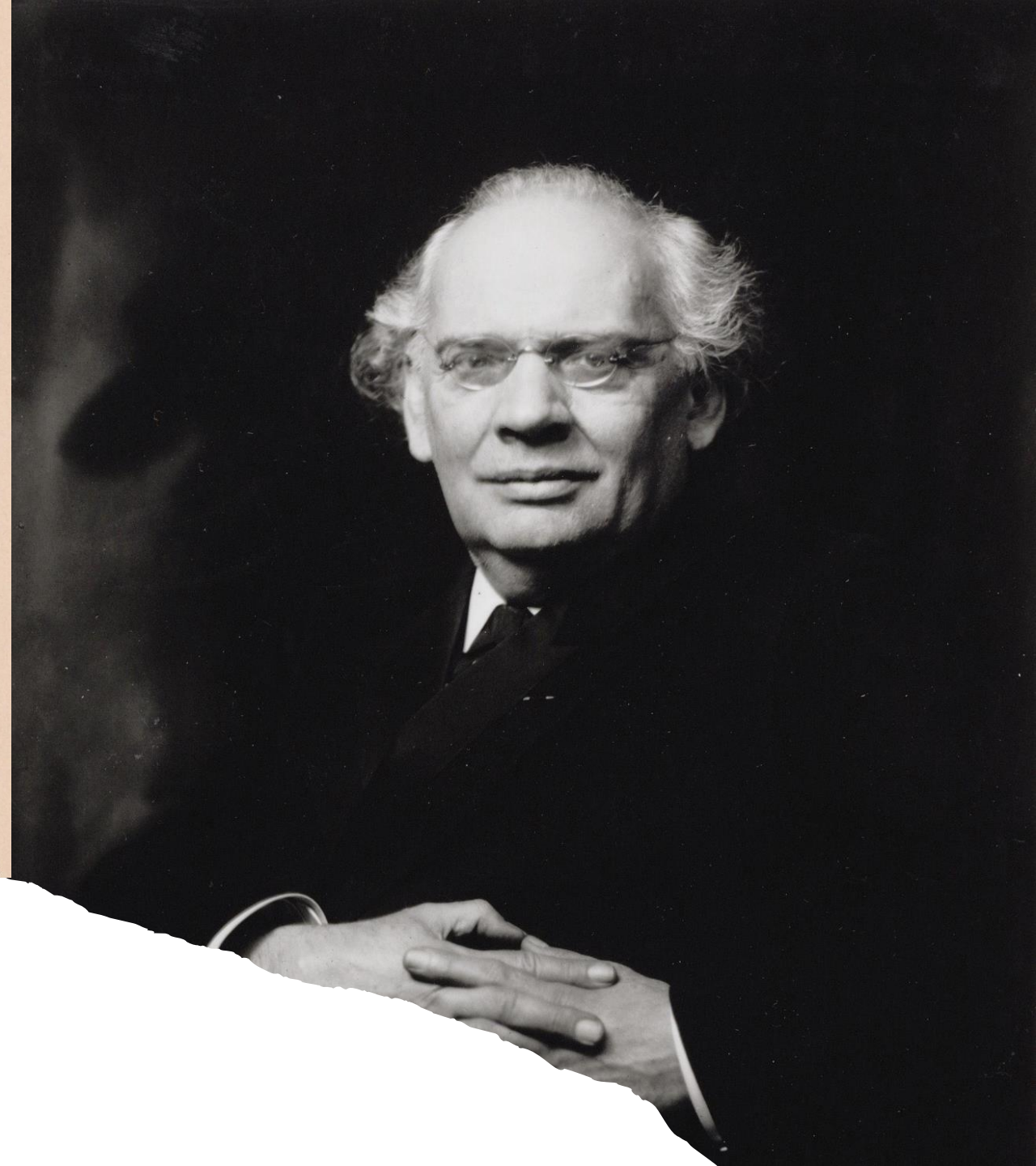


Mark Anderson

Julius Röntgen Solo and 2-Piano Music



Julius Röntgen

1855-1932

First....An Introduction

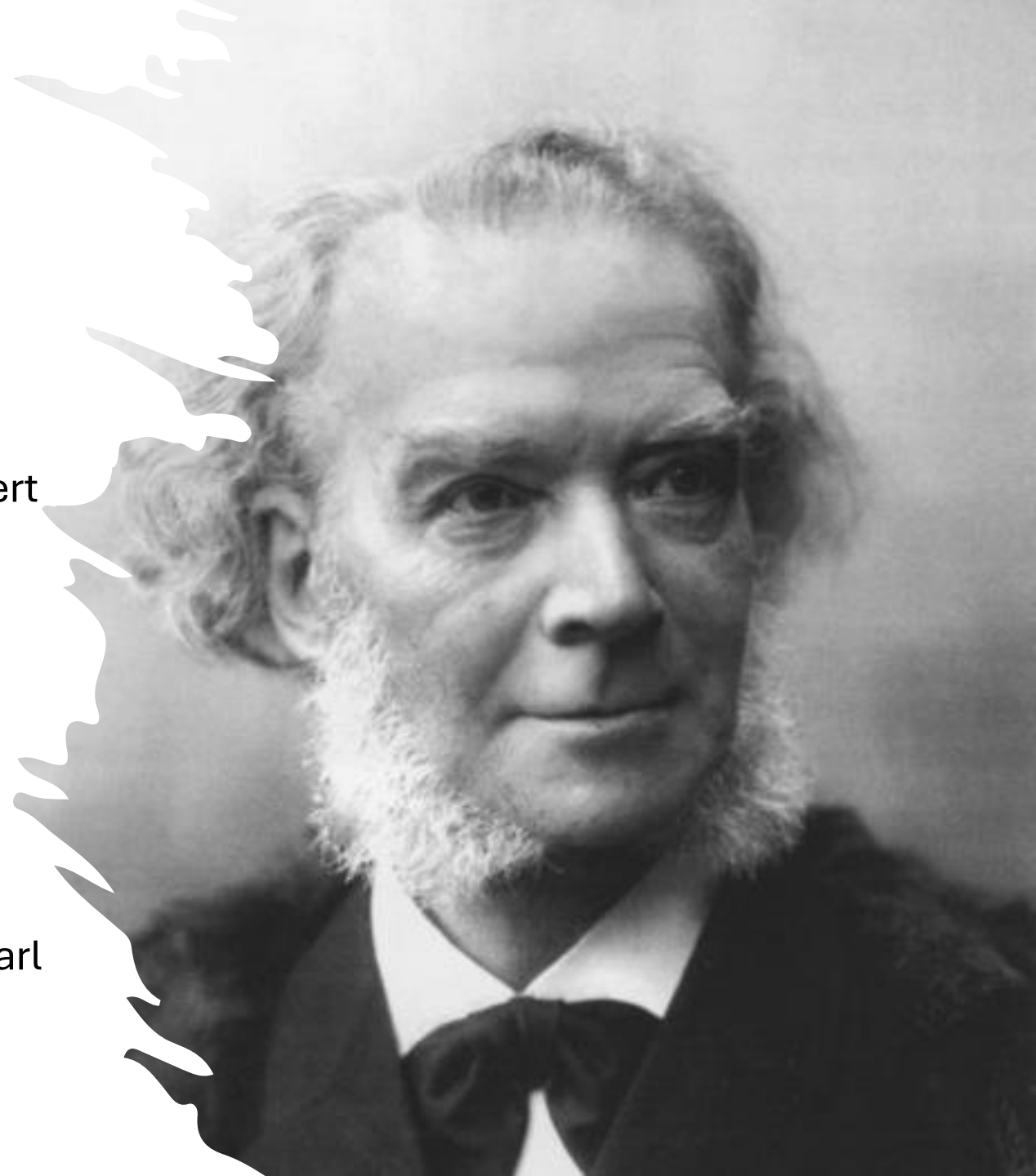
- Born and raised in California, near San Francisco.
- Began piano studies at 5.
- Studied at San Jose State University with Aiko Onishi, Royal Northern College of Music, Manchester UK with Ryszard Bakst and London with Benjamin Kaplan
- Currently Chair of Keyboard at Univ. of British Columbia, Vancouver where I also teach Piano Pedagogy.

