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Liturgical expressions of a classical romantic: a choral conductor's investigation of selected sacred trebel chorus compositions by Josef Rheinberger

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LITURGICAL EXPRESSIONS OF A CLASSICAL ROMANTIC:
A CHORAL CONDUCTOR'S INVESTIGATION OF SELECTED SACRED
TREBLE CHORUS COMPOSITIONS BY JOSEF RHEINBERGER

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
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Doctor of Musical Arts

in

The School of Music

by
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Dedication

This document is dedicated to the memory of my grandmother, Ruth G. Sexton, whose gentle encouragement and quiet humor through the years made the trip between school and piano lessons a time which I would anticipate with eagerness, and my father, James K. Sexton, whose support of my academic and professional interests was constant, if not occasionally misguided.

Acknowledgements

For their insight and encouragement, I would like to express my sincere appreciation to Drs. Sara Lynn Baird and Kenneth Fulton. For her faith in all that I have pursued, I am grateful to my amazing mother, Viretta Sexton. For his gift of time, his devotion and selfless love, I convey my deepest gratitude to Dr. Cliff Cain.

Table of Contents

Dedications.....	ii
Acknowledgments.....	iii
List of Tables.....	v
List of Figures.....	vi
Abstract.....	vii
Chapter One	
Background.....	1
Chapter Two	
Methodology and Rheinberger's Style.....	19
Chapter Three	
Discussion and Conductor's Analyses of <i>Marianische Hymnen</i> , op. 171.....	27
<i>Alma Redemptoris Mater</i>	28
<i>Salve Regina</i>	44
<i>Ave Maris Stella</i>	61
<i>Ave Regina</i>	80
Chapter Four	
Discussion and Conductor's Analyses of <i>Missa in g</i> , op. 187.....	99
<i>Kyrie</i>	102
<i>Gloria</i>	115
<i>Credo</i>	131
<i>Sanctus</i>	157
<i>Benedictus</i>	165
<i>Agnus Dei</i>	173
Chapter Five	
Conclusion.....	188
Sources Consulted.....	190
Appendix	
Copyright Permission Letter from Carus-Verlag.....	193
Vita.....	194

List of Tables

1.	Graph of <i>Alma Redemptoris Mater</i>	30
2.	Graph of <i>Salve Regina</i>	46
3.	Graph of <i>Ave Maris Stella</i>	63
4.	Tonal Scheme for <i>Ave Maris Stella</i>	65
5.	Graph of <i>Ave Regina</i>	83
6.	Graph of <i>Kyrie</i>	103
7.	Graph of <i>Gloria</i>	119
8.	Graph of <i>Credo</i>	134
9.	Graph of <i>Sanctus</i>	159
10.	Graph of <i>Benedictus</i>	167
11.	Graph of <i>Agnus Dei</i>	176

List of Figures

1.	<i>Alma Redemptoris Mater</i>	32
2.	<i>Salve Regina</i>	48
3.	<i>Ave Maris Stella</i>	67
4.	<i>Ave Regina</i>	86
5.	<i>Kyrie</i>	105
6.	<i>Gloria</i>	120
7.	<i>Credo</i>	136
8.	<i>Sanctus</i>	161
9.	<i>Benedictus</i>	168
10.	<i>Agnus Dei</i>	177

Abstract

In his attention to the demands of the liturgy, ideals of musical reform in worship during the 19th century, and contemporary compositional practices, Rheinberger reflected his environment in the *Marianische Hymnen*, opus 171 and the *Missa in g*, opus 187. Although little documentation exists regarding the origins of these compositions, clearly they were intended for Catholic worship. Syllabic, homophonic settings of Latin texts feature graceful yet restrained organ accompaniments functioning to support the voices while revealing the liturgical practices of the period. Furthermore, diary entries by both Rheinberger and his wife reveal that the composer occasionally prepared works for treble voices with the Royal Choir at All Saints Court Church where he was Hofkapellmeister beginning in 1877. While revealing liturgical influences, these compositions also bring to light certain ideals of musical reform in worship which were common during Rheinberger's time; more specifically, attentiveness to textual clarity and influences of plainchant shape the motets and the mass. In addition to Rheinberger's consideration of liturgical demands, his philosophy regarding contemporary practices in worship music is also revealed in the lyrical, sweeping melodies and chromatically rich harmonies found throughout these compositions.

Although much has been written about Rheinberger's organ compositions, little information exists about his choral works, particularly those for women's chorus. With new editions having been recently published by Carus-Verlag in Stuttgart, Germany, these compositions—as well as all of Rheinberger's compositions—are more readily accessible to conductors and choruses today. Therefore, information which is available about these works is

beneficial to conductors of women's choruses. These compositions afford musical challenges and rewarding performance opportunities for women's chorus and this document provides analyses, rehearsal and performance considerations for each work, and a context within which the compositions can be understood. Central to the discussions regarding the context for these works are Rheinberger's counter-position against the Cecilian reform movement and his stylistic characteristics reflecting both Classical and Romantic tendencies. With this document one may realize the dramatic potential inherent within this music and understand how it so appropriately reflected the philosophy of the composer.

Chapter One Background

Composers often display tendencies in their compositions which reveal opposing characteristics. Like Tomas Luis de Vittoria who wrote motets during the Renaissance period that were both liturgical and passionate; like Ludwig von Beethoven who continued to use Classical forms in his compositions but expanded the boundaries of those forms with fully Romantic treatments, and similar to the absolute music of Johannes Brahms that betrays 19th century harmonies, Josef Gabriel Rheinberger (1839-1901) also composed music that exhibited opposing characteristics. Rheinberger's music reveals Classical influences within the context of the Romantic sonorities of his time. Furthermore, his music for the Catholic liturgy presents a 19th century counterpart to Vittoria's Renaissance compositions for the same purpose; although sincerely devoted to the purpose of the liturgy, the music also reflects the richness of the contemporary musical traditions that were prominent during Rheinberger's time.

Although Josef Gabriel Rheinberger is most often recognized today as a prolific and diverse composer from the 19th century, during his lifetime he was also highly regarded as an organist, conductor, and a professor of composition. Rheinberger's musical style reflects his early studies and the diversity of the positions which he held. Before he was ten Rheinberger was studying harmony, piano and organ with Philipp Schmutzer, who exposed Rheinberger to the works of Bach and the Viennese classical composers.¹ After completing his formal training at the Munich Conservatory, he held conducting posts, including conductor of the Munich Oratorio Society for a number of years, and his teaching career began in 1859 at the Munich Conservatory where he was promoted to professor in 1867.

¹ Anton Wurz and Siegfried Gmeinwieser, "Joseph Rheinberger," ed. Stanley Sadie, *The New Grove Dictionary of Music and Musicians*, vol. 18 (London: Macmillan Publishers, 1980), 257.

His many published compositions include works for stage, church, symphony, concert and chamber halls. He wrote for orchestra, solo instruments, solo voices, and choirs of mixed, male, and treble voices. The composer's early success was achieved through the public recognition of his orchestral works, particularly the *Wallenstein* symphony which Rheinberger conducted in Munich, Prague, and Leipzig. However, of Rheinberger's complete output, scholars hold his solo organ compositions and sacred choral works in the highest regard.² Of these works, the 20 Organ Sonatas and the *Stabat Mater* of 1859 won Rheinberger notable success as a composer during his lifetime.

Rheinberger's earliest studies began as a child in Vaduz, Lichtenstein. Lichtenstein was the smallest of the German confederations and Rheinberger's father was the prince's treasurer in the capital city of Vaduz.³ In Vaduz, Sebastian Pöhli was Rheinberger's music teacher and began his training by giving him works of J.S. Bach and Mozart to play. By the time Rheinberger was seven years old, he was the organist at the Florins-Kapelle and composed a three part mass for women's voices that was first performed a year later.⁴ Rheinberger soon began traveling to Feldkirch to study with Philipp Schmutzer who was the town choirmaster. Schmutzer had Rheinberger copy the works of Bach, Mozart, and Beethoven.⁵ These early studies with Schmutzer focused on Bach's keyboard works, Mozart's operas, and the piano sonatas of Beethoven. Rheinberger borrowed one score at a time from Schmutzer on the condition that he play from memory before exchanging one score for another.⁶

² Ibid., 258.

³ Ray Hassard, "Rheinberger Revisited: A Tiny Country Celebrates a Centennial," *American Record Guide* 54, no. 6 (July-August 2001): 22.

⁴ G. Fredrick Guzasky, "The Organ Sonatas of Josef Gabriel Rheinberger: Variety in Formal Approach," (D.M.A. diss., Boston University, 1997), 9.

⁵ Bernhard Billeter, "The Organ Music of Josef Rheinberger and its Environment," in *Proceedings of the Göteborg International Organ Academy* 1994, ed. Hans Davidsson and Sverker Jullander (Göteborg: Göteborg Univ., 1995), 405.

⁶ Ibid.

Rheinberger's music training intensified when he moved to Munich in 1851 to study at the conservatory. During his three years at the conservatory, Rheinberger studied counterpoint with J. J. Maier and Franz Lachner and organ with Georg Herzog. Lachner passed on to Rheinberger the Viennese traditions of Schubert and Beethoven⁷ and Herzog trained Rheinberger in the Leipzig tradition of Bach.⁸ A notebook of Rheinberger's from Munich in 1851-52 includes copies and arrangements of works by Bach, Mendelssohn, Telemann, Handel, Mozart, and others.⁹ Rheinberger's work was greatly admired by his peers and his professors while he was at the conservatory; he won prizes in counterpoint, fugue, and score-reading before graduating at the age of 15.¹⁰

Rheinberger's musical training had its roots in history and tradition. His studies of the music of Bach, Mozart, and Beethoven made Rheinberger somewhat aloof from the new trends of the mid-19th century and aligned him more nearly with the polyphonic thinking of the past.¹¹ However, Rheinberger used the polyphonic techniques more as a developmental device than as a set of rules. Rheinberger's counterpoint was free rather than strict and he often combined this with a "modern free harmonic treatment."¹² Fuller-Maitland, a contemporary of Rheinberger's and a music critic, explained that there is a "want of distinction in the themes, a defect which is common to many works of the composer, [but] the treatment of the material is so effectively employed."¹³ Louise Kelserbom, another contemporary of Rheinberger's, agrees that "if not

⁷ Hans Rectanus, "The Historical and Musical Significance of Lübeck, Braunschweig, and Munich in the Nineteenth Century," in *Yearbook of Interdisciplinary Studies in the Fine Arts* (Lewiston, NY: Edwin Mellen Press, 1991), 710-711.

⁸ *Ibid.*, 711.

⁹ Guzasky, 15-16.

¹⁰ Roy Canfield, "A Study of the Organ Works of Josef Gabriel Rheinberger" (D.M.A. diss., University of Miami, 1995), 8.

¹¹ Wurz and Gmeinwieser, 258.

¹² John Alexander Fuller-Maitland, *Masters of German Music* (New York: Scribner, 1894), 188-189.

¹³ *Ibid.*, 185.

guided by inspiration, his rare knowledge, ability and artistic instinct [is] preserved.”¹⁴ Another contemporary traces Rheinberger’s style to one direct source saying, “His natural, flowing, translucent style seems to indicate that Mozart was his ideal.”¹⁵

Rheinberger’s upbringing in the Catholic Church also influenced his writing. His parents were “faithful members of the Roman Catholic Church.”¹⁶ His familiarity with the Catholic liturgy is apparent in the way that he freely “altered the text of the *ordinarium missae*.”¹⁷ His compositional output includes many works composed throughout his life which reflect his commitment to the Catholic faith. In fact, for the inaugural concert that he conducted with the Munich Oratorio Society in 1864, Rheinberger composed the *Stabat Mater*, op. 16. In the foreword to this work Hans Theill explains that:

His choice of this deeply-felt and specifically Catholic poem appointed for the feast of the Seven Sorrows of Mary clearly shows that to Rheinberger a concert oratorio represented a station along his artistic road rather than his goal. The widely-held idea of a vaguely religious romantic oratorio, unconnected with the sacred liturgy and equally for Catholics and Protestants did not appeal to Rheinberger.¹⁸

His faith is perhaps best reflected in the fact that once he was appointed Hofkapellmeister of the Royal Choir at All Saints Court Church in 1877, Rheinberger limited himself to the “ecclesiastical musical sphere, to which his nature most closely corresponded,”¹⁹ in contrast to his predecessor Wuellner, who took on additional duties upon his appointment.

¹⁴ Louise Kelserbom, “Joseph Gabriel Rheinberger,” in *Famous Composers and Their Works*, vol. 3, ed. John Knowles Paine, Theodore Thomas, and Karl Klauser (Boston: J.B. Millet Co., 1906), 526.

¹⁵ Fr. Niecks, “Josef Rheinberger,” *The Monthly Musical Record* 12, no. 141 (September, 1882): 195-196, quoted in Mark Russell Wells, “The Fugues of Joseph Rheinberger’s Organ Sonatas : An Historical and Analytical Study” (D.M.A. diss., University of Cincinnati, College-Conservatory of Music, 1994), 150.

¹⁶ Billeter, 405.

¹⁷ *Ibid.*, 403.

¹⁸ Hans Theill, foreword to *Stabat Mater*, op. 16, by Josef Gabriel Rheinberger, trans. John Coombs (Stuttgart: Carus-Verlag, 1997), 4.

¹⁹ Hans-Josef Irmen, *Gabriel Josef Rheinberger als Antipode des Cäcilianismus* (Regensburg: Gustav Bosse Verlag, 1970), 64. Selected pages translated for writer by Professors Richard Gawthrop and Vicco von Stralendorff, July-October, 2005.

After his move to Munich, Rheinberger continued to hold various musical posts. Between 1851 and 1867 Rheinberger held four different organist positions within Munich; the final post at St. Michael's between 1863 and 1867 led to numerous large-scale compositions such as the *Stabat Mater*.²⁰ In 1859, while Rheinberger continued to hold positions as organist, he was hired as a staff teacher at the Munich Conservatory where he was promoted to full professor in 1867 and stayed until five weeks before his death in 1901.

