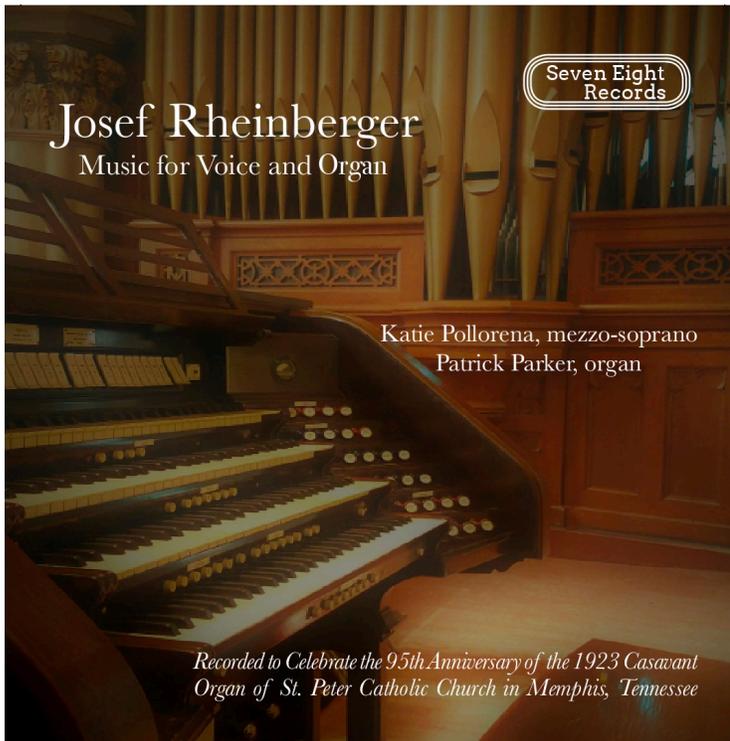


Josef Rheinberger

Music for Voice and Organ

Seven Eight Records | 0001

Complete Liner Notes



About the Artists



Originally from southern California, **Katie Polloreana** (mezzo-soprano) holds a master's degree in vocal pedagogy from the University of Memphis and a bachelor's degree in voice from the University of North Carolina at Greensboro. She has sung as a soloist with American Bach Soloists Academy, Memphis Symphony Orchestra, Opera Memphis, Memphis Youth Symphony Orchestra, and Houston Baroque, and was an alto in Carnegie Hall's Tallis Scholars; Spem in Alium Project in New York. Katie lives in Memphis with her husband and collaborative pianist, Daniel, and performs with Tennessee Chamber Chorus and Rhodes MasterSingers Chorale.



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A proud Houstonian since 2012, Patrick lives in Houston's Sharpstown neighborhood—the United States' first master-planned community—with his best friend, a Chihuahua/Dachshund named Ollie.

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About the Composer

Josef Gabriel Rheinberger (1839-1901) was born in Vaduz, the capital of Lichtenstein, to a father who worked as the treasurer to the Prince and was thus able to support a young prodigy's budding talent. By the age of seven, Rheinberger served as organist of the parish church of Vaduz (a special contraption was invented so his feet could reach the pedals). Fondly dubbed "Peppa," the young organist could be found playing in the water fountains after church services.

Rheinberger began composing at age eight, and although his father had reservations about a career in music for his son, Josef entered the Munich Conservatory in 1851. Upon graduation, he became professor of piano and composition at the conservatory, teaching composers like Chadwick, Humperdinck, R. Strauss, Wilhelm Furtwängler, and Hans von Bülow. He was organist at the court Church of St. Michael, conductor of the Munich Oratorio Society, and instructor of the solo artists at the Royal Opera. In 1865, Rheinberger was appointed to the commission established by King Ludwig II of Bavaria, which would carry out Richard Wagner's plans to reform the Conservatory. (King Ludwig II was Wagner's greatest patron, and the Conservatory would become a talent feeder for Wagner's vision to transform opera into music drama).

