

CHAPTER 1

INTRODUCTION

1.1 Aim of study

The aim of the analysis of the secular choral compositions for mixed a capella choir by Josef Gabriel Rheinberger is to establish typical characteristics of Rheinberger's choral style. The choral compositions of Josef Rheinberger are relatively unknown in South Africa. Analysing the secular a capella works for mixed choir affords not only the writer, but also all others who want to perform these works, or who merely show an interest in them, a better understanding of the analysed works and of Rheinberger's choral style.

1.2 Motivation

Rheinberger is described by Grace (1925: iii) as a third-rate composer. This study endeavours to prove the opposite, making use of the secular compositions for mixed a capella choir. It attempts to position Josef Rheinberger in his rightful place in the context of German Romantic music. He appeared to be associated with all genres of composition and yet not to be master of any specific one.

The sacred choral and organ compositions are regularly performed in South Africa. These works, as opposed to the compositions for other mediums, are considered to be more creditable (Grace 1925: iii). The secular compositions are far less frequently performed. The reasons (if any) are to be established according to the findings of this study.

In the catalogue of an exhibition held in Vaduz, Liechtenstein, entitled “Josef Gabriel Rheinberger, Leben und Werk”, a discography is to be found. None of the analysed works had been recorded on disc at the time of publication of the exhibition catalogue (Münster, R. & Wanger, H. 1989). No recordings of the studied works could be found by searching on the Internet either. As the recording of works can be an indication of their popularity, and not necessarily the quality of the works, the writer wanted to establish good reasons for choral groups to include these works in their concert repertoire.

1.3 Methodology

The dissertation exposes the style characteristics of Josef Gabriel Rheinberger as found in the 62 secular choral compositions for mixed a capella choir, through an analysis of the songs. The compositions are in 10 cycles:

Op 2 Fünf Lieder und Gesänge

Op 24 Vier Lieder des Gedächtnisses

Op 31 Fünf Lieder

Op 52 Im neuen Frühling

Op 63 Am Walchensee

Op 80 Liebesgarten

Op 108 Am Strome

Op 124 Waldblumen

Op 170 In Sturm und Frieden

Op 186 Jahreszeiten.

1.4 Format of the dissertation

Chapter 1 contains an introduction to the study. Chapter 2 supplies a short biography, a discussion on the German musical milieu during the Romantic era and the positioning of Josef Rheinberger in it. Chapters 3 to 8 contain the findings of systematic analysis illustrated by music examples:

- ◆ Rheinberger's treatment of the word texts
- ◆ Form
- ◆ Compositional techniques
- ◆ Harmony
- ◆ Melody
- ◆ Rhythm.

Chapter 9 summarises the conclusions of the study.

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 108 *Am Strome* and Op 31 *Fünf Lieder*, forms a significant part of the dissertation. It was not only important for the writer to establish written proof of the validity of the analysed works, but also to provide proof of the practical inclusion of it in South African choirs' repertoire. The performing groups (East Rand Youth Choir and The Rand Afrikaans University Choir) were under the writer's direction for respectively six and four years. Some examples of Rheinberger's sacred choral music are included on the CD. Extracts from Op 176 *Advent-motetten* (Op 176/4 *Deus tu convertens*, Op 176/7 *Rorate coeli*, Op 176/8, *Prope est Dominus*), Op 69 *Drei Geistliche Gesänge* and Op 138, *Stabat Mater* (with string orchestra and organ accompaniment) are included. The reason for the inclusion of these works is to affirm the performability of both the secular and sacred choral works of Josef Rheinberger, although the scope of this study comprised only the secular songs for mixed a capella choir.

1.5 Sources

1.5.1 Choral manuscripts

The 62 songs for mixed a capella choir that were analysed in order to come to the conclusions reached in Chapter 9 are the main choral manuscripts involved in the study.

1.5.2 Books

Applicable literature consists mainly of references to books on the subject. Hans-Josef Irmen's publications provide the most valuable contributions to the sources of available literature on the composer. *Josef Gabriel Rheinberger: Briefe und Dokumente seines Lebens* by Harald Wanger and Hans-Josef Irmen is an authoritative publication of nine volumes consisting of a compilation of Rheinberger documents and of references to works and other important citations in letters that Rheinberger wrote in his lifetime. *Gabriel Josef Rheinberger als Antipode des Cäcilianismus* by Hans-Josef Irmen, and Elisabeth Irmen's book *Gabriel Josef Rheinberger und Franziska von Hoffnaaß: eine Musikerehe im 19. Jahrhundert* provided valuable information on the social standing of Rheinberger in the milieu in which he was active. *Josef Rheinberger und seine Komposition für die Orgel* by Raphael Molitor, *The Organ Works of Rheinberger* by H Grace and T Kroyer's book *Joseph Rheinberger*, provided the starting point for the investigation into the works of Josef Rheinberger.

A large number of sources were consulted in order to find relevant discussions on different methods of choral writing and style analyses of composers' works.

1.5.3 Articles

Magazine articles on Rheinberger or his music that were consulted, were not very informative as to the theme of the study. *The American Choral Journal*, the

monthly publication of the American Choral Director's Association, was the main source of journal articles in which style studies of a range of composers' choral works were found.

1.5.4 Other sources

Verbal information conveyed to the author by Hans-Josef Irmen and Prof. Ebehardt Funcke helped to set the background for the author's way of thinking on Josef Rheinberger and his music. During a study visit to the Rheinberger Archives in Vaduz, Liechtenstein the archivist, Harald Wanger, also served as a source of inspiration to the author.

1.6 Organisation of the dissertation

In order to ensure clarity when referring to the more than 100 music examples, the work from which each extract is taken is invariably referred to first, with the relevant opus number following immediately. The applicable bar numbers follow in brackets. The word "bar" or any form of abbreviation is omitted. The extract number is then indicated by referring to the example with Ex. Aspects which have to be highlighted are, when possible, indicated with a * or square brackets. As the extracts are self-evident, subdivisions of the bars have been kept to a minimum.

Only a few abbreviations have been used, these are standard within a music dissertation. They include:

Ex	Example
Op	Opus
no	Number
S	Soprano
A	Alto
T	Tenor
B	Bass

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Generally accepted abbreviations have been used in the extracts for dynamic markings. They are not listed. It is beyond the scope of this dissertation to give a detailed analysis of Rheinberger's style characteristics. The aim is rather to expose the works with a clear indication of his purpose and intent. The conclusion is a synopsis of the style characteristics of Rheinberger, as found in his secular choral compositions for mixed a capella choir.

1.7 Notes to the reader

- ◆ White space at the bottom of pages was on occasion purposefully left, in order for music examples to be placed on one page or to be broken off at a logical place.
- ◆ Music examples are not always of good quality. The scores used were published at the end of the 19th century, and the less advanced printing technology can be a reason for the scores being of poor quality. No newer publications were available.
- ◆ Aspects that need highlighting in music examples are indicated with dotted lines and arrows. Where there is no highlighting, it was not needed.
- ◆ All the original poems could not be found in a search.
- ◆ When citing composers or authors, there is an inconsistency to be found in the use of initials or first names. Where first names do not appear, the information was not available.

CHAPTER 2

BACKGROUND

2.1 Josef Gabriel Rheinberger - A short biography

Josef Gabriel Rheinberger was born on the 17th of March 1839 in Vaduz, Liechtenstein. He spent his early childhood in Vaduz as the son of a state treasurer. At an early age Rheinberger exhibited an astonishing amount of musical talent that his parents decided to develop by allowing him to undergo formal music education. By his seventh year he had already performed as a pianist in public.

