THE SECULAR WORKS FOR MIXED A CAPELLA CHOIR BY JOSEF RHEINBERGER (1839-1901)

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SUMMARY

The aim of the analysis of the secular songs for mixed a cappella choir by Josef Rheinberger (1839-1901) was to establish which methods are employed to set the words to music. It also had to be determined whether there are specific qualities unique to Rheinberger's style. In this way a contribution could be made to a better understanding for both performers of and listeners to the songs.

In Chapter 1 a general introduction to the study is supplied. In Chapter 2 short biographical details about Rheinberger are given with reference to the German Romantic musical milieu (1800-1900) and Rheinberger's position in it. Chapters 3 to 8 contain the findings of systematic analysis illustrated by music examples:

- Texts and text settings
- Form
- Texture and compositional techniques
- Harmony
- Melody
- Rhythm

Chapter 9 summarises the conclusions of the study. In Chapter 9.7 a didactic evaluation of the analysed choral works is given, and some recommendations are made in Chapter 9.8.

The Appendices consist of:

- a list of the secular songs for mixed a capella choir, with poets
- a list of music examples.

Lastly a compact disc with a recording of amongst others two of the 10 analysed cycles, Op 103 *Am Strome* and Op 31 *Fünf Lieder*, is included to convince the reader of proof of inclusion of the secular songs for mixed a capella choir in South African choirs' repertoire. The performing groups were under the author's direction for the production of this compact disc.

The most important findings of this study are:

- Rheinberger showed a sensitive response to the sound of the words as well as to the word meaning, both being significant considerations in his settings.
- He used syllabic text-settings more frequently than melismatic text settings for each voice part, both in contrapuntal and familiar style.
- The form of every song is specifically text-related, with strophic form dominating.
- The melodic material provides a basis for structural cohesion, while firmly embedded in traditional tonality with the occasional chromatic influence.
- The homophonic approach is stronger than the polyphonic approach. The vertical chordal structure dominates the horizontal polyphonic structure.
- Rheinberger's belief in the logic of tonality manifests in the use of the triad as fundamental premise.
- His use of rhythm in the secular a cappella works is dictated by an adherence to the atmosphere and feeling of the text.

An analysis of the songs for mixed a cappella choir shows Rheinberger's individual, yet approachable, style. Rheinberger in most instances convincingly manages the choral medium with firm insight. These choral works deserve greater recognition because of their sophistication and musical qualities. The secular songs for mixed a capella choir by Josef Rheinberger (1839-1901) are charming miniatures and highly recommended.

Keywords:

- A capella
- Analysis
- Choir music
- German poets
- Mixed Choir
- Nineteenth-century
- Rheinberger
- Romantic era
- Secular music
- Style

OPSOMMING

Die doel van die studie was om vas te stel watter musikale metodes Josef Rheinberger (1839-1901) gebruik om die liedere vir sekulêre onbegeleide gemengde koor te toonset. Ook moes bepaal word of daar tipiese kenmerke in Rheinberger se styl teenwoordig is. Sodoende kon bygedra word tot 'n beter begrip by die voordrag, en groter vreugde by die aanhoor van hierdie liedere.

In Hoofstuk 1 word 'n algemene inleiding tot die studie verskaf. Hoofstuk 2 bevat kort biografiese besonderhede oor Rheinberger, en verwysing word gemaak na Rheinberger se posisie binne die Romantiese beweging in Duitsland gedurende die 19de eeu. Hoofstuk 3 tot 8 bevat die bevindinge van 'n sistematiese ontleding geïllustreer deur musiekvoorbeelde:

- Rheinberger se hantering van die woordtekste
- Vorm
- Komposisietegnieke en tekstuur
- Harmonie
- Melodie
- Ritme.

In Hoofstuk 9 word die gevolgtrekkings van die studie saamgevat. In Hoofstuk 9.7 word die geanaliseerde koorwerke se didaktiese waarde beoordeel, en in Hoofstuk 9.8 word sekere aanbevelings gemaak.

