



The topic of the symposium „**Rathgeber in Context**” held on June 3, 2007, seems to be strange at first sight because it is not said, what this context could be. However, this subject considers the factor that music does not arise in a vacuum. In the following contexts the composer Rathgeber could be placed: history, theology, pedagogy, and last not least musicology.

The composer Rathgeber is a part of the cultural history of the late Baroque and cannot be understood without this "context". Rathgeber is not only a part of the cultural history, especially music history, but also a part of history in the main. The political struggles and wars have infected Rathgeber as well. **Prof. Wolfgang Weiß** from Würzburg described the overall situation in the diocese of Würzburg especially Rathgeber's connection to his home country and his place of studying, whereas **Prof. Günter Dippold** from Bamberg pointed at the situation of the Benedictine monastery of Banz particularly the difficult relationship to the dioceses of Bamberg and Würzburg what was apparent at the abbot's elections all the time.

However, Rathgeber is also a composer. His works are rooted in the late Baroque, but they also tread a new path due to their facility, brevity and suavity. **Prof. Hermann Ullrich** from Schwäbisch Gmünd depicted the music practice of the Jesuits, since Rathgeber was connected to them during his years of studying, and to those of the Franciscans who conflated four voices to a single one.

Prof. Charles Jurgensmeier

from Omaha/Neb explained the Magnificat compositions of the rural vespers Opus 17 which were especially suited for small ensembles due to their limited requirements.

Magister Marcin Konik

from Kraków presented two places of Rathgeber reception in Poland, typically for the music practice in Poland of the 18th century, namely the parish church of Raków and the Piarist college of Podoliniec.

Rathgeber is not only a composer, but also a monk. Reasons of provision might have been important when entering the convent, but one cannot doubt that Rathgeber might have felt a

religious vocation to start the noviciate. What applies for the man Rathgeber, applies most probably also for his compositions. Thus, **Bishop em. Prof. Paul-Werner Scheele** from Würzburg described the theocentric, eucharistic and Marian spirituality of Rathgeber based on the texts of the

[Arias of Opus 10](#)

Finally Rathgeber was also a pedagogue. Since his father was a teacher in Oberelsbach the young Rathgeber get into contact with the teaching profession early in his life. During his theological studies Rathgeber was employed as a teacher at the orphanage school of the Juliusspital. However, pedagogic references can be found only on rare occasions in the works of Rathgeber. However, his songs of the threefold Tafelconfect have been used since ages in the music teaching and in the vocal practise. **Prof. Friedhelm Brusniak** from Würzburg presented the "Emperor's Songbook" compiled at the beginning of the 20th century. The very fact that many songs of Rathgeber have been gathered in this important collection, emphasizes the high esteem towards this petite master.

The Symposium „Rathgeber in context" brought together different disciplines. We can only hope that such a meeting will not be the last of its kind.

[Further Information to the Symposium you could get here.](#)