In 1867 Rheinberger received the title of royal professor of the Conservatory and became inspector of the newly established Royal Academy of Music. In 1877 he was promoted to the rank of royal court conductor, directing music in the royal chapel.

In his twilight years, Rheinberger was honored with titles of nobility and an honorary Doctor of Philosophy from the Munich University. Among his two hundred compositions are oratorios, operas, cantatas, symphonies, chamber music, and liturgical texts. Rheinberger died in 1901 in Munich, and was buried in the city's Alter Südfriedhof (Old South Cemetery). His grave was destroyed during World War II, and his remains were moved back to his city of birth, Vaduz, in 1950.

Missa Puerorum, Op. 62

Not much is known about the genesis or reception of the *Missa Puerorum* Op. 62 except that it was written in Munich in 1872 and scored for one voice and organ. While the title of the mass indicates it is a work for boy choir, it works well with solo voice and organ.

I. Kyrie

Lord, have mercy. Christ, have mercy. Lord, have mercy.

The opening Kyrie is a simple movement, in three phrases, one for each part of the text. The middle phrase is more animated than the contemplative outer phrases.

II. Gloria

Glory be to God in the highest. And in earth peace to men of good will.

We praise Thee; we bless Thee; we worship Thee; we glorify Thee.

We give thanks to Thee for Thy great glory.

O Lord God, Heavenly King, God the Father Almighty.

O Lord Jesus Christ, the only begotten Son. Lord God, Lamb of God, Son of the Father.

Thou that takest away the sins of the world, have mercy upon us.

Thou that takest away the sins of the world, receive our prayer.

Thou that sittest at the right hand of the Father, have mercy upon us.

For thou only art holy, thou only art the Lord, thou only art the most high, Jesus Christ.

Together with the Holy Ghost in the glory of God the Father. Amen.

More involved than the opening Kyrie, this exuberant Gloria is also in three sections. The outer sections are full of joy. The middle section, in typical German Romantic fashion, wanders chromatically and melodically, especially as the text speaks of mercy and prayer.

III. Graduale

The heavenly Word proceeding forth, yet not leaving the Father's side, went forth upon His work on earth and reached at length life's eventide.

By birth our fellowman was He, our Food while seated at the board; He died, our ransom to be; He ever reigns, our great reward.

*O saving Victim, opening wide the gate of heaven to all below:
our foes press on from every side; Thine aid supply, Thy strength bestow.*

Also in ABA form, this sublime Graduale is simultaneously celestial and a rocking lullaby.

IV. Credo

I believe in one God; the Father almighty, maker of heaven and earth, and of all things visible and invisible.

And in one Lord Jesus Christ, the only begotten Son of God, begotten of the Father before all worlds;

God of God, light of light, true God of true God, begotten not made; being of one substance with the Father, by Whom all things were made.

*Who for us men and for our salvation descended from heaven; and was incarnate by the Holy Ghost,
of the Virgin Mary, and was made man.*

He was crucified also for us, suffered under Pontius Pilate, and was buried.

And on the third day He rose again according to the Scriptures: and ascended into heaven.

He sitteth at the right hand of the Father; and He shall come again with glory to judge the living and the dead; and His kingdom shall have no end.

I believe in the Holy Ghost, the Lord and giver of life,

Who proceedeth from the Father and the Son, Who with the Father and the Son together is worshipped and glorified; as it was told by the Prophets.

I believe in one holy catholic and apostolic Church.

I acknowledge one baptism for the remission of sins.

I await the resurrection of the dead and the life of the world to come. Amen.

Musical topics were a way of creating narratives in the German Romantic period. The previous movement was a rocking lullaby, and this movement uses the military/march topic, which paints the conviction of the Credo. This movement is the most Romantic of the Mass; it is comprised of several sections which do not relate to one another; it is more in line with the Wagnerian operas Rheinberger advocated for than church music.

