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AMBROS RIEDER (1771–1855) AND THE ART OF PRELUDING

For Prof. Simone Schröder

Ambros (or Ambrosius) Mathias Rieder (1771–1855) is perhaps one of the most underrepresented personalities of the music centre Vienna in the late 18th and first half of the 19th century in contemporary musicological and music-theoretical discourse. Both his achievements as a composer and in the field of music theory are remarkable. In particular, Rieder is to be valued and appreciated as a preserver of the tradition of prelude playing, which became increasingly less important in the late 18th and early 19th centuries. In the course of his life, he not only wrote several theoretical-practical textbooks dealing with this tradition, but with his own compositions he also provided excellent examples for the implementation of the rules presented in his theory books. With his “fugal preludes”, Rieder furthermore made a weighty contribution to the development of the genre.

With the help of the music theory presented in Rieder’s *Anleitung zum Präludieren auf der Orgel oder dem Piano-Forte*, Op. 84, Vienna, undated [1826], this text examines the *Präludien und Fughetten für die Orgel oder das Pianoforte*, Op. 82, Vienna 1826 with regard to harmony, counterpoint and form-determining modulation processes. An almost striking, rarely found interlocking of theory and compositional practice is revealed. Further and more comprehensive studies on this topic are desirable.

Keywords: music theory, musical analysis, prelude, preluding, activity of Ambros Rieder.

Introduction. Towards the end of the 18th century, the art of prelude playing became less and less important, both in the context of church music and in secular concert music. In recent years, musicological and music-theoretical research has paid relatively little attention to those musicians who wrote theoretical-practical instructional works and composed (partly instructive) prelude cycles during this period, by means of which preluding was nevertheless to be preserved and passed on to future generations. The present text aims to make a small contribution to closing this gap. It focuses on the composer, organist, music theorist, and music teacher Ambros (or Ambrosius) Mathias Rieder (1771–1855), who with his teaching works can be considered one of the most zealous preservers of the art of the preluding within the focused time period and who also decisively developed the genre of the prelude with his compositions.

Rieder, who is still little known beyond the borders of Austria, deserves to be focused on more in view of his musical life's work. Without a doubt, he can be counted among the first rank of musical personalities in Austria at the end of the 18th and in the first half of the 19th century. His circle of acquaintances included Joseph Haydn (1732–1809), Wolfgang Amadeus Mozart (1756–1791) and the almost equally aged Ludwig van Beethoven (1770–1827), as well as Johann Nepomuk Hummel (1778–1837), Simon Sechter (1788–1867) and Franz Schubert (1797–1827) [Wurzbach, pp. 100–104]¹.

¹ A direct acquaintance with Franz Schubert is not confirmed by documents, but is nevertheless very probable, as Michael Kube points out [Kube, p. 3], see also [Beneš, p. 40]. Kube argues that Rieder’s Op. 82

Ambros Rieder was born on 10 October 1771 in Döbling near Vienna, he died on November 19, 1855 in Perchtoldsdorf, just a few kilometers from his birthplace. Both villages are today districts of Vienna. Rieder initially received a comprehensive basic musical education within the family: from his father, who was also named Ambros Rieder and was a school teacher in the village of Oberdöbling¹, and above all from his grandfather Thomas Rieder, choirmaster in Wilfersdorf.² Soon he received additional instruction in basso continuo and composition from Karl Martinides (1732–1794), a choir director in Lichtenthal, and also from Leopold Hofmann (1738–1793) in Vienna. However, Johann Georg Albrechtsberger (1736–1809) should be mentioned as Rieder's most important and prominent music theory and composition teacher. Both Hofmann and Albrechtsberger were cathedral chapel masters at St. Stephen's. Through them, the young Rieder received a first-class education that shaped him throughout his life. The contents of Albrechtsberger's writings, in particular his *Gründliche Anweisung zur Composition*, were used by Rieder in many places as a basis for his own theoretical writings, although he often added contemporary developments to them [Beneš, p. 236.]. Other influential writings on music theory that Rieder must have studied intensively are by Johann Joseph Fux (1660–1741), Friedrich Wilhelm Marpurg (1718–1795), Johann Philipp Kirnberger (1721–1783), and Daniel Gottlob Türk (1750–1813).³

