

Oskar Rieding

Four Concert Miniatures for Violin and Piano

Tendresse | L'Aveu | Le Départ | Désir ardent

O. Rieding.

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Preface

The Four Concert Miniatures for Violin and Piano by Oskar Rieding (1846–1916) belong to the composer’s late oeuvre, composed in Celje before the First World War. Unlike his popular series of “easy” and melodious concertos and concertinos written for junior violinists, his miniatures are relatively unknown today. Moreover, they were intended for more mature performers, as the titles suggest: *Tenderness (Tendresse)*, *Confession (L’Aveu)*, *Departure (Le Départ)*, and *Desire (Désir ardent)*.

Although nearly all violinists today know at least one composition by Rieding, little is known about the composer’s life. Oskar (also Oscar, Oszkár) Friedrich Rieding was born on June 29th, 1846 in the Prussian town of Bahn (now Banie in Poland), where his father Gottfried Friedrich Rieding was the town doctor.¹ It remains unknown where Oskar received his first musical training, but some sources suggest that he studied violin, piano, and composition at the New Academy of Music (Neue Akademie der Tonkunst) in Berlin in the late 1850s, where his violin teacher was Adolf Grünwald (1826–1901).²

He then continued his musical studies at the Leipzig Conservatory between 1862 and 1864 in the class of Prague violinist Raimund Dreyschock (1824–1869), who was the assistant concertmaster of the Leipzig Gewandhaus Orchestra.³ After completing his studies, Rieding visited Vienna and Munich, but there is no detailed information

about this period. Sources indicate that he was also a member of the theater orchestra in Baden near Vienna.⁴ His first appearance in Slovenian territory was in 1870 in Ljubljana, where he performed *Carnival of Venice (Le carnaval de Venise)* by Heinrich Wilhelm Ernst (1812–1865) on the Estates Theater stage.⁵ Two months later he appeared on the Philharmonic Society stage, performing *Hungarian Melody (Air Hongroise)* by the same composer.⁶ In April 1871 he appeared for the last time in Ljubljana, performing *Ballade and Polonaise (Ballade et polonaise)* by Henri Vieuxtemps (1820–1881), in which he displayed “reliable and decisive bowing, and the nuance of musical thoughts gave character to his performance.”⁷

The same year, Rieding moved to Pest (today part of Budapest), where he spent thirty-two years as concertmaster of the National Theater Orchestra (which later became the Royal Opera Orchestra).⁸ As a dedicated and well-known violin pedagogue, he soon realized that there was a lack of good compositions for beginners. His first instructive violin pieces were published in the early 1880s in Budapest, followed by the series of “easy” concertos and concertinos for violin and piano mentioned above. Following his retirement in 1903, Rieding moved to Celje, where he lived on Graz Street (*Grazer Straße*, now called Stane Street [Stanetova ulica]).⁹ In Celje he continued working as a composer, private violin teacher, and performer in concerts at the local Lutheran Church. Some

1 The State Archive in Szczecin, “Acta des Magistrats zu Bahn”, Sig. 21, fol. 26; Leipzig, Archiv “Hochschule für Musik und Theater ‘Felix Mendelssohn Bartholdy’”, Inskriptionregister, Sig. A 1.1, 967.

2 Ibid.; “Berlin”, *Süddeutsche Musik-Zeitung*, 20 December 1858, 103.

3 Emil Kneschke, *Das Conservatorium der Musik in Leipzig*, Leipzig: Breitkopf und Härtel, 1868, 58.

4 “Theater Geschäfts-Verkehr”, *Wiener Theater-Chronik*, 9 September 1870, 136.

5 “Theater”, *Laibacher Zeitung*, 21 October 1870, 1730.

6 “Konzert”, *Laibacher Tagblatt*, 19 December 1870, 3; Ljubljana, Narodna in univerzitetna knjižnica, Filharmonična družba v Ljubljani, “Gesellschaftsconcert”, 16 December 1870.

7 Ljubljana, Narodna in univerzitetna knjižnica, Filharmonična družba v Ljubljani, “Viertes Mitglieder Concert”, 3 April 1871; “Konzert der filharm. Gesellschaft”, *Laibacher Tagblatt*, 1 April 1871, 4.

8 “Die Philharmonische Gesellschaft”, *Pester Lloyd*, 24 September 1916, 16.

9 Ljubljana, Muzikološki inštitut, [Letter by Oskar Rieding to an unknown addressee], 4 September 1908.

of Rieding's works were already performed during his stay in Celje as part of school performances at the Celje Music Society (Cillier Musikverein),¹⁰ where the Viennese violinist Moritz Michael Schachenhofer (1878–1909) was a teacher. In addition to the Celje Music Society, the Celje Lutheran Church concerts also featured some of Rieding's now completely unknown works, such as compositions for violin and organ and the Hungarian Rhapsody for violin and orchestra.¹¹ Performers of these pieces included Elisabeth Matič (1896–?),¹² violin teacher Franz Strunz, and organist Eduard Interberger (1881–1921). After Rieding's death,¹³ his works were not forgotten and were regularly performed at school music performances throughout Slovenia.

Although performances of these four compositions for violin and piano, which are typical nineteenth-century miniatures, are not documented, they were most likely performed in Celje before their publication by Rieding's pupil Elisabeth Matič.

The first three compositions—*Tenderness* (op. 37), *Confession* (op. 38), and *Departure* (op. 40)—were published by Bosworth in Leipzig between 1910 and 1912. The fourth composition, *Desire* (op. 41), dedicated to the above-mentioned pupil, was published by Nador Kálmán in Budapest in 1913. In these particularly melodic and expressive miniatures, the composer succeeded in capturing an affectionate ambience through the violin cantilena. In the last three compositions, which have a distinctly lyrical character, he expressively evoked roman-

tic sentiment in his typical melodic style.