Rheinberger's uncle had a special influence on him, and encouraged him in his music lessons. From an early age Rheinberger participated in church music activities and during one such activity decided to devote his life to music. At a Sicilian feast a string quartet of Rheinberger was played together with one of Mozart. This was the day that he devoted his life to music. "Als ich 8 Jahre alt war, entschied ein Zufall an diesem Tage, dass ich mich der Musik widmen durfte" (When I was 8 years old, fate decided on this day, that I was allowed to dedicate myself to music) (Irmén 1970: 15).

Rheinberger left his parent's home at an early age in order to study music at Franz Hauser's Music Conservatory in Munich. His compositions attracted the attention of his teachers to such a degree that they were responsible for frequent performances of his works. Critics, keeping his youth in mind (Irmén 1970: 14), always received his compositions favourably. Because of all this attention, Franz Lachner (1803–1890) noticed the child, and decided to take him in as a pupil. Lachner had a considerable influence on Rheinberger's compositional style.

The influence that Mozart's compositions had on Rheinberger has to be mentioned. Rheinberger won the Mozart prize awarded by the *Frankfurter Mozartstiftung* and Mozart had an influence on Rheinberger throughout his career. A childlike remark motivates this influence: "Wenn ich in den Himmel komme, suche ich zuerst den Mozart auf" (When I get to heaven, I will first of all look up Mozart) (Wanger & Irmén 1987: 38).

In 1859 Rheinberger was appointed professor of piano at the Munich Conservatory. A year later he received the appointment as lecturer in Composition, Counterpoint, Harmony and History of Music. Rheinberger's concern with Church music is significant when the number of religious compositions in his oeuvre is taken into account. As a pupil of the organist Johann Georg Herzog, Rheinberger came into contact with the organs of most of the churches in Munich. In 1857 he assumed the important post of organist of the St. Cajetan church.

Rheinberger's concern with choirs extended over most of his career. From 1851 until 1894 he was active either as choir member, member of a choral society, or as choral conductor. The most important of these activities was his twenty-four-year engagement with the *Oratorienverein* in Munich, from 1853 until 1877, the last thirteen years as conductor. By studying the programmes of the *Oratorienverein* during these thirteen years (Wiora 1978: 238-242), one can see the important role that Rheinberger attributed to secular compositions in the concert programmes.

In 1877 Rheinberger was appointed as the conductor of the Royal Chapel in Munich, and as director of religious music in the Royal court in the St. Cajetan church.

Rheinberger had an affinity for choral music, extending not only to religious music, but also to secular music. The many secular compositions in the choral medium prove this point.

2.2 The German Romantic musical milieu (1800-1900)

Around 1800 a new chapter began in the history of the human mind – commonly referred to as the Romantic period. The spirit of that age is one, which pervaded all realms of life – including art, philosophy and politics. In music, this Romantic spirit found not only its latest expression at that time, but also its strongest. The term “romantic” used in contrast to the word “classic”, was first applied to chivalrous tales of adventure, with fantastic knights for heroes, moving in a dim world of mystery and imagination, dear to the story-tellers of the Middle-Ages; and it was these stories, written in old French and Spanish dialects, half forgotten, that became the inspiration for the new movement.

One only need to glance at the names of the great Romantic composers in order to see that here, within one frame, the greatest contrasts are brought together. These composers are within one frame, for there must indeed be some common ground among the members of a given period. The contrasts are many, yet not mutually exclusive. Romanticism in music is, by its very nature, a revolutionary movement directed against the fathers and grandfathers of the revolutionary generation, therefore Romanticism shows hostility towards Classicism. However, the art of composers like Robert Schumann, Johannes Brahms and Josef Rheinberger is not completely apart from the continuous, though changing, art of the predeceasing periods.

The contrast leads to a further antitheses: subjectivity and objectivity of the musical idiom. Wagner made his compositions ever more personal and refined, Rheinberger and other Romantics like Weber, Schubert, Schumann and Brahms, each in his own way – did not wish to break the ties that linked them with

the popular mind. They loved homely things; they were afraid of departing too far from them, as a result they reworked these elements without changing the content. They thought of the people, or rather, what they considered to be the people. In this context Rheinberger's affinity for his people, "und die patriotische Begeisterung... gab ihm den Gedanken ein, mit dem neuen Requiem der großen Zeit zu huldigen" (and the patriotic enthusiasm gave him the inspiration to pay homage with the new Requiem of great times) (Kroyer 1916: 185) is mentioned.

A further contrast is seen between clarity and an "abstract" or "mystical" quality. Rheinberger might be considered as a Romantic Classicist, but definitely a Romanticist in assessing his new relationship to the past and his new feeling for sound. His music demonstrates clarity and symmetrical form. Berlioz, on the other hand, was a poor follower of rules. Both composers drew from Beethoven, but the one saw in Beethoven only the master who perfected form, subdued all violence, brought order out of chaos; the other saw in him only the master who revolutionised the symphony and unchained dark and chaotic forces.

Another contrast in Romantic music is that between absolute music and programme music. Berlioz's music for instance, was inconceivable without an admixture of elements from the other arts. His symphonies needed the stimulus of poetry, even when they followed purely musical laws. Rheinberger's instrumental music, however, was never based on a programme in the same sense of the term as most of Liszt's or Berlioz's works were. Rheinberger would most probably be in tandem with Mendelssohn in this regard. In a letter dated October 15, 1842, Mendelssohn said that "good music does not become more significant or intelligible through 'poetic' interpretations; instead, it becomes less significant, less clear" (Einstein 1947:6).

Roughly around 1800 the relationship of the creative musician to society underwent a distinct change. Ever since the Middle Ages the musician had taken

his definite place in the organisation of the body politic. Up to the end of the 18th century, even the greatest among creative musicians knew whom they served and where they belonged. If society made demands of an aesthetic nature, the musician did not feel that this was an encroachment upon his rights. He was not revolutionary-minded; he felt that he was the servant of powerful social institutions and of the times into which he had been born. One might say that there was no art for art's sake, but all music served an immediate purpose, "*Gebrauchsmusik*". This situation lasted until Beethoven became the first real "free" musician. He no longer placed himself in the service of aristocracy; he preferred to face the world as an individual. With this new attitude towards society and the world, Beethoven became a model for the Romantic movement. The musician who rendered direct service to society did not disappear, but the official link with the so-called creative was diminished considerably. More and more the creative musician freed himself from society. With Beethoven a period was heralded in which music was written without being ordered, for an imaginary public, for the future, and if possible for eternity. The Romantic period has left us with an abundance of ambitious works. Although Rheinberger was employed, many of his works did not originate because of the association with his employer. Rheinberger's great output proves that he wrote music for the love of composing and not out of a sense of duty.

CHAPTER 3

TEXTS AND TEXT SETTINGS

3.1 Introduction

The nineteenth-century German “lied” owes much of its origin and inspiration to German poetry. The lyric outpourings of the great Johann Wolfgang von Goethe and other poets of his age, acted as a stimulus to many composers. In the lied genre, in this instance, songs (lieder) for mixed a capella choir, poetry and music are combined into a unique relationship where the melody, harmony and rhythm of the music were crafted to reflect the meaning and mood of the poems they interpreted. Every composer in the nineteenth-century was highly individual in the use and relative emphasis of these various elements (melody, harmony and rhythm).