In 1864 Rheinberger was hired as both the conductor of the Munich Oratorio Society and as a vocal coach at the court opera. Rheinberger continued to conduct the Oratorio Society until 1877. With this organization Rheinberger prepared numerous works of Handel as well as Renaissance music of the Roman and Venetian schools; as the court conductor he was well-versed in the musical traditions of Munich back to the time of di Lasso.²¹ Rheinberger also composed numerous works for choir and orchestra to be performed by the Oratorio Society. In 1877 Rheinberger was offered the position as Hofkapellmeister of the Royal Choir at All Saints Court Church, and this appointment necessitated his departure from the Oratorio Society. His appointment at the court opera did not last as long but did expose the composer to the works of Wagner and premiers of his works.

The appointment as the Hofkapellmeister of the Royal Choir at All Saints Court Church resulted in the composition of much sacred choral music and from this point on sacred music is most prominent in his output. Because this Hofkapelle was one of the most respected during the 19th century, Rheinberger, with his former professor Franz Lachner, shaped much of Munich's musical life during this era.²² Church records from the period of Rheinberger's appointment reveal that he prepared works by Palestrina, Viadana, Hassler, Lotti, Mozart, and Michael Haydn

²⁰ Wells, 4.

²¹ Guzasky, 12.

²² Rectanus, 710.

during his tenure²³ in addition to numerous compositions which he wrote. This position was held by Rheinberger until his death.

As a professor at the conservatory Rheinberger's reputation extended beyond the boundaries of the city. The famed conductor Hans von Bülow explained that, "Rheinberger is a truly ideal teacher of composition, unrivalled in the whole of Germany and beyond in skill, refinement and devotion to his subject."²⁴ He passed on to his students the same Classical traditions that had been imparted to him at an early age and later at the conservatory. Among these Classical traditions, his ability to teach counterpoint was highly regarded throughout Europe.²⁵ Among Rheinberger's many students were the Americans Horatio Parker and George S. Chadwick.

Bernhard Billeter, Hans Rectorius, Fredrick Guzasky, and other Rheinberger scholars have frequently traced Rheinberger's compositional style back to the traditions of Bach, Haydn, Mozart, and Beethoven.²⁶ In addition, because Rheinberger lived and wrote during a time that witnessed the achievements of Liszt and Wagner, comparatively, Rheinberger's compositional style has often been defined as conservative. However, one must also consider that Rheinberger was thought too liberal for the "narrow-minded representative of pure Catholic Church music"²⁷ as upheld by the Cecilian society, and among his compositions may be counted numerous symphonic tone poems and choral ballades in the style of Liszt. His organ works have frequently been compared to similar compositions by Bach, Beethoven, and Mendelssohn but Rheinberger's unique style is always apparent. The distinctiveness of his style seems to be found

²³ Irmen, 229.

²⁴ Rectorius, 710.

²⁵ Ibid., 711.

²⁶ Billeter, 404-405; Guzasky, 15-16; Rectorius, 711.

²⁷ Billeter, 403.

in Rheinberger's ability to treat his thematic material in a free contrapuntal manner while using harmonies that are thoroughly modern.²⁸

Rheinberger's style is distinguished by a linear approach in which great attention is given to the development of individual parts. This tends to give his vocal and instrumental music a "singing quality." As the compositions presented in this document will reveal, at the foundation of Rheinberger's writing is a four-part texture which is always attentive to the "singability" of the lead voice.²⁹ Combined with his ability to compose smooth and lyrical melodies is an academicism that is "imbued with the spirit of polyphonic thinking."³⁰ As will be revealed in the following chapters of this document, there is also a certain sense of gravity and seriousness in both his sacred and secular works that seems to reflect his strong Catholic faith.

Rheinberger's distinct style is readily found in his choral music that is rich in variety and contains both sacred and secular compositions. Only five years after the composer's death in 1901, critics were already claiming:

His choral works afford ample opportunity to admire his fine sense of novel, charming vocal effects, for a correct, grateful and always effective treatment of the human voice, a careful finishing of details, a great variety of colors and a distinct and fine characterization of the various moods of the texts.³¹

During his lifetime he was considered highly successful and the *Missae* in E-flat, op. 109 won such considerable popularity with Pope Leo XIII that Rheinberger was knighted as a result. Fuller-Maitland indicates that his choral works were quite popular in England and his oratorio *Christoforus* was premiered there in 1885.³²

²⁸ Fuller-Maitland, 188-89.

²⁹ Irmen, 184.

³⁰ Wurz and Gmeinwieser, 258.

³¹ Kelserbom, 528.

³² Fuller-Maitland, 184.

Rheinberger's choral compositions include twelve masses for chorus—five for equal voices, four for mixed a cappella choir, two for mixed choir with organ, and one for mixed choir and orchestra. In addition, he wrote numerous motets, hymns, and spiritual songs, and a variety of secular choral compositions for mixed and equal voice choirs.

Most of Rheinberger's sacred choral music dates from his later years and was a result of his appointment in 1877 as Hofkapellmeister of the Royal Choir at All Saints Court Church in Munich, "the most important position of this kind in all of Southern Germany."³³ In 1906, five years after his death, this sacred music was described as being "partly in a plain, easy style, and partly on a grander scale, where the composer found ample opportunity to show his complete mastery of contrapuntal and polyphonic art."³⁴ The sacred choral compositions that were written during his tenure as the Hofkapellmeister of the Royal Choir at All Saints Court Church are among Rheinberger's best works. The works reflect an "academic approach and lack of interest in profound self-expression."³⁵ A "message of dignified hope" is revealed in his music and one is "not faced with [the] death and damnation"³⁶ that is often found in sacred music of his contemporaries.

Rheinberger's choral works must be evaluated in the context of the time and place in which they were conceived. Music, like all art, reflects its surroundings. Therefore, it is important to understand the musical atmosphere of Munich at the end of the 19th century where Rheinberger had been the Hofkapellemeister from 1877 to nearly the end of his life in 1901. The musical activities of Munich, the philosophical trends that were associated with 19th century

³³ Martin Weyer, "Josef Rheinberger and Alexandre Guilmant—a Franco-German Artist's Friendship in the Late 19th Century," in *Proceedings of the Göteborg International Organ Academy 1994*, ed. Hans Davidsson and Sverker Jullander (Göteborg: Göteborg Univ., 1995), 422.

³⁴ Kelserbom, 527.

³⁵ David Denton, "Classical Recordings: Rheinberger—Masses in F for Male Choir and Organ and in g for Female Choir and Organ," *Fanfare* vol. 23-24 (November/December 2000): 334.

³⁶ Ibid.

sacred music and information regarding women's choruses of the 19th century are important factors to consider when investigating Rheinberger's work. This will then shape interpretive decisions that must be made when rehearsing and performing his compositions under investigation in this document.

Munich, like other prominent cultural centers of Western Europe, was experiencing a cultural flowering that was driven by the preferences of the newly founded *bourgeoisie* class. This new middle class was a result of The Age of Enlightenment philosophies and its accompanying revolutions. With industrialization in the 19th century, the middle class came to experience firsthand a leisure time that had previously only been enjoyed by the aristocracy. The middle class filled their newly found leisure time with primarily artistic endeavors. The public concert coupled with amateur musical organizations shaped the European musical landscape of the 19th century and were therefore prominent features of Munich's cultural activities.

If Romanticism was recognizably German in its philosophy and creativity then Munich nourished the artistic and academic achievements of Romanticism. In 1806, Bavaria, the third-largest German state after Prussia and Austria, became a self-governed kingdom and Munich served as its capital.³⁷ Academic inquiry began to flourish after Ludwig I moved the university to Munich from Landshut in 1826.³⁸ Munich hereafter established itself as an important center of Romanticism because of the presence of leading Romantic thinkers such as Friedrich Schelling and Joseph Görres at the university.³⁹ In musical terms, Munich laid claim to the artistic legacy of Orlando di Lasso, and the same Hofkapelle to which Rheinberger was later

³⁷ Rectanus, 710.

³⁸ Thomas Willey, "'Melting Dream': The Wagner Controversy in Munich, 1864-65," in *The Romantic Tradition: German Literature and Music in the Nineteenth Century*, ed. Gerald Chapple, Frederick Hall, and Hans Schulte (Lanham, MD: University Press of America, Inc., 1992), 424.

³⁹ Willey, 426.

appointed was “one of the most respected during that time.”⁴⁰ During the height of the Romantic movement, Munich played host to Richard Wagner and the premiers of *Tristan und Isolde* (1865), *Die Meistersinger von Nürnberg* (1868), *Das Rheingold* (1869), and *Die Walküre* (1870).⁴¹

As in many European cities during the 19th century, choral music thrived in Munich. By 1874, there were over thirty male singing societies of the Liedertafel and Liederkrantz variety.⁴² There were also several amateur mixed choral groups that mounted large-scale concerts with soloists and orchestra in the city. Among these ensembles was the Oratorio Society for which Rheinberger assumed responsibilities in 1864. Under Rheinberger’s leadership, this choral society mounted three large-scale concerts a year; each concert was supported by one of Munich’s amateur orchestras. Choral music was also sustained by the outstanding Royal Chapel Choir at the Hofkapelle--again, another position to which Rheinberger was later appointed. During the 19th century, this ensemble of mixed voices produced not only sacred music for court worship but regularly featured secular compositions “at their popular *soirées*.”⁴³

The *Bürger* of Munich during Rheinberger’s lengthy residency (he never moved from the city after beginning his formal education at the Munich conservatory in 1851) were well-versed in, and accustomed to, a rich variety of choral music. In fact, the city would play an integral role in the controversy of church music reform that would influence the evolution of sacred music in the 19th century. From 1816 until Rheinberger’s death in 1901, the two antipodal styles of sacred music that marked the 19th century were both dynamic forces in the church music of Munich.

⁴⁰ Rectanus, 710.

⁴¹ Ibid.

⁴² Robert Münster, “Munich,” *The New Grove Dictionary of Music Online*, ed. L. Macy, available from <http://www.grovemusic.com>; Internet; accessed March 27, 2005.

⁴³ Ibid.

The movement toward reform was occurring in the church on two separate, yet connected levels. A theological reform was a reaction against rationalist thought of the 18th century. During the Age of Enlightenment, a secularization of thought occurred that manifest itself in a skeptical regard toward Christian doctrines. Rather than accept the precepts of the Christian faith, the 18th century mind was only drawn toward demonstrable truths. In fact, John Ogasapian's article, "The Restoration of Sacred Music in Romantic Germany," espouses that 18th century thinkers charged that the "religious zealotry" of the previous centuries was responsible for the "wars and depredations of the late 16th and early 17th centuries."⁴⁴ Out of this atmosphere of 18th century rational thought arose the impetus for theological reform that was sparked by Friedrich Schleiermacher. Schleiermacher's philosophy emphasized a religious faith that maintained traditional Christian doctrines yet recast them in their subjective meaning; in the true spirit of Romanticism, his religious philosophy stressed the importance of imagination and *das Gefühl*—an inward feeling.⁴⁵

In the same way religious leaders were drawn toward reform ideology, so too were church musicians of the 19th century. Church music in the previous century was patronized by the aristocratic court chapels and was therefore prone toward theatrical tendencies.⁴⁶ Advocates of church music reform were reacting against the use of florid solo arias, grand choruses, and orchestral *concertatos* that resembled the styles of the nearest opera house. Arthur Hutchings, in *Church Music in the Nineteenth Century*, documents instances in which actual operatic themes were borrowed for worship music.⁴⁷ Ogasapian claims that music of the church had been caught

⁴⁴John Ogasapian, "The Restoration of Sacred Music in Romantic Germany," *Journal of Church Music* 30, no. 16 (March 1988): 9.

⁴⁵William C. Placher, *A History of Christian Theology*. (Louisville: John Knox Press, 1983), 273-274.

⁴⁶John Ogasapian, 9.

⁴⁷Arthur Hutchings, *Church Music in the Nineteenth Century* (London: Alden Press, 1967), 60.

between the “opposing extremes of pietism and rationalism.”⁴⁸ While the rationalists, still influenced by the Age of Enlightenment, continued to support music with more theatrical tendencies, the reformers “sought an ideal of propriety and ‘purity’ in historic forms and style perceived as more appropriate for worship.”⁴⁹ Just as Schleiermacher emphasized a recovery of the past in terms of theological reform, the reformers of church music also found inspiration from the past.

To which era of the musical past did the reformers look for inspiration? Alfred Einstein, the great commentator on Romantic music, documented a reform that was inspired by the styles of both Bach and Palestrina.⁵⁰ It was the pure vocal polyphonic style that reformers strove to recover. A book written in 1825 by Anton Thibaut, a lawyer and lover of music, entitled *On the Purity of the Musical Art* was extremely influential in this recovery.⁵¹ Thibaut was familiar with the music of Bach only through the composer’s motets—which at that time were still widely believed to have been intended for a *cappella* performance. Therefore Thibaut, when proclaiming the supremacy of the *a cappella* style, relied upon the examples of Palestrina and Bach to persuade his readers.

Although musical reform was widespread in Europe during the 19th century (for instance, the Benedictine monks of Solesmes in France and their research regarding the interpretation of plainchant is but one example of church music reform), Hutchings proposes that the movement actually began in Bavaria under the rule of King Ludwig I (ruled 1825-1848).⁵² Before Ludwig, Prussia’s Friederich William III called for a uniform liturgical practice in 1821 that would

⁴⁸ Ogasapian, 9.

⁴⁹ Ibid.

⁵⁰ Alfred Einstein, *Music in the Romantic Era*, New York: 1947 quoted in Arthur Hutchings, *Church Music in the Nineteenth Century*, 57.

⁵¹ Ogasapian, 10.