About Röntgen...

- Over 600 Compositions
- 21 Symphonies – plus many other symphonic works
- Concertos – 6 piano, 4 violin, 4 cello and 3 for instrument combinations
- Chamber Works – over 20 violin sonatas, 3 viola sonatas, 16 cello sonatas, 12 piano trios, 5 piano quartets, 4 piano quintets
- Songs - Dozens
- Works for choir and opera
- Piano Works – countless, much still in autograph in the Röntgen archives at the Nederlands Muziek Instituut, Den Haag

History – An Elite Musical Education

- Life
 - Leipzig & Parents – Englebert Röntgen, concert master with Leipzig Gewandhaus Orchestra under Carl Reinecke.
 - Move to Holland 1878 and stayed in Amsterdam 1878-1924 then Bilthoven 1924-1932
- Teachers included
 - Mother Pauline **Klengel**, daughter of Moritz Klengel; Moritz **Hauptman** (counterpoint/harmony), Louis **Plaidy** and Carl **Reinecke** (piano and composition)



First Wife

- Amanda Maier - Swedish Composer and Violinist
 - Born 1853 (2 yrs Röntgen's senior)
 - At 16, entered Royal Conservatory in Stockholm
 - Studied composition with Reinecke and violin with Englebert Röntgen. Basically, she married her violin teacher's son in 1880.
 - Works – violin sonatas (B Minor, outstanding piece), chamber music (piano trios especially good) and Violin Concerto.
 - Died in 1894 of tuberculosis.



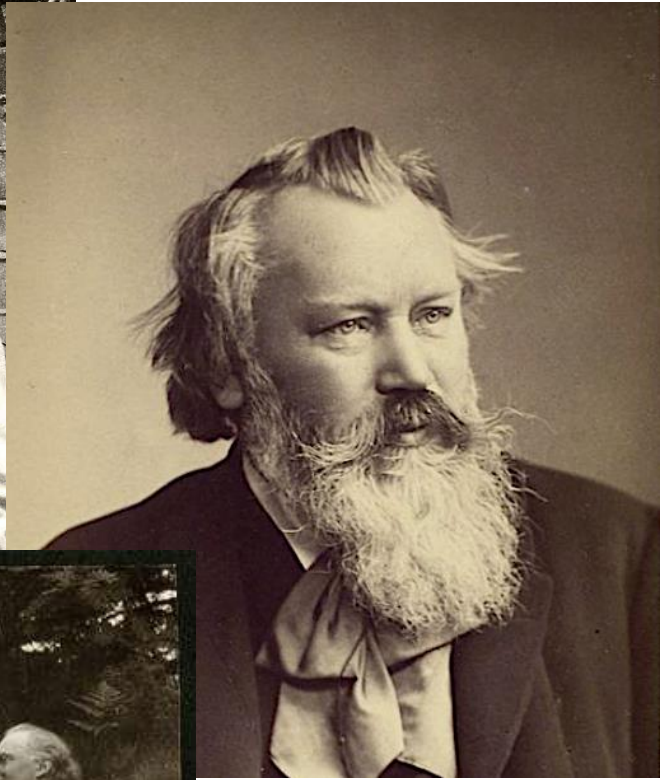
Composer and Performer

- As Composer – Influences
 - Leipzig School (Schumann, Mendelssohn, etc.)
 - Folksong
 - Dutch
 - Scandanavian (especially Swedish)
 - English & Irish (Etudes No.2, Dolce Far Niente, etc.) Numerous variations on various folksongs (Swedish, Norweigan, etc.)
- As Performer
 - Solo Pianist – Premiered Brahms 2nd Concerto in Holland with the composer conducting.
 - As Collaborator - Joseph Joachim, Johannes Messchaert, Carl Flesch and Pablo Casals



Friends and Acquaintances

- 1870 – (14 yrs!) Plays for Liszt at Weimar
- Grieg
- Brahms
- Max Reger
- Carl Nielsen
- Grainger
- Massaechert



Notable

- 1884 – Co-founded Amsterdam Conservatory and was director from 1913-1924.
- 1884 – Heavily involved in the creation of the Concertgebouw
- 1930 – Röntgen received an honorary doctorate from the [University of Edinburgh](#).
- Two years after Röntgen's death, his good friend Donald Francis Tovey described him as "one of the greatest masters of absolute music I have ever known".^[5]



Later years – Gadeamus 1924 to 1932



Röntgen Family

- Family Visits in Holland
 - Jurriaan Röntgen (violiniist, great grandson)
 - Julius Röntgen (historian, great grandson)

Family in the U.S.