The combination of two distinct art forms, poetry and music, has generated much controversy and a great variety of opinions as poets, musicians and critics tried to determine what constitutes the most successful balance in this relationship. Gorrell (1993:16) quoted the composer Arnold Schoenberg’s opinion on this role, as one who “considered poetry to be an ‘art still bound to subject matter’, (who) valued the abstract nature of music and relegated poetry to a secondary role within song composition”. Throughout the history of music, a debate has raged over how much importance should be assigned to the text of a vocal composition. In the nineteenth century the link between poetry and music was so close that much criticism revolves around the quality of poetry selected and the care with which this poetry is treated. The choice and treatment of poetry was a very sensitive matter for nineteenth-century composers, as can be seen in a review written by Robert Schumann for the *Neue Zeitschrift für Musik*. He pointed out that a composer’s foremost

concern is “to recreate in a subtle musical realisation the most delicate effects of the poem” (Gorrell 1993:17).

3.2 Texts

Rheinberger set to music poems by some of the most notable poets of his age: Goethe, Mörike, Reinick and Heyse. Many of the secular songs for mixed a capella choir unite this great poetry with subtle, illuminating musical settings. But these words no longer belong to the poet. Rheinberger’s musical ideas stretch for the length of time it takes to read the poem and, as he lingers on words of his choice, he may obscure the poem’s metre and rhyme schemes. As he composes, a new artistic entity is created. Thus, one can argue, the texts set to music must essentially be of high quality. Some poems chosen by Rheinberger are not always of a high literary quality. One must mention the particular role that Rheinberger’s wife, Franziska von Hoffnaaß, played in the choice of texts. Her participation in the choice of texts resulted in some of the texts being not up to standard. Franz Schubert was also a composer whose choice of poetry ranged from great to substandard. Robert Schumann, a highly literate man, asked “why select mediocre poetry that is certain to mirror itself in the music?” (Gorrell 1993:21). According to Gorrell, composers such as Schumann chose excellent poetry, just as Brahms did not (Gorrell 1993:21). Schubert’s monumental song cycle *Winterreise* was based on the “popular, undistinguished poetry” (Gorrell 1993:21) of Wilhelm Müller (1794-1827). Rheinberger also made use of this “popular, undistinguished poet” in “Rheinisches Tanzlied”, Op 186/6. However, Rheinberger’s sublime music communicates the universal ideas that can be found in the poetry, without drawing attention to the weakness of the poem itself.

In her article, “What makes a Good Text?”, Jean Janzen (1993:33) compares choral music to a marriage: “It is text and music bound together, for better or

for worse. Like marriage, one weak partner can be sustained and strengthened by the other, but what we long to see is the great match.” Janzen continues by stressing the need for good texts when composing. The choice of texts is a very personal issue for each composer as can be seen in the following statement by Max Harrison: “Certainly a perfect poem, just because of its completeness, can have little added to it by the music. A poem or other text which attracts a composer suggests to him emotions that are only implicit in it but which he can make explicit with his music” (Gorrell 1993:20).

3.3 Rheinberger’s poets

Under this heading the choice of poems and poets are listed so as to give an indication of the quality of the poets chosen by Rheinberger. In some instances it is indicated that other composers also set the text to music. That can be a positive point to mention, regarding the quality of texts chosen. Where no evidence could be found that the specific text was chosen by another composer, it was attempted to show other composers of stature who chose some of the other texts by a specific poet. When no additional information on the poet or the text is provided, it implies that none could be found.

3.3.1 *Op 2 Fünf Lieder und Gesänge*

Rheinberger made use of different poets for the chosen texts.

Op 2/1 “All’ meine Gedanken, mein Herz und mein Sinn”

Text by Julius Sophus Felix Dahn (1834-1912).

This text was also set by Max Reger (1873-1916), “All’ meine Gedanken”, Op 75 no 9 (1903); and by Richard Strauss (1864-1949), “All’ meine Gedanken, mein Herz und mein Sinn”, Op 21 (1887-1888), from *Schlichte Weisen*, no 1.

Op 2/2 “Der Fischer”

Text by Johann Wolfgang von Goethe (1749-1832).

Rheinberger had a fondness for Goethe as a poet. Goethe’s work was an inspiration for Rheinberger throughout his career. In 1900, near the end of his life, he wrote in his diary: “Das Goethe’sche Gedicht: « Wer sich der Einsamkeit ergibt, ach! der ist bald allein! » habe ich früher wohl unterschätzt (wenn auch komponiert), es klingt so selbstverständlich – und doch ist ein tiefer Sinn darin – den merkt man aber erst, wenn man ihn selbst erfahren.” (The poem by Goethe: «He who gives in to loneliness, he is soon alone.» I have underestimated the poem (even though I composed music to it), it sounds as if one could take its content for granted and yet it contains a deeper meaning – but one only notices this once one has experienced it oneself). Other composers who employed Goethe’s texts for their compositions are amongst others Johann Friedrich Reichardt (1752-1814), Karl Friedrich Zelter (1758-1832), Friedrich Heinrich Himmel (1765-1814), Andreas Jakob Romberg (1767-1821), Moritz Hauptmann (1792-1868), Franz Schubert (1797-1828), Johanna Mockel Kinkel (Johanna Mathieux) (1810-1858), Leopold Damrosch (1832-1885) and Hans Erich Pfitzner (1869-1949).

Op 2/3 “Zum Walde”

Text by Georg Scheuerlin. The poet’s dates of birth and death could not be found. Scheuerlin was also the choice of author for Wagner’s “Der Tannenbaum”.

Op 2/4 “Wanderlied”

Text by Friedrich Julius Hammer (1810-1862). Josephine Lang (1815-1880) chose the text “Blick’ nach oben” by Hammer, to set to music.

Op 2/5 “Waldesgruß”

Text by Albert (Ernst Ludwig Karl) Graf von Schlippenbach (1800-1886) and Franziska von Hoffnaaß (1832-1892). Rheinberger did something very interesting with this composition. He used the poet Albert von Schlippenbach’s first stanza, but replaced the original second stanza with one written by his wife Franziska von Hoffnaaß. The poem “Die Sterne schau’n in stiller Nacht” by von Schlippenbach was set to music by Felix Mendelssohn.

3.3.2 Op 24 *Vier Lieder des Gedächtnisses*

Rheinberger used one poet for the texts chosen, namely Friedrich Gottlieb Klopstock (1724-1803). Klopstock’s poetry was very popular with composers. His text “An Cidli” was one chosen by, amongst others, Gottfried Emil Fischer (1791-1841) and Franz Schubert. Richard Strauss and Zelter fall amongst composers who chose the text “Das Rosenband” by Klopstock to set to music. “Aufersteh’n” was set by Gustav Mahler. Franz Schubert composed the lieder “Selma und Selmar”, “Furcht der Geliebten”, “Edone”, “Die Gestirne”, “Dem Unendlichen” and “Das große Halleluja” to texts by Klopstock. Christoph Willibald Gluck (1714-1787), Gustav Krenek, Fanny Mendelssohn and Franz Schubert (1797-1828) set “Die frühen Gräber” to music. “Schlachtgesang” was chosen by Schubert and Robert Schumann.

3.3.3 Op 31 *Fünf Lieder*

Rheinberger utilised different poets for the texts chosen.

Op 31/1 “Es glänzt die laue Mondennacht”

Text by Carl Stieler (1842-1885).

Carl Stieler was a friend of Rheinberger, and Rheinberger chose to see him often: “Von Zeit zu Zeit sehe ich ‘den Alten’ (er ist zwar noch jung) gern” (Wanger & Irmen 1984a: 34) (From time to time I enjoy seeing the old man (he is young still)). “Im Abendstrahl”, “Seebild” and “Ich gab dem Schicksal dich zurück” are texts by Stieler that the composer Josephine Lang (1815-1880) chose to set to music. Charles Edward Ives (1874-1954), Alexander von Fielitz (1860-1930) and Alban Berg (1885-1936) are some of the composers who chose texts by Stieler for their compositions.