The *Biographisches Lexikon des Kaiserthums Oesterreich* states that Rieder published several theoretical textbooks. The following writings can be listed according to the current state of research:

- *Anleitung zum Präludiren auf der Orgel oder dem Piano-Forte*, Op. 84, Vienna, undated [1826],
- *Anleitung zum Fugiren auf der Orgel oder dem Piano-Forte*, Op. 95, Vienna, undated [1826],
- *Der Generalbaß in Beispielen zur Selbstübung für angehende Organisten*, Op. 103, Vienna, undated [1833], and
- *Anleitung zur richtigen Begleitung der Melodien (der vorgeschriebenen Kirchengesänge) zum Generalbaß, Präludiren und Fugiren*, Op. 105, Perchtoldsdorf 1830, handwritten, Music Collections of the Austrian National Library, Mus.Hs. 5080.⁴

Although these writings are explicitly identified as examples of a larger total number of theoretical writings that Rieder authored, the list seems to be considered

was “the only work dedicated to Schubert during his lifetime” (own transl., orig.: “das einzige Werk, dass Schubert zu Lebzeiten gewidmet wurde”), and that Rieder probably composed his unpublished song *Das Grab ist tief und stille*, Op. 101, on the occasion of Schubert's early death, *ibid.* Heinz Schöny elaborates on the close intergenerational ties between the Schubert and Rieder families [Schöny, pp. 193–195].

¹ Due to a lack of sources, it is not possible to determine the exact dates of Ambros Rieder's father's life. What is certain is that he died in 1790 at the age of 58, as Gertrude Beneš reports in her dissertation [Beneš, p. 6].

² The life data of the composer's grandfather are also unknown, see [Beneš, p. 2f].

³ The authors listed here are mentioned, including selected writings by them, in [Wurzbach, p. 101]. Although Fux' famous textbook on counterpoint [Fux] in particular, but also the writings of the other theorists mentioned can be regarded as standard literature known beyond the region at the time, this list nevertheless provides an insight into the world of music-theoretical or compositional craft opened up by Rieder.

⁴ [Wurzbach, p. 101f]. The first two of the publications mentioned here are summarised in one entry by von Wurzbach. He gives the reference to “Anleitungen zum Präludiren und Fugiren für die Orgel, op. 84 (Diabelli, 1826) und op. 95” [ibid., p. 101]. In fact, these are two separate publications, what, according to Wurzbach, can easily be interpreted in the opposite way. Also lost here through the incomplete reproductions of the titles is the information that these are instructions intended for both the organ and the piano. At the end of the entry on Rieder, “four theoretical works” (own transl., orig. “vier theoretische Werke”) are indicated [ibid., p. 103]. Schöny still refers to this encyclopaedia entry in 1988 and mentions an “Anleitung zum Präludieren und Fugieren”, omitting the opus numbers and using a contemporary German orthography that deviates from the original [Schöny, pp. 193–195].

complete to this day; in any case, references to further music-theoretical publications can be found neither in common databases nor in secondary literature.

Three thematic emphases run through all of Rieder's above-mentioned instructional works: prelude (to be understood as a special part of improvising), fuguing (another aspect of improvising, the invention of fugues and other polyphonic works extemporaneously) and continuo playing as the basis of the first two disciplines. To a special extent, Rieder can then be regarded as a preserver of the prelude tradition in his generation: Not only do two of his music-theoretical publications deal intensively with it, which is already evident in the title of each (opp. 84 and 105), but his compositional oeuvre also features numerous prelude cycles. These include:

- *IV kurze Preluden für die Orgel, 34tes Werk zur Selbstübung für angehende Orgelspieler*, Vienna, undated [1812],
- *Sechs Präludien im Kirchenstyle für die Orgel oder das Pianoforte*, Op. 80, Vienna, undated [1825],
- *Sechs Präludien und Fughetten für die Orgel oder das Pianoforte*, Op. 81, Vienna, undated [1826],
- *Präludien und Fughetten für die Orgel oder das Pianoforte*, Op. 82, Vienna, undated [1826], sowie
- *Sechs Präludien in Moll-Tönen für die Orgel oder das Pianoforte*, Op. 90, Vienna, undated [1827].¹

The greatness that Ambros Rieder was regarded as by his contemporaries in connection with the prelude genre is shown, among other things, by the fact that Simon Sechter dedicated his *24 Preludes*, Op. 26² to him.

Methodological Framework. The present text deals with a musical analysis of selected passages from Rieder's *Präludien und Fughetten*, Op. 82³, for which the composer's only textbook devoted exclusively to the art of prelude and its theories, the *Anleitung zum Präludiren*, Op. 84⁴, will be taken as a basis. In this way, an attempt will be made to examine the compatibility of Rieder's theoretical tools taught in his textbook with his own compositional practice. Such an approach will provide information on the extent to which the teacher adheres to his own rules and which parts of his compositional products can be attributed to artistic freedom or to the phenomenon of 'genius', which was especially common in the 19th century.

The music-theoretical method of analysis used is a general bass theory based on the seat of the chords – the terminological and conceptual equivalent of the *règle de l'octave* or *regola dell'ottava* found in many German-language music-theoretical textbooks of the 18th and 19th centuries – which Rieder himself also uses in his writings and which he

¹ Other operas by Rieder feature preludes. Only essential prelude cycles that appeared in print are mentioned here. Von Wurzbach speaks of "sixty-eight preludes for organ or piano (actually 92, 65 of them in print and 27 in manuscript)" that Rieder composed in total (own transl., orig.: "Achtundsechzig Präludien für Orgel oder Clavier (eigentlich 92, davon 65 im Druck und 27 im Manuscr.))" [Wurzbach, p. 103]. The differences in his information are explained by the fact that he uses the "records of his daughter, who was married to the schoolteacher Rupp in Pertcholdsdorf" (own transl., orig.: "Aufschreibungen seiner an den Pertcholdsdorfer Schullehrer Rupp verheirateten Tochter") as a basis, which, however, contain inaccuracies [ibid, p. 102]. A complete list of the musical works of Ambros Rieder is in [Beneš]. The thematic catalogue of works as the third part of this dissertation, however, is only enclosed with the copy of the Musicological Institute of the University of Vienna, which unfortunately was not available to me. Nevertheless, on pages 217–219 of her thesis, the author provides an overview of Rieder's printed and unprinted prelude collections.

² Sechter, Simon, *24 Präludien*, Op. 26, Vienna, undated, plate P.M. No. 4678.

³ Rieder, Ambros, *Präludien und Fughetten für Orgel oder Klavier*, Op. 82, ed. by Michael Kube, Bonn 2005, Verl.-Nr. 1924.

⁴ Rieder, Ambros, *Anleitung zum Präludiren auf der Orgel oder dem Piano-Forte*, Op. 84, Vienna, undated [1826].

developed with his teachers, especially Albrechtsberger. Furthermore, in the context of investigations of modulation paths in Rieder's preludes, the step theory will be applied. This selection contains the potential for a detailed examination of music, especially of the 17th–19th centuries, on a harmonic and contrapuntal level that meets the demands of contemporary historically informed musical analysis.