Unfortunately, very little information about Rieding's oeuvre has survived today; no autographs are to be found in the archives of his former publishers Bosworth & Co. in Leipzig/Vienna or Nador Kálmán in Budapest. Thus, the first editions of his miniatures are the only source material on which this edition can rely.

The source material was provided courtesy of Bosworth & Co., Vienna and the Franz Liszt Academy of Music, Budapest.

Ljubljana, Winter 2022
Maruša Zupančič

¹⁰ "Schule des Musikvereines in Cilli"; *Deutsche Wacht*, 14 February 1907, 3; "Zur Schüleraufführung des Musikvereines"; *Deutsche Wacht*, 14 February 1907, 3; "Konzert der Schüler der Schulvereinschule"; *Deutsche Wacht*, 31 March 1909, 4; "Schüleraufführung der Musikvereinschule"; *Deutsche Wacht*, 23 December 1911, 3.

¹¹ "Evangelische Kirchkonzert"; *Deutsche Wacht*, 29 April 1911, 4; "Kirchenkonzert Interberger"; *Deutsche Wacht*, 6 May 1911, 4; "Großes Kirchenkonzert"; *Deutsche Wacht*, 4 May 1912, 4; "Kirchenkonzert"; *Deutsche Wacht*, 18 May 1912, 3; "Sommerliedertafel"; *Deutsche Wacht*, 17 July 1912, 4; "Benefizkonzert"; *Deutsche Wacht*, 23 November 1912, 3; "Wöhlständigkeitskirchenkonzert"; *Deutsche Wacht*, 21 November 1914, 5; "Kirchenkonzert"; *Deutsche Wacht*, 12 June 1915, 3.

¹² Elisabeth Matič was born in Celje on 6 December 1896, the daughter of Carolina Kortschak and Josef Matič, a merchant from Austria. She began her violin studies at the Celje Music Society with Moritz Schachenhofer and continued with Oskar Rieding, performing most of his compositions in Celje. See Maribor, Nadškofija Maribor, Župnija Celje, Sv. Danijel, Birth Record, sig. 00243, fol. 169.

¹³ Rieding died on 7 July 1916 in Celje. See Celje, Zgodovinski arhiv Celje, "Glavna evidenčna knjiga: 1911–1917"; "Imenski indeks pokopanih: 1907–1918"; "Seznami grobov, 1882–1974, 10/43"; "[Obituary]"; *Deutsche Wacht*, 8 July 1916, 7; "Todesfälle"; *Deutsche Wacht*, 12 July 1916, 3.

Predgovor

Štiri koncertne miniature za violino in klavir Oskarja Riedinga (1846–1916) spadajo v skladateljev poznejši opus, ki je nastajal v Celju pred prvo svetovno vojno. Za razliko od njegove slavne serije »lahkih« in melodičnih koncertov in koncertinov, napisane za mlajše violiniste, so njegove miniature danes povsem neznane. Namenjene so bile zrelejšim izvajalcem, na kar nakazujejo posamezni naslovi: *Nežnost (Tendresse)*, *Priznanje (L'Aveu)*, *Odhod (Le Départ)* in *Hrepenenje (Désir ardent)*.

Kljub temu da danes skoraj ni violinista, ki ne bi poznal vsaj ene od Riedingovih violinskih skladb, pa je njegovo življenje in umetniško ustvarjanje ostalo precej nepojasnjeno. Rodil se je 29. junija 1846 v pruskem mestecu Bahn (današnji Banie na Poljskem) kot Oskar Friedrich Rieding (tudi Oscar, Oszkár) mestnemu zdravniku Gottfriedu Friedrichu Riedingu.¹ Kje je dobil prvo glasbeno znanje, ni znano, zagotovo pa je proti koncu petdesetih let 19. stoletja študiral violino, klavir in kompozicijo na Novi glasbeni akademiji (Neue Akademie der Tonkunst) v Berlinu, kjer ga je violino poučeval Adolf Grünwald (1826–1901).²

S študijem glasbe je nato nadaljeval na leipziškem konservatoriju med letoma 1862 in 1864 v razredu praškega violinista Raimunda Dreyschocka (1824–1869), drugega koncertnega mojstra

leipziškega orkestra Gewandhaus.³ Po študiju se je Rieding mudil na Dunaju in v Münchnu, a podrobnejših podatkov o tem obdobju nimamo, viri pa nakazujejo, da je bil tudi član gledališkega orkestra v Badnu blizu Dunaja.⁴ Na Slovenskem ga prvič srečamo že leta 1870 v Ljubljani, kjer se je predstavil na odru Stanovskega gledališča z izvedbo H. W. Ernstovega (1812–1865) *Beneškega karnevala (Le carnaval de Venise)*,⁵ dva meseca pozneje pa na odru Filharmonične družbe s skladbo *Madžarski napev (Air Hongroise)* istega skladatelja.⁶ Zadnjič je v Ljubljani nastopil aprila 1871 z izvedbo *Balade in poloneze (Ballade et polonaise)* H. Vieuxtempsa (1820–1881), v kateri je predstavil »zanesljivo in odločno lokovanje, niansiranje glasbenih misli pa je njegovi izvedbi dalo značaj.«⁷