Op 31/2 “Ein Stündlein wohl vor Tag”

Text by Eduard Mörike (1804-1875).

Mörike’s poem “Ein Stündlein wohl vor Tag” was also set by Hugo Distler (1908-1942), Op 19i no 2 (1939), from *Mörike-Chorliederbuch*; Robert Franz (1815-1892), Op 28 no 2; Richard Kursch, Op 5 no 3, published 1905; Otto Scherzer (1821-1886), 1860, from *XXV Lieder*, no 15; Wilhelm Speidel (1826-1899), Op 9 no 3, published 1854; Felix Weingartner (1863-1942), Op 41 no 8, published 1906; Hugo Wolf (1860-1903), from *Mörike-Lieder*, no 3 and Erich Zeisl (1905-1959), published 1935.

Op 31/3 “Um Mitternacht”

Text by Eduard Mörike (1804-1875).

“Um Mitternacht” was also set by Max Bruch (1838-1920), Op 59 no 1 (1892); Robert Franz (1815-1892), Op 28 no 6; Hugo Wolf (1860-1903), 1888, from *Mörike-Lieder*, no 19; Hugo Distler (1908-1942), Op 19i no 10 (1939), from *Mörike-Chorliederbuch*; Peter Korn (b. 1922), Op 24 no 2, published 1964; and Heimo Erbse (b. 1924), Op 17 no 2, published 1959.

Op 31/4 “Zum neuen Jahr”

Text by Eduard Mörike (1804-1875).

The poem “Zum neuen Jahr” was also set by Weingartner and Hugo Wolf.

Op 31/5 “Ein Tännlein grünet wo”

Text by Eduard Mörike (1804-1875).

“Ein Tännlein grünet wo” was also set by Hugo Distler (1908-1942) as “Denk es, o Seele!” (Consider, o soul!), Op 19i no 21 (1939), from *Mörike-Chorliederbuch*; Felix Draeseke (1835-1913), “Denk es, o Seele!”, Op 81 no 4, published 1906; Robert Franz (1815-1892), “Ein Tännlein grünet wo”, Op 27 no 6, published 1870; Hans Pfitzner (1869-1949), “Denk’ es, o Seele!”, Op 30 no 3; Fartein Valen (1887-1952), “Denk’ es, o Seele!”, Op 39 no 1 (1941), from *Zwei Lieder* and Hugo Wolf (1860-1903), “Denk’ es, o Seele!”, from *Mörike-Lieder*, no 39.

3.3.4 Op 52 *Im neuen Frühling*

Rheinberger chose different poets for the texts selected.

Op 52/1 “Frühling ohne Ende”

Text by Robert Reinick (1805-1852).

Ludwig Spohr (1784-1859), Friedrich Silcher (1789-1860), Robert Schumann (1810-1856) and Hugo Wolf (1860-1903) also used texts by Reinick for their compositions.

Op 52/2 “Im Walde”

Text by Ferdinand Freiligrath (1810-1876).

Robert Schumann, Franz Liszt, Felix Mendelssohn and Loewe used some of Freiligrath’s texts for their lieder texts.

Op 52/3 “Sonntags am Rhein”

Text by Robert Reinick (1805-1852).

Op 52/4 “Die lieben Todten”

Text by R. Waldmüller.

Op 52/5 “Abendfriede”

Text by Friedrich Rückert (1788-1866).

Rückert’s poem “Anbetung” was set to music by Richard Strauss (1864-1949).

3.3.5 Op 63 *Am Walchensee*

Texts by Karl von Lemcke (1831-1913).

Op 63/1 “Auf der Heide saust der Wind” was also set to music by Johannes Brahms (1833-1897), who was a keen supporter of Karl von Lemcke’s texts.

3.3.6 Op 80 *Liebesgarten*

Rheinberger used two different poets for the texts chosen: Robert Reinick and his wife Franziska von Hoffnaaß.

Op 80/1 “Im stillen Grunde”

Text by Robert Reinick (1805-1852).

Op 80/2 “Willkommen”

Text by Franziska von Hoffnaaß (1832-1892).

Op 80/3 “Die Liebe ist ein Rosenstrauch”

Text by Robert Reinick.

Op 80/4 “Wellen blinkten durch die Nacht”

Text by Robert Reinick.

Op 80/5 “Nachtgesang”

Text by Robert Reinick (1805-1852).

3.3.7 Op 108 *Am Strome*

Rheinberger used different poets for the texts chosen.

Op 108/1 “Der Strom”

Text by Robert Reinick (1805-1852).

Op 108/2 “Wiegenlied”

Text by Robert Reinick (1805-1852).

Op 108/3 “Bete auch du”

Text by Friedrich Spitta (1852-1924).

Op 108/4 “Falsche Bläue”

Text by Robert Reinick.

Op 108/5 “Zwei Liebchen”

Text by Eduard Mörike (1804-1875).

Op 108/6 “Der Todesengel”

Text by Ludwig Pfau (1821-1894).

3.3.8 Op 124 *Waldblumen*

Rheinberger chose one poet for the texts selected, the priest Franz Alfred Muth (1839-1890).

3.3.9 Op 170 *In Sturm und Frieden*

Rheinberger utilised one poet for the texts chosen, Julius Sturm (1816-1896).

3.3.10 Op 186 *Jahreszeiten*

Rheinberger used different poets for the texts chosen.

Op 186/1 “Allerseelen”

Text by A. Ganther.

No biographical information on the poet could be found.

Op 186/2 “Sonntagsfrühe”

Text by F.A. Muth.

Op 186/3 “Muttergotteskirchlein”

Text by F.A. Muth.

Op 186/4 “Frühlingsboten”

Text by Julius Sturm (1816-1896).

Op 186/5 “Behüt dich Gott”

Text by A. Wittstock.

No biographical information on the poet could be found.

Op 186/6 “Rhapsodie”

Text by Paul Heyse (1830-1914).

Bruch, Wolf, Brahms, d’Albert, Hildach, Schumann, Jensen, Zemlinsky, Fielitz, Kahn, Marx, Cornelius and Schreker were amongst the composers who chose Heyse as poet.

Op 186/7 “Tanzlied”

Text by Wilhelm Müller (1794-1827).

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Op 186/8 “Letztes Gebet”

Text by Johann Gottfried Kinkel (1815-1882).

Robert Schumann (1810-1856) chose Kinkel’s “Abendlied” as a text for one of his lieder.

3.4 Favourite underlying topics

The texts chosen by Rheinberger are often quasi-religious and frequently contain an association between nature and God, which appealed to Rheinberger. Rheinberger had a special preference for texts with a nature theme. Irmen (1990:231) mentions his “Innige Naturverbundenheit” (heartfelt love for nature). This love influenced his choice of texts. Examples of works’ titles are: *Waldblumen* (Forest flowers), Op 124; “Gewitter” (Thunder storm), Op 170/7; and “Herbstlied” (Autumn song), Op 170/8. Songs with a religious undertone regularly encountered. *Vier Lieder des Gedächtnisses*, Op 24 is a group of works with a religious feeling. “Zum neuen Jahr”, Op 31/4 is a song of devotion.

3.5 Text-setting

The imaginative way in which Rheinberger treats the poet’s texts can be seen as one of the characteristics of the secular songs for mixed a capella choir. Rheinberger always uses the opportunity to clarify the meaning of an important word or phrase.

The tight association between word and tone might have originated inadvertently, but the existence of that special relation cannot be ignored. There are many examples of Rheinberger’s special treatment of the text. Only the most distinguished methods are discussed in this chapter.