After the initial march we hear a new section, sweeter, as the text speaks of the Christ child descending from Heaven. As the text speaks of Jesus being crucified, the vox humana of the organ is used, and the music becomes highly chromatic. As Christ ascends into Heaven, Rheinberger uses an ascending musical gesture; the phrases end gloriously in full Wagnerian glory. As the text speaks of believing in the one holy catholic and apostolic church, the original musical gesture returns; at “I await the resurrection of the dead...” the music once again turns to the sweet, major key theme, and the movement ends in a comforting “Amen.”

V. Sanctus

*Holy, Holy, Holy, Lord God of Hosts. Heaven and earth are full of Thy glory.
Hosanna in the highest.*

The music of the Sanctus is reminiscent of the Graduale, and transitions straight into the Benedictus, a Baroque dance.

VI. Benedictus

Blessed is He that cometh in the name of the Lord. Hosanna in the highest.

VII. Agnus Dei

*Lamb of God, Who takest away the sins of the world, have mercy upon us.
Lamb of God. Grant us peace.*

Rheinberger, like so many other great organist composers, was profoundly influenced by Bach. In the Agnus Dei, we hear an allusion to the “Dona Nobis Pacem” of the B Minor Mass. This movement is from another dimension, a realm where time stands still.

Sonata IV in A Minor Op. 98

- I. Tempo moderato
- II. Intermezzo (Andantino)
- III. Fuga cromatica (tempo moderato)

Rheinberger's twenty organ sonatas are not a staple of the organist's repertoire because of their length and impracticality for most church settings. His fourth sonata, based on the *Tonus Peregrinus*, is perhaps the most often played and best constructed of the twenty sonatas. The sonata's first movement has a heroic narrative with two contrasting ideas: an opening, instrumental theme and a contrasting choral theme. The two themes eventually intertwine. The middle movement contrasts the first movement's conflict with a springtime pastorale. A simple melody is transformed to a storm in the middle movement, and then returns to its original state. This movement was transcribed by the composer as an *Andante pastorale* for oboe and organ, and was also reincarnated as the shepherd's music of the Christmas cantata *Die Stern von Bethlehem* Op. 164 (The Star of Bethlehem). The final movement is a fugue with a dramatic descending chromatic theme; the melody of the first movement comes back for a surprising and highly satisfying conclusion.

Sechs religiöse Gesänge op. 157

The genesis of the *Six Religious Songs* seems to have begun on March 8, 1888, when Friedrich Dornbusch, editor of the *Nurnberger Anzeiger*, requested Rheinberger set to music a religious poem he had written. By November 3 of the same year Rheinberger had sketched the song and began searching for other sacred texts to set to music. At quasi-weekly intervals the fifth, third, second, and sixth songs of the set were sketched, and by March 1889, the *Songs* were printed.

Since Rheinberger was a Catholic organist and the texts are German rather than Latin (except the final *Ave Maria*) it is assumed these songs, like the organ sonatas, were used in concerts rather than liturgy. Rheinberger also requested the publisher Forberg to make available an alternative version for piano accompaniment for use as household music.

Friedrich Oser, author of *Nachtgebet*, congratulated Rheinberger upon the publication by stating on August 12, 1889 “I have seldom seen a better song composition to my text; a setting that is as one with lyrics as yours, and piously seizes the heart. How I would like you to put more of my poems into music!”

I. Sehnet, welche Liebe

See, see what love the Father shows us!

Behold, as it is full of mercy, his face looks tenderly upon us!

See how he, the very best for the very worst, has given his Son for our sins. See, see how he loves us!

See, see what love our Savior has for us, as he suffers for us all.

Even as the cross crushes him, he sheds his last drop of blood for us.

Look to see if this is not love, not undefinable love!

See, see what love the Holy Spirit shows us: he guides the worst of sinners how to live, as he, punishing, teaching, comforting, always speaks to mankind!

Oh, who cannot praise such great love, such threefold love!