Še istega leta ga je pot zanesla v Pešto (današnja Budimpešta), kjer se je ustalil in naslednjih dvaintrideset let deloval kot prvi violinist orkestra Narodnega gledališča, poznejše Kraljeve opere.⁸ Kot predan in priznan violinski pedagog je kmalu opazil pomanjkanje kakovostnih violinskih skladb za začetnike. Njegove prve tovrstne skladbe so izšle v osemdesetih letih 19. stoletja v Budimpešti, tem pa je sledila serija omenjenih koncertov in koncertinov. Leta 1903 se je upokojil in se preselil v Celje, kjer je živel na Graški ulici (Grazer Strasse), današnji Stanetovi ulici.⁹ V Celju je skladal, zasebno

1 Szczecin, Državni arhiv v Szczecinu, »Acta des Magistrats zu Bahn«, Sig. 21, fol. 26; Leipzig, Archiv »Hochschule für Musik und Theater 'Felix Mendelssohn Bartholdy'«, Inskriptionregister, Sig. A 1.1, 967.

2 Ibid.; »Berlin«, *Süddeutsche Musik-Zeitung*, 20. december 1858, 103.

3 Emil Kneschke, *Das Conservatorium der Musik in Leipzig*, Leipzig: Breitkopf und Härtel, 1868, 58.

4 »Theater Geschäfts-Verkehr«, *Wiener Theater-Chronik*, 9. september 1870, 136.

5 »Theater«, *Laibacher Zeitung*, 21. oktober 1870, 1730.

6 »Konzert«, *Laibacher Tagblatt*, 19. december 1870, 3; Ljubljana, Narodna in univerzitetna knjižnica, Filharmonična družba v Ljubljani, »Gesellschaftsconcert«, 16. december 1870.

7 Ljubljana, Narodna in univerzitetna knjižnica, Filharmonična družba v Ljubljani, »Viertes Mitglieder Concert«, 3. april 1871; »Konzert der filharm. Gesellschaft«, *Laibacher Tagblatt*, 1. april 1871, 4.

8 »Die Philharmonische Gesellschaft«, *Pester Lloyd*, 24. september 1916, 16.

9 Ljubljana, Muzikološki inštitut, [Pismo Oskarja Riedinga neznanemu naslovniku], 4. september 1908.

poučeval violino in sodeloval na koncertih tamkajšnje evangeličanske cerkve.

Nekatera Riedingova dela so že v času njegovega bivanja v Celju izvajali na šolskih produkcijah Celjskega glasbenega društva (Cillier Musikverein),¹⁰ kjer je bil med učitelji dunajski violinist Moritz Michael Schachnehofer (1878–1909). Poleg Celjskega glasbenega društva so na koncertih celjske evangeličanske cerkve izvedli nekatere danes povsem neznane Riedingove skladbe, kot so dela za violino in orgle ter *Madžarska rapsodija* za violino in orkester.¹¹ Med izvajalci so bili Elisabeth Matič (1896–?),¹² učitelj violine Franz Strunz in organist Eduard Interberger (1881–1921). Tudi po skladateljevi smrti njegova dela niso potonila v pozabo in so jih redno izvajali na šolskih glasbenih produkcijah po vsej Sloveniji.¹³

Čeprav izvedbe pričujočih štirih skladb za violino in klavir, ki so značilne miniature 19. stoletja, niso dokumentirane, jih je kljub temu v Celju že pred njihovim izidom najverjetneje izvajala Riedingova celjska učenka Elisabeth Matič.

Prve tri skladbe – *Nežnost* (op. 37), *Priznanje* (op. 38), *Odhod* (op. 40) – so izšle med letoma 1910 in 1912 pri založbi Bosworth v Leipzigu, četrta skladba, *Hrepenenje* (op. 41), posvečena omenjeni učenki, pa leta 1913 pri založbi Nador Kálmán v Budimpešti. V izrazito spevnih in ekspresivnih miniataturah je skladatelju skozi violinsko kantileno uspelo

ujeti čustveno razpoloženje ljubezenskih doživetij. V zadnjih treh skladbah izrazito liričnega značaja pa se je izpovedno izrazil v svojem značilnem melodičnem slogu.

Danes je na žalost ohranjenih malo podatkov o Riedingovem opusu; v arhivih njegovih nekdanjih založnikov Bosworth & Co. v Leipzigu in na Dunaju ter Nador Kálmán v Budimpešti njegovi avtografi niso ohranjeni. Zaradi tega so prve izdaje njegovih miniaturno edino izvorno gradivo, na katero se pričujoča izdaja opira.

Urednica in založnik bi se rada zahvalila Bosworth & Co. Ltd. GesmbH na Dunaju in Akademiji za glasbo Franza Liszta v Budimpešti za prijazno posredovanje izvornega gradiva.

Ljubljana, zima 2022
Maruša Zupančič

10 »Schule des Musikvereines in Cilli«, *Deutsche Wacht*, 14. februar 1907, 3; »Zur Schüleraufführung des Musikvereines«, *Deutsche Wacht*, 14. februar 1907, 3; »Konzert der Schüler der Schulvereinesschule«, *Deutsche Wacht*, 31. marec 1909, 4; »Schülerraufführung der Musikvereinschule«, *Deutsche Wacht*, 23. december 1911, 3.