3.5.1 Text repetition

Text repetition is found in 46 of the 62 secular songs under discussion. Rheinberger was, however, sensitive to the extent of the repetitions. Dickinson (1988:96) quoted the 20th century composer Lennox Berkeley by saying, “Much is said in very few words...” implying that a composer has to avoid text repetition unless it is logical and musically expressive, serves to emphasise a significant phrase, or features, in the formal structure of the composition.

Text repetition is widely used by composers. For example, Moritz Hauptmann, a contemporary of Rheinberger, used text repetition in his setting of Goethe’s “Mailed”. Van der Mescht (1981:69) also testifies to some use of text repetition in Hugo Wolf’s *Mörike-Lieder*. Repetition of text may vary from one word to that of a phrase or a complete section of the text. These are inextricably associated with melodic shaping and form structuring.

An interesting comparison between the setting of the same poem by two different composers indicates each composer’s uniqueness. In the setting of “Zum neuen Jahr”, Op 31/4, Hugo Wolf repeated the phrase “ein heilig Willkommen” (a holy welcome), while Rheinberger preferred to repeat the phrase “Jauchzt ihm, ihr Frommen” (Sing songs of praise, you holy ones) in the first stanza’s last sentence, “Jauchzt ihm, ihr Frommen, ein heilig Willkommen, Herz, jauchze du mit!” (Sing songs of praise, you holy ones, a holy welcome, heart, sing along!).

A typical occurrence of text repetition in the secular songs for mixed a capella choir is of a structural nature. In the strophic song “Am Kreuzweg”, Op 63/7 (9-10) the last line of each stanza is repeated, ending off each section (Ex 3-1). It can also be said that the text phrases that are repeated are beneficial in the sense that they are accentuated, especially since there are accents indicated in the three upper parts (S, A & T).

Ex 3-1 “Am Kreuzweg”, Op 63/7 (3-10)



3
geht kein Mensch vorbei die Nacht; da soll es nicht gehen er sein, es
Kornfrau tan - zet um den Stein in warmer, dunkler Sommernacht, man
7
kichert, wispert, flüstert, lacht, es kichert, wispert, flüstert, lacht.
9
sieht die Spuren auf dem Stein, man sieht die Spuren auf dem Stein.

Text repetition for the sake of text accentuation occurs in “Die Liebe ist ein Rosenstrauch”, Op 80/3 (60-68). The phrase “als geht im Mai die Sonne auf!” (as if the sun would rise in May) is repeated (Ex 3-2). Adding further interest to this example, the repetition is rhythmically varied.

Ex 3-2 "Die Liebe ist ein Rosenstrauch", Op 80/3 (59-68)

59
kommst du, steigst klar her-auf, als geht im Mai die Son-ne auf, als
61
ff
ff
ff
63
geht im Mai die Son-ne auf, die Son - ne auf!
65 *marc.*
67
ff

An effective repetition of a phrase is found in "Scheiden", Op 124/4 (27-32) (Ex 3-3). The phrase "viel tausendmal!" (many thousand times) is repeated, strengthening and supporting the "viel tausendmal" concept.

Ex 3-3 "Scheiden", Op 124/4 (25-32)



25

grü. sse still zu Thal, zu Thal viel tausend mal, viel tausend mal, viel

ein mal grüss'ich noch zu Thal viel tausend mal, viel tausend mal, viel

27

29

tausend, tau - send mal, viel tau - send, tau - send mal!

tausend, viel tau - send, tau - send mal, viel tau - send - mal!

31 rit. pp

3.5.2 Changes and omissions

Changes to the original poem also occur, however not frequently. The only significant change was found in "Zum neuen Jahr", Op 31/4 with the omission of the phrase "sei Anfang und Ende" in the sentence "Herr! dir in die Hände sei Anfang und Ende, sei Alles gelegt" (Lord! In thy hands the beginning and the end, and everything else shall be placed). This does not, however, change or damage the structure or intensity of the meaning of the poem.

"Waldesgruss", Op 2/5 is a setting worth mentioning. In the setting of von Schlippenbach's poem "Waldesgruss". Rheinberger's wife Franziska von

Hoffnaaß provided the second stanza, replacing the original second stanza of the poet. When comparing Franziska's second verse to von Schlippenbach's (Ex 3-4), it is a fitting replacement capturing the correct atmosphere set by von Schlippenbach. Franziska von Hoffnaaß was a respected poet with at least two volumes of verse published. Rheinberger was "besonders lieb" (Irmén 1990:231) (exceptionally fond) of his wife's poetry, making this specific setting a unique one.

Ex 3-4a "Waldesgruss", Op 2/5 second stanza by von Schlippenbach

Halt mich Waldeszauber
lind umfangen, weicht die
Schmerz, schleicht sich
Wehmut sacht, statt Leid
und Bangen in das Herz.

Wenn sich rauschend dann
die Wipfel neigen, trauter
Wald, ich versteh' dein
Grussen aus den Zweigen,
bald, ja bald.

When the forest's spell
embraces me gently, pain
disappears, and melancholy,
not suffering and fear, creeps
softly into my heart.

When in the gently murmuring
forest the trees bow their tops,
sweet forest, I understand your
greetings from your branches.
Soon, yes soon!

Ex 3-4b “Waldesgruss”, Op 2/5 second stanza by von Hoffnaaß

Müde neigt die Sonne sich
zum Meere, sinkt hinab; ach!
Sie sehnet nach des Tages
Schwere sich zu Grab.
Wie der Fluthen feierliches
Wogen fern verhallt, kommt
ein Klang durch meine Brust
gezogen: bald, ja bald!

Tired the sun dives into the
sea. Oh! She longs for the
grave after a hard day's
work.
Just as the solemn waves
die away in the distance, a
sound goes through my
heart. Soon, yes soon!

3.5.3 Syllabic text-setting

Rheinberger favoured the syllabic method of text setting. He used syllabic text-settings more frequently than melismatic text-settings as a result of considered beliefs and not because of a limited musical imagination. Syllabic text-setting is used for each voice part, both in contrapuntal and familiar style. The latter term, derived from “stile familiare”, describes vocal music in which the voices, usually four, move uniformly in regard to note values as well as to syllables of the text. The natural accentuation of the words was an important consideration, and when the words do not follow the chosen metre, they are designed to achieve a distinctive effect. The placing of the syllables is indicative of the understanding Rheinberger had for the text. Complex overlapping of words was avoided in the more contrapuntal sections in order to achieve maximum audibility. Syllabic text setting in a four part contrapuntal texture is evident in “Alpenandacht”, Op 124/8 (4-10). The syllabic style contributes to the clarity of the text setting.

Ex 3-5 “Alpenandacht”, Op 124/8 (4-10)



4 *mf* *f*

Lust und Leid, halb Andachtslust, halb Heimathsweh; lo -

...die Glocken läu - ten ü - ber'n

und Leid, halb Andachtslust, halb Heimathsweh,

Lust und Leid, ... die Glo - cken läu - ten über'n See:

7 *f* *pp*

lo - bet den Herrn, lo - bet den Herrn nah und fern, ihr

See: lo - bet den Herrn.

lo - bet den Herrn, lo - bet den Herrn nah und fern, ihr

lo - bet den Herrn lobet den Herrn nah und fern, ihr

9 *pp*

The concise settings in *Fünf Lieder*, Op 31 reflect Rheinberger's qualities as a miniaturist. The syllabic text-settings in each of the five songs are reminiscent of the Austrian and German folk-song style. "Um Mitternacht", Op 31/3 (Ex 3-6) illustrates the four voices moving mainly in familiar style, being simple, yet harmonically adventurous.