⁵² Hutchings, 60.

establish a foundation upon which reform could occur.⁵³ Even though ideals of reform were established in Prussia, these ideals were only reflected in the “concert room or the church ‘recital’ [rather] than in actual worship.”⁵⁴

Perhaps surprisingly, original reform philosophies in Germany regarding music were as much a part of the Protestant churches as a part of the Catholic Church. For instance, Rochus von Liliencron, the chairman of the Prussian royal commission which edited numerous volumes of Renaissance and Baroque German sacred music, advocated a “wholesale reform of Lutheran services” that would include “music to follow the church calendar in choral, congregational and organ contributions.”⁵⁵ During the time of reform, the Lutherans actually looked to the ritual of the Catholic liturgy for inspiration. Hutchings goes on to explain that the “cult of Palestrina came from [the] Protestants”⁵⁶ and that Baini’s biography of Palestrina in 1825 was virtually unnoticed by the Catholic Church. When reform was embraced by the Catholic Church, the center of activity became Munich and the goal was the vocal polyphonic style of Palestrina. As will be seen in the music under investigation in this document, influences of Palestrina’s style are noticeable in Rheinberger’s compositions even though he did not espouse all aspects of reform ideology.

Prior to the reforms that took place in the Catholic Church, “ritual was simplified into the didactic and the Gospel became an ethical message, so that Christianity might be made relevant for all.”⁵⁷ Hutchings clarifies the difference between the reform movement in the Lutheran church and the Catholic church by explaining that “unlike the German Lutherans who valued the revival of older music as an add on but not as an essential, the German Catholics put the new

⁵³ Ogasapian, 11.

⁵⁴ Hutchings, 58.

⁵⁵ Ibid., 57.

⁵⁶ Ibid., 58.

⁵⁷ Ogasapian, 9.

copies of old music to immediate use at Mass and Vespers. This was an actual reform in *worship*.⁵⁸

Within the Catholic Church, music reformers organized the Allgemeiner Deutscher Caecilienverein in 1867 for the purpose of establishing and publishing guidelines regarding music in worship. *Musica Sacra und die Kirchenmusik* became the organization's official publication in 1868;⁵⁹ in addition to the musical guidelines that were published, members of the Cecilian Society also published critical commentaries upon various practices within different churches and compositions written for the purpose of worship. "Flamboyant church music" was violently opposed and the restoration of 16th century polyphony as well as the adoption by composers of the polyphonic *a cappella* style was endorsed in *Musica Sacra*.⁶⁰ Cecilian tenets also included the termination of orchestral masses (except in Bavaria), the reduction of the length of the mass, and a reduction of repetition of words.⁶¹ In the monograph written by Hans-Josef Irmen about the antipodal relationship between Rheinberger and the Cecilians, Irmen presents two more Cecilian practices which Rheinberger felt were reactionary. The first was a Cecilian effort to represent contemporary church music as distasteful and degenerative, and the second was a Cecilian effort to create an "artificially postulated style of composition apart from the technical achievements and aesthetical views of the time."⁶²

The music of Rheinberger displays a number of general tendencies of the reform movement; his attention to textual clarity and the way in which he scored organ accompaniments both reflect attentiveness to liturgical ideals. Likewise, within his thoroughly modern harmonic vocabulary, there is still simplicity recognizable within his melodies that suggest the influence of

⁵⁸ Hutchings, 59-60.

⁵⁹ Ogasapian, 12.

⁶⁰ Hutchings, 26.

⁶¹ Ibid., 79.

⁶² Irmen, 188.

plainchant as well as the style of Palestrina. One may also suggest that Classical references to formal structures in his compositions, although often the forms are interpreted freely, suggest reform ideals. However moved by the concept of reform Rheinberger may have been, he was not in agreement with the tenets of the Cecilians. In fact, Hans-Josef Irmen suggests that the Cecilians represented Rheinberger's "counter-position" in the restoration movement.⁶³

The effect of the Cecilian Society on church music composition of the 19th century was marginal. The Romantic composer of both symphonies and sacred music, Anton Bruckner once explained the Cecilian style by saying it was "without sharps or flats, without triads on the subtonic, without six-four chords."⁶⁴ Although Hutchings asserts that Cecilian opinion "concerned him [Bruckner] anxiously,"⁶⁵ there is no documentation that Bruckner followed the Cecilian prescription for church music. In fact, Bruckner once exclaimed, "Palestrina, *à la bonheur*—but the Cecilians are nothing, nothing at all!"⁶⁶

However, a number of composers employed by the church were influenced by the Cecilian concept of reform or restoration in sacred music. Kaspar Ett was the organist at the Court Church of St. Michael's in Munich during the rule of Ludwig I of Bavaria and the first musician in Munich to take up reform ideals.⁶⁷ He revived works from the 17th century beginning with Allegri's *Miserere*.⁶⁸ Franz Witt also advocated church music reform, and in 1868 he wrote a pamphlet on the state of church music. In the pamphlet Witt advocated the use

⁶³Irmen, 187.

⁶⁴ Anton Bruckner, *Gesammelte Briefe*, Neue Folge, herausgegeben von M. Auer, Regensburg 1924, 149 in Willi Schulze, foreword to *Cantus Missae Messe in Es, op. 109*, by Josef Gabriel Rheinberger, trans. E.D. Echols (Stuttgart: Carus-Verlag, 1981), 4.

⁶⁵ Hutchings, 49.

⁶⁶ A. Schmitz, "Anton Bruckners Motette 'Os Justi': Eine Erwägung zur Problematik der kirchenmusikalischen Restauration im 19. Jahrhundert," in *Epirrhosis, Festgabe für Carl Schmitt*. Berlin, 1968, 333 in Willi Schulze, foreword to *Cantus Missae Messe in Es, op. 109*, by Josef Gabriel Rheinberger, trans. E.D. Echols (Stuttgart: Carus-Verlag, 1981), 4.

⁶⁷ Karl Weinmann, *History of Church Music* (New York: Fr. Pustet, 1910), 162.

⁶⁸ Erwin Esser Nemmers, *Twenty Centuries of Catholic Church Music* (Milwaukee: The Bruce Publishing Company, 1949), 139.

of Gregorian chant, a revival of congregational singing, a reintroduction of polyphonic music, and a reform of modern church music.⁶⁹

In October of 1888, Rheinberger revealed his own philosophy of church music in an open letter that was primarily directed toward Witt. Although the following excerpt is lengthy, it discloses a context against which one may investigate his liturgical music.

The church compositions of Dr. Witt known to me are immersed in the effort, to imitate the classical masters of the 16th and 17th century. On the surface that succeeds in places quite well: one avoids leading tones where the modern ear demands them, puts here and there sudden series of accords; one immerses oneself in lengthy dry-sounding two-voiced sequences, brings in frequent plagal endings, goes from one Greek pitch to another and thus puts something together that to the layman appears like old music yet is only a distorted likeness of the genuine because it lacks real warmth, musical truth, because this music is only willful, not organically grown. One may not object that this music does not intend to have a sensual effect; all art, music as well as painting and sculpture has at first a sensual effect; to have however a sensual effect in a most noble spirit, that is the task of the church artist. . . We do not insist that a painter place copies of the old school of Cologne in our churches; gaunt faces, twisted, stiff limbs, wooden wrinkles today would rather disturb our worship although in their time they evoked piety and can still touch us in the original. Not the truly old disturbs, but certainly the false imitation. Why should I put myself artificially into the 15th or 16th century every time I enter the church? . . . for every artist, even the churchly one gives expression to the feelings and perceptions of his time and with the tools of his time, based on unchangeable laws.⁷⁰

One of the leaders of Munich's musical life was Professor Dr. Karl Emil Schafhäutl. A friend of Rheinberger's and a great admirer of the church music of Haydn and Mozart, Dr. Schafhäutl often defended their church music as outstanding and appropriate for liturgical use. Professor Martin Weyer explains, "Mozart, Haydn, and Rheinberger, too, had no chance at winning their favor: it is amusing for us today to read reviews in the magazine *Musica sacra* condemning Rheinberger and his compositions for being too modern. For Rheinberger, a good

⁶⁹ Ibid., 140.

⁷⁰ Irmen, 197.

Catholic, this was a grave disappointment.”⁷¹ In composition Rheinberger did not abide by Cecilian tenets but did upon occasion submit compositions to editors of Cecilian journals to be considered for publication. In fact, although they were not ultimately published, two of the motets from opus 171 were requested by editors of Cecilian journals in Regensburg.⁷²

Before addressing Rheinberger’s style and the compositions under investigation in this document, one final aspect that must be addressed is the position of women’s choirs during the 19th century. Even though a “blossoming choral music movement”⁷³ during the 19th century gave rise to oratorio societies, such as the one Rheinberger conducted for numerous years, and also to men’s choruses, the women’s chorus was primarily cultivated in schools and convents.⁷⁴ Women’s choral organizations seldom assembled in the same way the men formed the Liedertafel and Liederkrantz societies. Both of these respective societies had political as well as musical and poetic intentions and therefore had no counterpart in women’s music. The Hamburg women’s ensemble that Brahms founded in 1859 is indeed the exception, and it was an ensemble like this that Rheinberger imagined when he composed the *Sechs Gesänge*, opus 131 in the summer of 1882.⁷⁵

It is within this unusual context of Munich’s rich cultural climate, the conservative atmosphere of church music reform, and the unique standing of women’s choruses in the 19th century that the following chapters will explore the two works composed by Rheinberger in terms of rehearsal and performance considerations.

⁷¹ Weyer, 421.

⁷² Berthold Over, ed. *Josef Gabriel Rheinberger: Sämtliche Werke, Bd. 6: Geistliche Gesänge I* (Stuttgart: Carus-Verlag, 2005), xxvii.

⁷³ Rectanus, 704.

⁷⁴ Harold Wanger, Foreword to *Weltliche Musik für Frauenchor A cappella*, by Josef Gabriel Rheinberger, trans. John Coombs (Stuttgart: Carus-Verlag, 2001), 3.

⁷⁵ Ibid.

Investigation of Rheinberger's *Marianische Hymnen*, opus 171, and the *Missa in g*, opus 187, reveals a body of repertoire for women's chorus that is valuable for many reasons--its accessibility, its lyrical melodies that cultivate a pure tone quality, its introduction to a Romantic style through its chromaticism and melodiousness, and finally, for its sheer beauty. The choral repertoire that is represented by these works is akin to the piano miniatures composed by Schumann and Chopin during the 19th century or the lieder of the same period; although the works were composed upon a small scale, they include all of the characteristics that are associated with Romanticism in music. The music that Rheinberger composed, both sacred and secular, for women's chorus is well-represented by opus 171 and opus 187; these works expose a mostly untapped body of repertoire that choral conductors may introduce to their women's choruses. Examples of Rheinberger's integration of Classical clarity and Romantic expression, within formal structures similar to piano miniatures and vocal lieder, are abundant in his music for treble voices, and there is much worth to be found in the performance of this music.

Chapter Two

Methodology and Rheinberger's Style

The four motets of opus 171 and the six mass movements from opus 187 will be presented in a methodical and consistent manner in the following pages. The analysis and discussion of each motet and mass movement will consider and include the following—the liturgical and historical context of the work and text translations, a formal flowchart illustrating aspects of form, a descriptive commentary of the music, and rehearsal and performance considerations.

The descriptive commentary will clarify details of the formal flowchart regarding musical structure and will also include some details regarding how each work represents the context out of which Rheinberger was composing. For instance, the motets and many of the mass movements exhibit characteristics of a paratactic style. The term “paratactic” has been used to describe motets of the Renaissance period wherein each unit or phrase of the composition is discrete and independent so as one part may progress to the next with very little to unify the units.⁷⁶ Through Rheinberger's position as Hofkapellmeister, he was intimately familiar with sacred music dating back to the Renaissance (particularly that of his predecessor Lassus) and it is clear that these paratactic structures and Renaissance style influenced his own liturgical compositions. Additionally, the paratactic structure afforded Rheinberger the opportunity to set portions of the text according to his own expressive needs, rather than in accord to a structural form—a tenet clearly linking Rheinberger to the Romantic era. However, the following analyses also reveal elements of symmetry, balance, unity, and varied repetition, thus aligning Rheinberger with the Classicists whom scholars have noted as influential on his style. Research

⁷⁶ Mark Evan Bonds, *A History of Music in Western Culture*, 2nd edition (Upper Saddle River, New Jersey: Prentice Hall, 2006), 122.

and analyses for this document have revealed a dual influence of both Classical and Romantic characteristics in the compositions under study. Therefore, when appropriate, such details will be presented in the descriptive commentary.

Additionally, a three part installation of articles by Paul F. Laubenstein was published by *The Diapason* in 1955 in which the author refers to the concept of “energy patterns” in the compositions of Rheinberger.⁷⁷ Laubenstein explains that a “cosmic inevitability” is revealed in Rheinberger’s music.⁷⁸ Analyses of the following compositions do uncover a sense of anticipation as melodic ideas reach their conclusions; therefore, such instances will be addressed in the descriptive commentary while the interpretation of such instances will be addressed in the rehearsal and performance considerations section.

Further issues of interpretation will be presented within the context of Classical and Romantic characteristics as well as Rheinberger’s liturgical reform ideals, and shall include, but not be limited to, how one is to determine tone color in the choral parts, use of *tempo rubato*, and realizing dynamic implications when very few markings are provided.

Before undertaking the formal discussion of each motet and mass movement from opus 171 and opus 187, some general stylistic and interpretive concerns should be considered in terms of how they might apply to this repertoire and information regarding organ registrations will also be presented. As noted previously, Rheinberger combines characteristics that are both Classical and Romantic in his compositions. Historians and critics have compared him to Mozart in his “formal grace” and “naturalness of musical utterance,” while also recognizing his “Brahmsian breadth of utterance,” his “Mendelssohnian serenity,” and an “inexhaustible store of melody”

⁷⁷ Paul F. Laubenstein, “Decadent Romantic or Vital Composer?” *The Diapason* 46, no. 8 (August 1955): 13.

