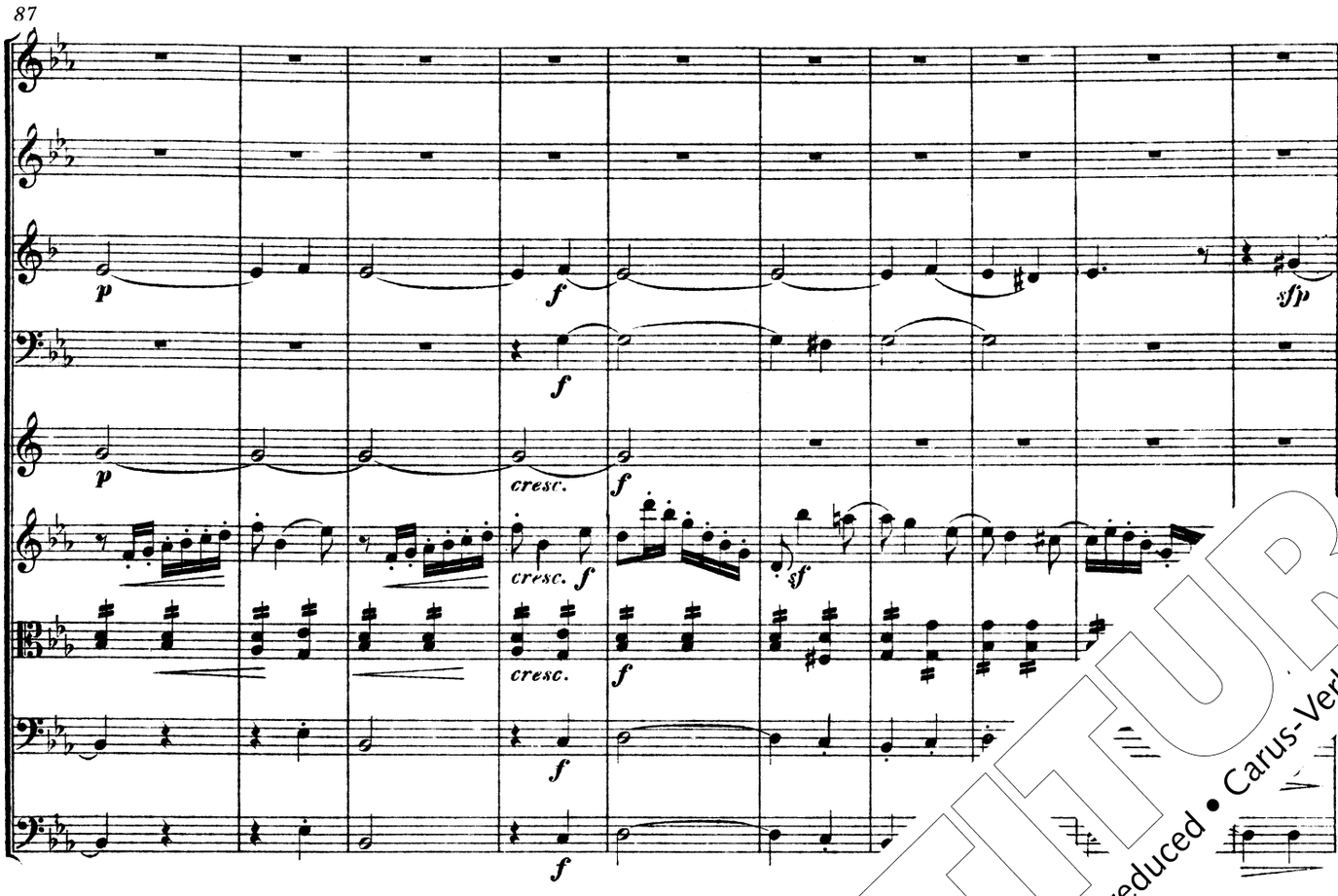

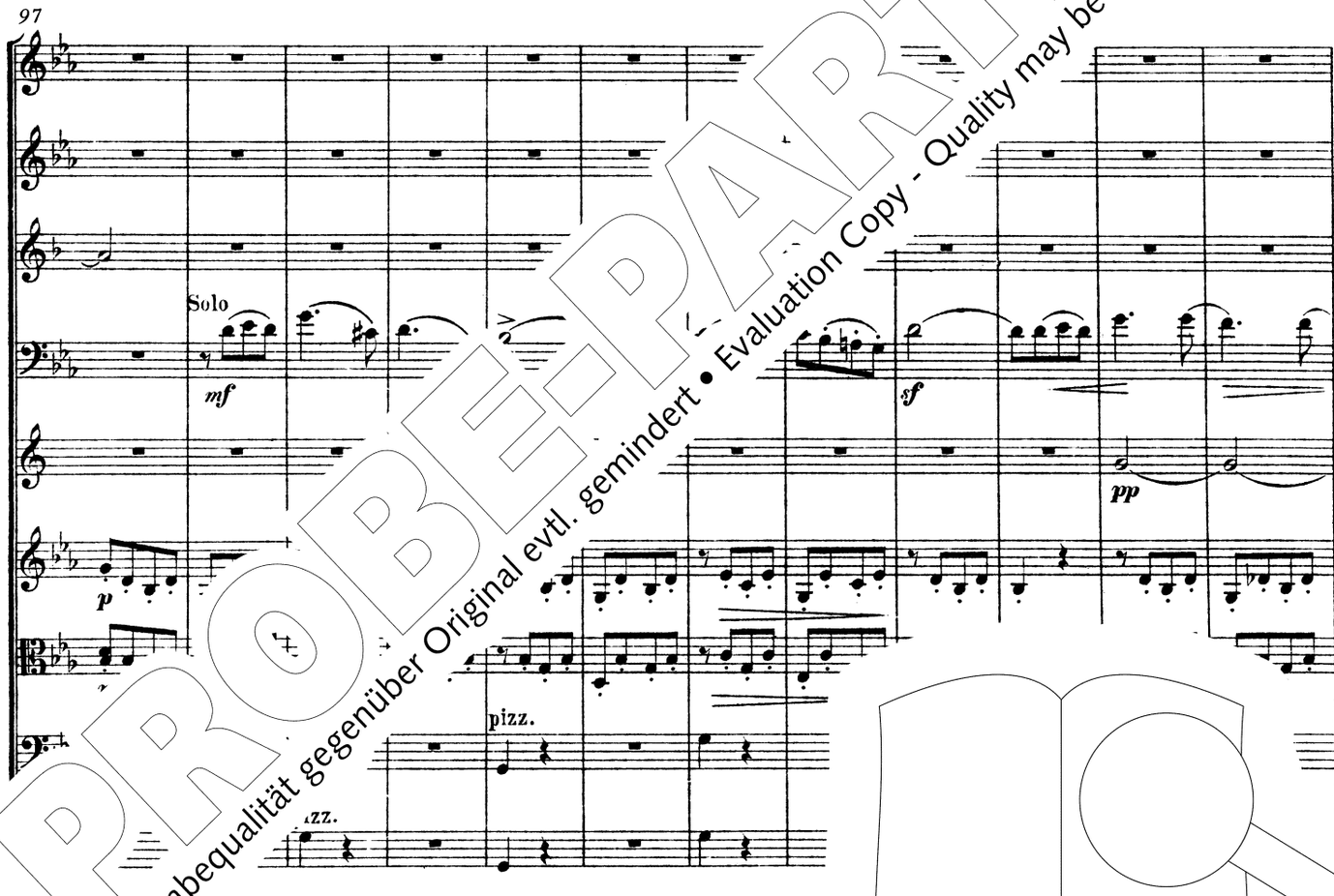

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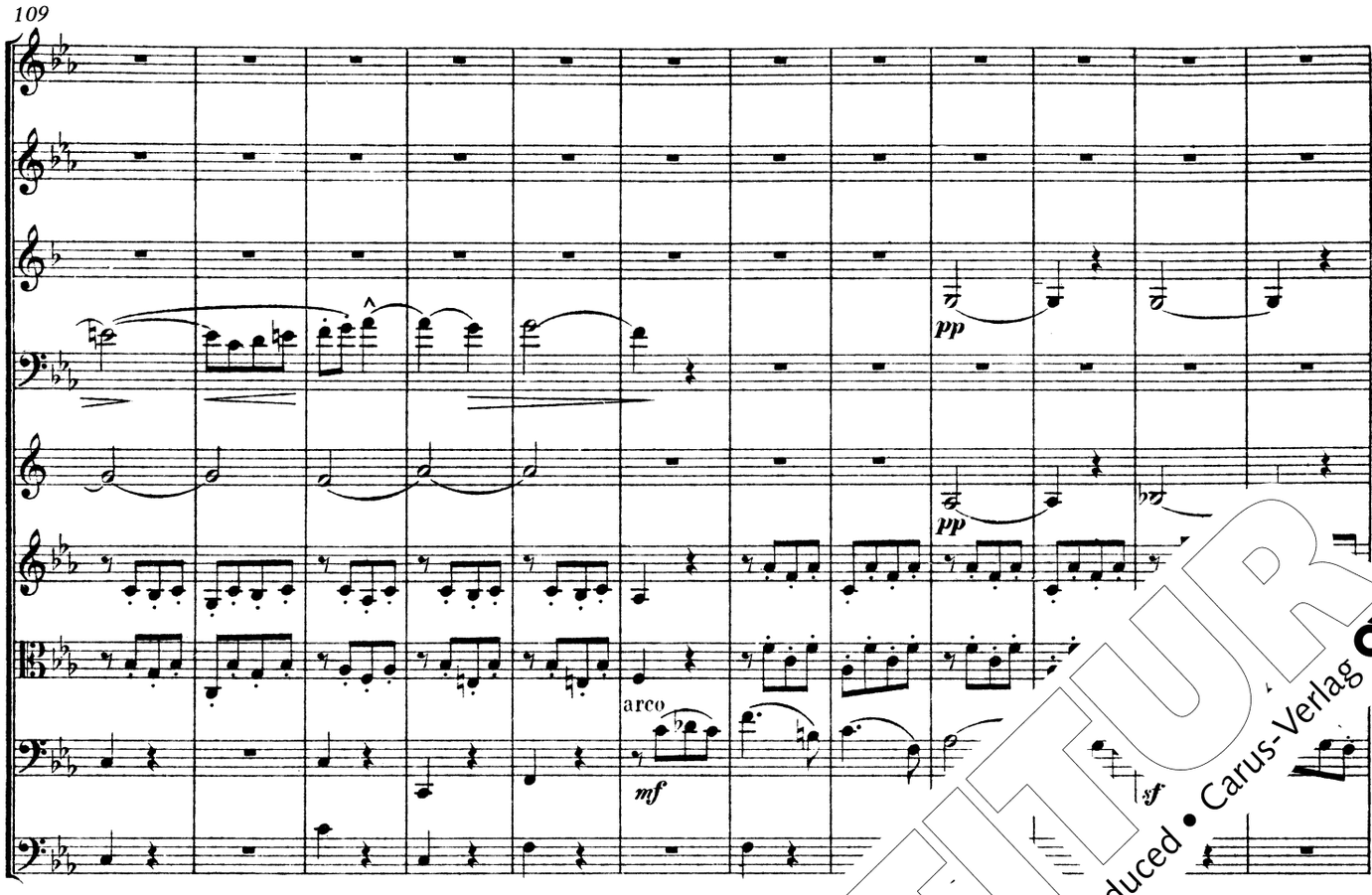

