

Méditation

sur „Dies irae“ et „Lux aeterna“

Marie-Joseph Erb
1858 – 1944

Man. I: 8' Grundstimmen
Fonds 8'

Man. II: 16' u. 8' Grundstimmen mit Vox coelestis
Fonds 16' et 8' avec Voix célestis

Ped.: 16' u. 8' mit II gekoppelt
16' et 8' avec Tirasse II

Grave ma non troppo

I (Schweller offen)
(Boîte ouverte)

Ped.

rall.

a tempo

I (Schweller offen)
(Boîte ouverte)

rall.

a tempo

dim.

(Vox coelestis allein)
(Voix céleste seul)

Ped.

(Man. II wie zuvor registrieren)
(Clav. II: même régression comme précédemment)

(Schweller offen)
(Boîte ouverte)
cresc.

16

con Ped.

cresc. *f*

(Nur Grundstimmen / Fonds seul)

Ped. (hervortretend / soutenu)

21

26

(hervortretend / soutenu)

31

dim. *pp*

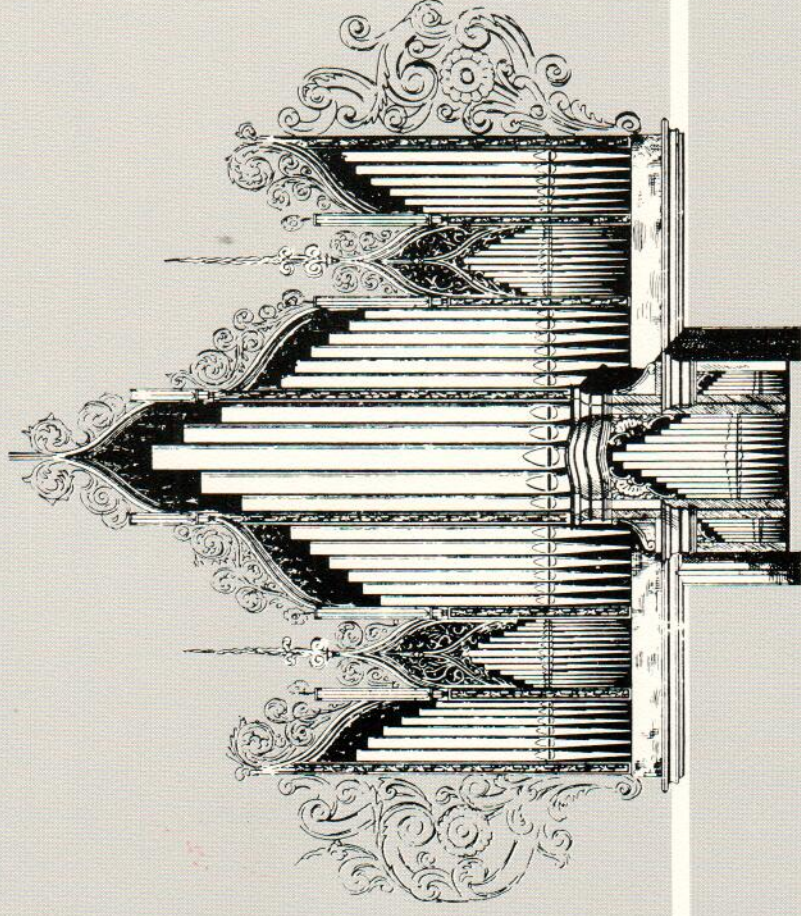
molto rall.

pp

LIBER ORGANI

MUSIQUE POUR ORGUE D'ALSACE

ELSÄSSISCHE ORGELMUSIK · ORGAN MUSIC FROM ALSACE
(WOLF KALIPP)



BAND/VOLUME XVI



SCHOTT

Alsace, but he also founded an oratorio society dedicated to performing the works of Mozart, Spohr and Mendelssohn.

The Prelude in D minor shows traces of the influence of Classical and Romantic models (Beethoven, Schubert and Mendelssohn, but also J. Chr. Rinck), which should inform the performer's approach to articulation and phrasing. The doubling of the left hand and pedal is frequently to be found in contemporary works by Rinck and others and resembles the doubling of cellos and basses that is customary in classical orchestral settings of organ music from that period. Another composition by Stern, the 'Grande Fantaisie' in E flat major, appears in the volume of 'Selected Romantic Organ Pieces', *Liber organi*, volume 14, Schott ED 7509.