⁷⁸ Ibid.

akin to Schubert.⁷⁹ Time and again this combination of styles is recognized in the works within this study. Conductors preparing Rheinberger's music must be able to balance these sometimes opposing characteristics without distorting either. This issue will be addressed as it applies to each individual work.

Inherent in the Classical and Romantic styles are issues of form and structure for the former, and chromaticism for the latter. There are trends that are exhibited in Rheinberger's music that are applicable to both of these areas. A conductor preparing these works should be aware of some general stylistic characteristics concerning Rheinberger's treatment of form and chromaticism in his music.

Although Rheinberger relied on formal structure in his works, he took liberties that allowed for greater freedom of musical expression when necessary. The following observations have been made by musicians preparing his organ works; however, in several instances they may be applied to the choral music under study. Rheinberger was drawn to the strictness of both the sonata and fugue; however, he infused both forms with much artistic freedom. This freedom was typically manifest in ambiguity between endings and beginnings of sections and only partial restatements of previous thematic material.⁸⁰ Fugal counter-subjects were also frequently presented with new melodic material during episode statements.⁸¹ Organists have pointed out that formal clarity can often be delineated by recognizing how Rheinberger employs non-harmonic pedal points in his music. When sections are obscured by Rheinberger's freedom of formal approach, it has been noted that pedal points "serve the additional function of clarifying junctions in sectional forms. They are transitional measures to delineate sections."⁸² In the

⁷⁹ Paul F. Laubenstein, "Decadent Romantic or Vital Composer?" *The Diapason* 46, no. 7 (July 1955): 15.

⁸⁰ Billeter, 411.

⁸¹ Harvey Grace, *The Organ Works of Rheinberger* (New York: Novello and Co., 1925), ix.

⁸² Wells, 133.

following chapters, the analyses of opuses 171 and 187 will reveal how Rheinberger used harmonic dissonances, pedal points, text overlapping, and metrical placement to both obscure and delay phrase endings. In interpreting Rheinberger's choral music, the task becomes one of recognizing unity through formal structure without being restricted in determining melodic flow and harmonic direction.

Organists have also observed that the nature of Rheinberger's fugal subjects is more melodic than rhythmic and more vocal than instrumental. To clarify, Rheinberger's fugue subjects move in small intervals with few large leaps, and rather than containing numerous short note values that create motor rhythm effects, Rheinberger uses longer note values—particularly in more disjunct melodic passages.⁸³ For choral musicians preparing this music, the implications concern melodic motion in the music. One must ask, "What is the composer's intent with a line that is more melodic than rhythmic?" and "How does one interpret the composer's intention?" Both issues will be addressed when discussing each individual work.

Chromaticism is perhaps the most recognizable characteristic in the music of Rheinberger. How the chromaticism is analyzed—whether linearly or vertically—greatly affects how the music will be interpreted. Typically, Rheinberger's pacing of harmonic rhythm is moderate, and organists have observed that the composer's music is at its best when he permitted the "harmonic rhythm to slow down somewhat, resulting in less intensely chromatic figuration."⁸⁴ If the conductor distinguishes between chromaticism that was linearly conceived as opposed to that which was conceived vertically, then one may perceive a harmonic rhythm that lies beyond a surface analysis of Rheinberger's works; this difference in how the composer used chromaticism will be essential to interpreting his music.

⁸³ Wells, 132.

⁸⁴ David Ritchie Hunsberger, "Fugal Style in the Organ Sonatas and Fughettas of Josef Rheinberger" (Ph.D. diss., Washington University, 1979), 163.

In the choral works discussed in this document, the most frequent examples of chromaticism are found in non-harmonic tones, particularly suspensions, *appoggiaturas*, and passing tones. Diminished seventh chords and freely resolving secondary dominant chords are also often found. In addition, dominant seventh and ninth chords, borrowed chords from relative tonalities, chromatic mediants, and altered dominant chords are commonplace in Rheinberger's music.⁸⁵ His use of dissonance is almost always prepared, and it typically strengthens textual meaning and always has a strong sense of arrival and resolution.⁸⁶ A final harmonic generalization that should be addressed in preparation for discussing opus 171 and opus 187 is Rheinberger's predilection for parallel motion at the interval of the sixth, which results in harmonies that sound "open" rather than "closed." A conductor preparing these works should consider this aspect when determining tone color for the choral voices, as a color that is too dark will create a sound that is too heavy for these open progressions.

Both opus 171 and opus 187 employ organ accompaniment. As a composer who wrote most frequently for the organ and was most well-known during his lifetime as an organist, Rheinberger developed several stylistic characteristics that apply only to this genre of music. Because both of the works under study in this document were written for organ, it is important to include some general organ characteristics that apply directly to these compositions. Rheinberger's organ music resulted from geography as much as anything else. His preference seemed to lie in favor of the "colourless style so prevalent in Germany"⁸⁷ rather than for "harmonic flutes and other French toys."⁸⁸ In other words, few changes in registration are required of Rheinberger's organ accompaniments. Martin Weyer gives the following guidelines

⁸⁵ Paul F. Laubenstein, "Decadent Romantic or Vital Composer?" *The Diapason* 46, no. 9 (September 1955): 8.

⁸⁶ Ibid.

⁸⁷ Fuller-Maitland, 189-191.

⁸⁸ Weyer, 417.

when determining organ registrations: *ff*= Great full; *f*= Great full but without mixtures; *mf*= Principal 8' or manual full; *p*= a few soft stops; and, *pp*= Salizional 8' alone.⁸⁹ Weyer also points out that no swell box was used on the organs for which Rheinberger composed.⁹⁰ Some organists performing his organ works suggest adding and subtracting stops to effect registration changes without a swell box.⁹¹

Finally, critics have pointed out, and observations of opus 171 and opus 187 support their following claim, that it is a shame that Rheinberger “did not provide a more positive role for the instrument” in his choral masses with organ accompaniment, and that the organ “accompaniment lacks any major input” and provides little more than “an underpinning of the main melodic line.”⁹² This is particularly true in the liturgical music for women’s voices. As the editor of Volume 6 of the *Josef Gabriel Rheinberger Sämtliche Werke* wrote, “The accompaniment serves a supportive function playing along with the voices and fleshing out harmonies of one- to three-voice vocal textures. Rarely does it form a clear counterweight to the vocal part . . . accompaniments that do not proceed in a one-on-one pattern have figurations in shorter note-values, such as running eighth-notes or arpeggiated triads.”⁹³ However, Irmen explains that in Rheinberger’s liturgical music, “the organ serves in liturgically correct fashion as support of the vocal parts and adheres to almost without exception the pattern of the four-voice movement, which is tonally subtle and carefully conceived and excludes all expressive and virtuosic moments.”⁹⁴

⁸⁹ Ibid., 420.

⁹⁰ Ibid.

⁹¹ Bonnie L. Goodliffe, “Colleague Repertoire from the Romantic Period,” *The American Organist* 35 (September 2001): 69.

⁹² Denton, 334.

⁹³ Over, xxix.

⁹⁴ Irmen, 184.

Some additional and final observations must be articulated before investigating each individual work. Recording reviews have noted that purity and precision of tone combined with somewhat dry acoustics are best for Rheinberger's choral music because of the rich chromaticism.⁹⁵

It has already been mentioned that Rheinberger used expressive marks sparingly; however, one must not assume that the composer had no desire for dynamic contrasts. Rheinberger typically achieved dynamic contrast by adding layers of sound, introducing harmonic tension, and building melodic arches in the music because many German organs did not have a swell box.⁹⁶ Therefore, conductors must be willing to interpret dynamics in his choral music according to the considerations listed above.

It is also clear that Rheinberger placed greater emphasis on the actual music than on the medium for which the music was intended. In the instance of opus 171, "All the pieces were also issued with a piano accompaniment," and the first work of the opus, a composition for solo soprano, was also issued with an English text and intended for sale in the United States; in fact, it was also arranged for a lower voice "in order to exploit its market potential."⁹⁷ Rheinberger's willingness to make compromises in order to increase the accessibility of his works is further evidenced in the many re-arrangements that he made of his music—including rewriting the twenty organ sonatas for *pianoforte* duets.⁹⁸ It is therefore possible to conceive performing the motets and mass movements from opus 171 and opus 187—when one does not have access to an organ—with piano and a continuo instrument, or for piano alone in the works which allow the pedal line to be incorporated into the left hand easily.

⁹⁵ Patrick Kavanaugh, "The Romantic Mass: Choral Works by Rheinberger and Brahms," *Audio* (May 1996): 76.

⁹⁶ Grace, vii.

⁹⁷ Over, xxvi.

⁹⁸ Grace, vii.

Finally, critics have recognized “jerkiness” and “unevenness” in the performance of some of Rheinberger’s *legato* melodic lines that include disjunct motion.⁹⁹ Based on the following analyses, this writer suggests that such melodic motion was influenced by Rheinberger’s philosophy regarding text-setting. The following lengthy excerpt was extracted by Irmen from an inspection book of Rheinberger’s for the Academy of Tonkünstin in Munich, and it reveals much about the composer’s approach to text-setting and melodic motion:

To emphasize the speech according to its verbal expression, to nuance it in its details, can the task of music so little be, as music according to its nature actually has to do the opposite: in its “musical speech” music must express in a unified way what rational word-speech can in a fragmenting manner set in opposition or in a temporal sequence. Where the latter speaks of joy and suffering and must separately name first the one and then the other, music can and should express suffering in the joy and joy in the suffering, not, however, emphasize one word with joy and the other with suffering. Musical expression in this way leaves behind verbal-poetic expression, and music, where it is not merely declamatory or word-emphasizing, subordinates poetry to itself. Word explication can make no other claim on musical expression than that it not be damaged through irrational, contradictory emphasis. But it cannot demand that the music conform to it in all its details and express them with separate tones, for music stresses the complex of feelings that inhere in the words, not the words themselves.¹⁰⁰

Given the fact that Rheinberger’s melodic motion and rhythmic profiles may reflect the essence of the text more than the prosody, choral conductors will want to give careful consideration as to how one will achieve a *legato* line in such instances.

⁹⁹ Goodliffe, 69-70.

¹⁰⁰ Irmen, 185-186.

Chapter Three

Discussion and Conductor's Analyses of *Marianische Hymnen*, op. 171

In circumstance and characteristics, opus 171 is representative of the liturgical compositions written by Rheinberger for women's voices. The four motets from the *Marianische Hymnen*, opus 171 were composed over a three year period and not originally intended as a single self-contained opus.¹⁰¹ Although it drew criticism from the Cecilians because of the specific liturgical associations, the term *hymnen* here is representative of how Rheinberger designated works that were not merely sacred but also intended to function within the Catholic liturgy.¹⁰² In addition to the four motets discussed in the following analyses, the opus also includes two works for female soloist and organ accompaniment; of the four motets, two are for two-part chorus and two are for three-part chorus. Berthold Over, editor of Volume 6 of the *Gabriel Josef Rheinberger Sämtliche Werke*, upholds opus 171 as an example “*en miniature*” of the many liturgical works composed by Rheinberger for soloists as well as women's chorus.¹⁰³

It is possible that the motets may have entered the repertoire of the Royal Vokalkapelle at some point during Rheinberger's tenure as Hofkapellmeister. Documentation has been put forth by the editors of the *Gabriel Josef Rheinberger Sämtliche Werke* that a number of Rheinberger's compositions for women's chorus such as the motets from opus 118 and the three-part mass, opus 126 did in fact enter the repertoire of the Vokalkapelle.¹⁰⁴

In the foreword to Volume 6 of the *Gabriel Josef Rheinberger Sämtliche Werke*, which contains the liturgical compositions Rheinberger wrote for solo voice as well as those for women's chorus, Berthold Over provides a number of descriptions appropriate to the music

¹⁰¹ Over, xxv-xxvi.

¹⁰² Ibid., xxviii.

¹⁰³ Ibid., xxi.

¹⁰⁴ Ibid., xxviii.

collected in volume 6; he describes the works as “generally tuneful and melodious” and although “rigorous counterpoint is a rarity,” “imitative sections that add freedom and variety to the musical fabric”¹⁰⁵ are frequently found. The following analyses of the motets in opus 171 will provide numerous examples to support Over’s assertions. Overall the works represent characteristics of restraint as well as great expression and reveal a style that is at once reverent and passionate. In each instance, one observes how the text inspired Rheinberger’s setting much more than formulaic structures; however, a distinct order exists within each piece as well.

Alma Redemptoris Mater

This text comes from one of four Antiphons of the Blessed Virgin Mary. Whereas antiphons typically “introduce and comment upon a psalm or canticle,” the Marian Antiphons function independently and are longer than other antiphons.¹⁰⁶ The *Alma Redemptoris Mater* text was sung at the end of the Divine Office of Compline during Advent and until the Purification of the Virgin Mary in February.¹⁰⁷ Rheinberger’s setting of this text was commissioned by a convent in Brussels. The Critical Report found in Volume 6 of the *Josef Gabriel Rheinberger Sämtliche Werke* reveals the inscription “für ein Frauenkloster in Brüssel” and is dated December 22, 1889.¹⁰⁸

Text and Translation

*Alma Redemptoris Mater
quae pervia caeli porta manes,

et stella maris, succure cadenti,
surgere qui curat populo;
Tu quae genuisti natura mirante,
tuum sanctum Genitorum,
Virgo prius ac posterius,*

Loving Mother of the Redeemer,
who remains the accessible Gateway of Heaven
and Star of the Sea.
Give aid to a falling people
that strives to rise;
O Thou who begot thy holy Creator,
while all Nature marvelled,
Virgin before and after,

¹⁰⁵ Ibid., xxviii.

¹⁰⁶ Ron Jeffers, ed. *Translations and Annotations of Choral Repertoire* Vol. 1: Sacred Latin Texts (Corvallis, OR: Earthsongs, 1988), 26.

¹⁰⁷ Ibid.

¹⁰⁸ Over, xxvi.