Saskia RJ Thiadens -
Napa



Röntgen Project Overview

- Project Historical Context

- Long standing relationship with Nimbus Records, since Leeds Competition 1993
- Adrian Farmer, executive director and producer, Nimbus Records
- So far, six CDs of solo piano music recorded (Röntgen 7 recorded last week) and one CD of two-piano music of Röntgen, Brahms and Reinecke

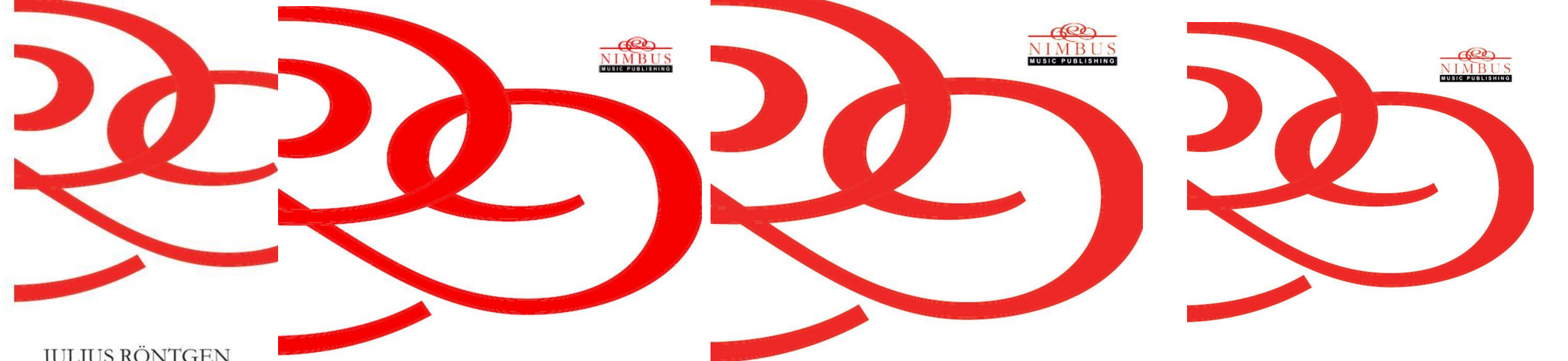
- Julius Röntgen

- How – Markus Pawlik – after von Bülow recordings (2011-2013)
- Why – Great and seriously neglected music
- When – Since 2014

Six CDs with Nimbus Records

- All recordings are solo piano music – Sonatas, Variations, Suites, Miniatures, Folksongs, Passacaglia and Fugue, etc. except ...
- Röntgen V is a 2-piano CD Variations by
 - Brahms – Haydn Variations
 - Reinecke – Variations on Bach Theme
 - Röntgen – Previously unpublished works – Variations on Beethoven and Cesar Franck





JULIUS RÖNTGEN

Sonata in C-Sharp Minor (1928)
for solo piano

JULIUS RÖNTGEN

SONATE in A minor (1898)
for solo piano

JULIUS RÖNTGEN

Variations on a Theme by César Franck
for two pianos

JULIUS RÖNTGEN

Variation über ein Beethoven's Thema
for two pianos

Publishing

Nimbus Music Publishing

Autograph to Modern Edition

Schnell und markiert. *Toccata.*

fp sempre staccato *fp* *fp*

The image shows a handwritten autograph manuscript for a piece titled "Toccata" by Julius Röntgen. The manuscript is written on aged, yellowed paper. At the top, the tempo and character are indicated as "Schnell und markiert." and the title "Toccata." is written in a large, elegant cursive hand. The music is written in a 2/4 time signature with a key signature of one sharp (F#). The notation includes treble and bass staves with various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as "fp" (fortissimo) and "sempre staccato" are used throughout the piece. The handwriting is clear and legible, showing the composer's original intentions.