Research Results. Both operas, the *Anleitung zum Präludiren*, Op. 84 as well as the *Präludien und Fughetten*, Op. 82, were written in the immediate vicinity of each other, possibly even in direct connection with each other. There are a total of six pieces in the keys of G major (No. 1), B flat major (No. 2), C minor (No. 3), A major (No. 4), A minor (No. 5) and D major (No. 6). In particular, the tonal 'break' between Nos. 1 and 2 (the sequence of G major and B flat major) and subsequently between Nos. 3 and 4 (from C minor to A major) suggests that the pieces are not intended to be cyclical. They are musical utility pieces which, however, can stand on their own as compositional products beyond instructive publications. They can certainly be described as having a high level of musical ingenuity and content, and yet are relatively easy to play. Michael Kube puts this into perspective by noting that "the musical language of the pieces may hardly seem original today" [Kube, p. 3]. Nevertheless, on the one hand, their stylistics must be considered in the context of the time in which they were written, and on the other hand, with regard to their formal and harmonic-contrapuntal conception, they are compositional products far removed from practice pieces or even banalities.

The fact that the preludes are primarily intended for the organ and only secondarily, if at all, for the piano, is revealed by corresponding entries in the scores, which instruct the use of the manual or the pedals in each case. In addition, the compositional technique is sometimes shown to exceed the limits of what is possible on a keyboard. Certain passages can only be performed on a piano with the aid of the right pedal or by means of arpeggios. The final bars (bars 75–82) of Op. 82, No. 3 in C minor may serve as an example for that (illustration 1).

Here it seems appropriate to generalise what Gertrude Beneš writes with regard to Rieder's *Anleitung zum Präludiren*, Op. 84: "The addition 'for the organ or the pianoforte' was chosen for commercial reasons. The 'Anleitung' is [...] entirely tailored to ecclesiastical use and therefore intended only for the organ" [Beneš, p. 233]. The suggestion, often contained in the titles of Rieder's works as well as those of his contemporaries, of the interchangeability of piano and organ or of a universally performable or usable musical work or theory book was a common marketing aspect at the time.

Rieder's preludes were composed between 15 and 25 September 1825 and published in print by Diabelli the following year [Beneš, p. 256]. Although they are titled *Präludien und Fughetten*, they are strictly speaking "fugal preludes", as Michael Kube notes [Kube, p. 3]. Kube further points out that Rieder later chose precisely this designation in the title of his Op. 120 (1833). This corresponds completely to Beneš' description. In her dissertation, Beneš provides the following definition of a fugal prelude: "It consists of a short introductory section [,] followed without transition by a more or less extended fughette" [Beneš, p. 246]. She describes Op. 82 under consideration here as consisting "exclusively of fugal preludes" [ibid., p. 253].

Rieder, Ambros, Präludium Op. 82, No. 3, bars 75–82¹

bar 75

79

In Op. 82, Nos. 3 and 4, however, it is difficult to distinguish between the introductory part – quasi a prelude within a (fugal) prelude – and the subsequent main part (the fughetta). With their compositional technique, the compositions represent a peculiar fusion of (homophonic or in the sense of broken or figured chords) prelude and polyphonic prelude. This is precisely where Rieder’s real achievement lies: his fugal preludes can be seen as an essential intermediate stage on the way from the introductory prelude to the emancipated character piece, in the sense of an improvement or refinement of the liturgically bound utility piece².

In her brief, survey-like analysis of Op. 82, Beneš provides a largely formal and movement description of the pieces [Beneš, p. 256f]. She describes Nos. 5 and 6 as remarkable: in the case of No. 5, this is explained by a “thematically as well as formally interesting” arrangement [Ibid., p. 257]. In the case of No. 6, it is noticeable that “only one of the entries is not in the main key” [Ibid.]. Parallels between the music-theoretical textbooks published in Rieder’s time close to Op. 82, on the other hand, are hardly drawn. In this context, a look at the models of compositional technique is particularly interesting and rich in content.