Gabrielis ab ore sumens illud Ave, receiving that “Ave” from the mouth of Gabriel,
peccatorum miserere. have mercy on sinners.¹⁰⁹

Musical Design

The paratactic style of the Renaissance motet influences the design of the *Alma Redemptoris Mater*. However, within the paratactic style a ternary form is suggested (Table 1). Although lines between formal sections are blurred, a contrasting section and new tonality begins in measure 21, and references to the tonality and thematic material from the opening section occur from measure 30 to the close of the motet. To frame the ternary design, an organ introduction comprised of antecedent and consequent phrases is repeated at the close of the motet. Within this three-part structure, two member phrase groups that function as antecedent and consequent are found. However, because the phrases in the final section are not of similar lengths and do not contain complementary thematic material, this antecedent-consequent relationship is not present in the closing section.

The ternary design reveals the influence of sonata form. The opening measures through measure 13 function as an A theme group in the tonic F major while measures 14-20 represent a B theme group in the dominant key of C major. Both theme groups include similar melodic and rhythmic motives—particularly in the antecedent phrases of each section. A development section begins in measure 21 with a modulation to A-flat major and ends in measure 30 where the return of the tonic F major and thematic material from both A and B theme groups denotes a recapitulation. A brief digression from F major to D minor occurs in the recapitulation to accompany thematic material referring back to the B theme group; following this short move the motet returns to F major.

¹⁰⁹ Jeffers, 93.

Table 1. Graph of *Alma Redemptoris Mater*

Form	Intro		Exposition A theme group	B theme group	Development	Recapitulation Recalls A Recalls B		Recalls B	Recalls Intro
Phrases									
Measures									
Key	F		C		A ^b	F		[d]	F
Harmony	Almost entirely diatonic with very little dissonance. A V/vi on beat 3 of m. 9. Closes with an Authentic Cadence in m 13.		Primarily diatonic. Much dissonance in mm 14-15 due to pedal point. 2-1 suspension in m 15. Auth. Cad. in m 20.		Entirely diatonic except for V/vi in m 28 which prepares for pivot chord in m 29. Passing dissonances in m 23 against organ pedal. Auth. Cad. in F elides with next phrase in m 30.		Diatonic and without dissonance until m 34 where a prolonged V/vi creates numerous passing dissonances over a dominant pedal until m 38. Secondary dominants and diminished seventh harmonies found between mm 38-46. A dominant prolongation is sustained below the final choral phrase beginning in measure 46. Closing antecedent-consequent phrases in organ accompaniment return to diatonic progressions without dissonances.		
Melody	Motives x and z begin all antecedent phrases in A and B theme groups. Consequent phrases descend.				Motive x begins each phrase except the second. Motive y occurs in last two phrases.		First two phrases begin with motives x and y. Melodic climax of motet occurs in measure 35 with the return of thematic material from B theme group. New disjunct melodic material introduced in mm 39+. Closing choral phrase features ascending conjunct motion passed from soprano, to alto, to organ.		
Rhythm	Motive y begins all antecedent phrases in A and B theme groups.				More half-notes, fewer eighth-notes than Exposition.		Motive y begins first two phrases. Fewer dotted-quarter notes and eighth notes in last three choral phrases; replaced by quarter and half-notes.		
Texture	Homophonic voices move in almost entirely parallel motion.		Consequent phrase is imitative.		Homophonic voices move in parallel motion, except 3 rd phrase.		Recapitulation combines homophonic and imitative phrases.		
Dynamics	<i>p</i> <i>p</i> < <i>p</i> < > <i>p</i> <i>mf</i> <i>f</i> <i>p</i> < <i>f</i> <i>p</i> < <i>f</i> <i>dim</i> <i>f</i> <i>dim</i> <i>mf</i> < > <i>dim</i>								
Meter	4/4								
Tempo	<i>Andante</i> <i>ritard a tempo</i>								

The formal structure of *Alma Redemptoris Mater* is further clarified by motivic material, harmonic rhythm, and expressive markings. Three motivic patterns are found throughout much of the motet providing both clarity as well as unity. A repeating note pattern occurs at the beginning of many phrases (motive **x**). Frequently motive **x** is accompanied by a rhythmic pattern that begins the phrase with a combination of quarter notes followed by eighth notes or dotted quarter notes followed by eighth notes (motive **y**). Typically motive **x** is immediately followed by a melodic ascent (motive **z**). Antecedent-consequent phrases are related by the presence of motives **x**, **y**, and **z**. The motives provide a sense of propulsion through the antecedent phrase and into the consequent phrase. Note the presence of all three motives in each antecedent phrase throughout the opening A section as found in measures 5, 9, and 14 (Figure 1, pages 32-33).

The harmonic rhythm in the A theme group (Figure 1, pages 32-33, measures 5-13) is quite regular with its changes occurring on beats one and three of nearly every measure. Additionally the second antecedent-consequent pair of phrases beginning in measure 9 is slightly more active harmonically than the first pair with an increased presence of dissonance occurring in measures 9 and 12. Other than the secondary dominant harmony in measure 9, the A theme group is entirely diatonic in its harmonic profile.

The B theme group (Figure 1, pages 33-34, measures 14-20) comprises one antecedent-consequent pair of phrases in the dominant tonality of C major. Similar to the A theme group, the motives **x**, **y**, and **z** are found in the antecedent phrase and the harmonic rhythm maintains a pattern of shifting only on the first and third beats of each measure. Again, the harmonic profile is almost entirely diatonic. However, dissonance, as found in measures 14 and 15 (Figure 1, page 33), distinguishes the B theme group from the A theme group. Additionally, the consequent phrase beginning in measure 16 (Figure 1, page 33) is notable for its imitative and

contrapuntal texture which provides a heightened sense of energy and momentum at the end of both the B theme group and the entire exposition section.

Introduction

Andante. $\text{♩} = 72$.

Sopran.

Alt.

Orgel.

Antecedent

Consequent

Exposition Theme Group A

Antecedent

Consequent

Al - ma re - demp-to - ris ma - ter, quae per - vi - a coe -

Motives x. v. z.

Al - - ma re - - demp-to - ris ma - ter, quae per - vi - a coe -

F Major

Figure 1.
Alma Redemptoris Mater
 By Josef Gabriel Rheinberger
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The image displays three systems of a musical score, each with vocal and piano parts. The score is annotated with various labels and lines to highlight specific musical features.

- System 1 (Measures 9-11):**
 - Antecedent:** A blue box labeled "Antecedent" is placed above the first measure (measure 9).
 - Consequent:** A blue box labeled "Consequent" is placed above the final measure (measure 11).
 - Motives x, y, z:** A green box labeled "Motives x, y, z" is placed above measures 10 and 11, with lines pointing to specific notes in both parts.
 - Chord:** The label "V/vi" is written below the piano part in measure 10.
- System 2 (Measures 12-15):**
 - Theme Group B:** A red box labeled "Theme Group B" is placed above measure 13.
 - Antecedent:** A blue box labeled "Antecedent" is placed above measure 14.
 - Chord:** The label "C Major" is written below the piano part in measure 15.
- System 3 (Measures 16-18):**
 - Consequent:** A blue box labeled "Consequent" is placed above measure 16.

Orange circles and lines are used throughout the score to highlight specific notes and their relationships across measures and parts.

Figure 1, continued

Development

Antecedent

Consequent

Motive x

20

na - tu - ra mi - ran - te, na -

sti, na - tu - ra mi - ran - te, na -

mf

A^b Major

Antecedent

Motive x. v. z

23

tu - ra mi - ran - te, tu - um san - ctum ge - ni -

tu - ra mi - ran - te, tu - um san - ctum ge - ni -

p

Consequent

Phrase extension

Motive x. v. z

26

to - rem, tu - um san - ctum ge - ni - to - rem.

to - rem, tu - um san - ctum ge - ni - to - rem.

mf

vi V/vi V₇/vi V₇

F

The image displays a musical score for a vocal and piano piece, continuing from Figure 1. It is divided into three systems of music, each with vocal staves and piano accompaniment. The first system (measures 20-23) is marked 'Development' and 'A^b Major'. It features a vocal line with lyrics 'na - tu - ra mi - ran - te, na -' and a piano accompaniment. A green box labeled 'Motive x' highlights a specific melodic phrase in the vocal line. The second system (measures 23-26) continues the vocal line with 'tu - ra mi - ran - te, tu - um san - ctum ge - ni -'. It includes a green box labeled 'Motive x. v. z' and a blue box labeled 'Antecedent'. The third system (measures 26-29) shows the vocal line with 'to - rem, tu - um san - ctum ge - ni - to - rem.' and a green box labeled 'Motive x. v. z'. A blue box labeled 'Consequent' is also present. The piano accompaniment in the third system includes a blue box labeled 'Phrase extension'. At the bottom, a harmonic analysis shows the progression: vi, V/vi, V₇/vi, and V₇, with a box labeled 'F' indicating a specific harmonic function.

Figure 1, continued

Recapitulation

a tempo *p dolce*

Recalls Theme Group A

Motive x. v. z.

Motive x. v. z.

Vir - go pri - us ac po - ste - ri - us, Ga - bri - e - -

Vir - go pri - us ac po - ste - ri - us, Ga - bri - e - -

p

F Major

Phrase extension recalling Theme Group B

f *dim.*

lis ab o - - - re su - mens il - lud „a - - - ve“

lis ab o - - - re su - mens

Dominant prolongation of VI

V/vi

New material

Motive x

dim. *mf*

il - lud „a - - - ve“ pec - ca - to - rum mi - se - re - re, mi - se -

il - lud „a - - - ve“ pec - ca - to - rum mi - se - re - re,

Figure 1, continued

42

re - - - re, su - mens il - lud „a - - ve“ pec - ca -

su - mens il - - lud „a - - ve“ pec - ca -

46

to - rum mi - se re - - - re. *dim.*

to - rum, pec - ca - to - rum mi - se re - - - re. *dim.*

Dominant prolongation

51

Consequent

Phrase extension

I [V] IV I

634

Figure 1, continued

In the development (Figure 1, page 34, measures 21-30) there is a decrease in harmonic rhythm, a reduced presence of motivic activity, and text repetition. The four phrases are paired into two antecedent-consequent phrase groups. Each consequent phrase repeats the text of its paired antecedent phrase. While motive **x** is still found in all of the phrases but the second, motives **y** and **z** are only found in the last two phrases—with the final phrase marking the first time that a consequent phrase includes such motivic treatment. The harmonic rhythm has decreased and changes occur only on the downbeat of measures. It is complemented by a harmonic profile that is entirely diatonic and almost without dissonance except for the modulation before the recapitulation. The modulation to A-flat is representative of tonal relationships by thirds which were fairly common practice during the 19th century. It is also representative of other important third relationships which are encompassed within the motet.

At the close of the development the cadence is unusual and provides continuity with the recapitulation. Although the choral voices complete the text in measure 28 (Figure 1, page 34), the voices are tied across the barline and do not release the final syllable until the downbeat of the following measure. The release of the voices on the downbeat of measure 29 coincides with a dominant-seventh harmony which functions as a pivot chord in a modulation to the tonic F major. The dominant-seventh chord in measure 29 creates a phrase extension which results in an elision with the recapitulation section beginning in measure 30.

The recapitulation of the motet (Figure 1, pages 35-36, measures 30-55) is in keeping with Rheinberger's treatment of sonata form that was discussed in the previous chapter. References to the exposition are suggested in this closing section, but they are restructured and also presented with new material as well (Figure 1, pages 35-36, measures 39 and 45). Additionally the phrases do not interrelate in this closing section in such a way as to easily be organized into antecedent-consequent pairs; however as suggested by Billeter and Wells in their

analysis of Rheinberger's organ music,¹¹⁰ it is not unusual for Rheinberger to distort such details for expressive purposes. Consequently, the asymmetry of and within this section (it is both asymmetrical to the opening section as well as being asymmetrical within its own construction) contributes to the dramatic tension that is created.

The return of F major, a harmonic rhythm that shifts every other beat, and thematic material in measure 30 (Figure 1, page 35) recall details from the opening section. Five phrases comprise the recapitulation, and three of the five share similarities with phrases from the exposition. The opening phrase is exactly as it was presented in the exposition—motives **x**, **y**, and **z** are each present and the simple diatonic progression opens and closes with the tonic harmony (Figure 1, pages 32 and 35, compare the phrase beginning in measure 5 to this one beginning in measure 30). The second phrase begins similarly to the second phrase of theme group A; however, a slight alteration of melody and rhythm at the beginning imbues this phrase with motivic characteristics of **x**, **y**, and **z** that are not present in the corresponding phrase from the exposition (Figure 1, pages 32 and 35, compare measures 7-8 with measure 33).

In the following measures, changes occur which begin to increase the tension. In measure 34 (Figure 1, page 35) the texture becomes contrapuntal, the harmony more chromatic and the melodic motion does not recall previous material. Harmonic dissonances also occur in the alto voice against an organ pedal point introduced in this measure. Tension is further increased in measure 35 due to what has been regarded as a phrase extension by this author. On the third beat of this measure the V/vi becomes a V₇/vi and the pedal point on A from the previous two measures is now found being sustained in the left-hand of the accompaniment. Above this sustained A in the left-hand, a series of harmonic sixths unfolds over the course of the next six beats, thus extending the phrase (Figure 1, page 35, measure 35 beat 3 through measure

¹¹⁰ Billeter, 411 and Wells, 133.

37 beat 1 in the soprano and tenor voices of the accompaniment). The extension occurs in the soprano voice with melodic material that originally was introduced in measure 16 with the consequent phrase of theme group B; here in the recapitulation the extension continues with the altos in imitation. This extended phrase with its material from theme groups A and B and a harmonic center hinting at D minor (the relative minor of F major and another third relationship within the motet) represents the peak of the motet.