Toccata

Julius Röntgen

Schnell und markiert

fp sempre staccato *fp* *fp* *fp* *fp*

7

fp *fp* *fp*

13

fp *fp* *fp* *fp*

The image shows a modern printed edition of the "Toccata" by Julius Röntgen. The score is presented in a clean, professional layout with a white background and black ink. The tempo and character are indicated as "Schnell und markiert" at the top. The title "Toccata" is prominently displayed above the score. The composer's name, "Julius Röntgen", is printed in the top right corner. The music is written in a 2/4 time signature with a key signature of one sharp (F#). The notation includes treble and bass staves with various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as "fp" (fortissimo) and "sempre staccato" are used throughout the piece. The score is divided into measures, with measure numbers 7 and 13 clearly marked. The overall appearance is that of a high-quality, modern musical score.

Modern Edition to Corrected Modern Edition

A handwritten musical score for piano, consisting of four systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The score features numerous triplets and slurs. Handwritten annotations include circled asterisks, a circled '5', and the text "[poco sost.] in light in man" and "* Ch! error in man." The page is marked with an asterisk at the bottom left.

Printed musical score for measures 21 and 22. The notation is in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. Measure 21 is marked with a dynamic of *fp* and includes a *Ped.* (pedal) instruction. The score shows complex chordal textures and melodic lines. An asterisk is located at the bottom right of the page.

Printed musical score for measures 22 and 23. The notation is in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. Measure 22 includes a dynamic of *fp* and a *Ped.* instruction. The score continues with complex chordal textures and melodic lines. An asterisk is located at the bottom right of the page.

Printed musical score for measure 23. The notation is in treble and bass clefs with a key signature of one sharp (F#) and a 4/4 time signature. The measure contains several triplets. A *Ped.* instruction is visible at the bottom. An asterisk is located at the bottom right of the page.

Röntgen Piano Trio

Antoine van Dongen,
violin

Eric Gaenslen, cello

Mark Anderson, piano

Formed in 2017



Useful links

- Wiki: https://en.wikipedia.org/wiki/Julius_R%C3%B6ntgen
- IMSLP: https://imslp.org/wiki/Category:R%C3%B6ntgen,_Julius
- [Julius Röntgen http://www.juliusrontgen.nl/en/home-en/](http://www.juliusrontgen.nl/en/home-en/) (in English and Dutch)
- Netherlands Music Institute <https://nederlandsmuziekinstituut.nl/>
- Nimbus Music Publishing: <https://www.wyastone.co.uk/nmp>
- Nimbus Records: <https://www.wyastone.co.uk/all-labels/nimbus.html>
- My site: www.markandersonpianist.com

Tonight's Program

- *Improvisata über eine Norwegische Volksweise* G minor op. 19 (1882)
- *Technik und Vortrag*, 25 Etüden für Klavier op. 67 (1920)
 - Book I Nos 1-8
 - Book II Nos 9-16
 - Book III Nos 17-24 plus 1 Experimental Study

About the *Improvisata über eine Norwegische Volksweise*

- Grouped among “compositions for family and friends”
- Originally titled *Zum 25sten Juni 1879*, the work was composed on the occasion of Röntgen's parents' silver wedding anniversary.
- This composition was later renamed and published by Breitkopf & Härtel as *Improvisata*, Opus 19.
- The sombre mood of the theme, based on a Norwegian folksong, is an interesting choice for what was presumably a joyous occasion.

Improvisata Characteristics

- Structure is a free variation form, without formal variations indicated.
- Two main sections are separated by “kurze pause” and followed by an “Intermezzo”, which simply carries on with variants of the main theme in an improvisational. The variants in the intermezzo and increasingly remote in direct thematic association.
- A finale section that Röntgen could have easily called a “Finale” closes the work. This begins with a Busoni-like dominant pedal-point that persists through to the final statement of the theme. The piece fades into pianissimo g minor chords.