First, let us consider the opening bars of Op. 82, No. 1 in C major. In them, the bass scheme of a Romanesca appears, consisting of alternating falling fourths and rising seconds. This is a traditional compositional topos that also appears frequently in theoretical-practical textbooks of the 18th and 19th centuries, often connected with the explanation of the use of syncopated dissonances. The comparison of bars 1–5 of the present prelude, in which a characteristic alternation of syncopated fourths and ninths is heard, with the corresponding passage in Rieder’s *Anleitung* is quite striking. Within his textbook Rieder uses the Romanesca as the second part of a small prelude, the basis of which is a previously depicted sequence of harmonies. In the prelude itself, only the bass voice is diminished (illustration 2).³

¹ Repr. after Rieder, Ambros, Präludien und Fughetten für Orgel oder Klavier, Op. 82, ed. by Michael Kube, Bonn 2005, Verl.-Nr. 1924, p. 9.

² Beneš already points out that the attempt to “‘improve’ the rather undemanding character piece” (own transl., orig.: “‘Verbesserung’ des recht anspruchslosen Charakterstücks”) is more likely than the “emergence of this form from the cycle Prelude and Fugue” (own transl., orig.: “Hervorgehen dieser Form aus dem Zyklus Präludium und Fuge”) [Beneš, p. 246].

³ Rieder, Ambros, *Anleitung zum Präludiren*, p. 9.

Rieder, Ambros, Präludium Op. 82, No. 1, bars 1–5¹

bar 1 **Andante legato**

Ped.

Rieder Ambros, sequence of harmonies (Romanesca) and prelude („Praeludium“)²

bar 9

bar 9

Op. 82, No. 2 also opens with a musical topos that has long been considered traditional in the early 19th century, a variant of the initial cadence, which is characterised tonally above all by the four-two chord in the second position. Harmonically, it corresponds essentially to the scheme that has become standard, not least because of the famous opening bars of the first prelude in C major of Johann Sebastian Bach's *Well-Tempered Clavier*, Vol. 1, but its resolution is delayed from bar 4 onwards by means of a four-two chord (which can be understood as an intermediate dominant to the subdominant in terms of functional theory). Rieder interestingly introduces these in his *Anleitung* in the context of “half cadences”, which are indicated as a means of modulation (illustration 3).³

In general, modulation is a central theme in the invention and composition of preludes, since the introduction or consolidation of a certain key was originally a central function, if not the only purpose of the genre. In his instructions, Rieder provides concrete modulation rules which, at the time of the textbook's creation, can already be seen as having been handed down from several generations. Compact and graphically descriptive are the diagrams on p. 12⁴, which provide an overview of the keys related to C major and A minor or potential modulation destinations in the sense of the traditional canon. The author uses scale sections to which thirds are added to define the tonal gender of the respective target key. The diagram does not give any information about a modulation hierarchy, but relatively at the

¹ Repr. after Rieder, Ambros, Präludien und Fughetten für Orgel oder Klavier, Op. 82, ed. by Michael Kube, Bonn 2005, Verl.-Nr. 1924, p. 4.

² Repr. after Rieder, Ambros, Anleitung zum Präludieren auf der Orgel oder dem Piano-Forte, Op. 84, Vienna, undated [1826], p. 9.

³ Ibid., p. 12.

⁴ Ibid.

beginning of his instructions Rieder describes common modulation paths in an order given in the major and minor keys: „Starting from C major, one usually goes to the upper fifth G major, from there to A minor, from there to F major, then to D minor, also E minor, finally back to the main key of C. [...] The above order of deviations is usually also observed in all other [major] keys. In minor keys, other deviations take place. One prefers to go from the main tone, for example A minor, to C d. [= major], from this to the seventh, namely G major, from this to E minor, again from this to the fourth D minor, then to F major, and finally back to the main tone A minor. This is how one proceeds in all the other minor keys.“¹

Illustration 3.