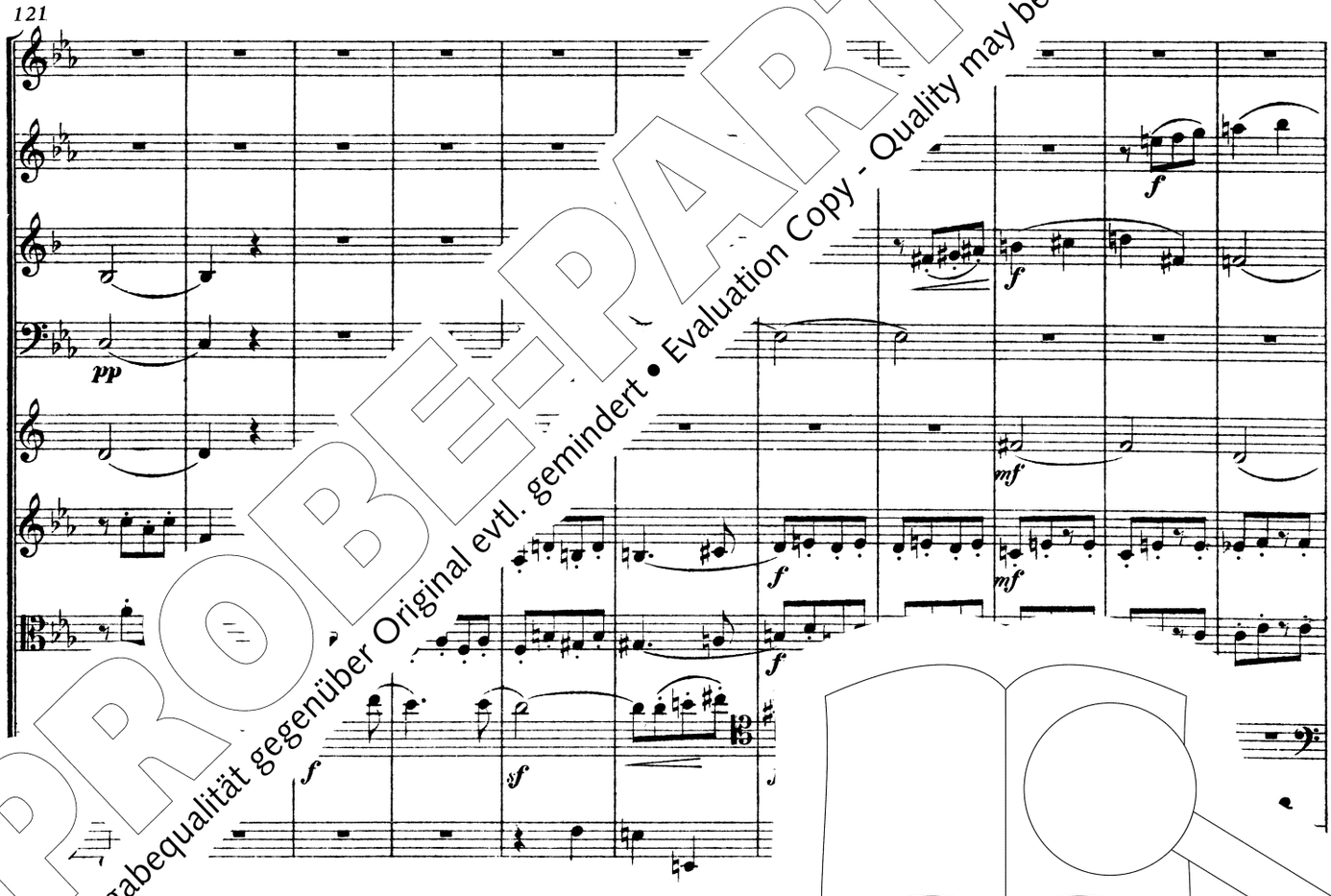

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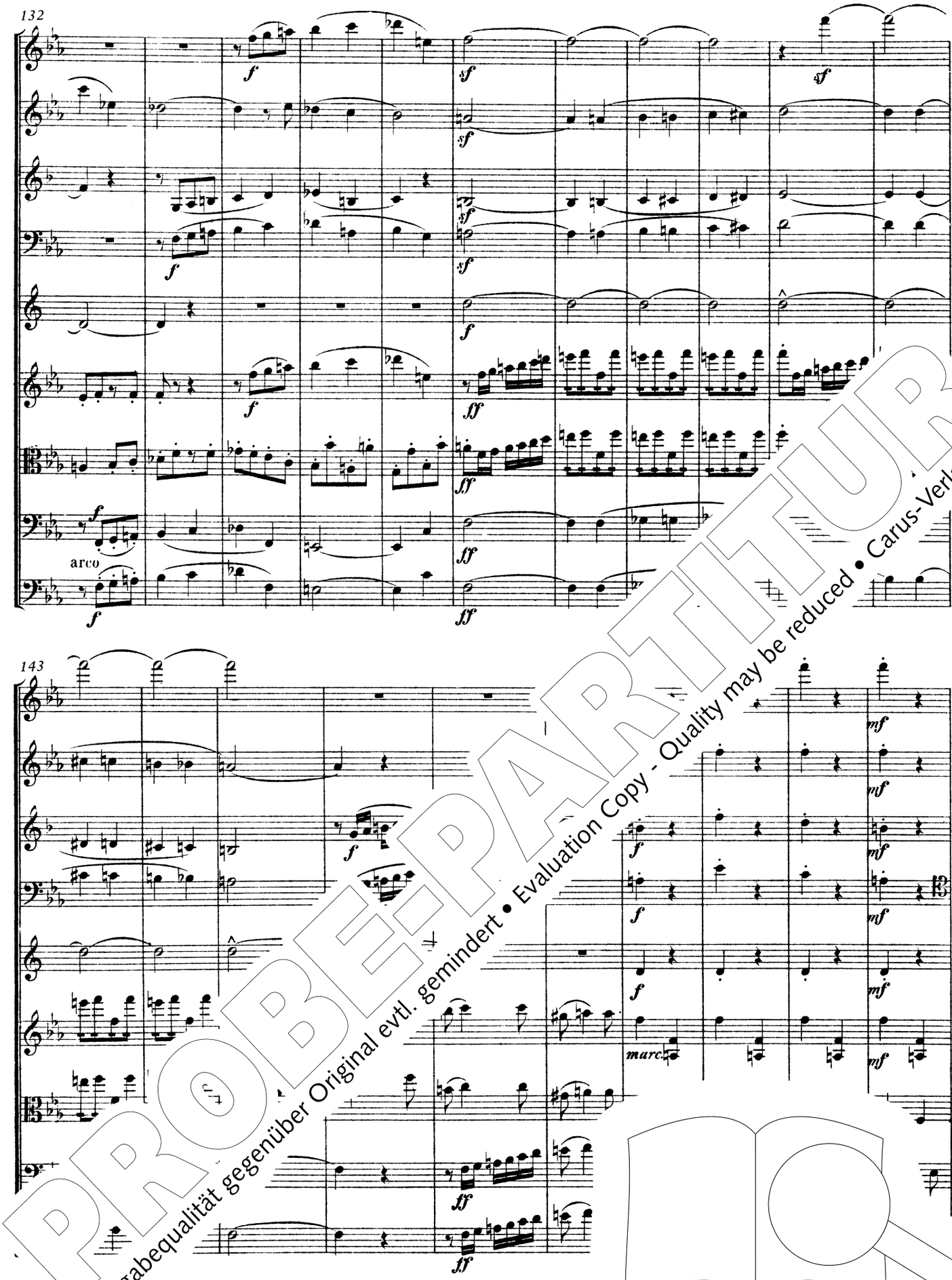

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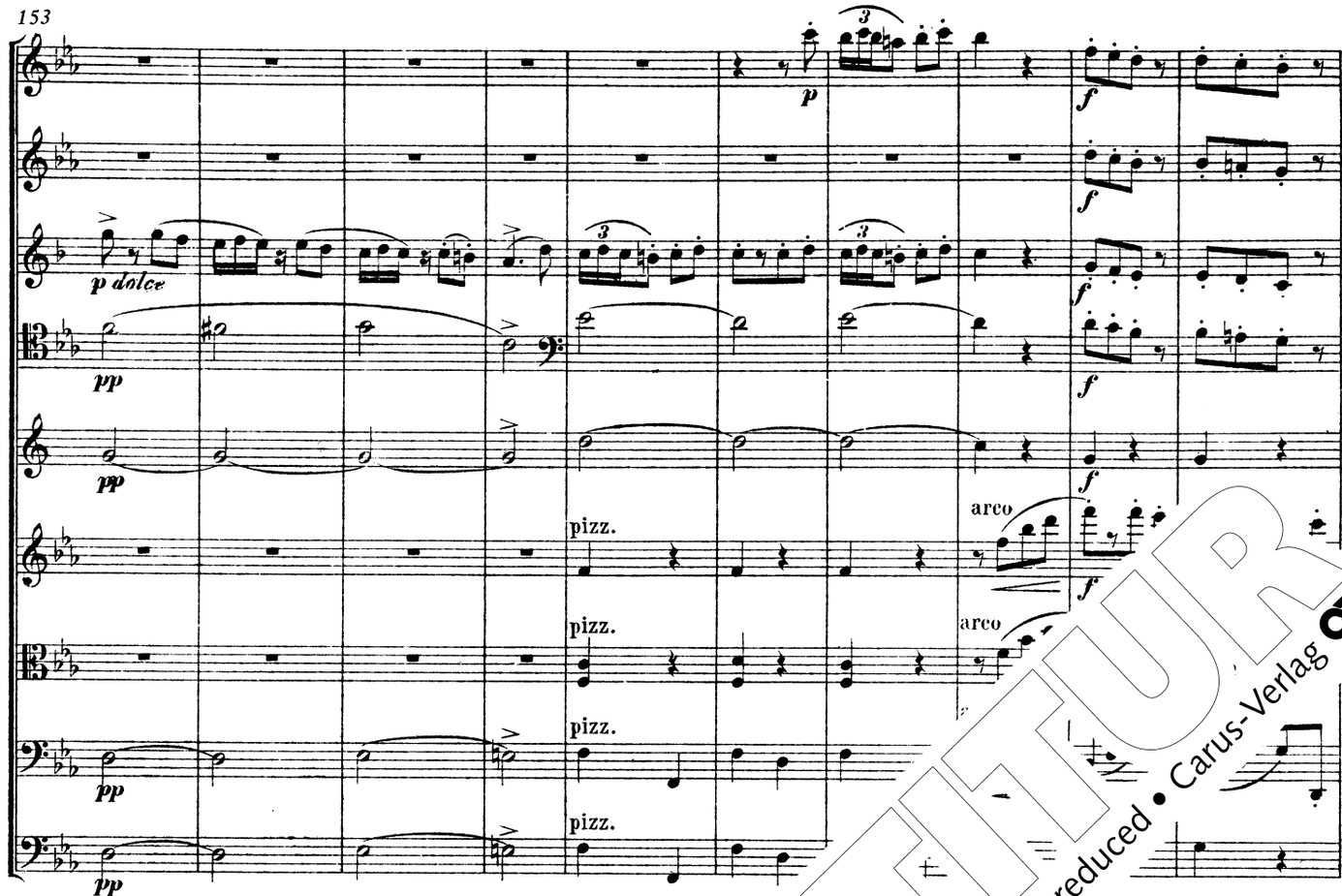

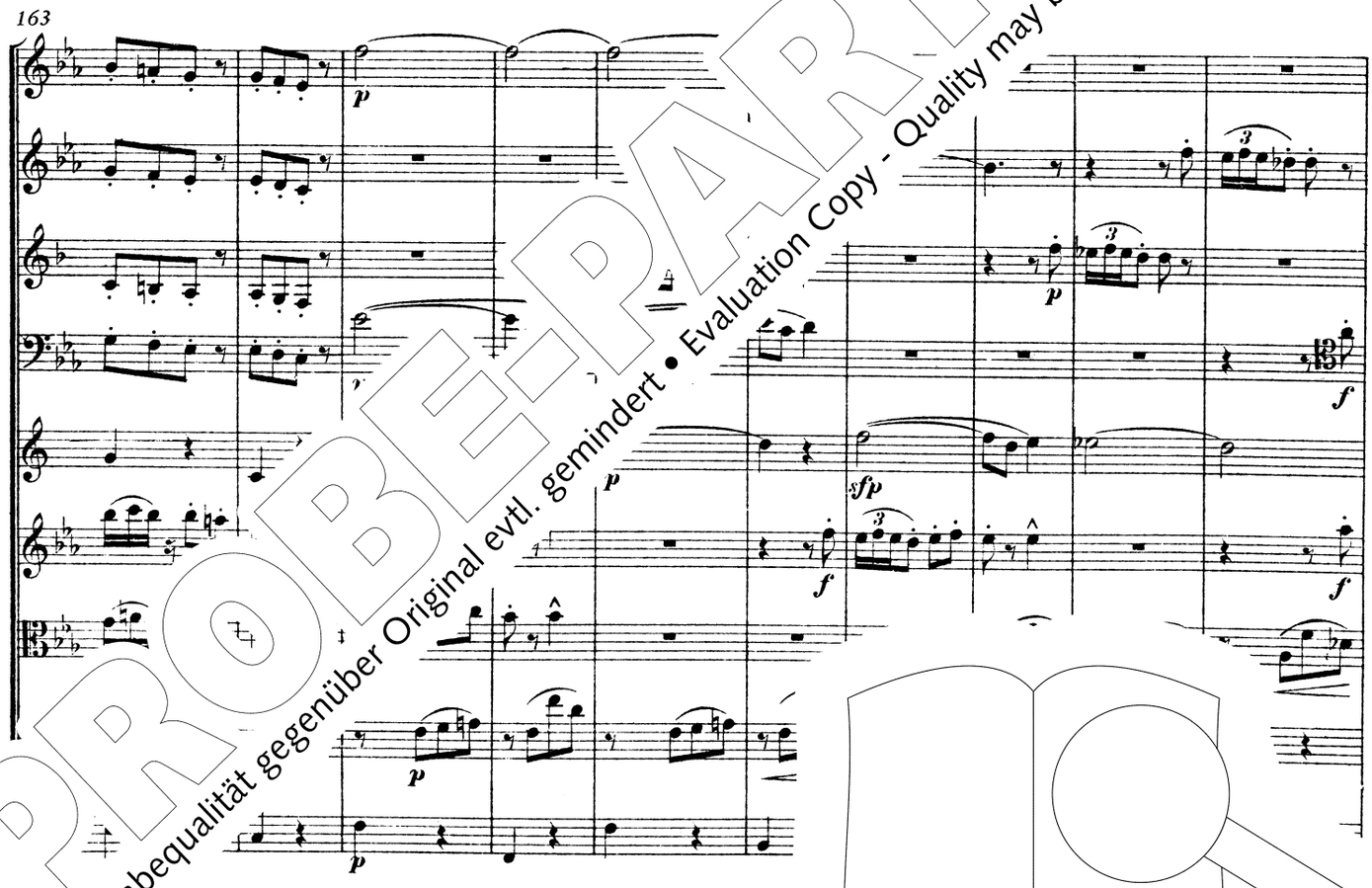

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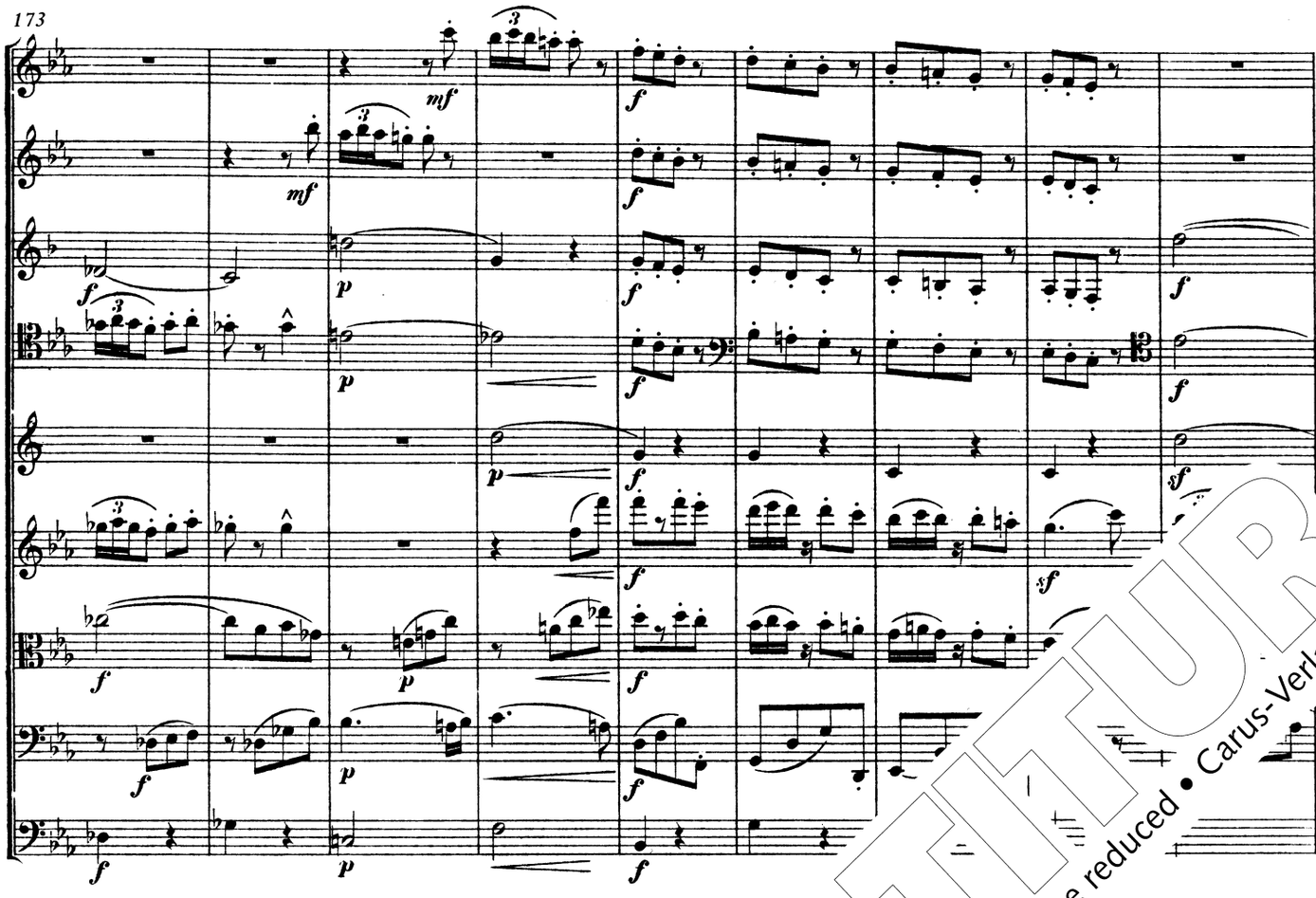