Following this climax, a decrease of energy gradually begins in the three final phrases (Figure 1, pages 35-36, measure 39 forward). The propelling presence of motives **x**, **y**, and **z** is reduced (only the phrase beginning in measure 39 includes motive **x**) and the harmonic rhythm becomes more irregular beginning in measure 39. Additionally, the penultimate phrase beginning in measure 43 borrows its melodic contour from the consequent phrase of theme group B (Figure 1, compare measure 43 to measure 16). The final phrase begins with a dominant prolongation in measures 46-48 and the imitative ascending quarter notes which are passed from soprano to alto before concluding the phrase in the accompaniment. Intersecting with the cadence in measure 49, the opening organ introduction returns to close the motet.

Formal design in the *Alma Redemptoris Mater* is further clarified by dynamic and tempo markings. Compared to many of his late 19th century contemporaries, Rheinberger used these markings sparingly. In the A theme group of the exposition Rheinberger designated that everything should be interpreted as *piano* except two instances in measure 6 and measure 10 where he included *crescendo* marks. In each instance the crescendo was either immediately followed by a *decrescendo* or another indication of *piano*. In measure 14, Rheinberger further set apart this B theme group by designating it *mezzo forte*. The first *forte* is found in measure 20, which is the beginning of the development section. To clarify measure 30 as the return of A,

Rheinberger provided both a *ritardando* at the end of measure 29 and a *piano* at the beginning of measure 30 which mirrors the *piano* found in measure 5 where this material was first presented.

Continuity throughout the motet is achieved through the accompanying role of the organ and the vocal textures. Other than the two introductory phrases written for organ and the repetition of those phrases at the close of the motet, the organ simply provides support for the two voices; there are no organ interludes between phrases of text. Although the right hand doubles the voices throughout the motet, Rheinberger created a great deal of melodic and harmonic interest in the accompaniment by filling in the voice parts with a pattern of continuous eighth notes. This pattern functions as an arpeggiated harmonic underpinning for the voices and it incorporates frequent non-harmonic tones. The left hand alternates between providing a harmonic foundation in half-notes and whole-notes, and participating in the running pattern with the right hand. The pedal frequently shares in the role of providing a harmonic foundation with the left hand and often provides the root of the harmony in half-notes. Occasionally pedal points are found that increase harmonic tension within a given phrase, as in measures 14 and 15 (Figure 1, page 33).

Further continuity is found in the primarily homophonic texture. Homophony is interrupted with occasional and brief appearances of counterpoint. In measure 16 (Figure 1, page 33) the altos begin with a descending disjunct melody that is imitated in contour by the sopranos three beats later. As the phrase nears its close (Figure 1, page 33, measures 17-18), the voices are simply in counterpoint with one another. In measure 35 (Figure 1, page 35), the motet's climactic passage begins with the sopranos restating melodic material from measure 16 (Figure 1, page 33); the altos follow in imitation two bars later. A brief period of imitation begins in measure 46, though here, cloaked in a homophonic guise. The sopranos, followed by the altos, then the organ in successive measures, state a four-note scalar ascending passage from dominant

to tonic. The two voices descend together in half-notes at the end of the phrase as the organ takes up the point of imitation.

In the homophonic sections, the voices also frequently move in parallel motion. Other than the three imitative instances discussed above, there is only one point where the voices move in contrary motion for any sustained period of time and that is found in measure 25 (Figure 1, page 34) which is part of the development. The degree of contrary motion here is relatively low.

Overwhelmingly, the most frequently represented interval of homophonic motion is the interval of the third. The interval of the sixth is also used frequently to close major sections of the motet. The frequency with which these intervals are found within the motet recalls the harmonic motion between tonal centers for this work. As was discussed previously, the secondary tonal center of A-flat for the development is a third away from tonic F major and the secondary tonal center within the recapitulation is in D minor which is a sixth away from tonic F major. Unmistakably these third and sixth relationships are central to the unity of this motet.

Rehearsal and Performance Considerations

The *Alma Redemptoris Mater* provides few challenges yet many opportunities for interpretation beyond the notes on the printed pages. It should be noted at this point, that one should practice restraint in applying the following suggestions and remember the original function of this music, its intimate nature, and the overall unity of the work. Exercising liberties with vastly different effects would destroy the cohesiveness of this motet.

One must also avoid the temptation of applying the concept of *tempo rubato* too frequently. The balance between Classical clarity of form and Romantic breadth can be achieved by considering how Rheinberger treated cadences and the repetition of material in this motet and then allowing this insight to determine how and when *tempo rubato* will be applied. There are very few authentic cadences in this motet, and each one contributes to the formal structure of the

piece. At each of these cadences the conductor may wish to use *tempo rubato* in varying degrees. Three of the full cadences occur in either the organ introduction or coda, both of which are quite short, and should therefore use little if any *tempo rubato*.

The first of the choral authentic cadences occurs in measures 12 and 13 (Figure 1, page 33) and closes the A theme group. The cadence is prepared with a subdominant harmony and is accompanied by harmonic suspensions in the subdominant and dominant chords. Here, *tempo rubato* might be applied very sparingly by stretching out the eighth notes in the last two beats of measure 12. The second full cadence closes the B theme group (Figure 1, page 33, measure 20) and thus the exposition, however because of the contrapuntal nature of this phrase, *tempo rubato* would distort the relationship between the voices if it were applied. Another full cadence is found at the elision between the development and the recapitulation in measures 29 and 30 (Figure 1, pages 34-35). In fact, Rheinberger designated a *ritardando* in measure 29. The final choral phrase also includes a full cadence which provides another opportunity for *tempo rubato*; however, the rhythmic augmentation already gives the impression of a slower tempo.

An additional consideration when preparing the *Alma Redemptoris Mater* is the prominence of parallel motion between the voices. One should consider the implications of this parallel motion in the vocal texture and also what it means when the voices are in counterpoint with one another. The parallel motion occurs at either the interval of the third or the sixth and must be carefully tuned through matching vowel shapes and a tone color that is not pushed or too dark. The parallel motion between the voices is typically accompanied by melodic motion that is primarily conjunct with some disjunct ascending motion at the climax of phrases. It is suggested therefore, in addition to matching vowel shapes and tone color, that a legato line be sustained throughout these sections (one might describe the sound as an “organ” sound that sustains throughout the pitch as opposed to a “bell” tone that is accented at the beginning of the pitch and

then fades away). The brief sections of counterpoint are more rhythmically conceived in their disjunct motion and may require a somewhat marked and articulated sound more akin to a bell tone. However, again one must be cautious in applying vastly opposing concepts too liberally within such a piece as this.

Another issue one should consider is the presence of a natural flowing forward motion that Paul Laubenstein discussed in terms of “energy patterns.”¹¹¹ Two contributing factors cause this effect. The combination of motives **x**, **y**, and **z** propels energy through an antecedent phrase and into its consequent phrase. Additionally, many interior cadences move harmonic progressions forward rather than providing punctuation to a phrase. The effect of such energy patterns may be maximized by conceiving and interpreting antecedent-consequent phrases as larger units; one might have the choir rehearse the pairs of phrases without the rests between them to create a sense of unity and then work to have the choir maintain that unifying sense after reintroducing the rests between them. In addition, the progressive cadences must continue to propel the motet forward through the steady and continuous motion of the eighth note accompaniment pattern in the organ.

By observing the translation of the Latin text one will find that musical passages of harmonic dissonance and chromaticism accompany appropriate portions of the text. For instance, the dissonance and chromaticism found between measures 12 through 16 (Figure 1, page 33) under gird the text *succure cadenti surgere qui curat populo* (give aid to a falling people that strives to rise). Rather than emphasizing this passage with *tempo rubato*, which it has already been determined should be used sparingly, one might consider a darker tone quality with a strengthening of consonant delivery in the text.

¹¹¹ Laubenstein, Volume 8, 13.

Salve Regina

Text and Translation

<i>Salve Regina, mater misericordiae:</i> <i>Vita, dulcedo, et spes nostra, salve.</i>	Hail, O Queen, Mother of mercy; our life, our sweetness, and our hope: hail!
<i>Ad te clamamus, exsules filii Evae.</i> <i>Ad te suspiramus, gementes</i> <i>et flentes,</i> <i>in hac lacrimarum valle.</i>	To thee we cry, poor banished children of Eve. To thee we send up our sighs, groaning and weeping in this valley of tears.
<i>Eja ergo, Advocata nostra,</i> <i>Illos tuos misericordes oculos</i> <i>Ad nos converte.</i>	Hasten therefore, our Advocate, and turn your merciful eyes toward us.
<i>Et Jesum, benedictum fructum</i> <i>Ventris tui,</i> <i>Nobis post hoc exilium ostende.</i>	And show us Jesus, the blessed fruit of your womb, after this exile.
<i>O Clemens: O pia:</i> <i>O dulcis Virgo Maria.</i>	O merciful, O pious, O sweet Virgin Mary. ¹¹²

Liturgical and Historical Context

Like the *Alma Redemptoris Mater*, this motet is also a Marian Antiphon. During Rheinberger's time it would have been sung at the close of Vespers during the Pentecost season.¹¹³ Rheinberger's setting of this text was composed at the request of his pupil Terrabugio in May 1889 for publication in *Musica Sacra* the journal for the Cecilian movement.¹¹⁴ An excerpt of the letter from Terrabugio to Rheinberger is found in the Critical Report of Volume 6 of the *Josef Gabriel Rheinberger Sämtliche Werke* and proceeds as follows:

I am in the process of preparing a large collection of sacred music by all the famous masters, ancient and modern, with the sort of pieces frequently heard in church during the year: hymns, motets, *Miserere*, *Magnificat*, *Benedictus*, *Te Deum*, etc. etc. But they should be simple if possible [they should have] three equal voices with organ, and the hymns and motets [should have] only one stanza of music that applies to all the rest . . . Do I have the courage to ask you to adorn this collection with your

¹¹² Jeffers, 197.

¹¹³ Ibid., 197-198.

¹¹⁴ Over, xxvii.

illustrious name? I would be overjoyed to have with me the name of my master, whom I have always esteemed and venerated.¹¹⁵

The Critical Report continues to explain that Rheinberger sent a copy of the manuscript to Terrabugio on June 5 but no evidence exists as to whether it was published in *Musica sacra*.¹¹⁶ Based on the following analysis it is clear that Rheinberger did not follow Terrabugio's request to have "only one stanza of music that applies to all the rest,"¹¹⁷ but instead Rheinberger composed a paratactic motet with the verses each beginning somewhat similarly. Furthermore, it is apparent that Rheinberger realigned the first lines of verses two and three so as to restructure the opening three verses from what would have been, to the Cecilians, the acceptable format for the text.

Irmen's monograph *Gabriel Josef Rheinberger als Antipode des Cäcilianismus* includes diary entries made by Rheinberger of music that he prepared for performance at the All Saints Court Church with the Royal Choir between 1887 and 1895. Rheinberger's entries reveal that he frequently conducted works using only the women of the choir and that he may have conducted this work as many as three times during this period.¹¹⁸

Musical Design

The formal structure of *Salve Regina* is similar to that of *Alma Redemptoris Mater* in regard to its dependence on a paratactic style within a more formalized structure (Table 2). Although Rheinberger did not use a strophic form for this motet as requested by Terrabugio, he did begin each of the verses in a similar fashion and a sense of symmetry was created in the way that he used the thematic material that begins each verse.

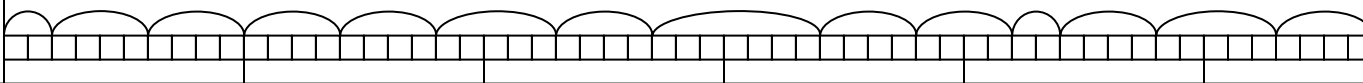
¹¹⁵ Over, xxvii references D-mbs, *Rheinbergeriana* I/14, 78.

¹¹⁶ Ibid.

¹¹⁷ Ibid.

¹¹⁸ Irmen, 254-283 for diary entries and 265 for one of three entries referenced as "Salve, 3 st. Rheinberger" meaning Salve for three parts by Rheinberger as opposed to other Salve entries such as "Salve (choral) Rheinberger" or "Salve, B".

Table 2. Graph of *Salve Regina*

Form	A a b c d B b e C f f' D b g E a h i j									
Phrases										
Measures										
Key	A C E A									
Harmony	Harmonic planing in first phrase extends dominant. Next two phrases primarily diatonic with dissonance. Final phrase more chromatic.		First phrase diatonic from I to I. Second phrase is very chromatic with double-suspensions. Tonality is somewhat destabilized.		Series of linear passing chords open both phrases. Relatively little dissonance in this section.		First phrase diatonic from I to I. Second phrase is quite chromatic and dissonant.		Numerous harmonic prolongations in this section.	
Melody	Opening organ phrase descends through dominant octave. No clear arcs in choral phrases.		No clear arcs in choral phrases.		Second phrase of section opens with sequenced melodic material from first phrase of section.		No clear arcs in choral phrases.		A general descent in first phrase. Final phrase is quite static.	
Rhythm	Note values decrease in final phrase and presence of dotted-notes increase.		Rhythmic values are shorter in section B than in A.		Dotted-notes at beginnings of each phrase propel into ends of phrases.		Half-notes at end of second phrase coincide with climax of motet.		Presence of dotted-rhythms decrease and presence of longer note-values increase.	
Texture	Homophonic texture is used throughout first two sections.				Antiphonal-like texture in both phrases.		First phrase is homophonic. Second phrase is antiphonal-like.		All phrases are homophonic.	
Dynamics	<i>p</i> <> <i>p mf</i> <i>f sf</i> <i>p</i> <> <i>f sf sf</i> <i>mf f</i> <i>mf f p</i> <> <i>p</i> < <i>sff</i> <i>p</i> <> < <i>f</i> <i>p</i> <>									
Meter	4/4									
Tempo	<i>Andante molto</i>									

To maintain a sense of continuity within the five paratactic sections, Rheinberger began each one, except for the third which stands at the center of the motet, with either the introductory material given to the organ (phrase **a**) or the opening choral statement (phrase **b**) that follows the organ introduction (Figure 2, pages 48-49, measures 1-3 and 3-6). Therefore even though the formal framework of the motet would be that of A B C D E, because the composer employed the opening organ material to begin A and E and the opening choral phrase to begin B and D, only C begins with new musical material. It is this reintroduction of the opening organ material and the first choral phrase in sections B, D, and E that creates a sense of symmetry within the overall framework of the motet: A is mirrored in the beginning of E, B is mirrored in the beginning of D, and C stands at the center with new material for its opening phrase.