Rieder, Ambros, Präludium Op. 82, No. 2, bars 1–6²

bar 1 **Con moto legato**

Rieder Ambros, musical example (“likewise by voice exchange”, own transl., orig.: “Eben so durch Versetzung”)³

bar 1

The author further points out that the modulation paths described are to be understood as recommendations and that further modulations deviating from these paths are possible. In principle, Rieder does not exclude any succession of keys, which corresponds to the approach taught earlier by Carl Philipp Emanuel Bach.⁴

It is now interesting to compare the rules for modulation presented by Rieder in his music-theoretical teachings and their implementation in compositional contexts. The following table shows the modulation paths of the six preludes from Op. 82. Not all deviations into other keys are listed, but exclusively structurally relevant harmonic stations, i.e. stations that do not only refer to the musical foreground level. Either these are defined by a consolidation of a key that is not limited to a single bar or a single cadence, or by the fact

¹ Own transl., orig. „Von C dur angefangen geht man gewöhnlich in die Oberquinte G dur, von dieser ins A moll, von dieser in F dur, dan ins D moll, auch E moll, endlich wieder zurück in die Haupttonart C. [...] Obige angezeigte Ordnung der Ausweichungen wird gewöhnlich auch in allen übrigen [Dur-]Tonarten beobachtet. In Moll-Tonarten finden andere Ausweichungen statt. Man geht lieber vom Haupttone, zum Beyspiele A moll in C d. [= Dur] über, von diesem in den siebenten, nähmlich G dur, von diesem ins E moll, wieder von diesem in den vierten D moll, dann nach F dur, und endlich zurück in den Hauptton A moll. So verfährt man in allen übrigen Moll-Tonarten“ [Ibid., p. 5].

² Repr. after Rieder, Ambros, Präludien und Fughetten für Orgel oder Klavier, Op. 82, ed. by Michael Kube, Bonn 2005, Verl.-Nr. 1924, p. 6.

³ Repr. after Rieder, Ambros, Anleitung zum Präludiren auf der Orgel oder dem Piano-Forte, Op. 84, Vienna, undated [1826], p. 12.

⁴ Carl Philipp Emanuel Bach, Modulationsregeln, Online-Quelle, repr. in Derek Remeš, The Art of Preluding, Bd. II, Anhang.

that they form the starting point of a sequencing. The indications of the steps in the table generally mark the moment of the first appearance of the respective new tonic sound. For each piece, only the structurally relevant harmonic stations are indicated in their sequence; the duration or number of bars of individual stations is not taken into account by means of graphic proportions (table 1).

Table 1.

Modulations in Rieder, Ambros, *Präludien und Fughetten für Orgel oder Klavier*, Op. 82.

Op. 82, No. 1 in G-Major

bar 1	19	27	30	39	44	60	66
I	V	I	V	vi	ii	vi	I

Op. 82, No. 2 in B-Major

bar 1	18	26	29	37	44	48
I	V	vi	ii	IV	ii	I

Op. 82, No. 3 in c Minor

bar 1	8	15	24	27	49	55
i	v	III	iv	i	III	i

Op. 82, No. 4 in A Major

bar 1	12	26	42	67
I	V	I	V	I

Op. 82, No. 5 in a Minor

bar	27	31	35	43	50
i	III	VII	v	VI	i

Op. 82, No. 6 in D Major

bar	23	38	42	49
I	V	iii	vi	I

The sequence of harmonic stations is essentially to be seen in accordance with the traditional modulation rules given by Rieder himself in the instructions for prelude. Only Op. 82, No. 5 goes beyond the conventional key framework with the structurally relevant VII scale degree (from bar 31). Within these representations, Op. 82, No. 4 seems the most trivial, since its sequence of harmonic stations is limited exclusively to the first and fifth degrees. Apart from these structurally relevant stations, however, the musical text reveals numerous intermediate stations in the context of rapid deviations by means of sequencing.

While the previous observations have mainly revealed the baroque character of the pieces, as already pointed out by Kube, modern characteristics that can be identified as “classical” in sound can be found in them primarily on the basis of contrapuntal or melodic details.