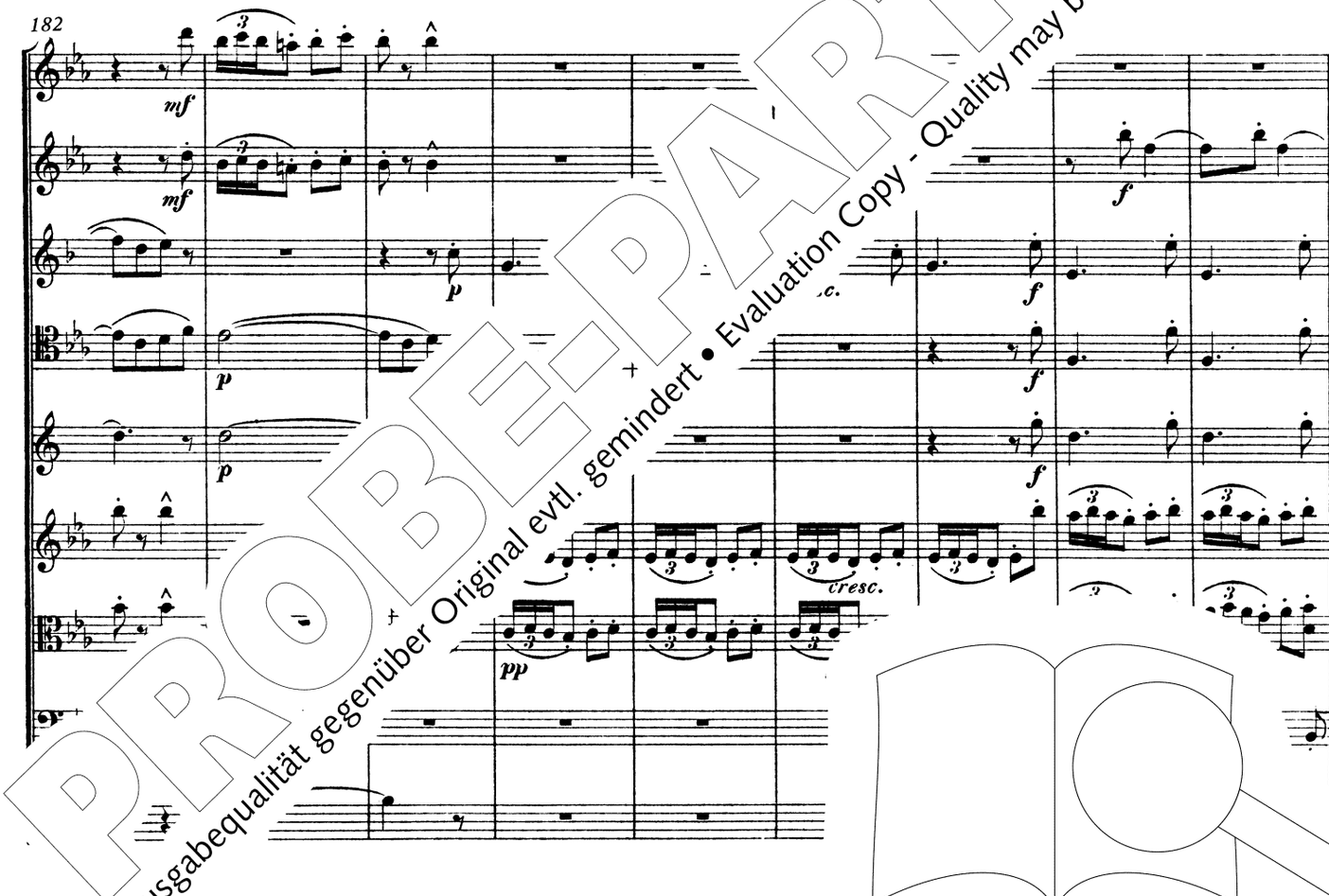

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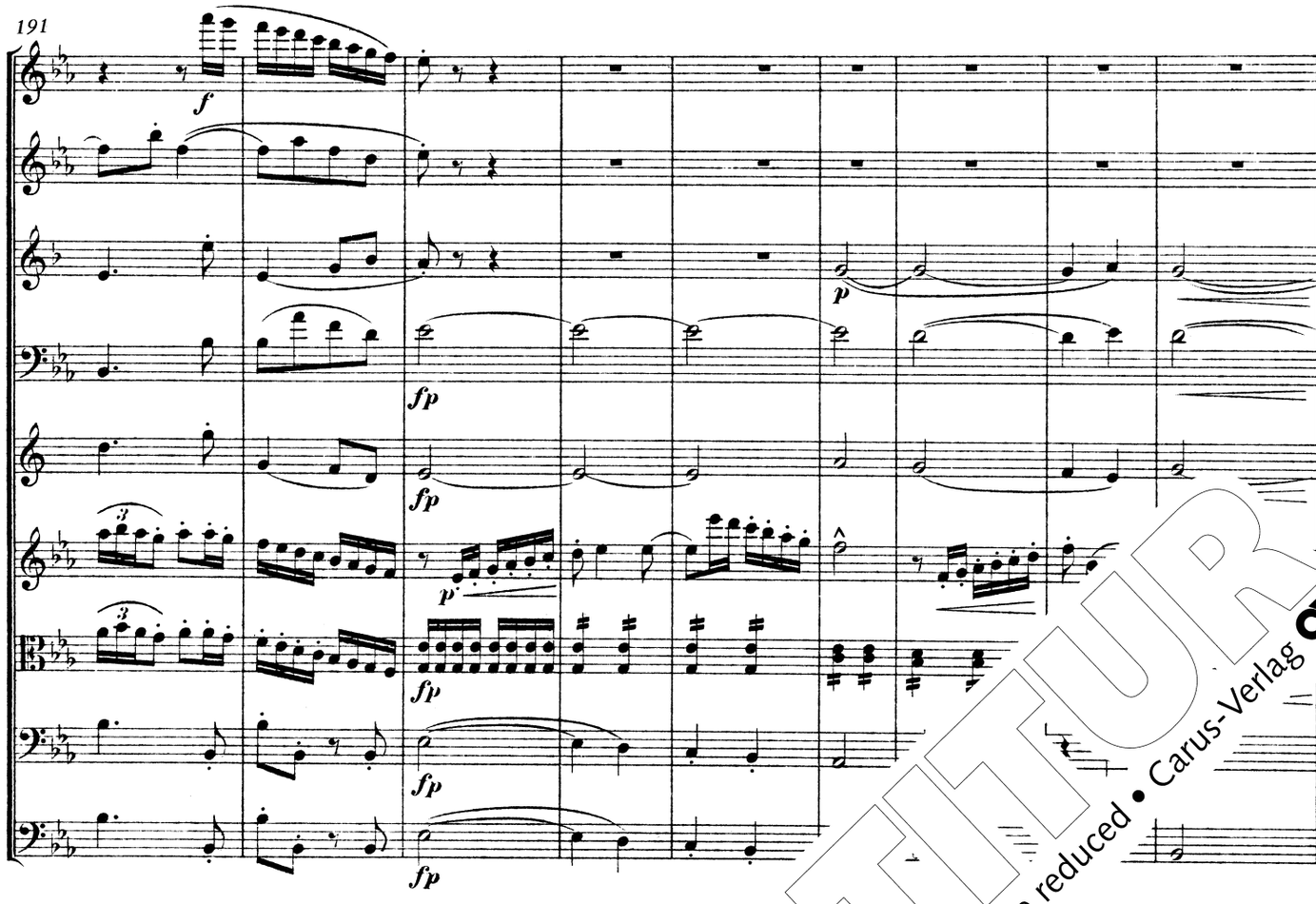

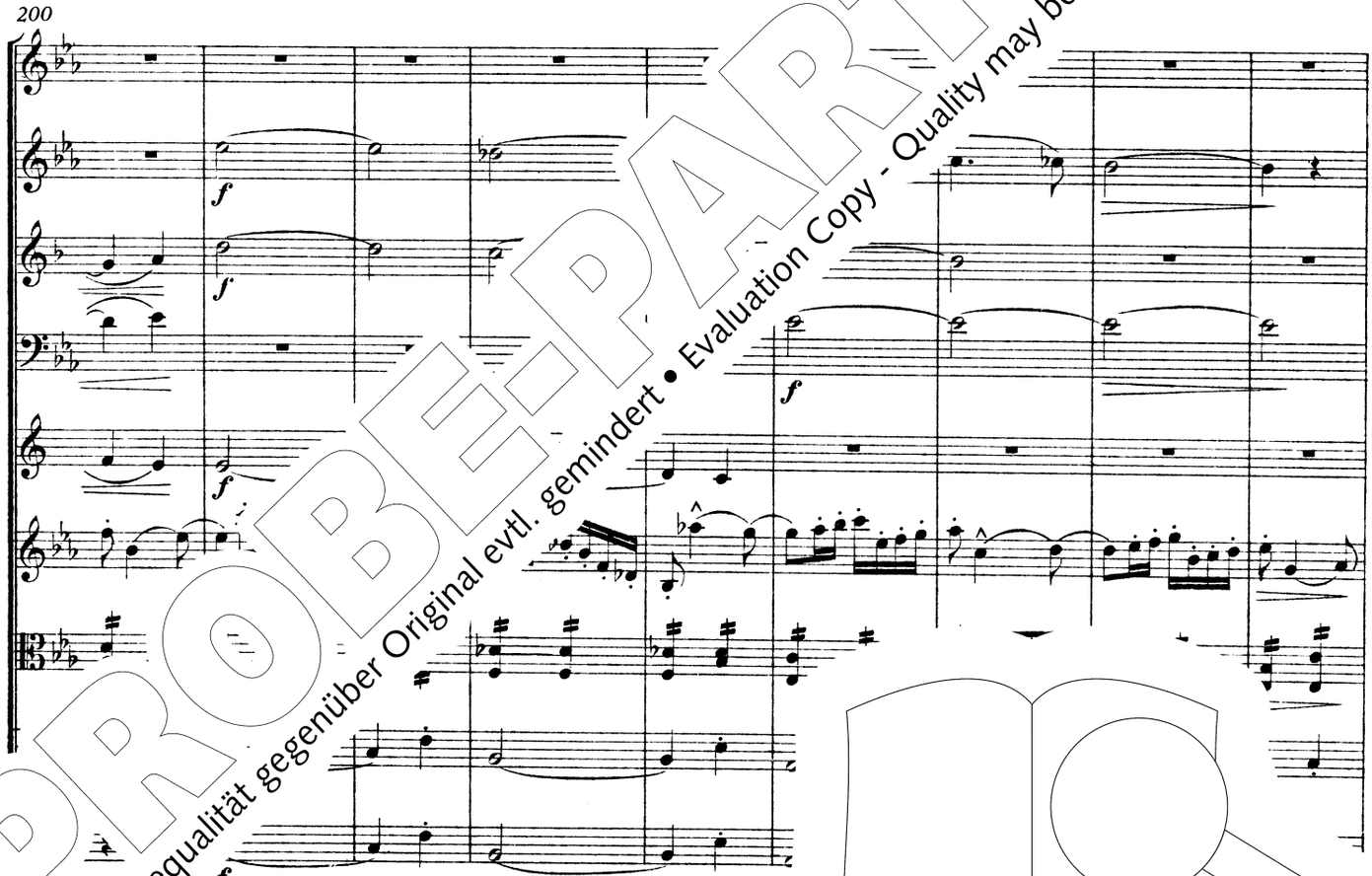

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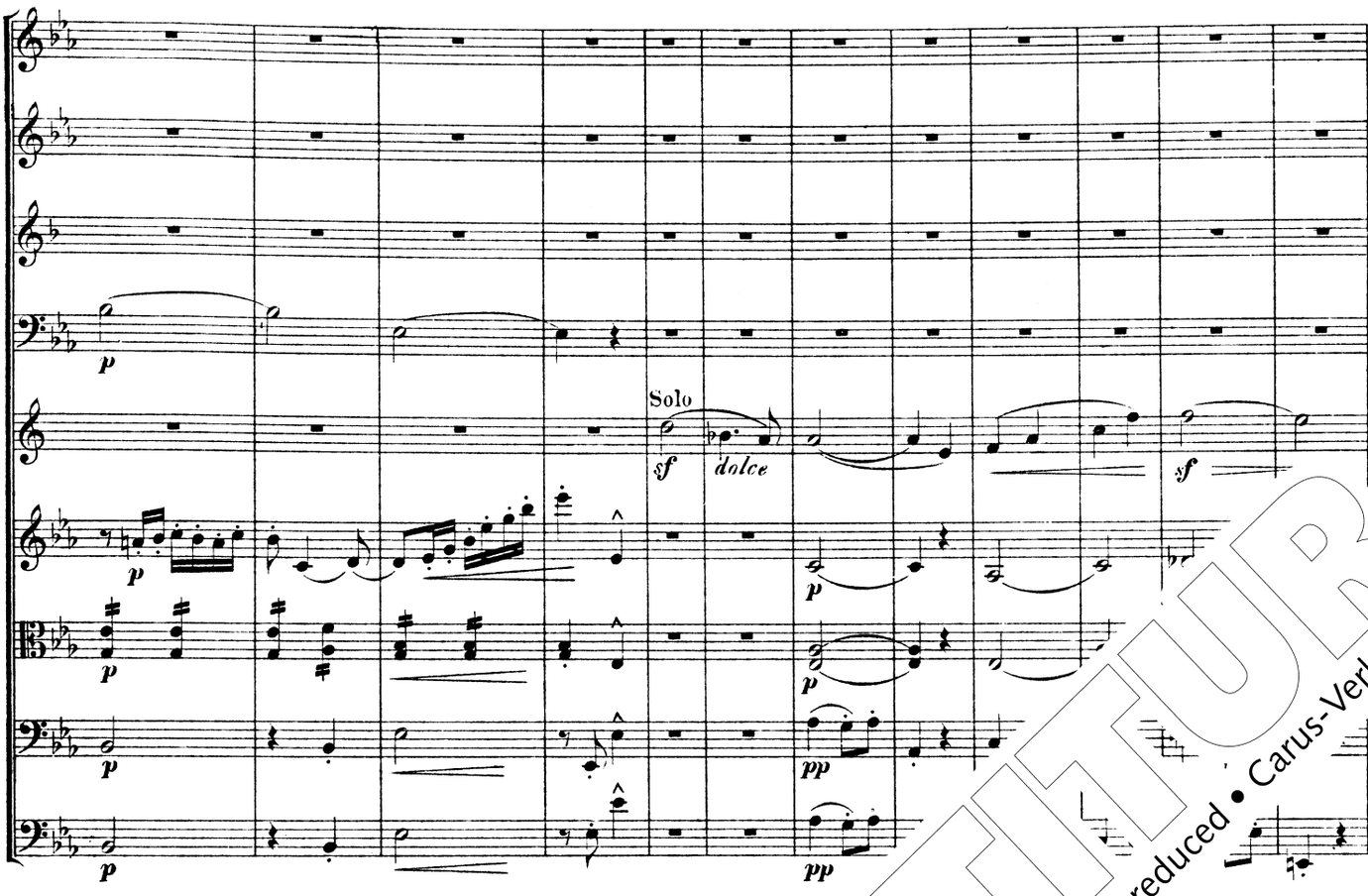