[Carl Johann Philipp Spitta]

This first song is in ABA form; although it is about the love of God for his children, it is set in a minor key and is full of chromaticism, which creates a contemplative state. The middle section, which is about the Savior being crucified, transitions to a major key, and is glorious; most composers would have chosen to use opposite keys for the text, but the overall musical setting is highly effective.

II. Ich bin des Herrn

I am the Lord's! Where else should I be? The words of Jesus are everlasting, I am fixed on them and my soul looks on him, so God opens to me his door of peace, and blessed light surrounds me near and far.

I am the Lord's! He who loves sinners appeared before my heart with his deathly wounds; he went through all of this only out of free grace, the sweet King of joyous hours.

I want him to be my King, to whom I listen with pleasure. I am the Lord's! O love, you are great, you won the majesty of God. Everlasting happiness is my fate. I love you, praise and worship you, and will shout from star to star after my death: I am the Lord's!

[Albert Knapp]

Ich bin des Herrn is in strophic form, and all three verses are virtually identical. This song is an innocent, naive outburst of joy, and is reminiscent of moments in Wagner's *Siegfried*.

III. Wenn Alle untrübe warden

Even if everyone else is unfaithful I will remain loyal to you, so that gratitude on earth will not die out.

For my sake you embraced sorrow; for my sake you perished in agony; thus, I joyfully give you this heart forever.

Often I must weep bitterly because you died, and many of your servants forgot you for their entire lives.

Only because you were suffused with love did you do so much; and yet you died and no one thinks about it.

You stand, full of loyal love, by every person; and if no one stayed for you, you would remain true even so.

I have sensed you. Oh! Do not leave me; let me be inwardly linked eternally with you.

[Friedrich von Hardenberg]

The third Religious Song is perhaps the most warm, evoking allusions to Brahms lieder. The piece is three very long phrases, making it difficult to perform. When the text states “and yet you died and no one thinks about it,” the music becomes very dark, scorning how quickly the believer loses gratitude.

IV. Vater unser

Our Father who art in Heaven and on earth, your Holy Name shall always be worshipped and praised.

Once upon a time, your blessed empire gave us some great suffering

O sweet, pure heart's comfort when we depart from here!

Let thy will, O Lord, be the only thing done in the world, and without your will not the least worm shall pass away. Give us our daily bread and your holy blessing, Lord! Lead us with a strong hand upon your graces.

Merciful and good Father, forgive us our sins, as we always should be ready to forgive.

Keep temptation away from us by your Holy Name; erase from us, God Almighty, all evil. Amen.

[Friedrich Dornbusch]

Like so many famous chorale prelude settings of *Vater unser* for organ alone, this song begins ominously; however, when the singer comes in, light comes into the song. At “Lord! Lead us with a strong hand upon your graces,” the music becomes bolder, louder, more extroverted. The piece ends with a beautiful plead to keep temptation away and Amen.

V. Nachtgebet

*With your grace and kindness as a fortress, keep me and all mine own.
You are our consolation even in the dark night: from the least to the greatest, o take care of us all!
Beware! When like the stars shimmering, your father's eye mildly rises above us! And as the night
wind rushes through the valley, let your Spirit come into our hearts and house. Accept, too, our
thanks, Lord, that you are true to us day after day without faltering. And now in our slumber, let us
be blessed, that without grief and sorrow we may see the morning light!*

[Friedrich Oser]

This “night prayer” begins innocently, as a prayer a parent says when tucking a child in at night. As with the previous song, there is a breakdown of form which allows the composer to better paint the text of the poem with various melodic and harmonic tools.

VI. Ave Maria

*Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women, and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us sinners, now and in the hour of our death.*

The final song in the set is the simplest, in a triple time dance meter, using a two-verse strophic form to carry the text.

