

82. Rêverie für Waldhornquartett

Oscar Rieding
(1840-1918)
ed. William Melton

Rieding, Oscar
(born 1840 in northern Germany; died 1918 in Celje)

After studies at Berlin's *Academie der musikalischen Künste* and the Leipzig Conservatory, Rieding relocated in Vienna. It was there in 1871 that the conductor Hans Richter, newly appointed music director of the Budapest Opera, hired Rieding to be concertmaster of his orchestra. Rieding remained in Budapest for over three decades, teaching extensively and playing under the likes of Richter, Gustav Mahler and Arthur Nikisch before his 1904 retirement and move to Cilli (Celje), then a largely German city in Slovenia. Here his compositional output increased, and within the first decade of retirement he wrote most of the works for which he is remembered today (originally published in Cologne and Leipzig by Bosworth & Co.).

Rieding's production consisted almost exclusively of concerti and concertinos for violin (and one concerto for viola), as well as smaller pieces for violin and piano. The most enduring of these were written as vehicles for students, such as the Concerto in B minor, Op. 35 (recorded most recently in 1998 by Itzhak Perlman for EMI). One exception to the predominance of the violin in Rieding's canon is the graceful *Rêverie* for Horn Quartet in F, which offers three statements of a tranquil Andante theme alternating with more agitated *con moto* episodes, the horn parts spread across a three octave span. The *Rêverie*, published c. 1896 by C. F. Schmidt of Heilbronn (plate no. 739), is a tribute to the lyricism of the Budapest hornists, Rieding's colleagues for the previous twenty-five years. Among the first of these was Heinrich Stoiber, who had played in the original Bayreuth *Ring* premieres in 1876, but the roster in the 1890s was also a distinguished one, and included Peter Beck, Karl Clement, Raimond Drescher, Alois Mink, Robert Seifert, Josef Romagnoli, Johann Wymethal and Karl Zimmermann.

Text by William Melton