Aloys Clausmann (1850-1926) was born in Uffholtz in Alsace. In 1867 he became a pupil of Eugène Gigout at the École Niedermeyer in Paris and from 1887 he was employed as an organist in Clermont-Ferrand, where in 1908 he was appointed Director of the Conservatoire. His 'Pastorale' Op. 233 No. 5 incorporates tonal painting and naturalism, transferring the idea of a pianistic character piece in the style of Liszt's 'Années de pèlerinage' to the organ. His style of writing shows traces of the influence of his teachers César Franck and E. Gigout.

(*Félix*.) *Alexandre Guilmant* (1837-1911) was a virtuoso organist, composer and editor of historical organ music, renowned in his own country and eventually famed throughout the world. The four pieces that are 'Chorals et Noëls', his last published opus of 1909, are an assertion of his desire to make music of high quality accessible to a wider audience. He had an interest in Bach and the Protestant chorale which dated from his time as a student with J.N. Lemmens in 1860, which he maintained during his years as organist at the church of Ste Trinité in Paris 1871-1901 and which he passed on to a legion of his students through his teaching in Paris at the Schola Cantorum from 1894 and at the Conservatoire from 1896 until his death. The influence of Bach can be seen in his Op. 93 setting of two chorales that were frequently harmonised by 19th century church musicians in Germany, but were a remarkable choice for a French composer at that time: 'Was Gott tut, das ist wohlgetan' and 'Nun lob mein Seel den Herren'. Popular traditions, in the best sense - here the idyllic tradition in Christmas music from Alsace - are represented by the concluding 'Noël Alsacien: Schlaf wohl, du Himmelsknecht, du' (the authorship of which has also been claimed by other regions in Germany) and a French Advent chorale.

Marie-Joseph Erb (1858-1944) was born in Strasbourg and died in Andlau in Alsace. From 1874 he too was a pupil of Gigout at the École Niedermeyer, and later of

Charles-Marie Widor. He returned to Alsace in 1880 and three years later gained an appointment as organist in Schlettstadt. In 1884 he met Franz Liszt in Eisenach and was invited to study with him in Weimar. On his return to Strasbourg he became organist at the church of St. Jean. Erb also demonstrated his outstanding abilities as a pianist on concert tours, and from 1910-1937 he was professor of piano, organ and composition at the Conservatoire in his native city (an appointment made on the recommendation of Hans Pfitzner). His friendship with Albert Schweitzer, which lasted from 1908 until his death, bore fruit in the form of their joint organ restoration projects. The chorale settings featured in this selection are typical of the manner of the Alsace organ reform of their day, using forms that were essentially inspired by the piano, but with tone colours characteristic of the organ.

Émile Rupp (1872-1948), a native of Ottoschwanen in the Black Forest, studied at the Conservatoire in Strasbourg from 1891-94. From 1894 he studied composition with Joseph Rheinberger in Munich and in 1896 he began studying with Widor, whom he regarded as the greatest organist and composer after Bach. Rupp's most important publication, 'Die Entwicklungsgeschichte der Orgelbaukunst' (The history of the art of organ-building), published in 1929, was prefaced with an essay that had been written by Widor in 1910. From 1905 onwards he worked with Albert Schweitzer in a close collaboration that resulted in the 'Alsace Organ Reform', a synthesis of the work of symphonic organ builders such as Aristide Cavaillé-Coll and the Baroque masters (including Andreas Silbermann). The 'Rupp standard manual', developed in 1907 for his organ at St Paul's in Strasbourg (known until 1918 as the 'Garrison Church') was a landmark in the history of organ building, along with many spectacular new organs built in this manner (including that at St Reinoldi in Dortmund, constructed on the model of the Cavaillé-Coll organ at St Sulpice in Paris, and the organ at St Michaelis in Hamburg). Rupp, who was employed at St Paul's from 1897-1939 and from 1914-1939 also at the Consistorial synagogue in Strasbourg, had to move to Nîmes as a consequence of the upheaval caused by the war, and lost all the manuscript compositions he had carried with him in the process. The three compositions appearing here in their first publication since that time are taken from collections published during Rupp's time as 'Director of Music for the Kaiser' (see list of sources) and are designed for the resulting instruments of the German-Alsace Organ Reform.

Charles Koechlin (1867-1950) was born in Paris to parents from Alsace. After initially studying mathematics, astronomy and philosophy (1887-90), he went to the Paris Conservatoire (1890-98) to study composition with André Gedalge, Jules Massenet and Gabriel Fauré, whose assistant he became in 1898. Together with Fauré, Ravel and André Caplet,