Ex 3-6 "Um Mitternacht", Op 31/3 (1-11)

1 3

pp Be - däch - tig stieg die Nacht aus Land, lehnt träumend

pp Be - däch - tig stieg die Nacht aus Land. lehnt träumend

5 7

an der Ber - ge Wand, ihr Au - ge sieht die gold - ne
ihr Au - ge. ihr
an der Ber - ge Wand, ihr Au - ge,

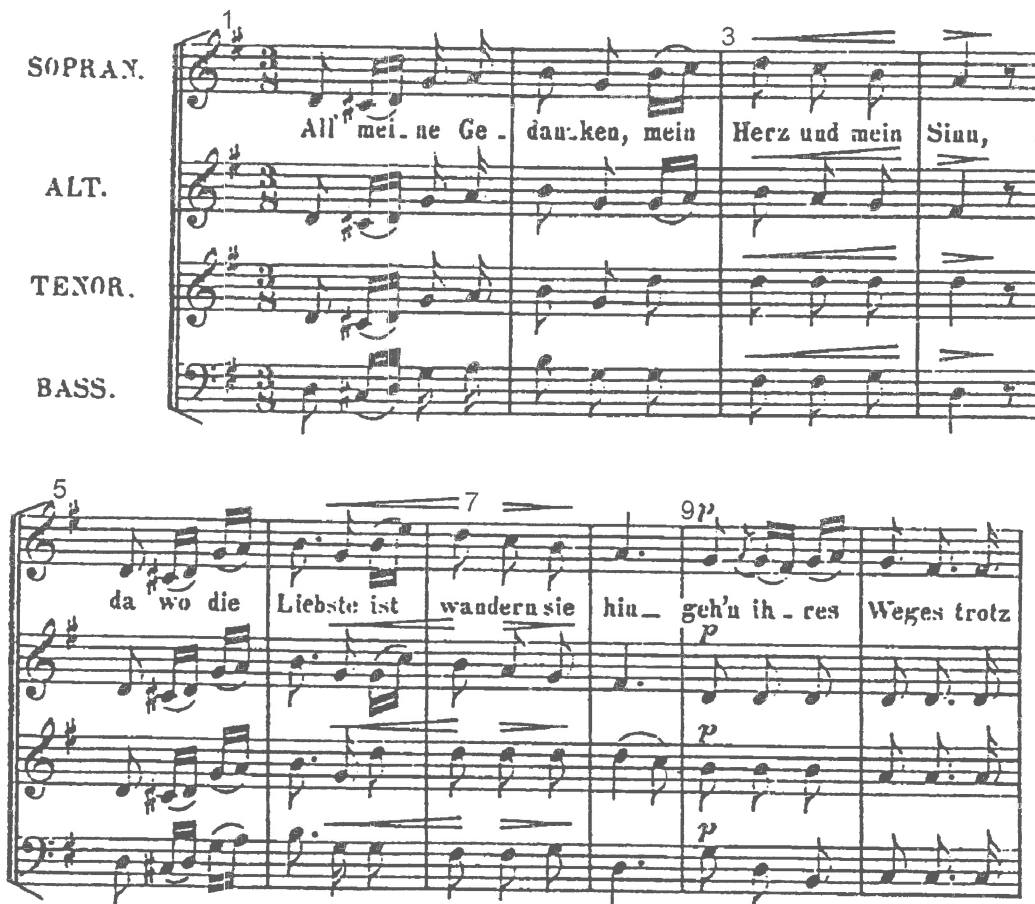
9 11

Wa - ge nun der Zeit in gleichen Schalen still - le ruh'n und
Au - ge sieht die goldne Wa - ge nun der Zeit in gleichen Schalen

3.5.4 Melismatic text-setting

Rheinberger's use of melismas in the secular choral works for mixed a capella choir is usually discerning, particularly avoiding melismas of extended length. However, the "sigh" or two-note figure is much in evidence, the interval and direction varying according to melodic or expressive requirement. The use of syllabic text setting with two-note figures and occasional melismas is a characteristic method of text setting in the analysed works. This is illustrated in "All' meine Gedanken", Op 2/1(1-10) (Ex 3-7).

Ex 3-7: "All' meine Gedanken", Op 2/1(1-10)



The musical score for "All' meine Gedanken" by Rheinberger, Op 2/1(1-10), is presented in two systems. The first system (measures 1-4) features the lyrics: "All' mei. ne Ge. dan. ken, mein Herz und mein Sinn,". The second system (measures 5-8) features the lyrics: "da wo die Liebste ist wandern sie hin. geh'n ih. res Weges trotz". The score is written for Soprano, Alto, Tenor, and Bass. It includes melismas and two-note figures, as indicated by the caption.

Melismas are found in every song. However, melismas longer than four notes are hardly used in the secular songs for mixed a capella choir. “Sonntags am Rhein”, Op 52/3 (34-35), “Um Mitternacht”, Op 31/3 (21) and “Zum neuen Jahr”, Op 31/4 (40), illustrate the use of four note melismas.

The use of melismas in songs adds variation. Especially in a capella music it serves as a method to create various atmospheres, supporting other methods of text illumination. The fact that Rheinberger preferred syllabic text-settings, rather than melismatic settings can be held against him, as the analysed works could have profited from the variation that melismas add to settings. It must, however, be said that each composition succeeds with the other compositional methods used.

3.5.5 Text-painting

The interpretation of a text in sound colour is individual to each composer. The choice of metre, rhythm, accentuation, melody, tonality, texture and dynamics is a musical realisation of the word imagery. One of Rheinberger’s more extrovert passages is found in “Nordwind”, Op 63/4 (41-48). The persuasiveness of this setting is vibrant (Ex 3-8). The independence of the voice parts together with the imaginative use of melody and harmony are equally significant factors in the development of this sound picture “Nun stürm’ ich hier viel wilder noch als der wilde Nord!” (I prepare a storm here much wilder than the wild north). The canonical entries and a descending line help to represent the atmosphere of unrest. It must be noted that an ascending line could also have contributed to the setting of the atmosphere.

Ex 3-8 “Nordwind” Op 63/4 (39-48)