11 »Evangelische Kirchkonzert«, *Deutsche Wacht*, 29 april 1911, 4; »Kirchenkonzert Interberger«, *Deutsche Wacht*, 6. maj 1911, 4; »Großes Kirchenkonzert«, *Deutsche Wacht*, 4. maj 1912, 4; »Kirchenkonzert«, *Deutsche Wacht*, 18. maj 1912, 3; »Sommerliedertafel«, *Deutsche Wacht*, 17. julij 1912, 4; »Benefizkonzert«, *Deutsche Wacht*, 23. november 1912, 3; »Wöhlständigkeitskirchenkonzert«, *Deutsche Wacht*, 21. november 1914, 5; »Kirchenkonzert«, *Deutsche Wacht*, 12. junij 1915, 3.

12 Elisabeth Matič se je rodila 6. decembra 1896 v Celju Carolini (roj. Kortschak) in Josefu Matiču, avstrijskemu trgovcu. Z učenjem violine je začela v Celjskem glasbenem društvu pri Moritzu Schachnehoferju in nadaljevala pri Oskarju Riedingu ter v Celju izvedla največ njegovih skladb. Glej Maribor, Nadškofija Maribor, Župnija Celje, Sv. Danijel, Krstna knjiga, sig. 00243, fol. 169.

13 Rieding je umrl 7. julija 1916 v Celju. Glej Celje, Zgodovinski arhiv Celje, »Glavna evidenčna knjiga: 1911–1917«; »Imenski indeks pokopanih: 1907–1918«; »Seznam grobov, 1882–1974, 10/43«; »[Osmrtnica]« *Deutsche Wacht*, 8. julij 1916, 7; »Todesfälle«, *Deutsche Wacht*, 12. julij 1916, 3.

I Tendresse

Tenderness | Nežnost

Violin

Oskar Rieding, op. 37

Allegro moderato

pp *mf*

8 *sul D* *pp* *sul A*

13 *sul A* *rit.* *p*

18 *a tempo* *p* *mf*

24 *pp* *mf*

29 *f* *poco lento* *pp* *molto rit.* *p*

35 *pp* *sul A* *più mosso*

41 *poco lento* *p* *mf*

* For Rieding's fingering and bowing see the piano score.

* Za Riedingove prstne rede in lokovanja glej klavirsko partituro.

47 *più mosso*
stringendo *f*

52 *espressivo*

57 *f*

62 *molto rit.*
p

67 *Tempo I°*
p *mf*

73 *p*

78 *f* *f*

83 *8va* *f* *rit.* *poco lento*
p

88 *molto rit.* *glissez* *rit.*
p *p* *p*

I Tendresse

Tenderness | Nežnost

Oskar Rieding, op. 37

Violin *Allegro moderato*

Piano *Allegro moderato*

5 *sul A* *mf* *pp* *V*

10 *pp*

15 *sul A* *rit.* *p* *pp*

* Fingering and bowing originate from the first edition.

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* Prstni redi in lokovanja izvirajo iz prve edicije.

19 *a tempo* *p* *mf* *sul A*

24 *pp* *mf* *sul A*

29 *f* *pp* *molto rit.*

34 *p* *pp* *poco lento*

39 *sul A*
più mosso *poco lento*

p *mf*

pp

più mosso *poco lento*

44 *più mosso*

pp

più mosso

49 *stringendo*

f

mf *f*

stringendo

53 *espressivo*

f *f*

espressivo

f

espressivo

57 *tr* *tr* *tr* *V*

f

mf *f*

3

61

mf

1 2 1 3

65 *molto rit.* *Tempo I°*

p *p*

molto rit. *Tempo I°*

p *pp*

1 2 1 1 4

70

mf

mf *pp*

4 2 4 4

74

p *f* *mf*

80

f *f*

84

f *p* *p* *rit.* *poco lento* *Red.* *

89

p *p* *molto rit.* *glissez* *rit.*

2

L'Aveu

Confession | Priznanje
Morceau lyrique

Violin

Oskar Rieding, op. 38

Andante
mf

4
f sul A

8
p f mf p f

13
p mf

17 *più mosso*
f

20

23
mf f

* For Rieding's fingering and bowing see the piano score.

* Za Riedingove prstne rede in lokovanja glej klavirsko partituro.

27 *mf*

Musical staff 27-30: Treble clef, key signature of one flat. Measures 27-30. Measure 27 starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 28 has a quarter note C5, quarter note D5, and quarter note E5. Measure 29 has a quarter note F5, quarter note G5, and quarter note A5. Measure 30 has a quarter note B5, quarter note C6, and quarter note D6. Fingerings: 1, 2, 3, 4, 3, 2, 1, 2, 3. Dynamics: *mf*.

30 *f*

Musical staff 30-33: Treble clef, key signature of one flat. Measures 30-33. Measure 30 has a quarter note E5, quarter note F5, and quarter note G5. Measure 31 has a quarter note A5, quarter note B5, and quarter note C6. Measure 32 has a quarter note D6, quarter note E6, and quarter note F6. Measure 33 has a quarter note G6, quarter note A6, and quarter note B6. Fingerings: 4, 3, 2, 3, 4, 3, 2, 1, 2, 3, 4. Dynamics: *f*.

33 *f* sul D... *tr*

Musical staff 33-37: Treble clef, key signature of one flat. Measures 33-37. Measure 33 has a quarter note G6, quarter note A6, and quarter note B6. Measure 34 has a quarter note C7, quarter note D7, and quarter note E7. Measure 35 has a quarter note F7, quarter note G7, and quarter note A7. Measure 36 has a quarter note B7, quarter note C8, and quarter note D8. Measure 37 has a quarter note E8, quarter note F8, and quarter note G8. Fingerings: 3, 3, 4, 4, 3, 4, 1, 4. Dynamics: *f*. Performance instruction: *tr* (trill) on the final note. *sul D...* (sul ponticello).