The five musical sections do not correspond to the five divisions of the text. By referring to the text and translation in the previous pages it is apparent that the text has five sections that correspond to typical components of a prayer; the first verse represents the salutation, the second verse the contrition, the third and fourth verses the petition, and the fifth verse the ascription of praise. Although Rheinberger honors the final two divisions in the fourth and fifth verses, he divides the first three verses in such a way that the musical divisions counter the structure of the text. Rheinberger lengthened the opening verse of salutation to include the first line of the verse of contrition. He then began the verse of contrition with the following line and lengthened it by adding the first line from the third and petitionary verse. With these alterations a dramatic emphasis is placed on what is now the beginning of the third verse; the petition *illos tuos misericordes oculos* (turn your merciful eyes toward us) is emphasized at the center of the motet. Additionally, because this central verse is now shorter than the other four, the text is repeated in its entirety here.

A
a
b

Andante molto (♩ = 76)

p dolce 4

Sal - ve re - gi - na ma - ter mi - se - ri -

Sal - ve re - gi - na ma - ter mi - se - ri -

Sal - ve re - gi - na ma - ter mi - se - ri -

Andante molto (♩ = 76)

p

pp I V/V

Dominant prolongation

Figure 2.
Salve Regina
 By Josef Gabriel Rheinberger
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Figure 2, continued, displays musical notation for three voices and piano accompaniment. The score includes Latin lyrics and various musical notations such as dynamics (*p*, *mf*, *f*), articulation (accents), and fingerings (4-3). Annotations include a blue box 'C' above measure 6, a blue box 'd' below measure 11, and red and blue boxes 'B' and 'b' above measure 14. Orange circles and lines highlight specific melodic and harmonic features across the vocal and piano parts.

Measures 6-10 show the vocal parts with lyrics: cor - di - ae, vi - ta dul - ce - do, et spes nos - tra, sal - ve. Ad. The piano accompaniment features chords and moving lines. Measure 11 has a blue box 'd' below the first vocal line. Measures 12-14 continue the vocal and piano parts. Measure 14 has red and blue boxes 'B' and 'b' above the first vocal line. The piano accompaniment includes chords labeled V/IV, II.6, V/ii, V/vi, V₇, V, 7, and I.

Figure 2, continued

Figure 2, continued

16 e

ra - mus ge - men-tes et - flen-tes in hac la - cri - ma - rum val - le, e - ja

ra - mus ge - men-tes et - flen-tes in hac la - cri - ma - rum val - le, e - ja

ra - mus ge - men-tes et - flen-tes in hac la - cri - ma - rum val - le,

I $\frac{V}{IV}$ $\left\{ \begin{array}{l} iv \\ C \\ ii \end{array} \right.$ V_2^4 I $\frac{V}{vi}$

21 C f

er - go ad - vo - ca - ta nos - - tra.

er - go ad - vo - ca - ta nos - - tra.

ad - vo - ca - ta - nos - - tra. Il - los tu - os mi - se - ri - cor - des o - cu -

vi V IV vii°/V V_7/iii $\frac{V}{vi}$ E I A vii°/ii vii°/vi

Figure 2, continued

26 *f* 1st 29 *f*

ad nos con - ver - te. Il - los tu - os mi - se - ri - cor - des o - cu - los ad nos con -

ad nos con - ver - te. ad nos con -

los ad nos con - ver - te. ad nos con -

vi *V/vi* *vi* *I*

31 *p* 34 D b

ver - te, con - ver - te, con - ver - - - te. Et Je - sum be - ne - dic - tum

ver - te, con - ver - te, con - ver - - - te. Et Je - sum be - ne - dic - tum

ver - te, con - ver - te, con - ver - - - te. Et Je - sum be - ne - dic - tum

V *V* *7* *I*

Figure 2, continued

37
fructum ven-tris tu - i, no - bis post hoc e - xi - li - um os - ten - de, os - ten - de.

fructum ven-tris tu - i, os - ten - de, os - ten - de.

fructum ven-tris tu - i, os - ten - de, os - ten - de.

V_7 I ii vii° Fr. 6 V/vi V/ii V/V V

43
O cle - mens, o pi - a, o dul - cis vir - go Ma -

O cle - mens, o pi - a, o dul - cis vir - go Ma -

O cle - mens, o pi - a, o dul - cis vir - go Ma -

46
Dominant Pedal

Dominant prolongation

4-3

Figure 2, continued

48 i 4-3 51

ri-a, o cle-mens, o pi-a, dul-cis vir-go Ma-ri- .

ri-a, o cle-mens, o pi-a, dul-cis vir-go Ma-ri- .

ri-a, o cle-mens, o pi-a, dul-cis vir-go Ma-ri- .

rit.

V vii⁹/ii ii vii⁹/ii ii V⁹/ii ii V₇ V/V V₇

53 j 55 *rit.*

a, o cle-mens, o pi-a, o dul-cis vir-go Ma-ri-a.

a, o cle-mens, o pi-a, o dul-cis vir-go Ma-ri-a.

a, o cle-mens, o pi-a, o dul-cis vir-go Ma-ri-a.

rit.

4-3

2-1

vi IV I

Figure 2, continued

Within the paratactic form a strong degree of musical cohesion is found. The organ accompaniment introduces a homophonic texture at the beginning of the motet which is maintained throughout most of the work. Section C, which features an antiphonal-like design within both phrases, and a similar closing phrase in section D are the only instances where the homophony is disrupted. In addition to this almost singular reliance on a homophonic texture, the text setting is exclusively syllabic except for very brief motives in the final two phrases. The tonal design of the *Salve Regina* is unusual for Rheinberger, yet it contributes to the musical cohesion within the motet. The majority of the motet maintains the opening A major tonality; a brief modulation to the distant key of C major occurs in section B which is followed by a sudden modulation to E major before the opening A major returns for the duration of the motet. Further cohesion is achieved through similar cadences found throughout the work. Half cadences complete every section of the motet except the final section. Sections A, C, and D each end with dominant chords that ultimately progress to tonic harmonies which begin the following sections. Finally, throughout the entirety of the motet the organ doubles the vocal lines strictly except the introductory phrase and its return in the final section.

The four phrases of section A (Figure 2, pages 48-49, measures 1-14) establish the paratactic style for the rest of the motet and present the opening salutation. Each phrase is distinguished by its own melodic shape and rhythmic profile. Tonic and dominant harmonies anchor the beginnings and endings of each phrase while the four phrases grow increasingly more chromatic, and harmonic dissonance increases with each passing phrase. The motet begins with phrase **a** and its sweeping melodic descent in the organ. Through the technique of harmonic planing phrase **a** unfolds over a prolonged dominant harmony. The gradual descent from E to E in the soprano voice of the accompaniment concludes with the tonic harmony and elides with

phrase **b** in measure 3. Because the dominant harmony is extended throughout these first two measures, the opening functions more as an introduction than an independent phrase; however its return later in the motet suggests some independence.

Of the three choral phrases, the first and last phrases are important to note. Phrase **b** (Figure 2, measures 3-6) introduces an unusual soprano melodic shape that combines conjunct and disjunct motion with frequent reversals of melodic direction. Below the soprano, the lower two voices are somewhat more static but still reveal disjunct motion in measure 4. Between the tonic harmonies which begin and end the phrase, the passing dissonances and seventh chords establish a sense of weight at the beginning of the motet. The phrase is significant in the structural role that it takes later in the motet where it begins sections B and D. Beginning in measure 11 (Figure 2, page 49), the final phrase is set to the text, *Ad te clamamus exules filii Evae* (To you we cry, banished sons of Eve), which is one of the lines that Rheinberger adjusted its association from one verse to another. The rhythmic profile grows increasingly active with the introduction of dotted-rhythms and shorter note values. Additionally, the chromatic harmonies, increased dissonances and melodic declamation (melodic leaps juxtaposed with static motion) establish a resoluteness to this closing phrase that with the half-cadence in measure 14 propels energy into the next section.

Section B (Figure 2, pages 49-50, measures 15-23) coincides with the text that expresses contrition and prepares the way for the petitionary section that follows. The sense of preparation is achieved by way of an increase in tension and increased momentum. Tension is built through a destabilized tonality, increased dissonance from the opening section, abundance of shorter note values and dotted notes, chromatic harmonies, and toward the end of the section *sforzandos*. Phrase **b** from section A opens the section, and although the harmonic progression and melodic

profiles are unchanged from its opening statement, the shorter note values found here establish greater momentum at the beginning of section B (Figure 2, pages 49-50 and 48, compare measures 15-18 to measures 3-6).

The destabilization of tonality in the second phrase is remarkable in both its structure and propulsion into the central section of the motet. A modulation to the distant key of C major begins the phrase in measure 19 (Figure 2, page 50); however a play between the relative A minor and C major negates a strong sense of C major tonality within the phrase. The modulation is achieved with a modal mixture D minor harmony. In C major the D minor harmony is apparent in the ii_6 which functions as a pivot chord in measure 19. It progresses to a V_2^4 which precedes the I_6 to finish the first sub-phrase. The inversions of the dominant and tonic chords do not strengthen the tonality of C major. In the second sub-phrase (Figure 2, page 50, measures 21-23) the tonal strength is further diminished by the presence of double-suspensions in the upper voices of measures 21 and 22 and chromatic harmonies which continue into the cadence in measure 23. The cadence in measure 23 is comprised of a B-major dominant-seventh chord resolving to an E major chord. Although the two chords relate as dominant and tonic chords, in this progression they function as a V_7/iii resolving to a V/vi . Therefore in this sub-phrase that has juxtaposed C major and A minor, the resulting sound of these two closing harmonies is that of a half-cadence.

At the center of the *Salve Regina*, section C (Figure 2, pages 50-51, measures 24-34) accompanies the first petitionary verse of the text. Two similar phrases are presented without borrowing any previously used material. The increased tension from the previous section is suddenly released with the introduction of text repetition and a new tonality and texture. At the beginning of each phrase forward momentum slows through the technique of harmonic planing

as first inversion harmonies unfold in measures 23, 24 and 25 and then 27-28 (Figure 2, pages 50-51). Each of the two phrases is built of two sub-phrases; an antiphonal effect is created in each phrase through the contrasting textures of the two sub-phrases. Homophonic voices in each of the second sub-phrases respond to the alto in the first phrase and the soprano in the second phrase. The first phrase begins in E major and modulates to A major which is maintained throughout the duration of the motet. Text from the first phrase is repeated in its entirety for the second phrase, and the melody presented by the altos in the first phrase is sequenced up a perfect fourth for the sopranos in the second phrase. A phrase extension at the end of the second phrase begins in measure 32 (Figure 2, page 51) and introduces a pedal point in the following measure which prepares for a half-cadence to close the section in measure 34.

A final petitionary verse begins in section D (Figure 2, pages 51-52, measures 35-42). Whereas the petition in the previous section addresses the Virgin Mary, the petition in section D addresses Christ and, musically it stands as the climax of the motet. To begin the section the opening choral phrase of the motet returns again for its third and final time thereby establishing a state of continuity and order before the climax of the motet. Other than rhythmic adjustments made to coincide with the text, no changes occur here when compared to the original statement beginning in measure 3. The following phrase accompanies the text *nobis post hoc exilium ostende* (to us after this exile be shown)—the final petition of the prayer. It recalls the design of the phrases of section C in both texture and form; the two sub-phrases replicate the antiphonal design used in section C. A descending soprano melody is found in the first sub-phrase (Figure 2, page 52, measure 39-40) and homophonic voices respond with two exclamations of *ostende*. Harmonic suspensions, an augmented sixth chord in measure 39, numerous secondary dominants, and a melodic register that expands beyond its former boundaries, establish this

phrase as the undisputed climax of the motet. As with each of the previous sections, section D closes on a half-cadence which establishes continuity with the following section.

Following the climax at the end of section D, the opening organ introduction, with its dominant prolongation, returns to create a seamless connection between the half-cadence in measure 43 and the three choral phrases which close the motet. Section E (Figure 2, pages 52-53, measures 43-57) includes only one line of text repeated twice; it is the closing ascription of praise to the Virgin Mary. The first phrase proceeds over a harmonic pedal point on the dominant pitch that is first found in the alto voice (Figure 2, page 52, measures 44-46) and then in the left-hand of the organ accompaniment. The upper voices are anchored to the dominant pitch but in fragmented motives leap upward in harmonic thirds and then resolve down a major second. Three fragments are found beginning in measure 45 and each fragment descends by steps. The phrase ends with a 4-3 suspension over the dominant harmony. The following phrase offers a dramatic arc from measure 49 to measure 53 (Figure 2, page 53) where the voices ascend and descend together within the arc over, first a prolonged dominant preparation harmony in measures 49 and 50, and then a dominant prolongation in measures 51 and 52. Numerous dramatic dissonances occur in measures 51 and 52 as a result of passing notes against the dominant pedal point. The phrase cadences deceptively on a vi chord in measure 53. The motet closes with homophonic voices unfolding fragmented, static single acclamations over sustained harmonies in the accompaniment. Harmonic suspensions in measures 54 and 55 offer final emphases before a plagal cadence achieves resolution in the closing measures.

Rehearsal and Performance Considerations

Rheinberger's musical response to Terrabugio's request for a setting of this text reveals a likely desire of Rheinberger to compose a piece that is at once appropriate for the liturgy and

expressively reflective of the text. Rheinberger could easily have submitted a composition meeting the criteria established by Terrabugio, and it is clear from the liturgical role of the organ accompaniment, the primarily syllabic setting of the text, and the homophonic voices that Rheinberger composed a work which he believed met the demands of the liturgy. In addition, the music reveals that Rheinberger even attempted to provide structural continuity by beginning each verse with musical phrases that opened previous verses. However, if the shifting of textual phrases, instances of text repetition, and paratactic form are taken as points of departure, the *Salve regina* is a very personal setting of this prayer and therefore an excellent representation of 19th century Romanticism—a representation that is magnified by the presence of rich chromatic harmonies and expressive dissonances throughout the motet. The question for the conductor becomes, “How does one uncover the sincerity of Rheinberger’s liturgical intentions and also reveal the personal expression embodied in this motet?”