39 41 *cresc.*

machtlo-ser Wunsch! nun stürm' ich hier viel wil-der noch, nun

p *cresc.*

nun stürm' ich hier viel wil-der

p

machtlo-ser Wunsch! nun stürm' ich hier, nun

43 45 47

stürm' ich hier viel wil-der noch als der wil-de Nord!—

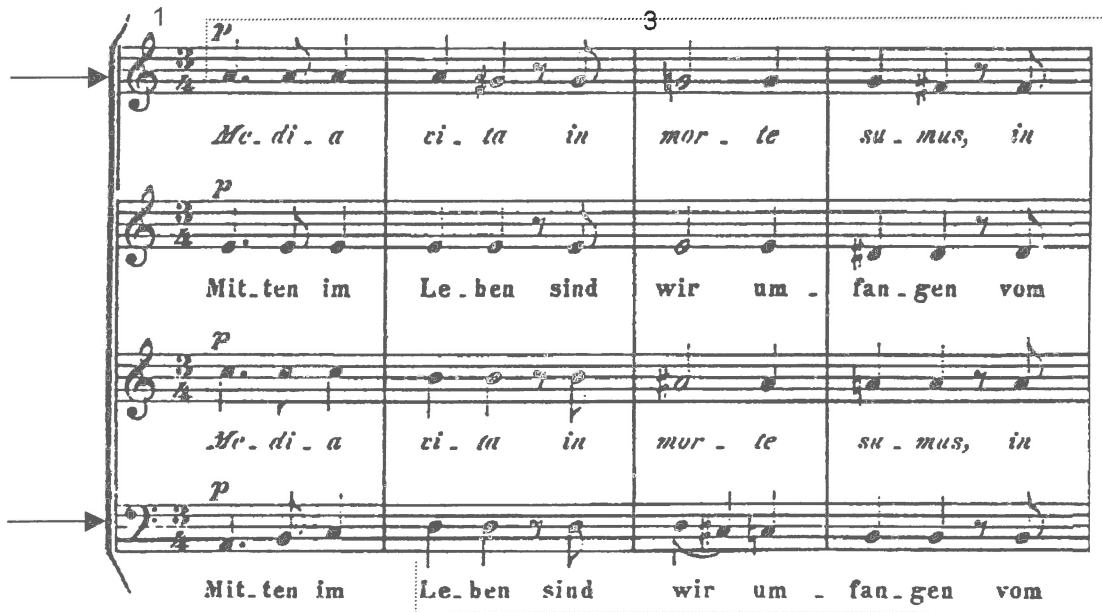
noch, nun stürm' ich hier wil-der

stürm' ich hier wil-der als der wil-de Nord!—

“Media vita in morte sumus”, Op 24/3 (1-6) deserves mentioning: in this setting of the phrase “Mitten im Leben sind wir umfangen vom Arm des Todes!” (In the midst of life we are surrounded by the arms of death) the lamento-bass figure in bar 2-6 creates the sense of fear of death and affliction suited to the text (Ex 3-9a). What makes this example even more powerful is the fact that two voice parts, the soprano and bass concurrently, have this figure. The lamento-figure was used extensively in the Baroque era. For instance, in Purcell’s opera *Dido and Aeneas*, the bass part in Dido’s song “When I am laid to earth” is based on this symbol throughout. In Pienaar’s discussion (1972:178) of the lamento bass, she discusses the historic origin of this figure: it was used to represent mortal

fear, grief, the crucifixion of Christ and repentance. Especially in Bach's works, the symbol was used to represent the pain of death, and was in general a symbol for the negative. Rheinberger applies this descending chromatic line over the interval of a fourth more than one time in "Media vita in morte sumus", Op 24/3 whenever the text deals with death. The alto part (33-37) has this lamento figure at the text "Im bitterm Tode verlass uns nicht!" (Do not abandon us in the bitter death) (Ex 3-9b).

Ex 3-9a "Media vita in morte sumus" Op 24/3 (1-9), lamento figure in soprano and bass



1 *p* 3

Me-di-a ci-ta in mor-te su-mus, in

Mit-ten im Le-ben sind wir um-fan-gen vom

Me-di-a ci-ta in mor-te su-mus, in

Mit-ten im Le-ben sind wir um-fan-gen vom

5 7 9

f sf

f sf

f sf

f sf

mor - te su - mus. Quem quae - rimus ad - ju -
Arm des To - des! Wer gibt uns denn Trost und
mor - te su - mus. Quem quae - ri - mus ad - ju -
Arm des To - des! Wer gibt uns denn Trost und

Ex 3-9b "Media vita in morte sumus" Op 24/3 (30-39), lamento figure in alto

30 32 34

pp pp pp pp

se - ri - cors sal - va - tor, a - ma - rae mor - ti
ru - fen wir um Gna - de!
fur - tis, san - cte sal - va - tor, Im hit - tern To - de
Rä - cher, heil'ger Er - lö - ser!
se - ri - cors sal - va - tor, a - ma - rae mor - ti
ru - fen wir um Gna - de! Im hit - tern To - de

35 37 39

pp Ritardi.

ne tra - de nos, ne tra - de nos!
ver - lass uns nicht, ver - lass uns nicht!
ne tra - de, ne tra - de nos, ne tra - de nos!
ver - lass uns, ver - lass uns nicht, ver - lass uns nicht!

ne tra - de nos, ne tra - de nos!
ver - lass uns nicht, ver - lass uns nicht!

Chord shifts is also a technique used to accentuate text passages that build up towards a climax. In “All’ meine Gedanken”, Op 2/1 the chords in bar 57 and 58 are repeated a tone lower in bar 50 and 60 at the text “wir kommen vom Liebsten und grüssen dich fein” (We come from your dear one and greet you cordially) (Ex 3-10). This example’s intensity is further heightened through the fact that all of the chords are dominant seventh chords and do not resolve, except for the last one in the pattern. The chromatic tenor part adds interest to this example.

Ex 3-10 “All’ meine Gedanken”, Op 2/1 (55-65)



The musical score consists of two systems of staves. The first system covers measures 55 to 59, and the second system covers measures 60 to 64. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: „lass uns ein, wir kom-men vom Liebsten und grüssen dich auf, lass uns ein fein- wir kom-men vom Liebsten und grü - ssa dich fein! grü-ssen, grüssen dich fein!”

Measure 55: „lass uns ein, wir kom-men vom Liebsten und grüssen dich

Measure 57: „lass uns ein, wir kom-men vom Liebsten und grüssen dich

Measure 59: „lass uns ein, wir kom-men vom Liebsten und grüssen dich

Measure 60: auf, lass uns ein

Measure 62: fein- wir kom-men vom Liebsten und grü - ssa dich fein!

Measure 64: grü-ssen, grüssen dich fein!”

Musical markings include *ff* (fortissimo) and *riten.* (ritardando).

In “Wanderlied”, Op 2/4 (15-18) (Ex 3-11) chord shifts are used to accentuate the phrase “und trifft es sich mit Ander’n” (and we are met by others). The chord pattern is repeated using the same chords, one tone higher.

Ex 3-11 “Wanderlied”, Op 2/4 (13-21)



The musical score for "Wanderlied", Op 2/4 (13-21) is presented in two systems. The first system covers measures 13 to 18, and the second system covers measures 19 to 21. The score is in 2/4 time and G major. It features a vocal line and piano accompaniment. The lyrics are: "bald zu zwei, und trifft es sich mit Ander'n, und trifft es sich mit" (measures 13-18) and "Ander'n wie jun-ges Grün und Son-nenschein muss bei dem Lenz das" (measures 19-21). The score includes measure numbers 13, 15, 17, 19, and 21. The piano part consists of chords and moving lines in both hands.

The imperfect terminal cadence is made up by the chord progression V-VI, with VI taking the place of the tonic. Because of this surprising effect, the cadence can be used to portray a range of emotions such as unexpected actions or events, delusive actions, unpleasant disillusionment or uncertainty. Internal cadences in Rheinberger’s secular songs for mixed a capella choir do not occur regularly. Subsequently the use of the deceptive cadence is restricted. When Rheinberger uses it, it helps to interpret the text. In “Gewitter”, Op 170/7 (3-4) the text “Regen

flutet aus der Wolke” (rain pours from the cloud) suggests a menacing, uncertain atmosphere of rain and thunder. Rheinberger reinforces this through the use of the indicated deceptive cadence (Ex 3-12).

Ex 3-12 “Gewitter”, Op 170/7 (0-7)



Sopran.
Alt.
Tenor.
Bass.