37 *p* *mf* *Tempo I°*

Musical staff 37-41: Treble clef, key signature of one flat. Measures 37-41. Measure 37 has a quarter note G6, quarter note A6, and quarter note B6. Measure 38 has a quarter note C7, quarter note D7, and quarter note E7. Measure 39 has a quarter note F7, quarter note G7, and quarter note A7. Measure 40 has a quarter note B7, quarter note C8, and quarter note D8. Measure 41 has a quarter note E8, quarter note F8, and quarter note G8. Fingerings: 2, 4, 1, 1, 2, 4. Dynamics: *p*, *mf*. Performance instruction: *rit.* (ritardando) over measures 37-38, *Tempo I°* (ritardando) over measures 39-41.

41 *f* sul A

Musical staff 41-45: Treble clef, key signature of two sharps. Measures 41-45. Measure 41 has a quarter note A6, quarter note B6, and quarter note C7. Measure 42 has a quarter note D7, quarter note E7, and quarter note F7. Measure 43 has a quarter note G7, quarter note A7, and quarter note B7. Measure 44 has a quarter note C8, quarter note D8, and quarter note E8. Measure 45 has a quarter note F8, quarter note G8, and quarter note A8. Fingerings: 2, 2, 1, 2, 1, 1. Dynamics: *f*. Performance instruction: *sul A* (sul ponticello).

45 *p*

Musical staff 45-49: Treble clef, key signature of two sharps. Measures 45-49. Measure 45 has a quarter note B8, quarter note C9, and quarter note D9. Measure 46 has a quarter note E9, quarter note F9, and quarter note G9. Measure 47 has a quarter note A9, quarter note B9, and quarter note C10. Measure 48 has a quarter note D10, quarter note E10, and quarter note F10. Measure 49 has a quarter note G10, quarter note A10, and quarter note B10. Fingerings: 1, 1, 1, 1, 1. Dynamics: *p*.

49 *p*

Musical staff 49-53: Treble clef, key signature of two sharps. Measures 49-53. Measure 49 has a quarter note C11, quarter note D11, and quarter note E11. Measure 50 has a quarter note F11, quarter note G11, and quarter note A11. Measure 51 has a quarter note B11, quarter note C12, and quarter note D12. Measure 52 has a quarter note E12, quarter note F12, and quarter note G12. Measure 53 has a quarter note A12, quarter note B12, and quarter note C13. Fingerings: 4, 4, 1, 4. Dynamics: *p*.

53 *p* *rit.*

Musical staff 53-57: Treble clef, key signature of two sharps. Measures 53-57. Measure 53 has a quarter note D13, quarter note E13, and quarter note F13. Measure 54 has a quarter note G13, quarter note A13, and quarter note B13. Measure 55 has a quarter note C14, quarter note D14, and quarter note E14. Measure 56 has a quarter note F14, quarter note G14, and quarter note A14. Measure 57 has a quarter note B14, quarter note C15, and quarter note D15. Fingerings: 4, 2, 4. Dynamics: *p*. Performance instruction: *rit.* (ritardando) over measures 53-57.

2

L'Aveu

Confession | Priznanje
Morceau lyrique

Oskar Rieding, op. 38

The musical score is presented in three systems, each with a Violin staff and a Piano staff. The key signature is two sharps (F# and C#) and the time signature is common time (C). The tempo is marked 'Andante'.
- **System 1 (Measures 1-3):** The Violin part begins with a dynamic of *mf* and includes fingerings 1, 2, 4, and 2. The Piano part starts with a dynamic of *p*.
- **System 2 (Measures 4-6):** The Violin part features a dynamic of *f* and includes fingerings 1, 2, 1, and a 'sul E' marking. The Piano part has a dynamic of *mf*.
- **System 3 (Measures 7-10):** The Violin part includes fingerings 3, 4, 1, and 4, with dynamics of *p* and *f*. The Piano part includes dynamics of *p* and *mf*.

* Fingering and bowing originate from the first edition.

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* Prstni redi in lokovanja izvirajo iz prve edicije.

10

mf *p* *f*

13

p *mf*

17

p *più mosso*

mf

19

f

21

Musical score for measures 21-22. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). Measure 21 features a melodic line in the treble staff with a slur and a fermata over the first two notes, and a four-measure rest. The grand staff accompaniment consists of chords in the right hand and a simple bass line in the left hand. Measure 22 continues the melodic line with a slur and a fermata over the last two notes, and a four-measure rest in the grand staff.

23

Musical score for measures 23-24. The system consists of three staves. Measure 23 features a melodic line in the treble staff with a slur and a fermata over the first two notes, and a four-measure rest. The grand staff accompaniment consists of chords in the right hand and a simple bass line in the left hand. Measure 24 continues the melodic line with a slur and a fermata over the last two notes, and a four-measure rest in the grand staff.

26

Musical score for measures 26-27. The system consists of three staves. Measure 26 features a melodic line in the treble staff with a slur and a fermata over the first two notes, and a four-measure rest. The grand staff accompaniment consists of chords in the right hand and a simple bass line in the left hand. Measure 27 continues the melodic line with a slur and a fermata over the last two notes, and a four-measure rest in the grand staff.

28

Musical score for measures 28-29. The system consists of three staves. Measure 28 features a melodic line in the treble staff with a slur and a fermata over the first two notes, and a four-measure rest. The grand staff accompaniment consists of chords in the right hand and a simple bass line in the left hand. Measure 29 continues the melodic line with a slur and a fermata over the last two notes, and a four-measure rest in the grand staff.