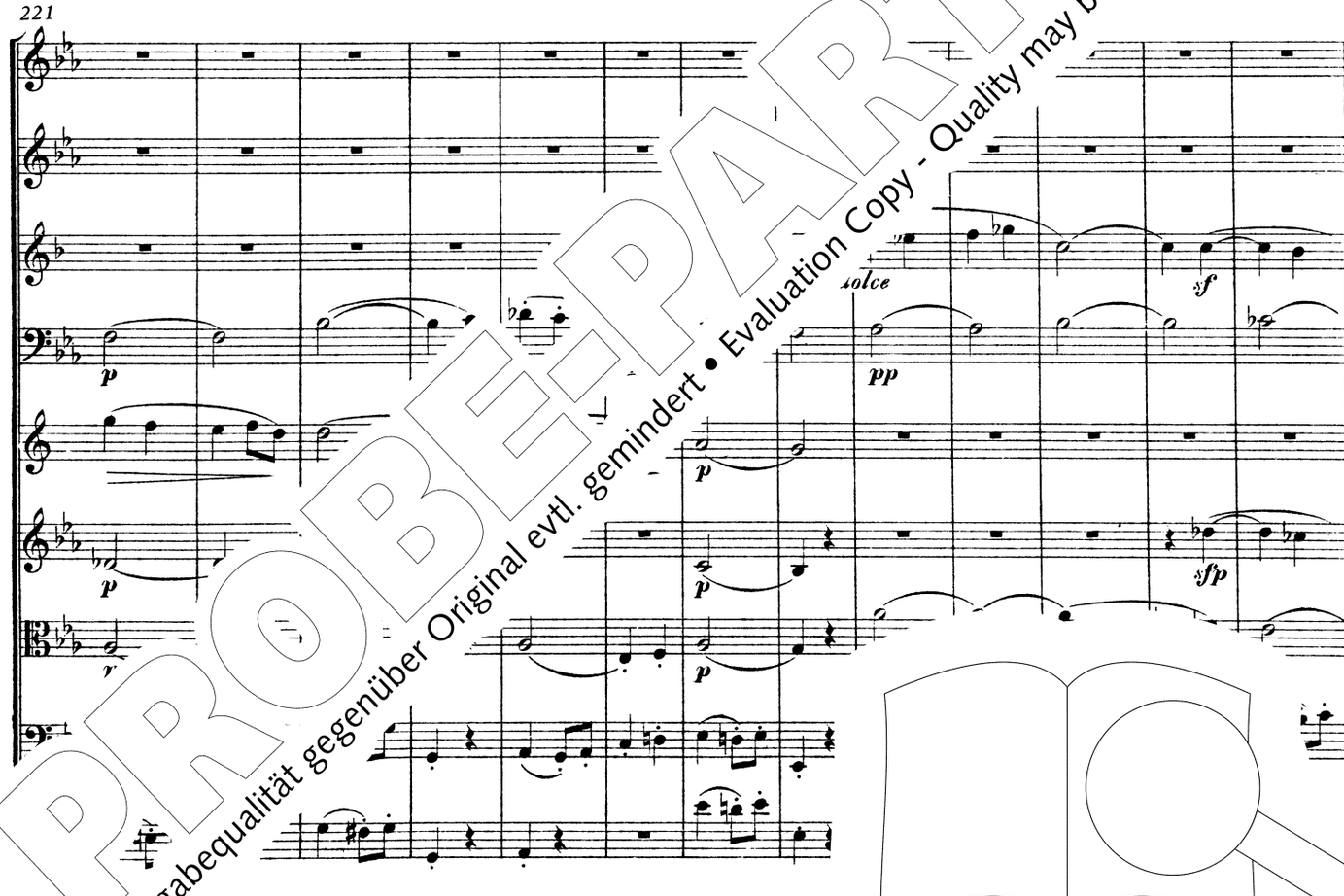

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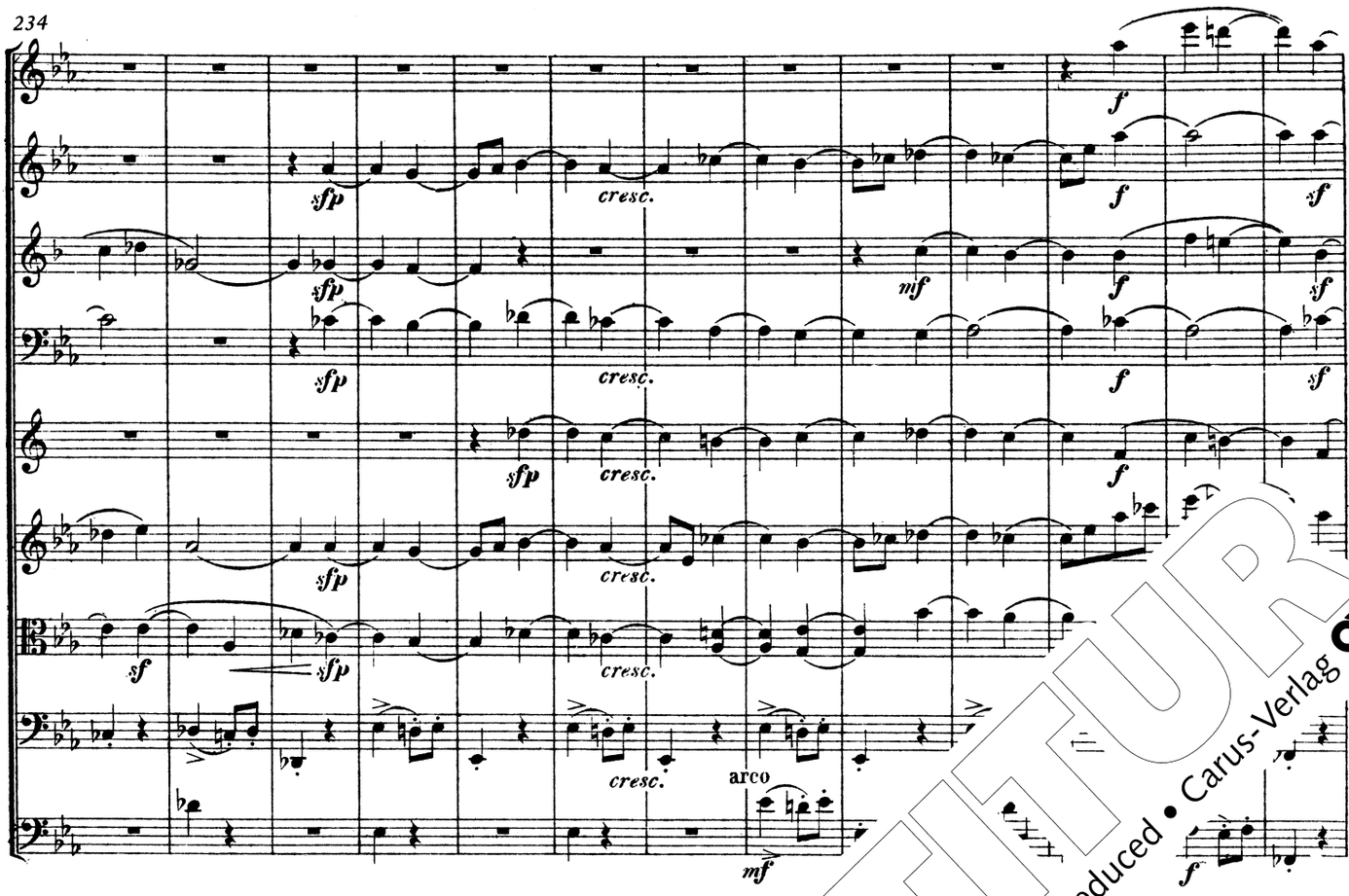

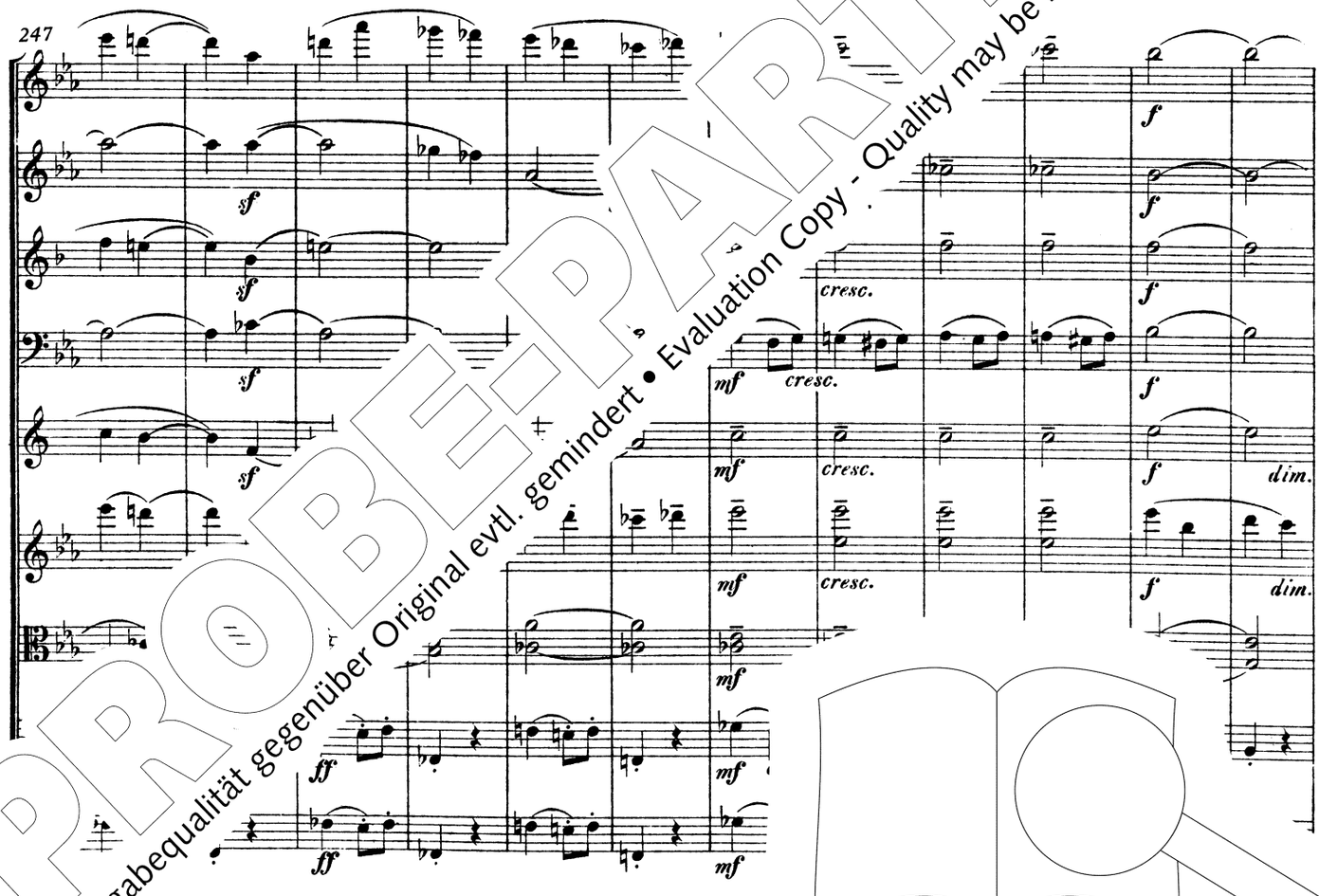

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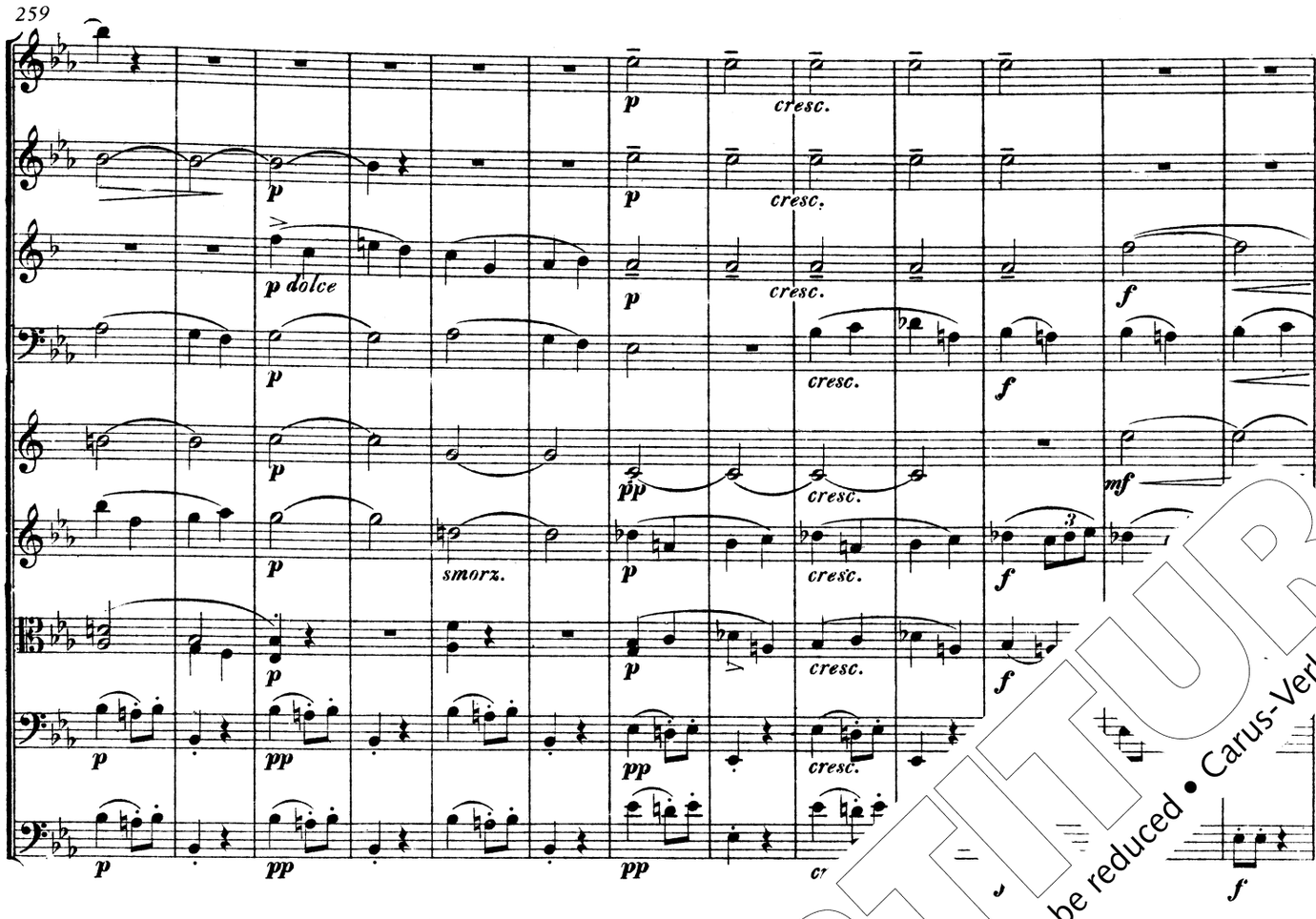