Bli-tze sprühh und Donner kracht, Re-gen flu-tet aus der
Bli-tze sprühh und Donner kracht, Re-gen flu-tet aus der
Bli-tze sprühh und Don-ner kracht, Re-gen flu-tet aus der
Bli-tze sprühh und Don-ner kracht, Re-gen flu-tet aus der


f minor

Wol-ke, Re-gen flu-tet, Re-gen flu-tet aus der Wol-ke. Mah-nend
Wol-ke, Re-gen flu-tet, Re-gen flu-tet aus der Wol-ke. Mah-nend
Wol-ke, Re-gen flu-tet, Re-gen flu-tet aus der Wol-ke. Mah-nend
Wol-ke, Re-gen flu-tet, Re-gen flu-tet aus der Wol-ke. Mah-nend

vi

In “Rheinisches Tanzlied”, Op 186/6 (38-39) longing for the “Rheinland” is depicted by the use of the deceptive cadence – “O wie ich geschwelget in Liedern und Wein; wo ich bin, wo ich gehe, mein Herz ist am Rhein” (As I indulge in song and wine; where I am, where I go to, my heart is at the Rhine river) (Ex 3-13). It must be noted that Rheinberger himself had a profound fondness for the Rhineland, and this phrase could just as easily have been from Rheinberger’s own literary pen.

Ex 3-13 “Rheinisches Tanzlied”, Op 186/6 (35-39)



0 wie ich ge-schwel-get in Lie-dern und Wein; wo ich

0 wie ich ge-schwel - get in Lie-dern und Wein;

0 wie ich ge-schwel-get in Lie-dern und Wein;

0 wie ich ge-schwel-get in Lie-dern und Wein; wo ich

V vi

J.S. Bach's use of chromatics in his vocal works mostly represents grief, according to Schweitzer (1922:458). Mozart used chromatics when portraying negative feelings or emotions, for instance Cherubino's longing in *Figaro* (Pienaar 1972:178). According to Troskie (1975:372) chromatics are generally used by Romantic composers to represent distress, sorrow, passion and death. It is no surprise then that Rheinberger uses chromatics to symbolise the sorrow in the text phrase "was kummert es sie, ob ein Herz in Liebe vergeh'!" (what does it matter to them, if a heart should die from love) in "Nachtgesang", Op 80/5 (21-23) (Ex 3-14). Rheinberger's most lavish use of chromatics to depict grief is found in bar 27–31 in "Die Wolken", Op 170/2 (Ex 3-15). The chromatics are used in all four voices to delineate the sorrow in the phrase, "Ach! ein schmerzlich tiefes Sehnen hemmt den flücht'gen Wanderlauf, und es löst sich still in Thränen eine nach der andern auf" (A deep painful longing hampers the quick journey, and one after the other dissolves in tears).

Ex 3-14 "Nachtgesang", Op 80/5 (19-24)

Wel-lensie ziehn durch den See; was kummert es sie, ob auf
Himmel, Wel-lensie ziehn durch den See, was kummert es
Wel-lensie ziehn durch den See; was kummert es sie, ob auf
Er - den ein Herz in Lie - be ver - geh! was
sie, ob ein Herz in Lie - be ver - geh! mf
Er - den ein Herz in Lie - be ver - geh! mf

Ex 3-15 "Die Wolken", Op 170/2 (27-31)

Ach! ein schmerzlich tie - fes Sehnen hemmt den flüchtigen Wander -
Ach! ein schmerzlich tie - fes Sehnen hemmt den flüchtigen Wander -
Ach! ein schmerzlich tie - fes Sehnen hemmt den flüchtigen Wander -
Ach! ein schmerzlich tie - fes Sehnen hemmt den flüchtigen Wander -



30 *p* 32 *cresc.*
 lauf, den Wander - lauf, und es löst sich still in Thränen ei - ne
p *cresc.*
 lauf, den Wander - lauf, und es löst sich still in Thränen ei - ne
p *cresc.*
 lauf, den Wander - lauf, und es löst sich still in Thränen ei - ne
p *cresc.*
 lauf, den - Wan - der - lauf, - und es löst sich still in Thränen ei - ne

A typical Romantic symbol is the horn-fifth, sometimes associated with parting. According to Pienaar (1972:183), Romantic composers frequently made use of this expressive symbol. It is then surprising to find that Rheinberger used it only once, very concealed, in the secular songs for mixed a capella choir. The text phrase in “Die Liebe ist ein Rosenstrauch”, Op 80/3 (22-33), “als ob sie noch viel schöner wär’: drauf fahren wir so lustig hin, wie Vögel durch den Himmel ziehn” (as if she were much more beautiful; therefore we will joyfully travel ahead, like birds that travel through the sky) suggests departing and the horn-fifth in the tenor and bass parts add to this impression of parting (Ex 3-16). In the most obvious song “Scheiden” (to separate), Op 124/4 Rheinberger does not make use of the horn-fifth at all.

Ex 3-16 “Die Liebe ist ein Rosenstrauch”, Op 80/3, (19-36)



19 *p* 22 *p*
 Ro - sen heut, wo - für er uns aus Dank - bar - keit all -
 schö - ner wär; auch spie - gelt er die Welt um - her, als
p
 - bar - keit all - täg - lich neu - e Ro - sen heut
 um - her, als ob sie noch vie schö - ner wär;
pp
 Ro - sen heut, wo - für er uns aus Dank - bar - keit
 schö - ner wär; auch spie - gelt er die Welt um - her.



23 25

täg-lich neu-e Ro - sen heut, und wenn im Him-mel Ro - sen blühn, sie
ob sie noch viel schö-ner wär? drauf fah-ren wir so lu - stig hin, wie

Musical score for measures 23-25. It features a vocal line with lyrics and three piano accompaniment staves. The music is in a major key with a 4/4 time signature. Measure 23 starts with a treble clef and a key signature of one sharp (F#). The lyrics are: 'täg-lich neu-e Ro - sen heut, und wenn im Him-mel Ro - sen blühn, sie ob sie noch viel schö-ner wär? drauf fah-ren wir so lu - stig hin, wie'. Measure 25 begins with a double bar line and the number 25 above it.

27 29

kön-nen dort nicht schön-er glühn, sie Kön-nen dort nicht schön-er glühn,
Vö - gel durch den Him-mel ziehn, wie Vö - gel durch den Him-mel ziehn,

Musical score for measures 27-29. It features a vocal line with lyrics and three piano accompaniment staves. The music continues from the previous system. Measure 27 starts with a treble clef and a key signature of one sharp (F#). The lyrics are: 'kön-nen dort nicht schön-er glühn, sie Kön-nen dort nicht schön-er glühn, Vö - gel durch den Him-mel ziehn, wie Vö - gel durch den Him-mel ziehn,'. Measure 29 begins with a double bar line and the number 29 above it. A dynamic marking of *ff* (fortissimo) is present above measure 29.

31 33 35

marc. nicht schön-er glühn. Die Lie-be ist ein hel-ler Stern.
durch den Him-mel ziehn.

Musical score for measures 31-35. It features a vocal line with lyrics and three piano accompaniment staves. The music continues from the previous system. Measure 31 starts with a treble clef and a key signature of one sharp (F#). The lyrics are: 'nicht schön-er glühn. Die Lie-be ist ein hel-ler Stern. durch den Him-mel ziehn.'. Measure 33 begins with a double bar line and the number 33 above it. Measure 35 begins with a double bar line and the number 35 above it. Dynamic markings of *p* (piano) are present above measures 33 and 35. A tempo marking of *marc.* (marcato) is present above measure 31.

3.6 Conclusion

Rheinberger's songs for mixed a capella choir show his predilection for clarity and restraint. The use of syllabic procedures, with two-note figures (of which the interval and direction vary according to melodic or expressive requirement) and occasional melismas, is characteristic of the analysed works. Some poems chosen by Rheinberger are unfortunately not always of a high literary quality; Rheinberger's sublime music communicates the universal ideas that can be found in the poetry without drawing attention to the weakness of the poem itself. Rheinberger showed a delicate response to the sound of the words as well as to the word meaning, both significant considerations in his settings.