About the Artists



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Organ Specification List

Casavant Frères - OPUS 968 1923 / 1989

<u>GREAT</u>		<u>CHOIR</u> (<i>enclosed</i>)	
Open Diapason	8	Violin Diapason	8
Hohl Flöte	8	Dulciana	8
Gemshorn	8	Unda Maris (TC)	8
Octave	4	Melodia	8
Harmonic Flute	4	Octave	4
Fifteenth	2	Flute d'amour	4
Mixture	III	Doublette	2
Tuba	8	Tremelo	
Harp (<i>prepared</i>)			
Chimes (<i>prepared</i>)		<u>SOLO</u>	
		Tuba (Great)	8
<u>SWELL</u> (<i>enclosed</i>)		Tuba (Great)	4
Bourdon	16	Harp (<i>prepared</i>)	8
Open Diapason	8	Celesta (<i>prepared</i>)	4
Gedackt	8	Chimes (<i>prepared</i>)	
Viole de Gambe	8		
Voix Celeste	4	<u>PEDAL</u> (30-note board)	
Octave (<i>ext</i>)	4	Open Diapason	16
Flauto traverso	4	Bourdon	16
Piccolo	2	Gedackt (Swell)	16
Cornet	III	Octave	8
Trompette (1961)	8	Flute (<i>extension</i>)	8
Oboe	8	Super Octave (<i>ext</i>)	4
Vox Humana	8	Trombone	16
Tremelo			
Zimbelstern *			

Couplers: 16, 8, 4

6 General pistons duplicated by toe studs; divisional pistons
Adjustable Combination Action: Solid-state, 8 mode memory

*Zimbelstern given in memory of Arthur Carter on the 75th anniversary of the organ in 1998

Milnar Organ Company, Eagleville, TN, has cared for this organ since 1996

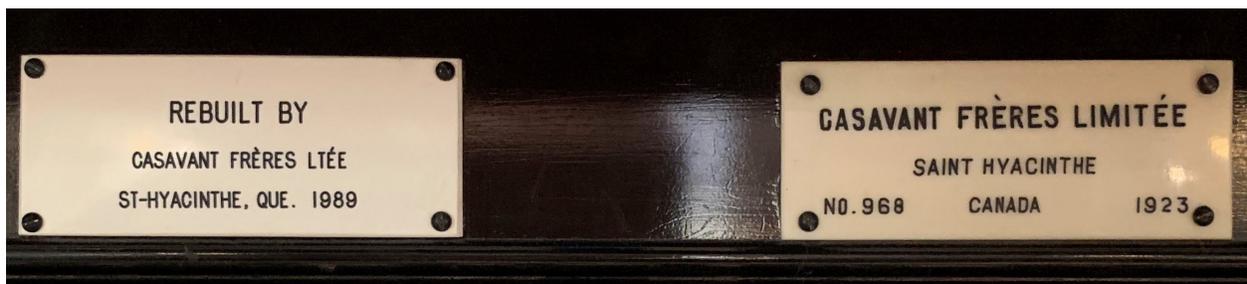
A History of the Pipe Organs at St. Peter Church, Memphis, Tennessee



St. Peter Church was established in 1840 as the first Roman Catholic parish in West Tennessee. The original small church of brick and wood was begun in 1842 and cost \$5,000. Construction of the present Norman-Gothic edifice designed by Patrick Charles Keely was started in 1852, and dedicated on January 17, 1858. The parish is served by Dominican Friars.

The first pipe organ in St. Peter's dated from 1864. The New York builder, Henry Erben, had contracted to install an instrument in 1861, but economic circumstances were affected by the Civil War; that organ was sent instead to the Catholic cathedral in Dubuque, Iowa. In an interesting turn-about, the Erben eventually installed in St. Peter's in 1864 was originally intended for a church in Atlanta. Because of Federal troops surrounding that city, the builder was unable to make delivery. Negotiations between St. Peter's and Henry Erben resulted in that organ being brought to Memphis. An incomplete specification is found in a newspaper account of December, 1864: over 2,000 pipes were controlled by three manuals and pedals; air was provided by two hand-pumped bellows. The single case was located in the center of the loft and contained possibly 30 or more ranks, making it one of the largest instruments in the region. Its cost: \$9,000. This organ served the parish for 58 years.