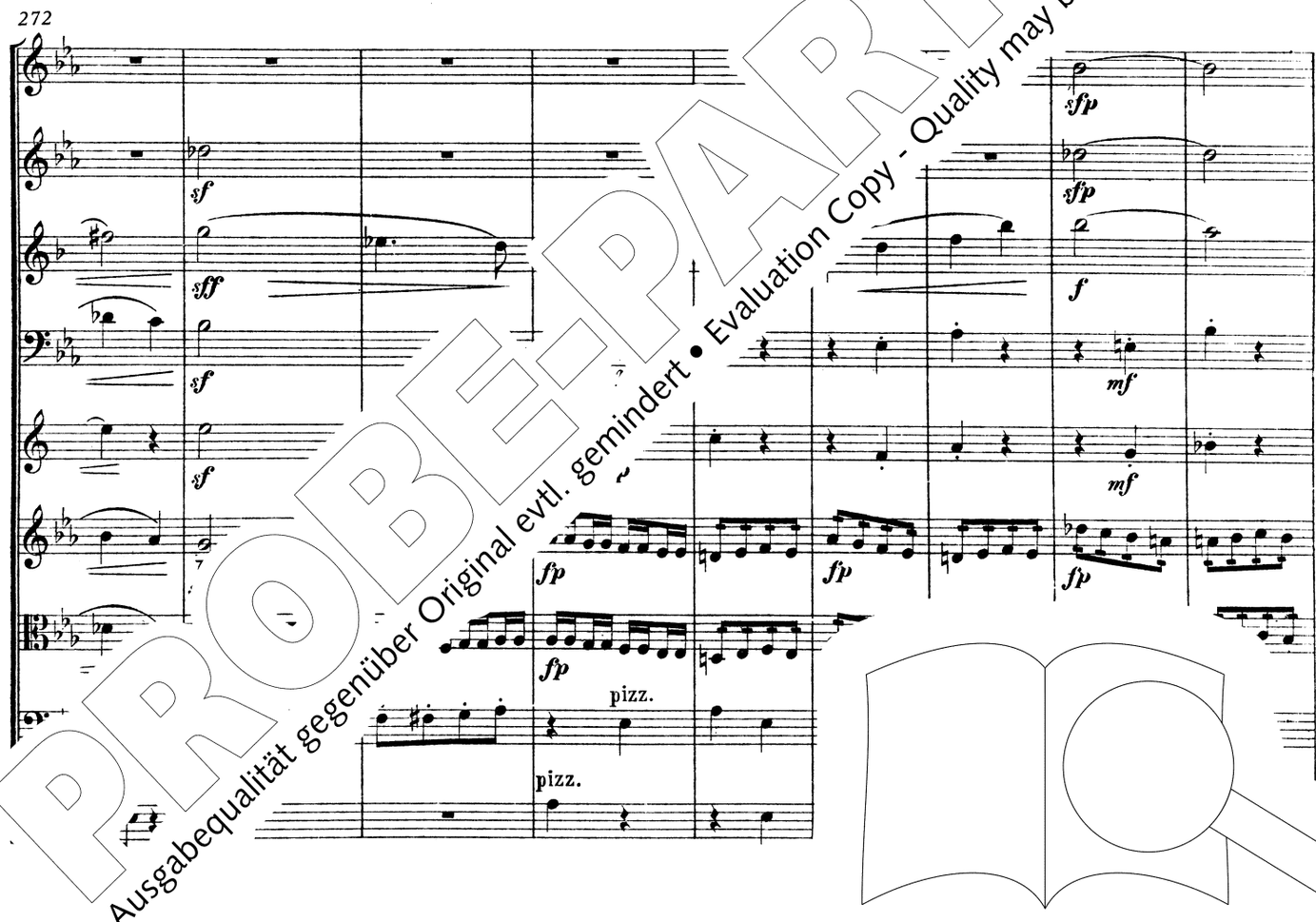

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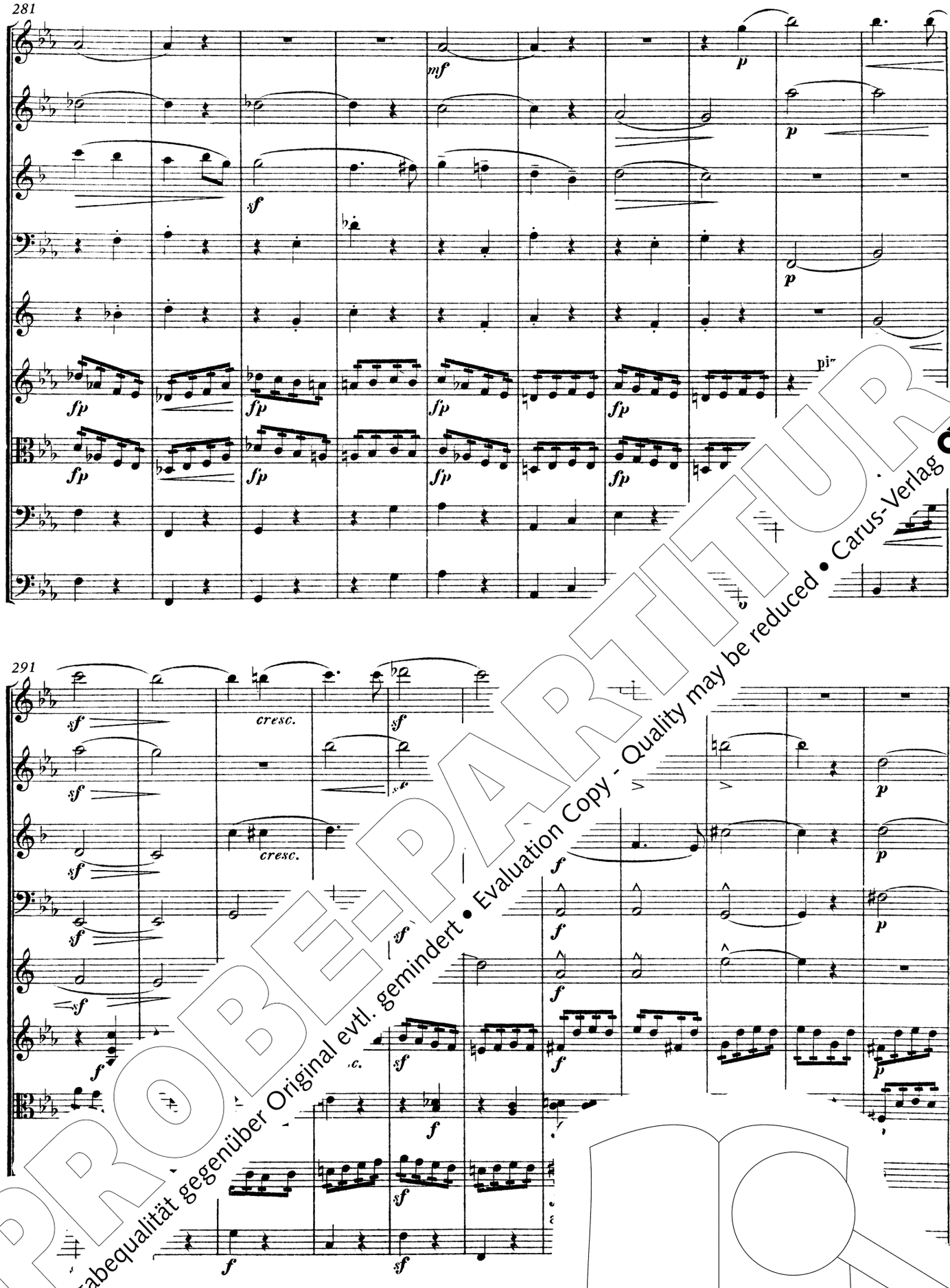

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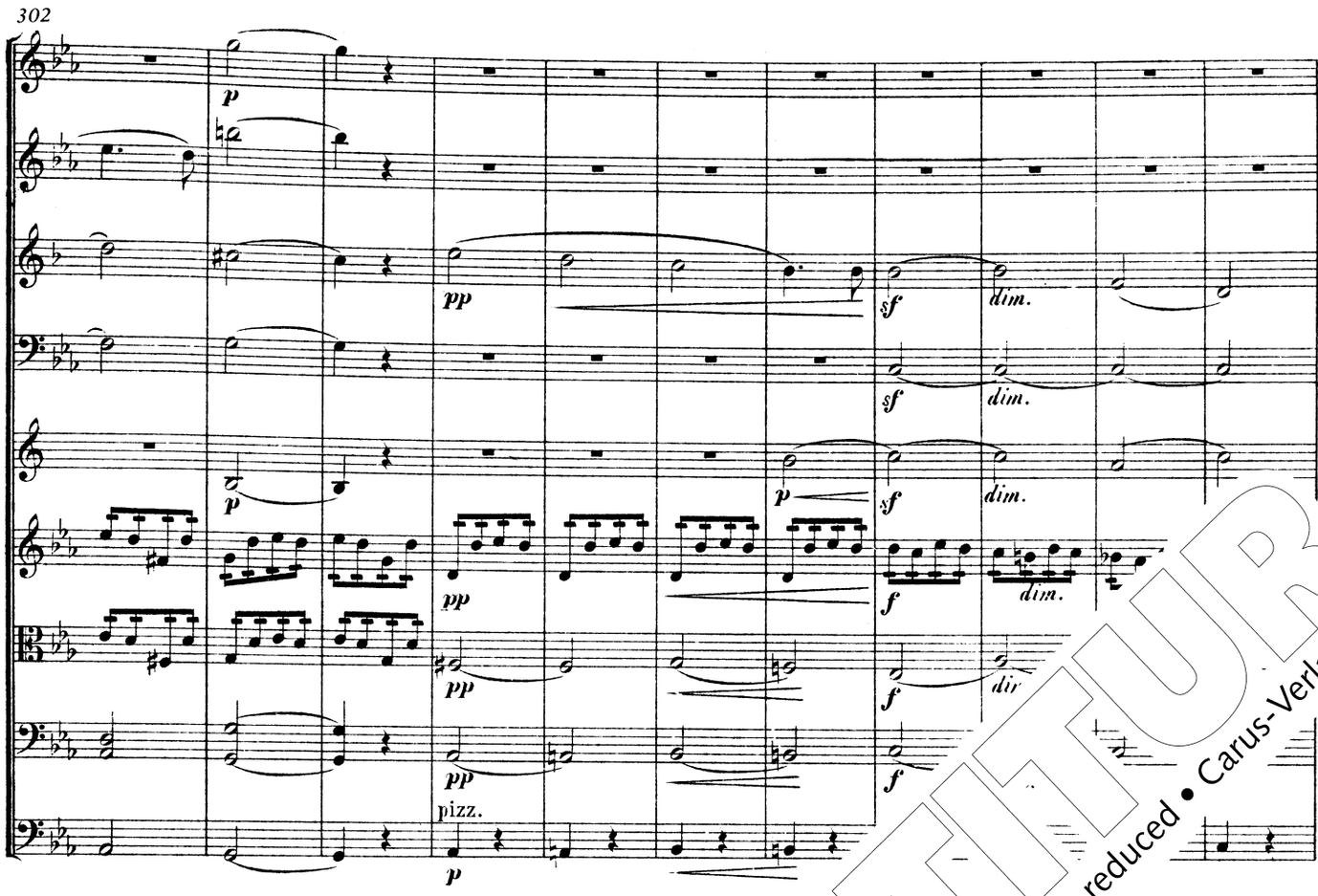

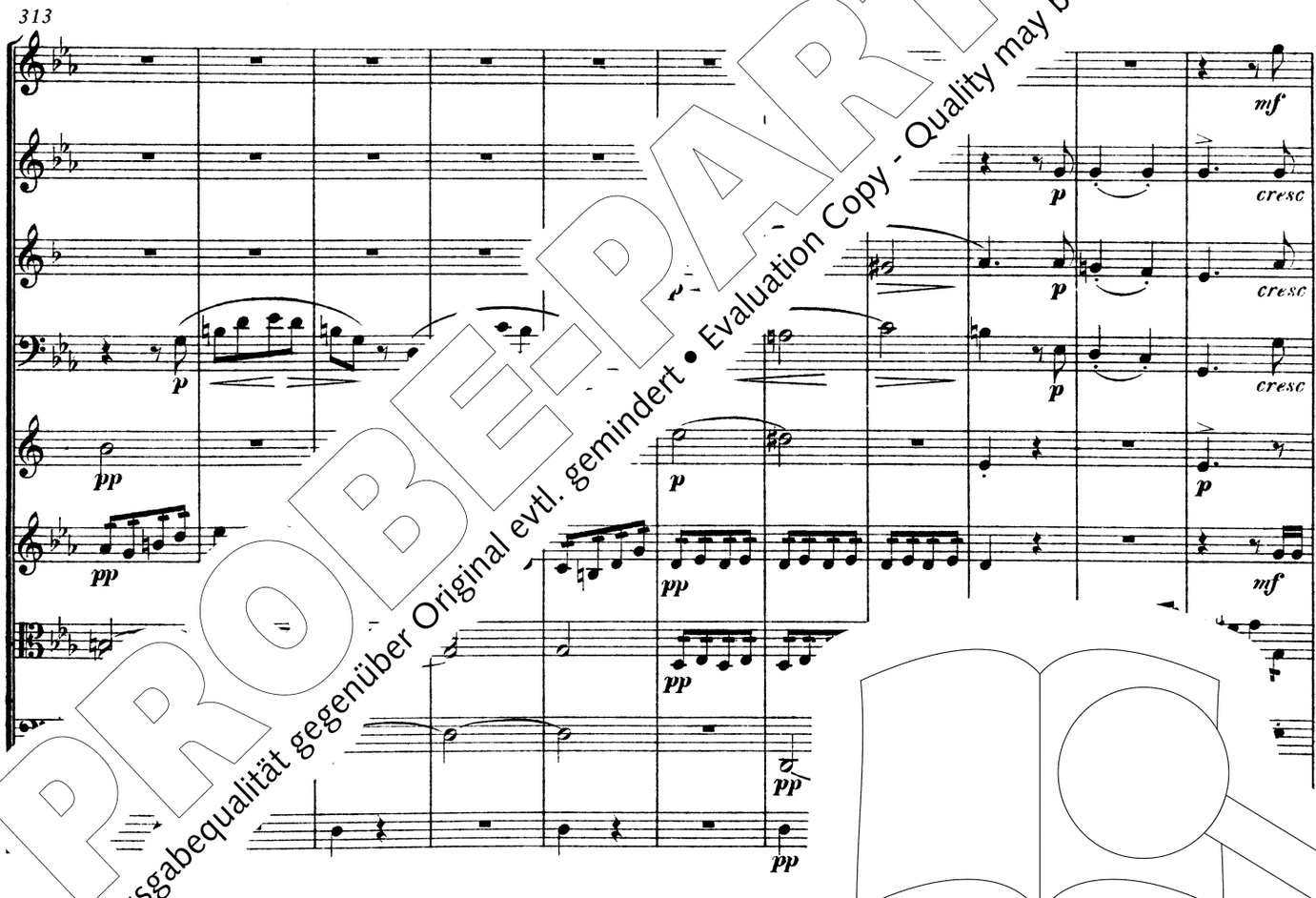

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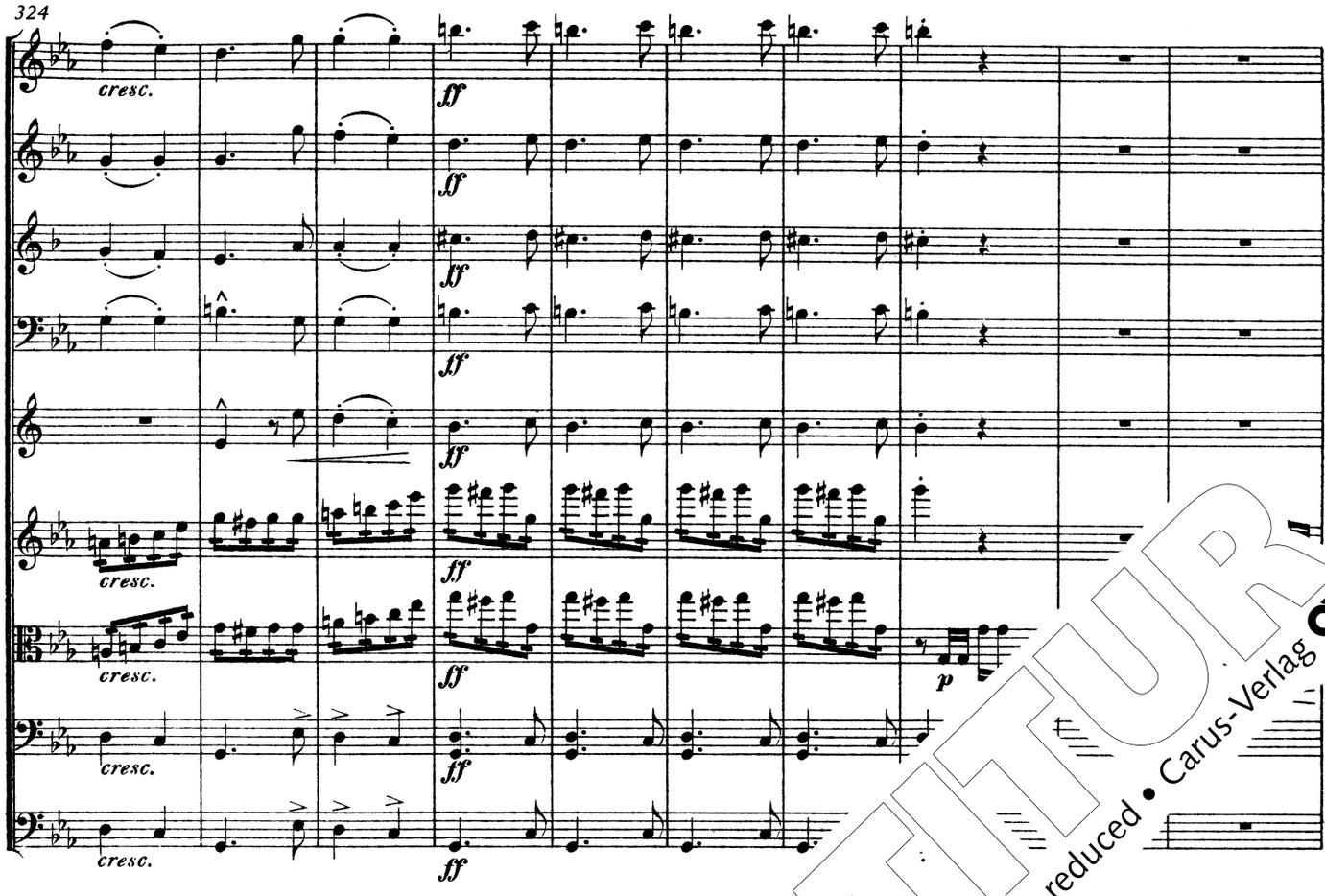