On the one hand, there is the individualisation or partial chromatisation of movement models, which is generally described as real sequencing (i.e. true to the interval, not continued in the sense of diatonic, see for example the chromatic sequence of falling thirds in bars 67-69 in Op. 82, No. 3). On the other hand, they are typical positionings of chromatic passing notes, as can be seen in Op. 82, no. 6 (bars 65-69). Here there is a downright exemplary fusion of traditional movement model (ascending fauxbourdon movement with 5-6 consecutives) and modern chromatic enrichments of

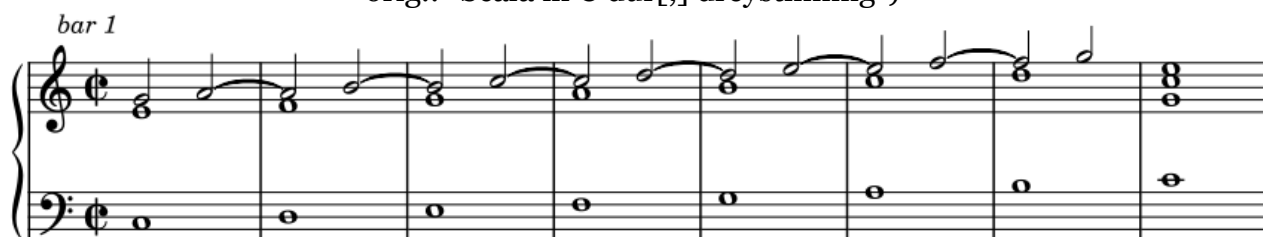
the melody. In Rieder's manual for preludes, a non-chromatic schema of this kind can be found on p. 8 (illustration 4).¹

Illustration 4.

Rieder, Ambros, Präludium Op. 82, No. 6, bars 65–69²



Rieder Ambros, musical example (“scale in C Major, three part setting”, own transl., orig.: “Scala in C dur[,] dreystimmig”)³



Another characteristic of Rieder's compositional style, which is no longer Baroque but could be described as thoroughly contemporary in the early 19th century, are dissonances that occur freely. An example of this is the unprepared dissonant fifth in the upper voice in bar 90 of Op. 82, No. 1, which is even accented in the score. In the following bar there is also an upwardly resolved (unprepared) seventh dissonance, which can be considered a typical detail of a classical cadenza (illustration 5).

Illustration 5.

Rieder, Ambros, Präludium Op. 82, No. 1, bars 89–94⁴



Conclusion. Ambros Rieder, both as a composer and with regard to his achievements in the field of music theory and especially in connection with his attempts to preserve the art of prelude playing in the early 19th century, is a figure that is strongly underrepresented in current musicological discourse. Yet he was without question a highly respected musical authority during his lifetime, who can be counted among the musical prominence in the Viennese environment and beyond. His works on music theory are to be regarded as

¹ Rieder, Ambros, *Anleitung zum Präludiren*, p. 18.

² Repr. after Rieder, Ambros, *Präludien und Fughetten für Orgel oder Klavier*, Op. 82, ed. by Michael Kube, Bonn 2005, Verl.-Nr. 1924, p. 15.

³ Repr. after Rieder, Ambros, *Anleitung zum Präludiren auf der Orgel oder dem Piano-Forte*, Op. 84, Vienna, undated [1826], p. 18.

⁴ Repr. after Rieder, Ambros, *Präludien und Fughetten für Orgel oder Klavier*, Op. 82, ed. by Michael Kube, Bonn 2005, Verl.-Nr. 1924, p. 5.

significant contributions to music theory in the southern German-speaking countries in the tradition between Albrechtsberger and Simon Sechter.

The comparison of their music-theoretical content with Rieder's own compositional practice reveals - especially with regard to the art of preludeing - the workshop of a consistently tradition-oriented, yet creative musician and teacher. To a large extent, Rieder's compositions can be depicted as implementations of the rules of composition or improvisation propagated in his treatises. It is rare to find such a clear and detailed correspondence between rules and compositional practice in a composer. This provides an excellent insight into a composer's workshop or way of thinking.