30

Musical score for measures 30-31. The top staff is a single melodic line with slurs and fingerings (1, 2, 3). The piano accompaniment consists of two staves with chords and moving lines.

32

Musical score for measures 32-34. Measure 32 starts with a forte (*f*) dynamic. Measure 33 has a forte (*f*) dynamic. Measure 34 has a piano (*p*) dynamic. The piano accompaniment features a rhythmic pattern of chords. A *Leg.* marking is present in measure 34.

35

Musical score for measures 35-38. Measure 35 has a mezzo-forte (*mf*) dynamic. Measure 36 has a mezzo-forte (*mf*) dynamic. Measure 37 has a piano (*p*) dynamic. Measure 38 has a mezzo-forte (*mf*) dynamic. The piano accompaniment features a rhythmic pattern of chords. A *sul D* marking is present in measure 36. A *rit.* marking is present in measure 37.

39

Musical score for measures 39-42. The tempo is marked *Tempo I°*. The piano accompaniment features a rhythmic pattern of chords.

3 Le Départ

Departure | Odbod
Morceau lyrique

Violin

Oskar Rieding, op. 40

Adagio

4

p *mf*

9 *f* *p* *mf*

14 *f* *p* *mf*

18 *f* *rit.*

22 *p* *mf* *più mosso*

27 *f*

31 *p* *mf* *f* *con fuoco*

36 *f*

sul A.

sul E

au talon

au talon

sul G

sul D.

* For Rieding's fingering and bowing see the piano score.

* Za Riedingove prstne rede in lokovanja glej klavirsko partituro.

43 *Tempo I^o* *p* *mf* sul A . .

47 sul E *f* *p* *mf*

51 *f*

54 *p* *mf* *f*

57 *rit.*

60 *p* *rit.* *p*

3 Le Départ

Departure | Odhod
Morceau lyrique

Oskar Rieding, op. 40

Adagio

Violin

Piano

5 Solo

9 sul A --- sul E

14 au talon

p *mf* *f* *p* *mf* *rit.*

* Fingering and bowing originate from the first edition.

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* Prstni redi in lokovanja izvirajo iz prve edicije.

18 *au talon* *f* *rit.*

22 *più mosso* *p* *mf* *rit.* *sul G*

26 *sul D*

29 *f* *p*

32

mf *f* *con fuoco*

36

p *f*

Ped. *

40

p *f* *rit.* *Tempo 1°*

Ped. *

44

mf

sul A ----- sul E

48 *f* *p* *mf* au talon *f*

53 *p* *mf* au talon *f*

57 *p* *rit.* *p*

61 *rit.* *p* *rit.* *p*

4 Désir ardent

À Mademoiselle Elisabeth Matič
Desire | Hrepenenje
 Morceau lyrique

Oskar Rieding, op. 41

Adagio

4 * 3 2 4 sul D 3 1 sul A 1

mf *f*

10 1 2 3 4 3 *mf*

14 4 1

19 2 1 1 4 1 3 *f* *mf*

24 1 3 1 2 2

27 sul A 2 1 2 1 2 1

31 2 3 3 tr tr sul G 4 1 *f*

34 2 1 4 4 *ff*

* For Rieding's fingering and bowing see the piano score.

* Za Riedingove prstne rede in lokovanja glej klavirsko partituro.

41 *a tempo*
sul G

46

49 *f*

53 *f* *ritardando*

57 *p* *rit.* *p*

À Mademoiselle Elisabeth Matič

4 Désir ardent

Desire | Hrepenenje
Morceau lyrique

Oskar Rieding, op. 41

Violin
Adagio
Solo
mf

Piano
Adagio
p
mf
p

6
f

mf

11
mf
p

* Fingering and bowing originate from the first edition.

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* Prstni redi in lokovanja izvirajo iz prve edicije.

15

Musical score for measures 15-18. The right hand features a melodic line with slurs and fingerings (4, 3, 1, 3, 1, 1). The left hand provides harmonic support with chords and single notes. Dynamics include *mf*.

19

Musical score for measures 19-23. The right hand has a dynamic change from *f* to *mf* and includes a breath mark (V). The left hand has a dynamic change to *p*. Dynamics include *f*, *mf*, and *p*.

24

Musical score for measures 24-27. The right hand includes a "sul A" marking and various slurs and fingerings. The left hand has a dynamic change to *mf*. Dynamics include *mf*.

28

Musical score for measures 28-31. The right hand features a descending scale with slurs and fingerings (4, 3, 2, 1, 2, 1, 2, 2, 3, 3). The left hand has a dynamic change to *p*. Dynamics include *p*.

32 *tr* sul G *tr* *f*

35 *ff* *f* *p*

39 *rit.* Solo *a tempo* *f* *rit.* *a tempo* *p*

43 sul G

47 *f*

p *f* *Leg.* *

51 *f*

p *f* *Leg.* *

54 *ritardando*

ritardando *Leg.* *

56 *p* *rit.* *p*

mf *p* *p* *rit.* *p*

Editorial Notes

Since no autographs or manuscript copies have survived, this edition is based solely on the first editions (F) of all four compositions. The original dynamics, agogics, and articulation marks have been fully preserved. The fingerings and bowings in the violin part, as found in the source, are reproduced in full only in the piano score of our edition; the separate violin part has been carefully annotated by Inga Ulokina with fingerings and bowings for today's players. A number of superfluous accidentals from F_{vn} and F_{ps} have not been adopted. Accidentals occasionally missing in another octave in F have been added. The symbol °, indicating an open string and a flageolet in F, has also been included in our edition. Some minor changes were made according to the harmonic context. The numbers before each line at the beginning of the measures have been added.