About *Technik und Vortrag*, 25 Etüden für Klavier op. 67

- Arranged in three books with eight pieces in each book.
- All major and minor keys are represented.
- Book 3 contains a 25th "experimental" atonal study
- Published 1921
- Dedicated to Ferruccio Busoni
- Possibly more aptly named Etudes with Preludes, Impromptus & Character Pieces
- Few have subtitles
 - No.2 – The Bonnie Lass (Old English)
 - No. 17 - "Studie voor J.. Bach's Chromatische Phantasie"
 - No.18 – "Studie over D.F.S. / Aan Dr. D.F. Scheurleer" (note use of English word "over")
 - No.20 – "Studie voor het 2^{de} Pianoconcert (1 deel) van J. Brahms"

PREFACE.

The title "Technique and Interpretation" implies that these 24 Studies consist partly of pieces which deal with technical problems, and partly of pieces without special technical object.

The Studies are grouped in three books, of which each is designed as a Cycle of eight consecutive pieces.

The 24 major and minor keys are represented in these Studies.

The extra 25th keyless Study is an experiment, taking the twelve notes of the chromatic scale in a whole-tone order as a foundation for various thematic, rhythmic and harmonic combinations of indeterminate tonality.

Julius Röntgen.

Another quote

- Ernest Bacon, writer, composer, pianist:

*Chopin included two of his most beautiful Nocturnes in his Etudes Op.10 and one in Op.25**

- from Note On The Piano, p.7

*presumably referring to Op.10/3, 10/6 and Op.25/7 (cello etude)

Book 1

- Some studies have obvious challenges
 - No.1 – rapid alternating hands and awkward figures
 - No.4 – Black Key
 - No.6 – Polyrhythms
 - No.7 – Broken 6ths (alternating hands)
 - No.8 – Double-notes in alternating hands

Book 2

- No.13 – Double-notes with Presto "Alternativo" section featuring LH speed
- No.14 – Interlocking melody (alternating hands) with broken octaves, with a prelude-like Alternativo section
- No.15 – Broken chords alternating hands with "Third Hand" melody (a la Liszt's Un Sospiro)
- No.16 – a Toccata of double notes and large broken LH rolled chords.

Book 3

- No.17 – rapid sequential passagework based on Bach's Chromatic Fantasy
- No.19 – Rapid staccato broken intervals
- No.20– Nasty arpeggios with leaps based on a devilish passage in Brahms's 1st Piano Concerto, with a closer look....

A musical score for piano, consisting of two staves. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The melody in the right hand features a series of eighth-note chords, each with a slur and a fermata. The left hand provides a rhythmic accompaniment with eighth-note chords. A dynamic marking of *p* (piano) is placed between the two staves. The system concludes with a double bar line.

A musical score for piano, consisting of three staves. The music continues from the first system. The right hand features a complex melodic line with slurs and fermatas, including a triplet of eighth notes. The left hand continues with eighth-note chords. A dynamic marking of *Ped. simile* is placed at the bottom right of the system. The system concludes with a double bar line.

- No.21 – Interlocking inner voice shared between hands
- No.22 – Rapid repeated octaves in RH with rolled chord melody in LH
- No.24 – Rapid alternating arpeggios (septuplets) between hands.

“Preludes and Intermezzi”

- No.2 – The Bonny-Lass
- No.3 - Characterstuckethe Bonny Lass becomes flirtatious.
- No. 5 (composer indicates that cardboard be placed over certain strings inside the piano to create a “cembalo” [harpsichord] effect).
- No. 7 A prelude begins before broken sixths in *Alternativo*,
- No.9 – A prelude
- No.10 – A light and edgy work in 5/16 with rapid simultaneous 16ths in both hands throughout.
- No.11 – A charming prelude with a 32nd note motif that is developed in rapid succession.
- No.12 – A prelude
- No.18 – A gently flowing and repeating pattern based on the initials D.F.S.

Thanks

- Walter Maas Foundation
- The Röntgen Family
- The Netherlands Music Institute
- Nimbus Records