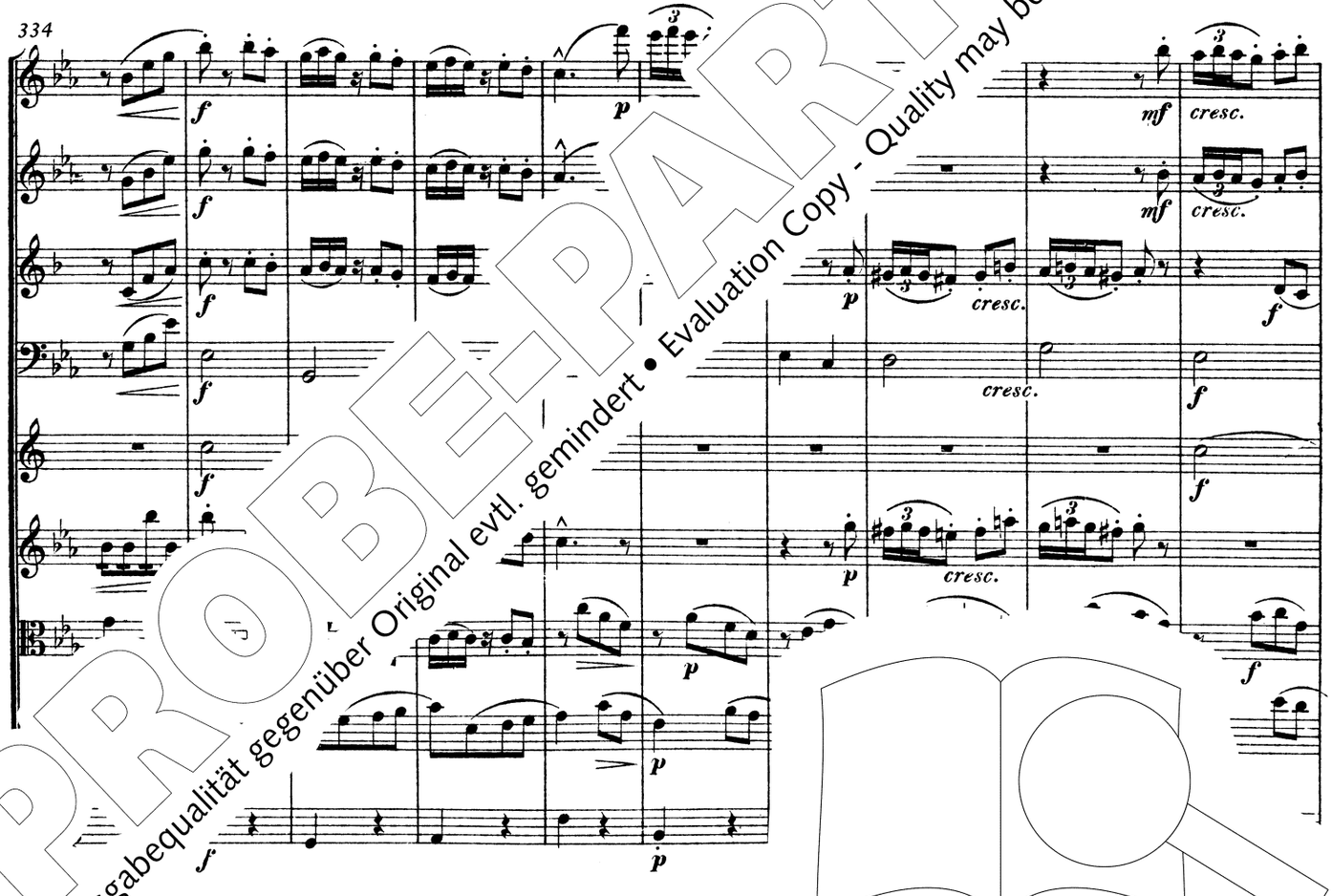

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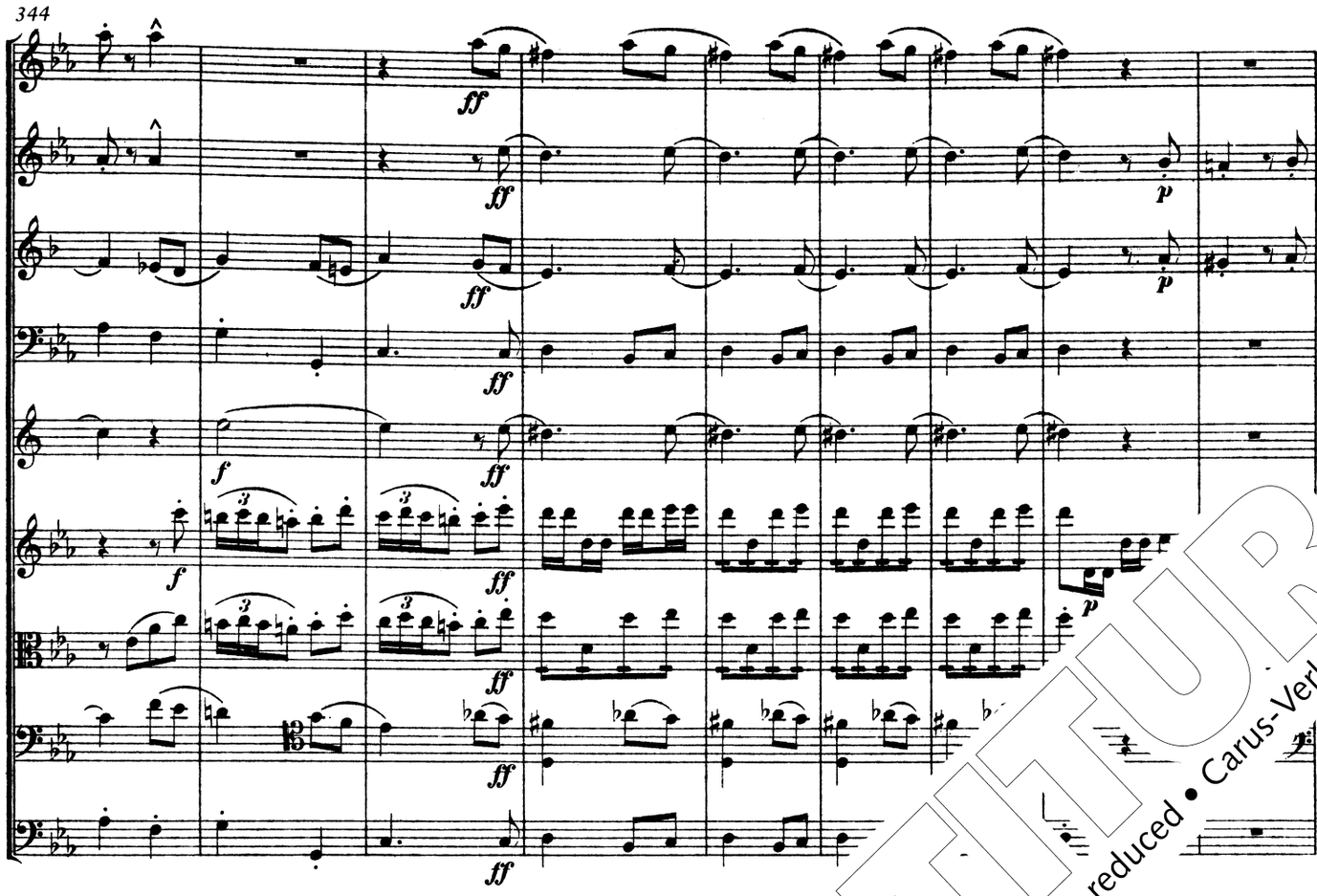

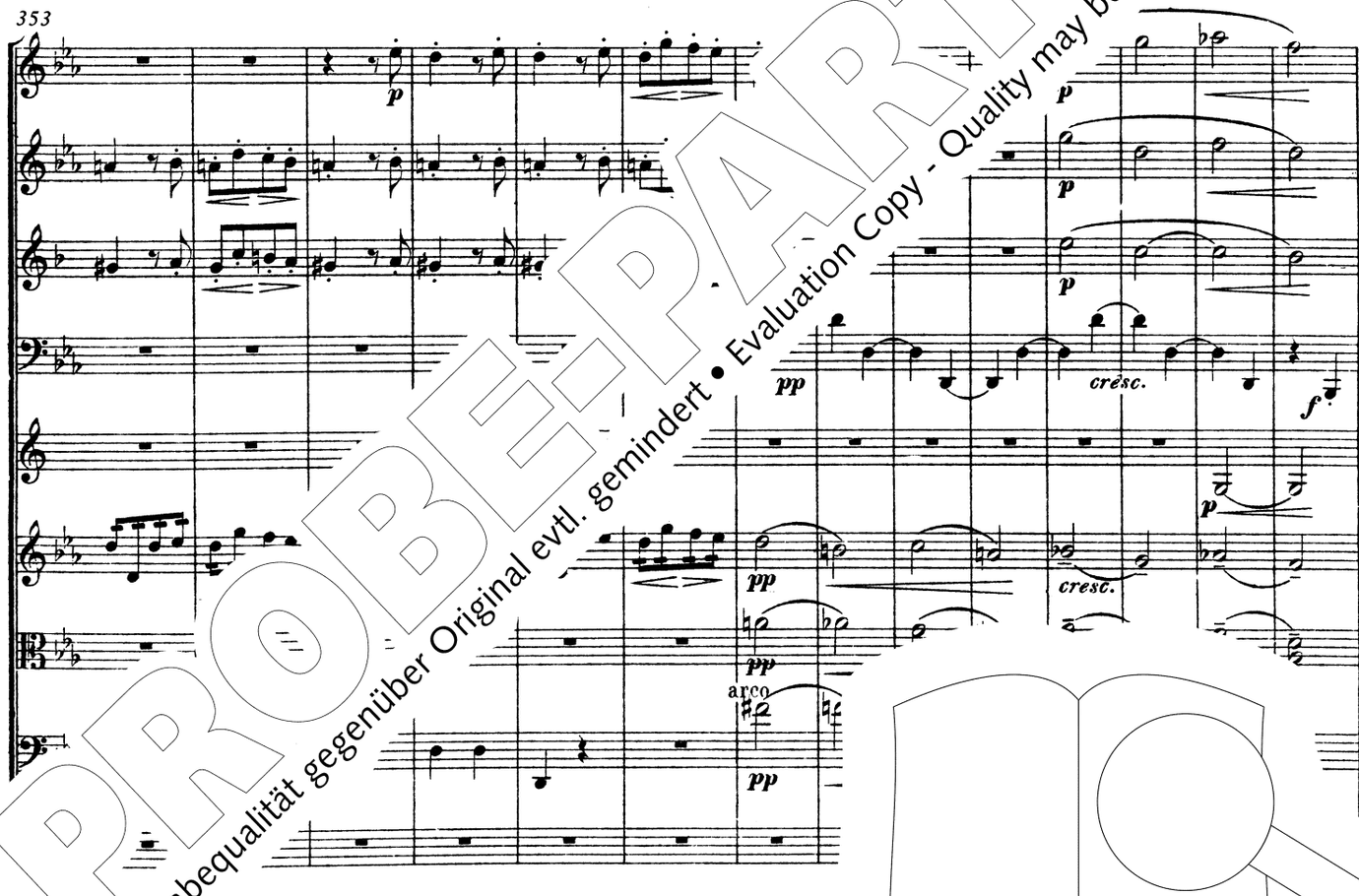

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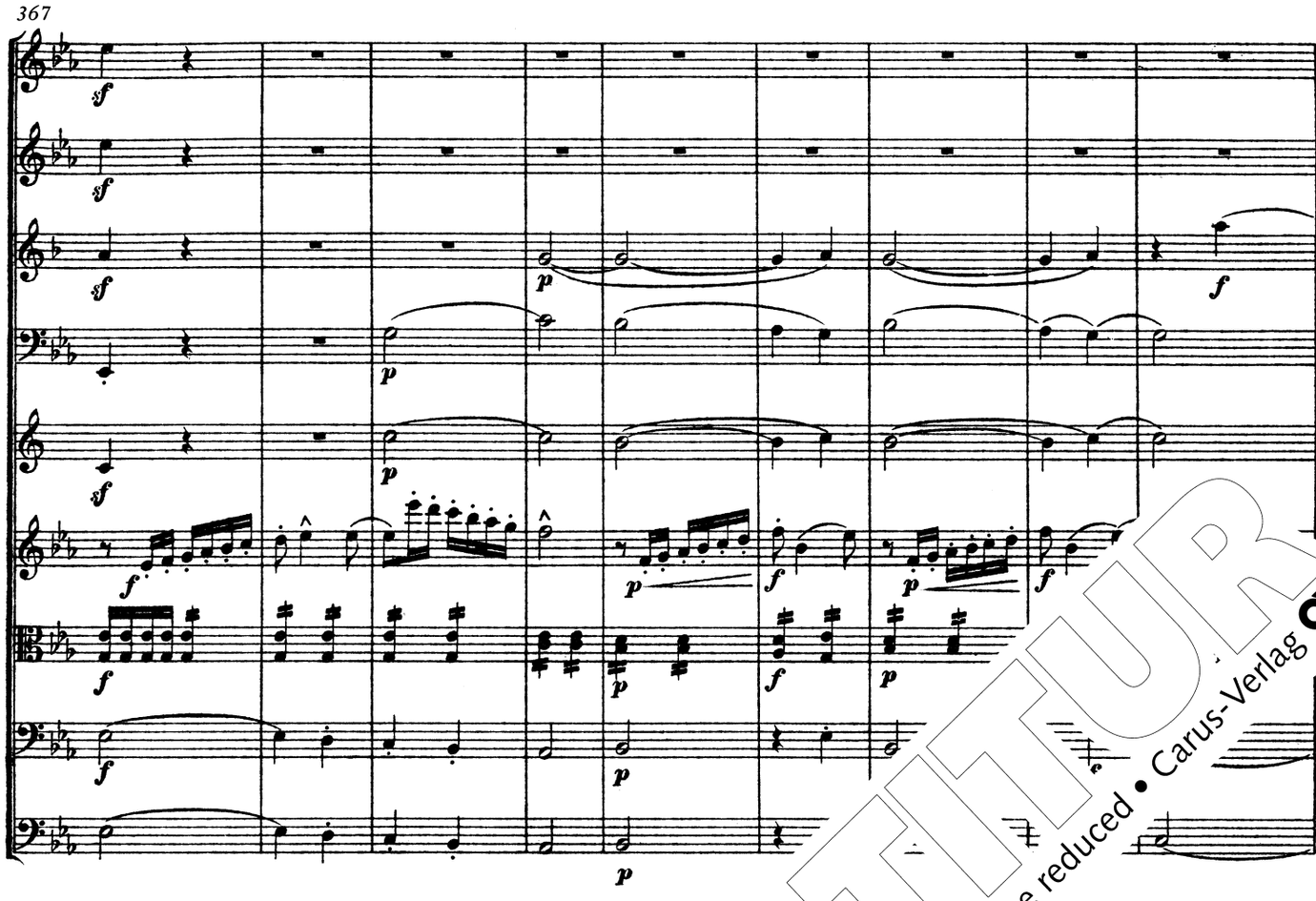