SOURCES

[I] *Tendresse*

F First edition, consisting of F_{ps} and F_{vn} (see below). Leipzig, Bosworth and Co., plate number “B. & Co. 13841”, published in 1910 (copyright registration 15 November 1910). Title: OSKAR RIEDING | *Compositions pour VIOLON | avec accompagnement de Piano.* | [below two-column list of editions from op. 21 to:] *Op. 37. Tendresse M. 1.50 1/60 net. | Droit d'exécution réservés. | Propriété pour tous pays. | LEIPZIG. BOSWORTH & Co. Leipzig PARIS. | LONDON, W. | ZÜRICH. | WIEN I. Wollzeile 39. | New York, T. B. HARMS & FRANCIS DAY & HUNTER. | [left:] No 417. [centre:] Publ. by Bosworth & Co. Leipzig. Copy consulted: Vienna, Bosworth & Co.*

F_{ps} First edition, piano score plus overlaid violin part. Musical text pp. 1–4.

F_{vn} First edition, separate violin part. Musical text pp. 2–3.

[II] *L'Aveu*

F First edition, consisting of F_{ps} and F_{vn} (see below). Leipzig, Bosworth and Co., plate number “B. & Co. 14063”, published in 1911. Title: OSKAR RIEDING | *Compositions pour VIOLON | avec accompagnement de Piano.* | [below two-column list of editions from op. 21 to:] *Op. 38. L'Aveu (Morceau lyrique) M. 1.50 1/60 net. | Droit d'exécution réservés. | Propriété pour tous pays. | LEIPZIG. BOSWORTH & Co. Leipzig PARIS. | LONDON, W. | ZÜRICH. | WIEN I. Wollzeile 39. | New York, T. B. HARMS & FRANCIS DAY & HUNTER. | [left:] No. 417. [centre:] Publ. by Bosworth & Co. Leipzig. Copy consulted: Vienna, Bosworth & Co.*

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F_{vn} First edition, separate violin part. Musical text pp. 2–3.

[III] *Le Départ*

F First edition, consisting of F_{ps} and F_{vn} (see below). Leipzig, Bosworth and Co., plate number “B. & Co. 14431”, published in 1912. Title: OSKAR RIEDING | *Compositions pour VIOLON | avec accompagnement de Piano.* | [below two-column list of editions from op. 21 to:] *Op. 40. Le Départ (Morceau lyrique) M. 1.50 1/60 net. | Droit d'exécution réservés. | Propriété pour tous pays. | LEIPZIG. BOSWORTH & Co. Leipzig PARIS. | LONDON, W. | ZÜRICH. | WIEN I. Wollzeile 39. | New York, T. B. HARMS & FRANCIS DAY & HUNTER. | [left:] No. 417. [centre:] Publ. by Bosworth & Co. Leipzig. Copy con-*

- sulted: Vienna, Bosworth & Co.
 F_{ps} First edition, piano score plus overlaid violin part. Musical text pp. 1–4.
 F_{vn} First edition, separate violin part. Musical text pp. 2–3.

[IV] Desir ardent

- Cover Title: Magyar Zenetár. | 315. Sz. | Rieding | Désir ardent | Op. 41 | Violon et Piano | [the first edition by Nádor Kálmán is inserted]. First edition, consisting of F_{ps} and F_{vn} (see below). Budapest. Leipzig, Nádor Kálmán, plate number “N. K. 2232”, published in 1913. Title: *Á Mademoiselle Elisabeth Matič | Désir ardent. | Morceau lyrique. | par Oscar Rieding, op. 41.*
 F_{ps} First edition, piano score plus overlaid violin part. Musical text pp. 1–3.
 F_{vn} First edition, separate violin part. Musical text p. 3.

[II] L’Aveu

- 29 vn: the last note in the original lacks a natural before b^{b2}
 33 vn: the fourth note in the original is f²
 28 pf: the second note in pf_L in the original lacks a natural before B^b; the eleventh note in pf_L in the original lacks a sharp before d
 30 pf: the eleventh note in the original lacks a sharp before a
 31 pf: the fourth note in the original lacks a natural before B^{b1}

[III] Le Départ

- b. 19, pf: the chord on the last beat in pf_U in the original is c¹/f^{#1}/a¹
 b. 40, pf: the fourth note in pf_L in the original lacks a natural before f and f¹
 b. 57, pf: the chord on the last beat in the original is c¹/f^{#1}/a¹

[IV] Desir ardent

- 30 vn: the sixth note in the original is d^{#2}; the eighth note in the original is c^{#2}
 17 pf: the fifth chord in pf_U is c¹/e^{b1}/a¹

CRITICAL NOTES

Abbreviations:

- B(b). bar(s)
 vn violin
 pf_U piano upper staff
 pf_L piano lower staff

[I] Tendresse

- b. 17, vn: the first note in the original is b^{b1}; the third note is c²
 b. 61, vn: the seventh note in the original is d²; the tenth note in original is d³
 b. 66, vn: the third note in the original is e^{b2}; the fifth note in original is f²
 b. 59, pf: the chord on the last beat in pf_U in the original is e¹/a¹/e²
 b. 82, pf: the second note in pf_U in the original is b^{b1}

Revizijsko poročilo

Ker avtografi ali notni prepisi nobene izmed skladb niso ohranjeni, temelji pričujoča notna izdaja na prvih izdajah teh skladb (P). Prvotna dinamika, agogika in artikulacijske oznake so v celoti ohranjene. Izvirni prstni redi in lokovanja so preneseni v violinski glas klavirske partiture naše izdaje; ločen violinski glas je s prstnimi redi in lokovanji za današnje izvajalce revidirala Inga Ulokina. Številni odvečni predznaki niso bili prevzeti, dodani pa so bili predznaki, ki mestoma manjkajo v drugi oktavi. Simbol \circ , ki označuje prazno struno ali flažolet v P, je bil vključen tudi v našo izdajo. Nekaj popravkov je bilo narejenih v skladu s teoretsko-harmonskim kontekstom. Na začetku vsake vrstice so bile dodane številke taktov.