In 1922, the French-Canadian firm of Casavant Frères, Limitée, contracted to build their Opus 968 at a cost of \$27,500. The instrument of 34 ranks was divided among four manuals and pedal, including an Echo division attached to the wall of the East Transept. The new instrument required reinforcement of the choir loft floor and new seating for the Choir (singers had previously sat on either side of the older instrument). On May 6 and 7, 1923, the Casavant organ was dedicated with three separate recitals and religious services played by the famous organist-composer Pietro Yon. Yon, then Organist at St. Patrick's Cathedral, New York City, and Honorary Organist at the Vatican, had served as organ consultant to St. Peter's.



Smoke damage from a fire inside the church on April 10, 1939 necessitated major cleaning and regulation of the pipework. The placement of the console was rotated to its present position; the Vox Humana stop was moved from the Echo division to the Swell chamber. By 1983, the Echo division had suffered major damage and was judged irreparable. It was removed to allow extensive restoration and renovation work on the church interior to proceed. Following three years of research and consultation, the parish chose the original builder – Casavant Frères - to restore its Opus 968. The organ was dismantled in July of 1988; the terraced-jamb console, chests, reservoirs and most of the pipework were returned to the Casavant factory in Ste. Hyacinthe, Quebec. New ranks were added to replace damaged pipes and enhance the leading of congregational singing. Of special interest was the restoration of the Great Tuba and Pedal Trombone stops which had not been playable for over 20 years.

On April 4, 1989, re-installation began under the supervision of David Marshall of Casavant. The organ was blessed and played for the first time on Sunday, May 28. On June 4, the Re-dedicatory Recital was performed by David Ramsey of Rhodes College, and included selections played by Pietro Yon on his 1923 Dedication recital. Three weeks later, Dr. Gerre Hancock (St. Thomas Church, New York) played the opening service of the 1989 Region IV Convention of the American Guild of Organists, delighting hundreds of organists and other music-lovers with the sounds of the restored instrument.



On May 7, 2018 – 95 years to the day of its dedication by Pietro Yon - the Memphis Chapter of the American Guild of Organists held its Annual Guild Service at St. Peter's, performing organ and choral selections to showcase the “colors” of this historic instrument.

In 2001, a new chapel was dedicated to the Dominican saint Martin de Porres. A 4-rank positive organ built by the Milnar Organ Company was donated by the Gammill Family in 2005. In 2011, parishioner and musician James Barnett established an endowment fund to provide for continued restoration work of the Casavant by the Milnar Organ Company.

With one of the premiere recital instruments of the region and marvelous acoustics, St. Peter's presents organ and choral concerts, and the offering of music within worship remains paramount. With renewed emphasis on congregational song, a wealth of new musical prayer has been added to the rich heritage of the past. Led and supported by this organ, may our song always be *Soli Deo Gloria* - all for the glory of God!

Jane Scharding Smedley,
MSM,CAGO, ChM
Organist-Choirmaster

Grateful acknowledgment is made to the late Lamar King, Organist-Emeritus, First Baptist Church, Memphis, whose research provided much material and inspiration for this article.

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A chronological list of musicians known to have served St. Peter Church since its founding:

Boniface Handwerker
Professor B. A. Whaples
Professor Charles M. Karch
Mrs. T. Carey Anderson
Professor Christopher Phillip Winkler
Ella Dyche
Lionel Kremer
Lillian Wallace
Walter W. Boutelle (*founding Registrar of the Tennessee Guild Chapter, 1914, later Sub-Dean*)
Martha W. Angier, AAGO (*first woman Dean of the Tennessee Guild Chapter, 1921*)
Enoch Walton
Patrick O'Sullivan
Lillian Cunny Shannon
Mary O'Callaghan
Arthur F. Hays
Dr. Malcolm Griffin
Peggy Laughter Pera
Bill Oberg
Walton W. Griffin
Dr. Carl Gilmer

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Ryan Gagnon

RECORDING ENGINEER

Peter Nothnagle

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