The most comprehensive study on Ambros Rieder and his organ works to date is the dissertation by Gertrude Beneš, which is cited several times in this text. Unfortunately, it has neither appeared in print nor has it been translated into English. It would be very desirable for Beneš' work not only to be more widely received in the German-speaking world, but also to be more readily available to the international musicological and music-theoretical scene.

Further research within the framework of more comprehensive studies on Rieder as a music theorist and theory teacher, as a composer and as an organist is desirable. The quality of Rieder's theoretical and compositional output alike is unquestionable. The results of such studies are extremely promising due to the given intensive and close link between theory and practice.

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АМБРОС РІДЕР (1771–1855) І МИСТЕЦТВО ПРЕЛЮДІВАННЯ

Актуальність дослідження. Наприкінці XVIII століття мистецтво гри прелюдії ставало все менш важливим як у контексті церковної, так і світської музики. Останніми роками музикознавчі та музично-теоретичні дослідження приділяють відносно мало уваги тим музикантам, які в цей період писали теоретико-практичні навчальні твори та складали (частково інструктивні) цикли прелюдій, за допомогою яких прелюдія все ж мала бути збереженою та переданою наступним поколінням. Презентований текст спрямовано на часткове заповнення цього пробілу. У центрі уваги — композитор, органіст, музичний теоретик

та педагог Амброс (або Амбросіус) Матіас Рідер (1771–1855), якого можна вважати одним із найревніших зберігачів та продовжувачів розвитку мистецтва прелюдіювання.

Основна мета дослідження полягає в аналізі вибраних фрагментів із «Präludien und Fughetten» оп. 82 Рідера (єдиного підручника композитора, присвяченого виключно мистецтву прелюдії та його теоріям) та «Anleitung zum Präludiren» Оп. 84. Зроблено спробу дослідити сумісність теоретичних настанов Рідера, викладених у підручнику, з його власною композиторською практикою.

Методологія. Використано метод аналізу на основі теорії генерал-басу, яку Рідер використовує у своїх працях і яку він розробив разом зі своїми вчителями, особливо Альбрехтсбергером. Крім того, в контексті дослідження модуляцій у прелюдіях Рідера буде застосована теорія щаблів. Ці методи аналізу містять потенціал для детального вивчення музики, особливо XVII–XIX століть, на гармонічному та контрапунктичному рівнях, що відповідає вимогам сучасного історично поінформованого музичного аналізу.

Висновки та перспективи дослідження. Амброс Рідер, як композитор і теоретик, є майже невідомою постаттю у сучасному музикознавчому дискурсі. Проте він, безсумнівно, був дуже шанованим музикантом за свого життя, якого можна зарахувати до лідерів як Віденського середовища, так і за його межами. Теоретичні трактати Рідера слід розглядати як значний внесок у теорію музики в південних німецькомовних країнах у традиції між Альбрехтсбергером і Саймоном Зехтером.

Порівняння музично-теоретичного змісту трактатів з композиторською практикою Рідера розкриває — особливо щодо мистецтва прелюдіювання — майстерність незмінно орієнтованого на традиції, але творчого музиканта та педагога. Значною мірою твори Рідера можна зобразити як реалізацію правил композиції чи імпровізації, пропагованих у його трактатах. Рідко можна зустріти настільки чітку і детальну відповідність між правилами та композиційною практикою. Це дає уявлення про майстерність та спосіб мислення композитора. Перспективи подальших досліджень пов'язані з комплексним студіюванням творчості Рідера як теоретика та педагога, композитора та органіста. Якість теоретичного та композиційного доробку Рідера не викликає сумнівів. Результати таких досліджень можуть бути доволі значущими вважаючи на наявний тісний зв'язок теорії та практики.

Ключові слова: теорія музики, музичний аналіз, прелюдія, прелюдіювання, діяльність Амброса Рідера.