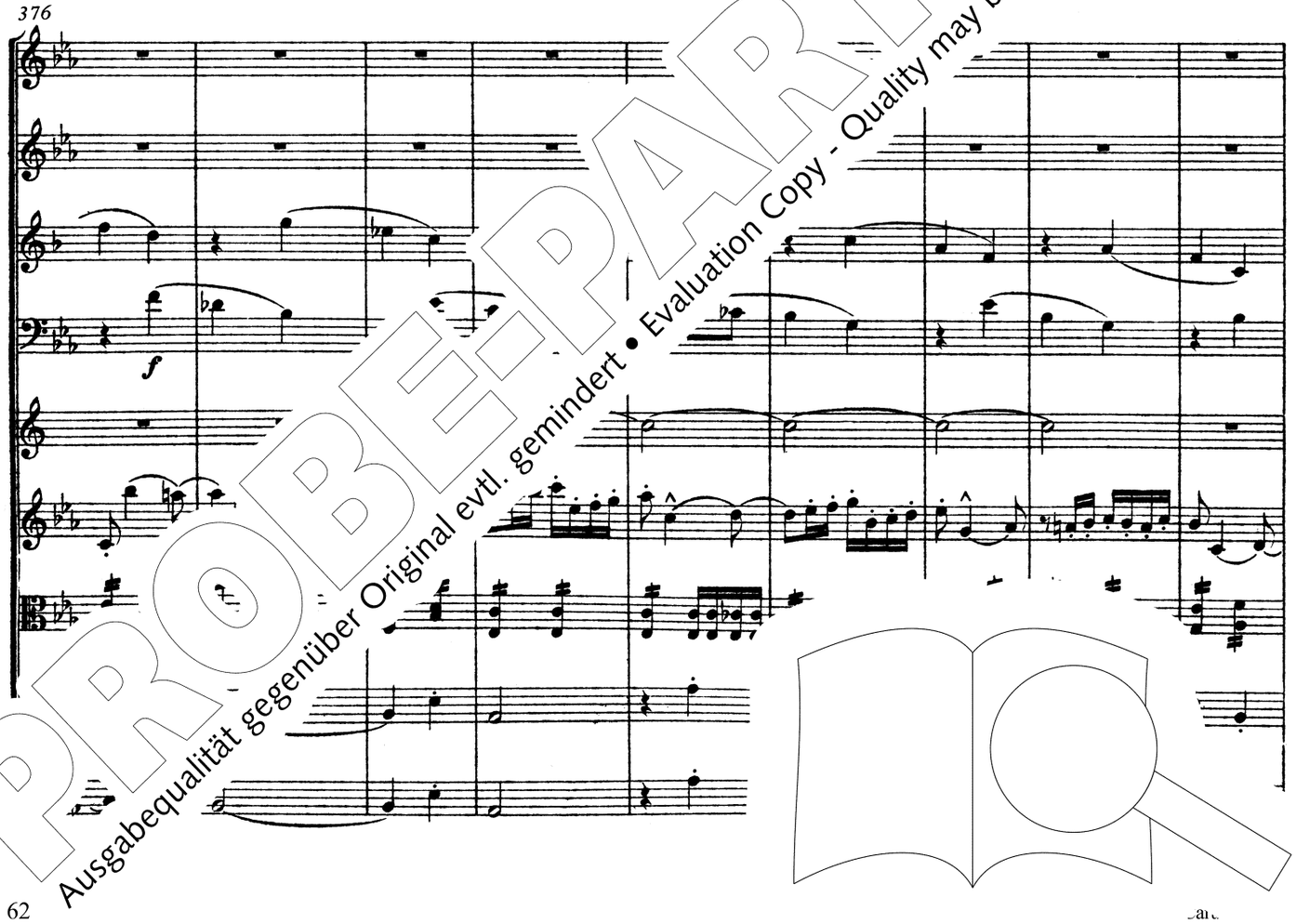

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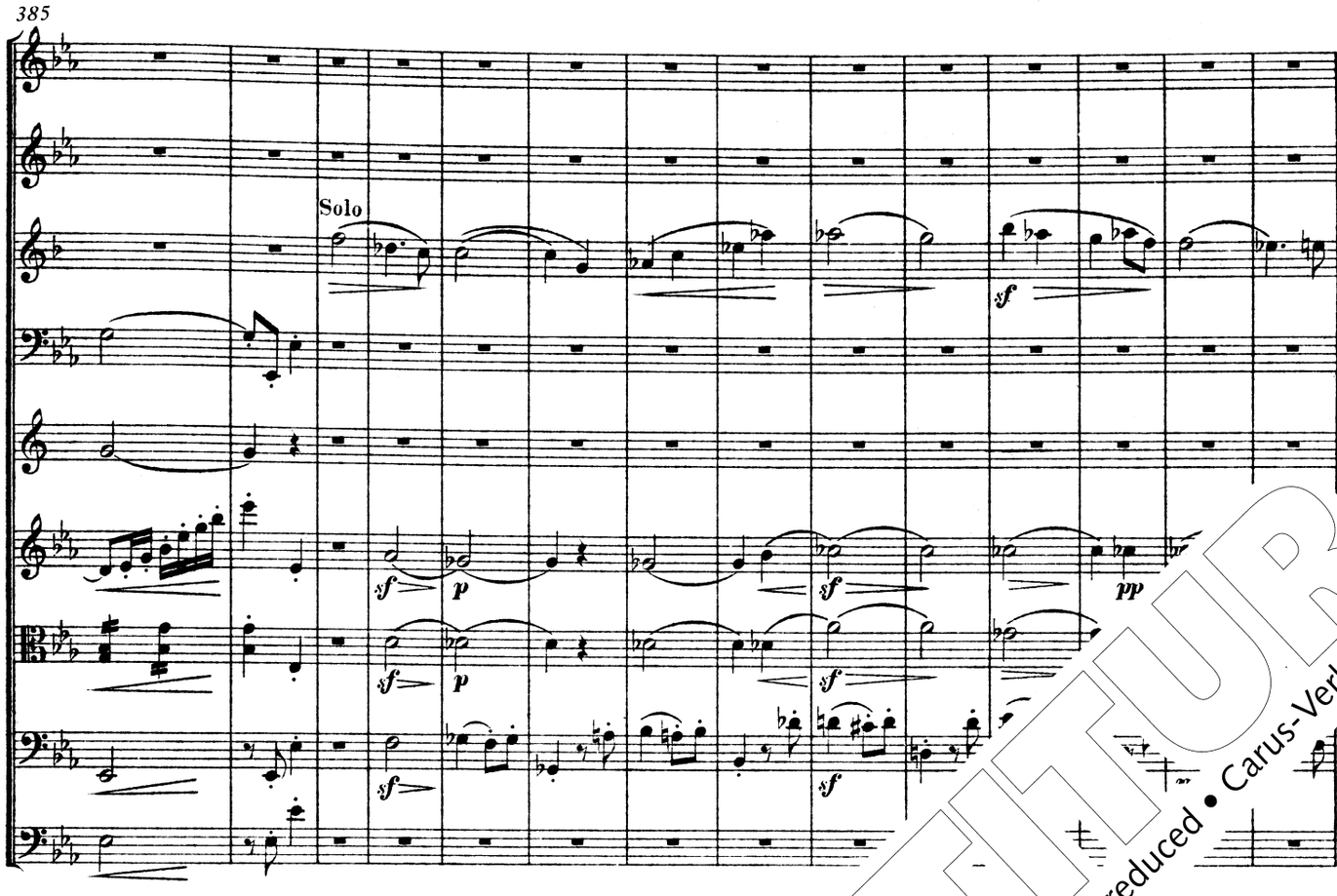

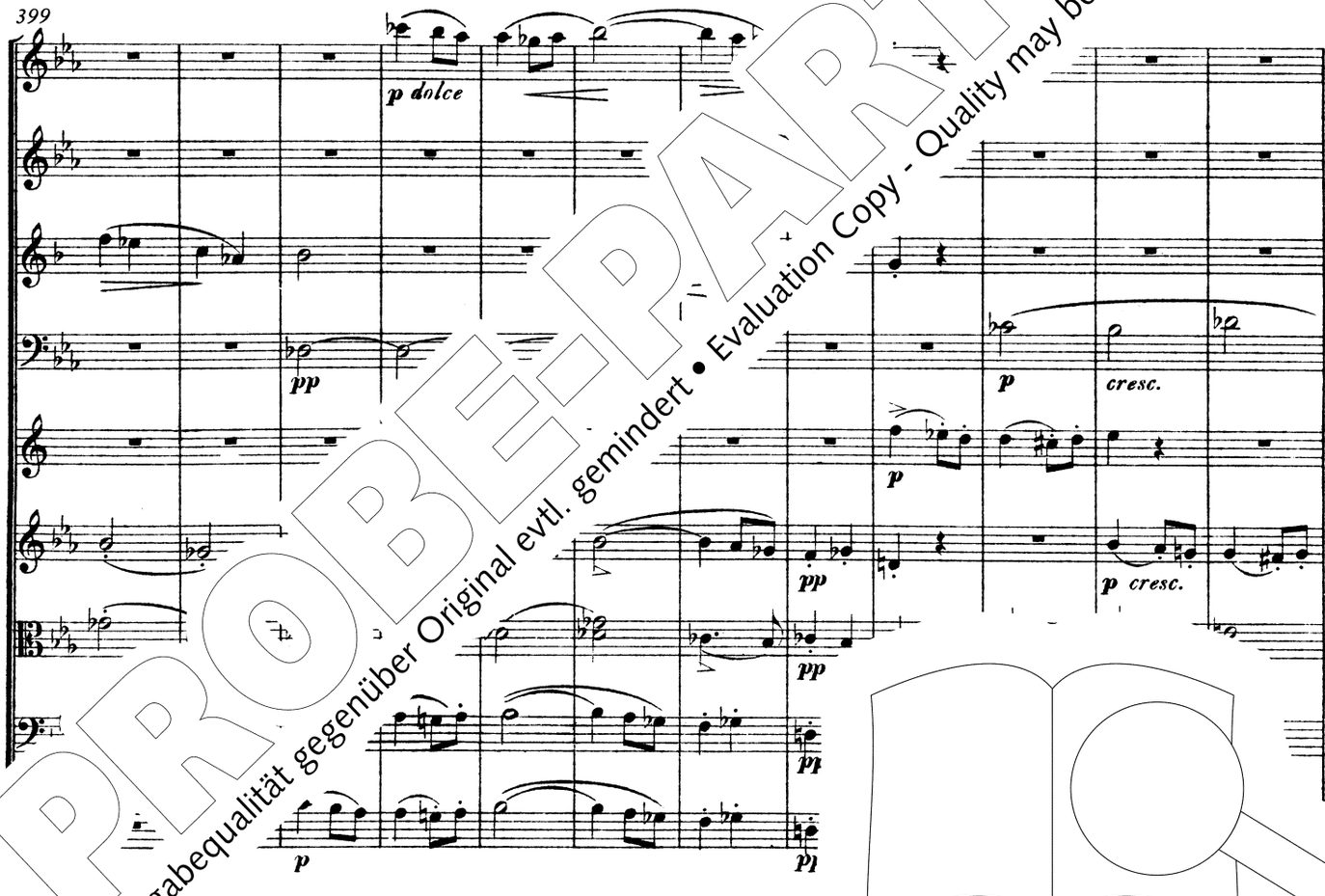

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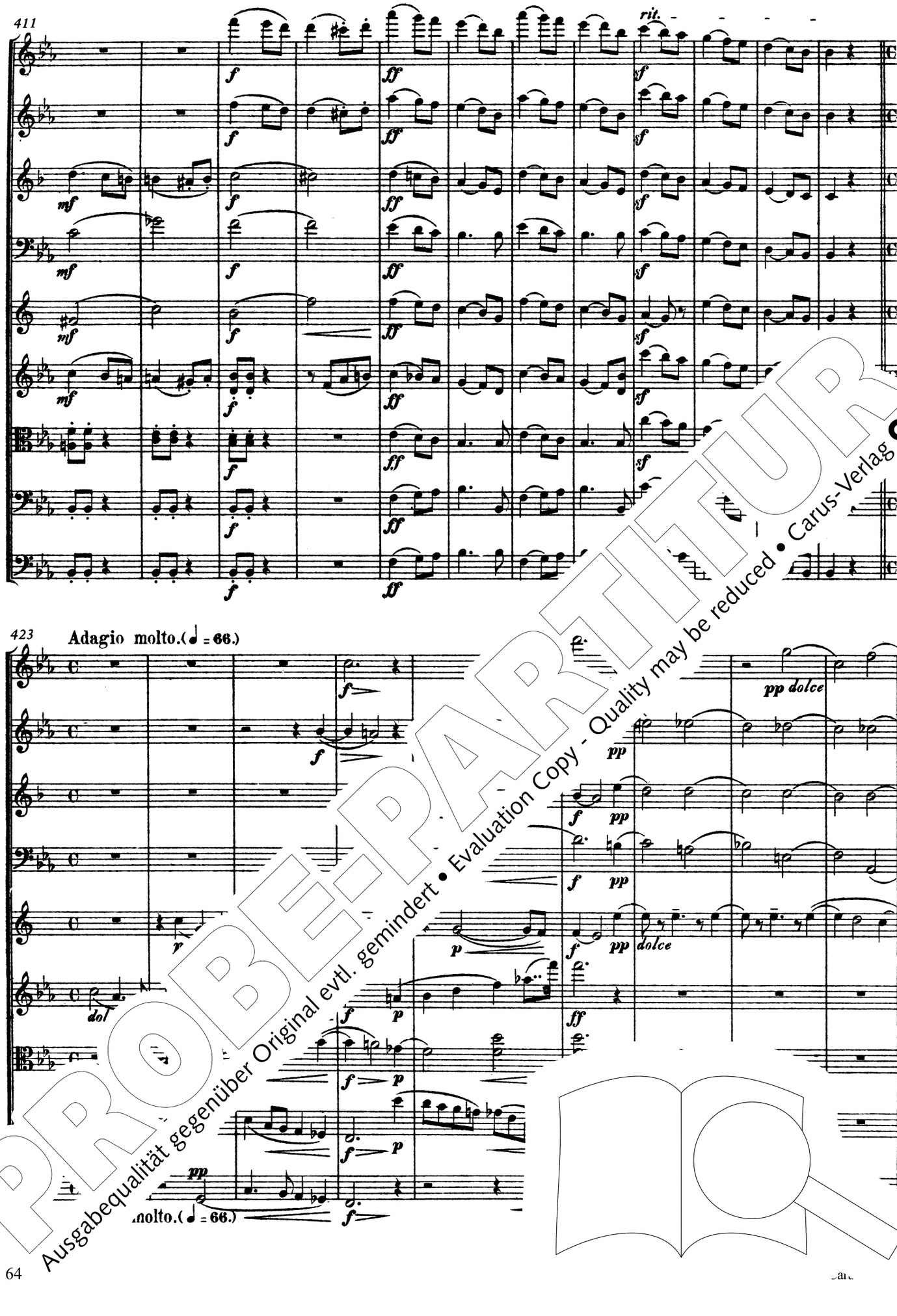

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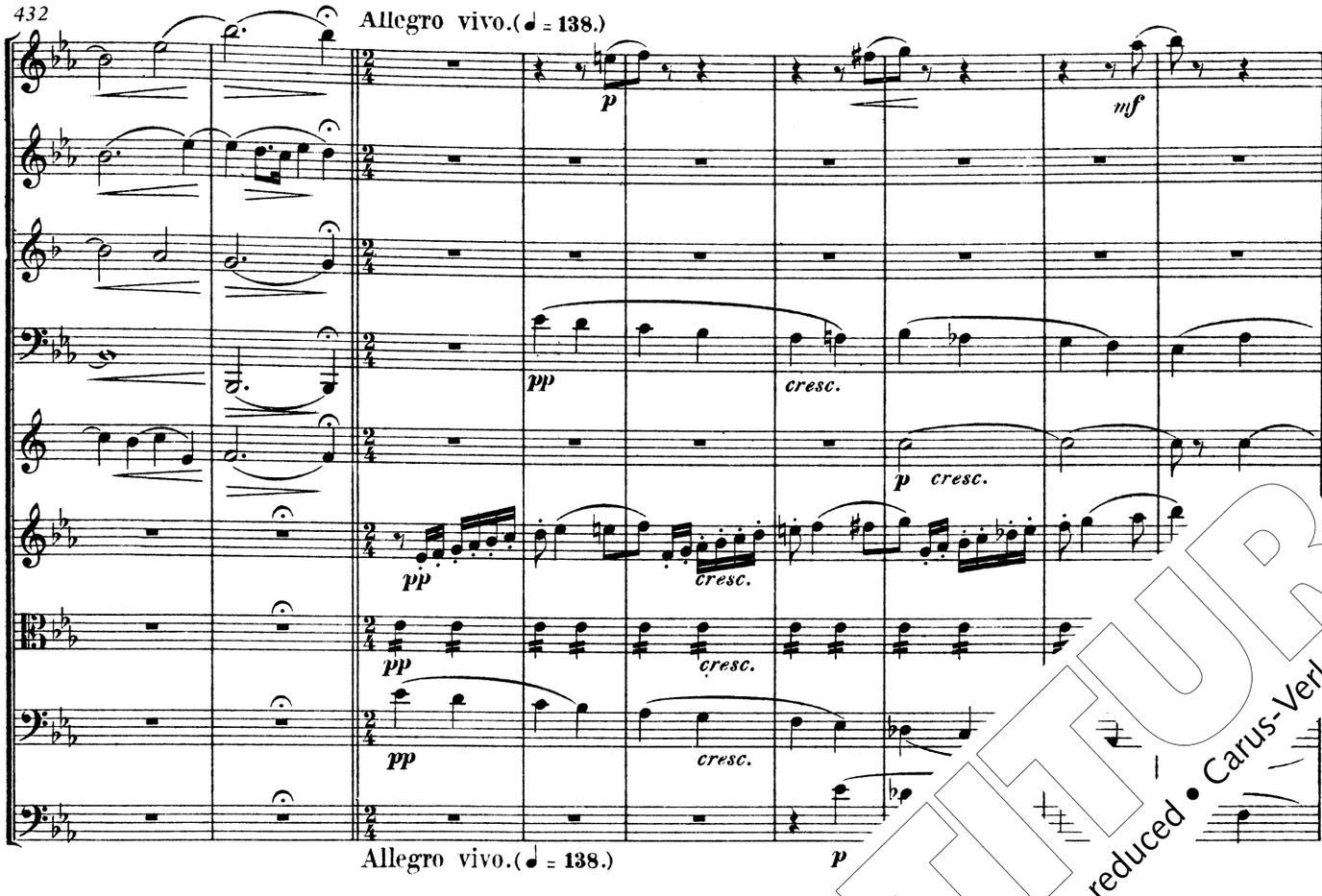