VIRI

[I] Tendresse

P Prva izdaja sestoji iz P_{KL} in P_{vl} (glej spodaj). Leipzig, Bosworth and Co., številka tiskarske plošče »B. & Co. 13841«, objavljena leta 1910 (registracija avtorskih pravic 15. novembra 1910). Diplomatični naslov: OSKAR RIEDING | *Compositions pour* | VIOLON | *avec accompagnement de Piano*. | [spodaj dvostolpni seznam izdaj od op. 21 do:] *Op. 37. Tendresse M. 1.50 1/60 net.* | *Droit d'exécution réservés.* | *Propriété pour tous pays.* | LEIPZIG. BOSWORTH & Co. Leipzig PARIS. | LONDON, W. | ZÜRICH. | WIEN I. Wollzeile 39. | New York, T. B. HARMS & FRANCIS DAY & HUNTER. | [levo:] No 417. [sredina:] Publ. by Bosworth & Co. Leipzig. Za izdajo uporabljen izvod: Dunaj, Bosworth & Co.

P_{KL} Prva izdaja, klavirska partitura z violin-
skim glasom. Glasbeni tekst str. 1–4.

P_{vl} Prva izdaja, ločen violinski glas. Glas-
beni tekst str. 2–3.

[II] L'Aveu

P Prva izdaja sestoji iz P_{KL} in P_{vl} (glej spodaj). Leipzig, Bosworth and Co., številka tiskarske plošče »B. & Co. 14063«, objavljena leta 1911. Diplomatični naslov: OSKAR RIEDING | *Compositions pour* | VIOLON | *avec accompagnement de Piano*. | [spodaj dvostolpni seznam izdaj od op. 21 do:] *Op. 38. L'Aveu (Morceau lyrique) M. 1.50 1/60 net.* | *Droit d'exécution réservés.* | *Propriété pour tous pays.* | LEIPZIG. BOSWORTH & Co. Leipzig PARIS. | LONDON, W. | ZÜRICH. | WIEN I. Wollzeile 39. | New York, T. B. HARMS & FRANCIS DAY & HUNTER. | [levo:] No. 417. [sredina:] Publ. by Bosworth & Co. Leipzig. Za izdajo uporabljen izvod: Dunaj, Bosworth & Co.

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[III] Le Départ

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P_{vl} Prva izdaja, ločen violinski glas. Glasbeni tekst str. 2–3.

[IV] **Desir ardent**

Naslov na platnici: Magyar Zenetár. | 315. Sz. | Rieding | Désir ardent | Op. 41 | Violon et Piano | [znotraj je vstavljena prva izdaja založbe Nádor Kálmán]. Prva izdaja sestoji iz P_{KL} in P_{vl} (glej spodaj). Budapest. Leipzig, Nádor Kálmán, številka tiskarske plošče »N. K. 2232«, objavljena leta 1913. Diplomatični naslov: *Á Mademoiselle Elisabeth Matič | Désir ardent. | Morceau lyrique. | par Oscar Rieding, op. 41.*

P_{KL} Prva izdaja, klavirska partitura z violinskim glasom. Glasbeni tekst str. 1–3.

P_{vl} Prva izdaja, ločen violinski glas. Glasbeni tekst str. 3.

t. 33, vl: četrta nota je v izvorniku f²
t. 28, kl: druga nota v kl_{SP} je v izvorniku brez razvezaja pred B; enajsta nota v kl_{SP} je brez višaja pred d

t. 30, kl: enajsta nota v kl_{SP} je v izvorniku brez višaja pred a

t. 31, kl: četrta nota v kl_{SP} je v izvorniku brez razvezaja pred B1

[III] **Le Départ**

t. 19, kl: akord na zadnjo dobo v kl_{ZG} je v izvorniku c¹/fis¹/a¹

t. 40, kl: četrti noti v kl_{SP} sta v izvorniku brez razvezaja pred f in f¹

t. 57, kl: akord na zadnjo dobo v kl_{ZG} je v izvorniku c¹/fis¹/a¹

[IV] **Desir ardent**

t. 31, vl: šesta nota je v izvorniku dis²; osma nota je cis²

t. 17, kl: peti akord v kl_{ZG} je v izvorniku c¹/es¹/a¹

REVIZIJSKE OPOMBE

Kratice:

t. takt(i)

vl violina

kl_{ZG} klavir zgornje črtovje

kl_{SP} klavir spodnje črtovje

[I] **Tendresse**

t. 17, vl: prva nota je v izvorniku b¹; tretja nota je c²

t. 61, vl: sedma nota je v izvorniku d²; deseta nota je d³

t. 66, vl: tretja nota je v izvorniku es²; peta nota je f²

t. 59, kl: akord na zadnjo dobo v kl_{ZG} je v izvorniku e¹/a¹/e²

t. 82, kl: druga nota v kl_{ZG} je v izvorniku b¹

[II] **L'Aveu**

t. 29, vl: zadnja nota je v izvorniku brez razvezaja pred b²

Oskar Rieding
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