Die Bylaes bestaan uit:

- 'n lys van die sekulêre liedere vir onbegeleide gemengde koor, met digters
- 'n lys musiekvoorbeelde.

Laastens word 'n CD-opname van onder andere twee van die geanaliseerde siklusse, Op 108 *Am Strome* en Op 31 *Fünf Lieder,* ingesluit om die leser te oortuig van die benutting van die sekulêre werke vir onbegeleide gemengde koor in Suid-Afrikaanse

kore se repertoriums. Die uitvoerende groepe was onder die skrywer se leiding vir die produksie van die CD.

Die belangrikste bevindinge is die volgende:

- Rheinberger toon 'n sensitiewe aanvoeling vir die klank van woorde en die woordbetekenis, albei belangrik in sy toonsettings.
- Teksbehandeling is meer sillabies as melismaties, in beide kontrapuntale en familiêre styl.
- Die vorm van liedere is ontwikkel uit die vorm van die woordteks, met strofiese vorm wat oorheers.
- Die melodiese materiaal verskaf 'n basis vir strukturele samehang op 'n stewige tradisionele tonale basis met min chromatiese invloede.
- In Rheinberger se koorwerke is die homofoniese benadering veel sterker as die polifoniese. In die algemeen is daar meer klem op die vertikale akkoordale struktuur as op die horisontale polifoniese struktuur.
- Rheinberger glo in die logika van tonaliteit. Dit kan gesien word in die feit dat die drieklank as basiese uitgangspunt gebruik word.
- Ritmiek in die liedere word gedikteer deur die atmosfeer van die teks.

'n Analise van die sekulêre liedere vir onbegeleide gemengde koor toon Rheinberger se individuele, dog toeganklike styl. In die meerderheid gevalle hanteer Rheinberger die koormedium oortuigend en met goeie insig. Hierdie koorwerke verdien, weens hul gesofistikeerdheid en musikale waarde, 'n veel groter erkenning as wat tans die geval is. Die sekulêre werke vir onbegeleide gemengde koor van Josef Rheinberger (1839–1901) is bekoorlike miniatuur-komposisies en word hoogs aanbeveel.

Sleutelterme:

- A capella
- Analise
- Duitse digters
- Gemengde koor
- Koormusiek
- Negentiende eeu
- Rheinberger
- Romantiese era
- Sekulêre musiek
- Styl

JOSEF RHEINBERGER (1839-1901)

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Op 24 *Vier Lieder des Gedächtnisses* B-2
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Op 31/4 "Zum neuen Jahr" B-3
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Op 52 *Im neuen Frühling* B-3
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Op 63 *Am Walchensee* B-4
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Op 63/7 "Am Kreuzweg" B-5

Op 80 *Liebesgarten* B-5
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CD: RHEINBERGER: *CHORAL WORKS* in backcover – performed by the Rand Afrikaans University Choir and the East Rand Youth Choir, under the direction of Johann van der Sandt

SECULAR WORKS FOR MIXED A CAPELLA CHOIR

1 Op 108/1 "Der Strom"

2 Op 108/2 "Wiegenlied"

3 Op 108/3 "Bete auch du"

4 Op 108/4 “Falsche Bläue”

5 Op 108/5 “Zwei Liebchen”

6 Op 108/6 “Der Todesengel”

7 Op 31/1 “Es glänzt die laue Mondennacht”

8. Op 31/2 “Ein Stündlein wohl vor Tag”

9 Op 31/3 “Um Mitternacht”

10 Op 31/4 “Zum neuen Jahr”

11 Op 31/5 “Ein Tännlein grünet wo”

SACRED WORKS FOR MIXED A CAPELLA CHOIR

12 Op 176/4 “Deus tu convertens”

13 Op 176/7 “Rorate coeli”

14 Op 176/8 “Prope est”

15 Op 69/1 “Morgenlied”

16 Op 69/2 “Hymne”

17 Op 69/3 “Abendlied”

18 Op 138 *Stabat Mater*