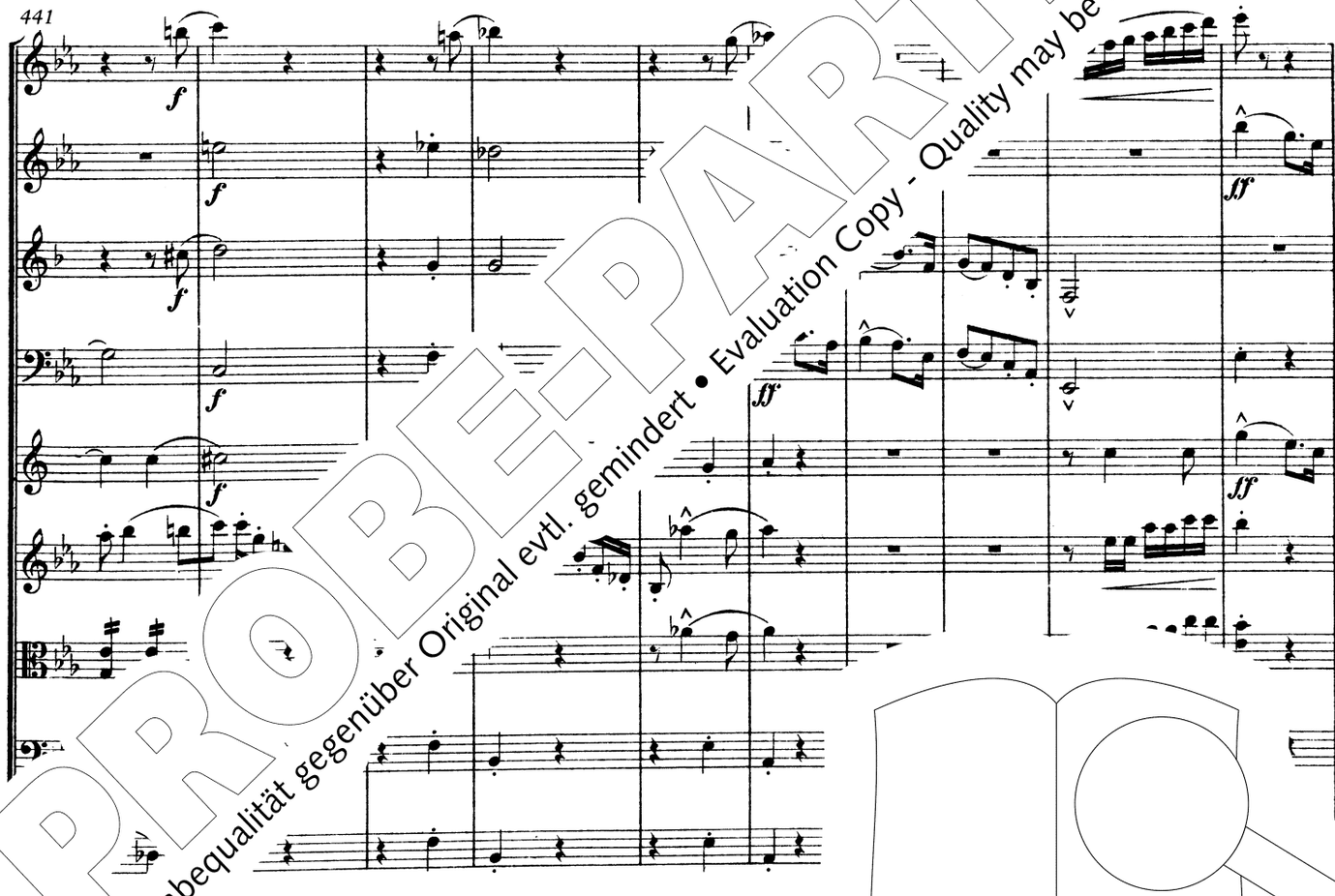

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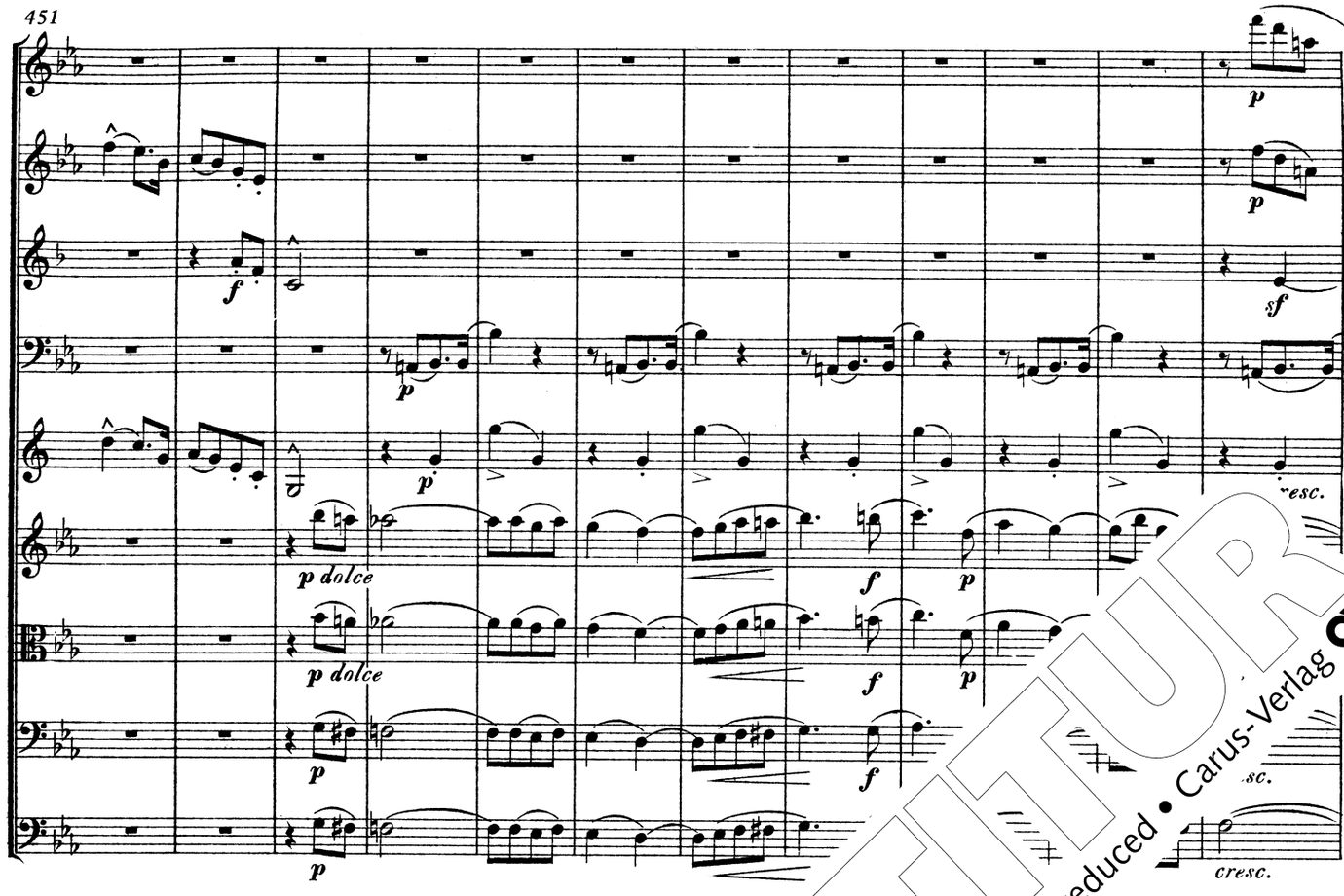

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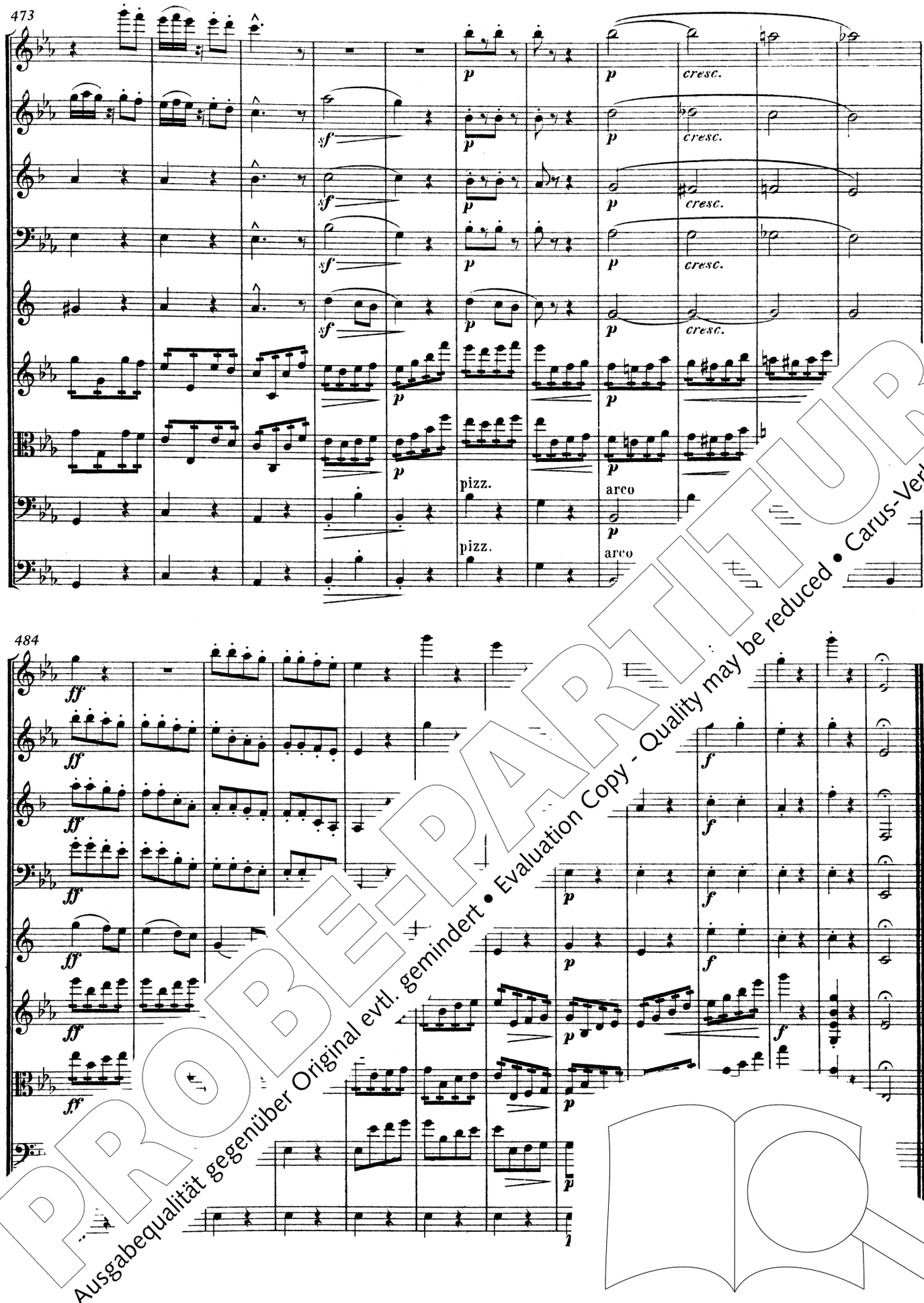

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Nachwort

Unter den Kammermusikwerken Josef Rheinbergers nimmt das *Nonett in Es-Dur* op. 139 durch seine instrumentale Besetzung eine besondere Stellung ein. Im Spätherbst 1884 erinnerte sich der in München lebende und wirkende Komponist eines Werkes, das er als Zweiundzwanzigjähriger während der Sommerferien in seiner liechtensteinischen Heimat geschrieben hatte. In jenem Sommer 1861 war ein Oktett für Oboe, Klarinette, Horn, Fagott, Violine, Viola, Violoncello und Kontrabaß entstanden, das er nach den Ferien dem Münchner Generalmusikdirektor Franz Lachner (1803–1890) zur Durchsicht übergab. Schon in seinem ersten Brief, den er nach der Rückkehr in die bayerische Metropole am 9. November 1861 an seine Eltern nach Vaduz schrieb, konnte er mit berechtigtem Stolz berichten: „... Im nächsten großen Abonnementsconcert (18ten Nov.) will Lachner das große Octett, welches ich in den Ferien gschrieben, aufführen, nebst dem war mir von Dresden aus die Aufführung desselben zugesagt; ich habe ein wenig Angst auf dieses Concert, da ich in dieser Art noch Nichts geschrieben..." Tatsächlich wurde das Werk, wenn auch erst im April 1863, ebenfalls in Dresden aufgeführt. „... es soll gefallen haben", berichtete Josef Rheinberger seinem Bruder.

Auch dem sich auf der Höhe seiner Karriere befindenden Komponisten scheint das Werk immer noch gefallen zu haben. So nahm er es sich 23 Jahre nach der Vollendung wieder vor, um es zu überarbeiten. Dabei erweiterte er die Instrumentierung um eine Flöte und erhielt damit eine Besetzung, die dem 1813 entstandenen Nonett Louis Spohrs entspricht. Den mit „Romanze" überschriebenen langsamen Satz ersetzte Rheinberger durch ein neu komponiertes „Adagio molto".

„Heute ist großer Wahltag in München. Mein Mann ist als Liechtensteiner unbetheiligt, da sein schönes Ländchen beim Umgestalten des Deutschen Reiches vergessen wurde. Für ihn i[illegible] dieser Tag ein geschenckter und wird dem Nonette zu st[illegible] kommen", berichtete Fanny Rheinberger am 28. Oktober [illegible] an Ferdinand Hiller nach Köln. Am 6. November lag die [illegible] der Partitur vollendet vor, und im darauf folgenden [illegible] das Werk bei F. Kistner in Leipzig.

Trotz der reichen Instrumentation über[illegible]chreitet [illegible] nirgends die Grenzen der Kammermu[illegible] mente erscheint gleichberechtigt im [illegible] wenn der Violine ein leichter V[illegible] Münster nennt Rheinbergers [illegible] mentalkompositionen aus [illegible] welchem noch manch[illegible] Ohne Zweifel ist es neben der [illegible] sik, in denen sich [illegible] Wolf-Ferrari ([illegible] Stimmen singen sollen, lernte [illegible]

Scha[illegible] Harald Wanger

Remarks

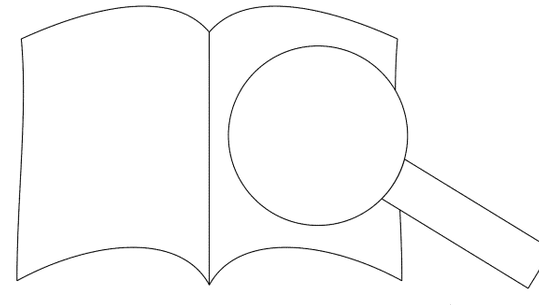
Among the chamber music works of Josef Rheinberger, the *Nonett in Eb major* op. 139 holds a special place because of its scoring. In the late autumn of 1884, the composer, then living and working in Munich, remembered a work he had written at the age of 22 during a summer vacation at his home in Liechtenstein. During that summer of 1861 he had composed an octet for oboe, clarinet, horn, bassoon, violin, viola, violoncello, and contrabass; after his vacation he had sent the work to the Munich music director Franz Lachner (1803–1890). In the first letter to his parents in Vaduz that he wrote on 9 November 1861 following his return to the Bavarian capital, he could already with understandable pride write: "... In the next major subscription concert (18 Nov.) Lachner wants to perform the Octet that I wrote during vacation; in addition Dresden has agreed to a perform[illegible]e. I'm a little nervous about this concert, because I have [illegible]en a work like this before." The work was indeed [illegible] in Dresden, although not until April 1863. "... It [illegible] received," Josef Rheinberger reported t[illegible]

The work apparently still found f[illegible] height of his career: he turned h[illegible] its completion in order to r[illegible] the instrumentation to inclu[illegible] for the same forces as the [illegible] Lou[illegible] The slow movement entitle[illegible] newly-composed "Adagio [illegible]

"Today is [illegible] a Liechtensteiner, my husba[illegible] ovely little country was for[illegible] German empire. For him this [illegible] eful for work on the Nonett," [illegible] Ferdinand Hiller in Cologne on 28 O[illegible] ber the manuscript of the full score [illegible] e following year the work was published [illegible]zig.

[illegible] n instrumentation, Rheinberger never oversteps [illegible] ries of chamber music. Each of the nine instruments [illegible] equal in the musical construction, even if the violin is given [illegible] t precedence. Robert Münster calls Rheinberger's Nonett [illegible] e of the most charming instrumental compositions in his plentiful creative output, in which many discoveries still remain to be made." Without doubt it is, next to the vocal works, the chamber music which best confirms the verdict of his prominent student Ermanno Wolf-Ferrari (1876–1948): "What one learns from him in particular is that all the voices should sing."

Schaan (Liechtenstein), March 1993 Harald Wanger
Translation: Gail MacGowan



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