One may approach answering this question by considering the dual influence of Romanticism and Classicism in this motet. Although Rheinberger’s expressive style was wholly Romantic in the *Salve Regina*, the interpretation of this motet must not distort the Classical symmetry that is the foundation of this work. This author asserts that by balancing Classical and Romantic characteristics Rheinberger achieved a musical style that was both expressive and liturgical; therefore in preparing this motet one must consider how the interpretation will reflect these dual characteristics.

The homophonic texture, syllabic text setting, and organ accompaniment are Classically simple and also embody liturgical associations. However, these musical characteristics may also counteract a sense of line within the motet which is necessarily implied through the rich sonorities and melodic lines. A sustained *legato* style will balance these opposing

characteristics. In order to minimize the syllabic monotony one may consider encouraging a choral tone that is more akin to a sustained organ tone rather than the fading tone quality of a bell.

A second consideration concerns a trajectory within the motet that is revealed through Rheinberger's redistribution of textual lines within the verses of this prayer. As was suggested in the analysis of this motet, a new emphasis on two specific lines of text is accomplished because of Rheinberger's textual shifts. The resulting emphases occur upon the two petitions: First to the Virgin Mary, *Illos tuos misericordes oculos ad nos converte* (Turn to us your eyes of mercy), and second to Christ, *Nobis post hoc exilium ostende* [To us after this exile show (yourself)]. Through the redistribution of text Rheinberger was able to take two parallel petitions within the text and create parallel musical structures by way of the antiphonal-like textures which coincide with each textual line. Furthermore, the redistribution establishes a trajectory which moves forward throughout the motet toward each of these moments. The trajectory which moves toward each of these petitionary pivotal moments is further evidenced by the half-cadences which conclude each section of the motet, the rhythmic profile which grows increasingly more intense before each petition and relaxes afterward, and instances of text repetition which coincide with the first petition and follow the second.

The redistribution of textual lines would have been considered a Romantic notion by the Cecilians, with whom Terrabugio was associated, yet to Rheinberger it must have seemed the most obvious way to aptly express the intent of this text. The fact that Rheinberger took such a risk with a composition that was commissioned by a Cecilian journal suggests that the redistributions of text are significant clues to the interpretation of the motet.

Interpretive implications revealed through this trajectory may concern the use of *tempo rubato* and shaping of phrases. The forward trajectory of the *Salve Regina* would discourage too frequent a use of *tempo rubato*. Furthermore, although instances of dense harmonic activity may at first appear to necessitate *tempo rubato*, careful harmonic analysis reveals such areas of dense harmonic activity to typically represent either instances of harmonic prolongations or linear passing chord activity. Therefore, the application of *tempo rubato* in such instances would be inappropriate. Likewise, one should also resist temptations to shape phrases and sections by tapering off intensity at the ends. Rheinberger's dynamic markings are clear and do not require *decrescendos* at the conclusion of sections. One may assume that a sustained intensity level throughout the ends of sections will further articulate the forward trajectory of the motet.

One final consideration regarding the balance of Classical and Romantic characteristics within the *Salve Regina* concerns the issue of choral tone. As revealed through harmonic analysis, the sonorities within the motet are rich and reflect Romantic influences. However the homophonic texture and frequently open-spaced chords suggest using a choral tone that is at once warm yet also without too much vibrato that may distort the intonation and vertical sonorities. The closing phrase is worth noting as the voices move further apart while progressing toward the final cadence. The final acclamation occurs as the voices expand outward to close on an open spaced tonic chord with the root in the alto and a third suspended in the soprano. Here a shimmering choral tone may reflect the purity of the closing acclamation.

Ave Maris Stella

Text and Translation

*Ave, maris stella,
Dei Mater alma,
Atque semper Virgo,
Felix caeli porta.*

Hail, Star of the Sea
Loving Mother of God,
and Virgin immortal,
Heaven's blissful portal!

*Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evae nomen.*

Receiving that “Ave”
From the mouth of Gabriel,
Reversing the name of “Eva,”
Establish us in peace.

*Virgo singularis,
Inter omnes mitis,
Nos culpis solutos,
Mites fac et castos.*

O incomparable Virgin,
Meek above all others,
Make us, freed from our faults,
Meek and chaste.

*Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum,
Semper collaetemur.*

Keep our life pure,
Make our journey safe,
So that, seeing Jesus,
We may rejoice together forever.²¹⁷

Liturgical and Historical Context

Unlike the first two works in this opus, the *Ave Maris Stella* is not a Marian Antiphon. Instead this motet is a Vesper Hymn that would have been used for one of the many feasts of the Virgin Mary; in addition to psalms, antiphons, and a setting of the Magnificat, a liturgically appropriate hymn would also be sung at each Vesper service.²¹⁸

Little information has been found as to the circumstances surrounding Rheinberger’s composition of this motet. The Critical Report of Volume 6 of the *Josef Gabriel Rheinberger Sämtlicher Werke* explains only that Rheinberger began work on the motet early in 1891 and the draft is dated January 17 while the fair copy is dated January 21.²¹⁹

Musical Design


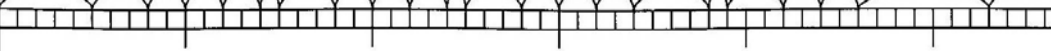
The musical design of the *Ave Maris Stella* reflects the mood of the text. Again one discovers that even though the composer provided cohesiveness by employing similar phrases at the beginning of each verse, a paratactic form was used here (Table 3) just as it was in the previous motets. The purity of the text is reflected in an organ accompaniment that is graceful

²¹⁷ Jeffers, 102-103.

²¹⁸ Ibid., 23.

²¹⁹ Over, xxvii.

Table 3. Graph of *Ave Maris Stella*

Form	Intro. A B C D			
Phrases				
Measures				
Key	D b F [#] D G g B ^b D			
Harmony	Following the introduction and an elaboration of subdominant harmonies, the harmonies are entirely diatonic and emphasize tonic and dominant chords. Mm. 12-15 extend dominant harmonies to authentic cadence in m. 16.	First phrase ends with deceptive cadence facilitating modulation to b. Following harmonies are more chromatic.	Harmonic rhythm becomes faster and chromatic harmonies more intense, particularly in mm. 28-34. Final choral phrase extends dominant harmonies before modulation to G.	First phrase is diatonic with authentic cadence. Following phrases are more chromatic. Final choral phrase closes with an extended dominant prolongation in mm. 49-52. Closing phrase for organ recalls subdominant elaborations from introduction.
Melody	Each melody is shaped to meet the prosody of the text. The first phrase is built upon a descending melody which outlines the tonic triad.	Same as Section A.	Section C begins as the first two sections. Following the opening triadic phrase, the three central phrases are built upon a jagged melody that outlines descending fourths. The closing choral phrase recalls the phrase which has opened each of the sections.	Same as Sections A and B.
Rhythm	Each phrase in sections A and B begin with a rhythm which emphasizes a dotted quarter-note on a strong beat of the measure. In each case the dotted rhythm is preceded by two beats of shorter note values.		The first phrase retains the dotted rhythm from the previous sections, but the three central phrases omit the pattern. In the final phrase which recalls the opening melodic pattern the dotted rhythm is transferred to the end of the phrase.	The first phrase retains the dotted rhythm from the previous sections, however each successive phrase includes longer notes rather than shorter notes.
Texture	Each section of the motet moves from imitative textures at the beginning to homophonic textures at the end. The homophonic textures frequently feature the voices in parallel motion moving with either the interval of the third or sixth between them.			
Dynamics	<i>p</i> <i>p</i> < <i>mf</i> <i>f</i> <i>p</i> <> <i>mf</i> <i>f</i> <i>p</i> <i>mf</i> <i>p</i> < <i>sf</i> <i>sf</i> <i>f</i> <i>p</i> <i>f</i> > <i>p</i>			
Meter	4/4			
Tempo	<i>Andantino</i>			

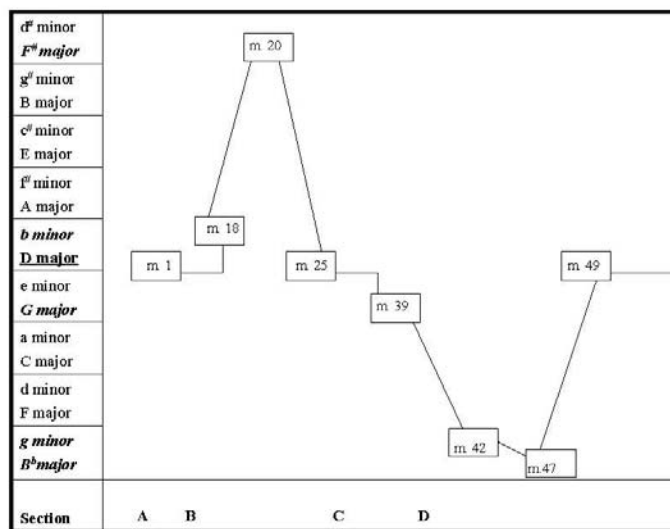
and light. The continuous eighth note pattern ornaments the vocal lines which are presented either in simple imitation or parallel motion at intervals of the third or sixth.

Like the *Alma Redemptoris Mater*, Rheinberger's setting of *Ave Maris Stella* is framed by an organ introduction which returns to close the motet. Eighth-notes open the motet to weave in and out of the longer melodic notes and are passed from the right-hand to the left-hand. When the choral voices are present the eighth-notes embellish the choral melodies with non-harmonic tones and arpeggiated chord tones to create an accompaniment that buoys the music forward while also inconspicuously doubling the vocal lines. In the introductory and closing phrases, presented by the organ alone, the accompaniment briefly takes over the melodic responsibilities with longer note values in the right hand that are related to the vocal melodies and provide a sense of continuity throughout the motet.

The tonal scheme of the *Ave Maris Stella* is Romantic in design yet Classically organized (Table 4). Verses one and three are anchored in D major while verses two and four are less stable. In verses two and four the tonal schemes create mirror reflections in their departures from D major. Verse two moves briefly to D major's relative minor, B. From B minor it continues to F-sharp major, the dominant of B minor, now lying four tonalities forward from D major through the circle of fifths. The modulation back to D major at the end of verse two is accomplished with a common tone modulation. Verse four's tonal progression begins in G major, the subdominant of D major. From G major the verse briefly moves to G minor, the parallel minor of G major, before advancing backward through the circle of fifths to B-flat major. B-flat major is both the relative major of G minor and exactly four tonalities back from D major through the circle of fifths—the mirror opposite of verse two. Like the final modulation of

verse two, in verse four Rheinberger returned to D major from B-flat major by way of a common tone modulation.

Table 4. Tonal Scheme for *Ave Maris Stella*



The paratactic form and the tonal scheme described above create a sense of evolution that coincides with the textual progression through the four verses of the hymn. Section A corresponds with verse one of the hymn. In the first verse Mary is acknowledged as human, divine, and an intermediary between humanity and the grace of God. This verse is firmly anchored in D major with harmonic progressions that are almost entirely diatonic. The fluid tonal progression found in section B reflects the transformation from sin to purity that is addressed in the second verse of the hymn. So, in the same way that section A was defined by its diatonic commitment to D major, this tonal progression accompanies the imagery of the text which juxtaposes the sin of Eve with the redemption brought forth by Mary. Section C maintains D major as its tonal center although the chromatic digressions of this section heighten the dramatic intensity of this verse which presents the first appeal to the Virgin for qualities of gentleness and chastity. In section D the movement from G major to B-flat major is fluid and

appropriately accompanies a juxtaposition between heaven and earth found in the text. B-flat major is far removed from the tonic D major and coincides with the text *ut videntes Jesum* (that seeing Jesus) to give a transcendent and mystical quality to this text. Prior to the B-flat major digression the text *iter para totum* (journey make safe) coincides with a brief move from G major to G minor thereby allowing the modulations to literally function as a bridge. Therefore, just as the tonal progression of section B defined verse two, the tonal progression of section D also defines verse four.

Classical and Romantic tendencies are exhibited in each verse of the motet. One way in which this is illustrated is the distribution of similarities and differences between the verses. Each verse opens with only slight variations of the same phrase (Figure 3, pages 67-71, phrases beginning in measures 6, 16, 26, and 40). The melodic descent from tonic to dominant, the squareness of rhythm created by the downbeat entrance, a reliance on the tonic chord for its melodic shape, and the imitative texture all infuse the opening phrase with a resoluteness that characterizes the beginning of each verse. Not only does each verse begin similarly, but each verse closes in the same way, too. A brief passage for the organ accompaniment of two measures follows the final choral phrase of each verse (Figure 3, pages 68-71, passages beginning in measures 14, 24, and 38). A certain degree of melodic independence occurs within each of these passages, and each one functions to elide that verse to the following verse. Following the Classical similarity of the opening phrase in each verse, the characteristics are unique to the corresponding texts—a more Romantic notion. Furthermore, although each section closes with passagework in the organ accompaniment that elides with the following verse, the passagework is different for each corresponding verse.

Introduction
Andantino. ♩ = 63.

Sopran.

Alt.

Orgel.

p

I IV vii[♯]/v₁ vi ii IV vii[♯] I

6 **A** *p dolce*

A - ve ma - ris stel - la, De - i ma - ter al - - ma, at - que *mf*

p dolce *mf*

A - ve ma - ris stel - la De - i ma - ter al - ma, at - que

mf

I V₇ I V₃ vi₆ IV

Figure 3.
Ave Maris Stella
By Josef Gabriel Rheinberger
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11
sem - per vir - go, fe - lix coe - li por - ta.
sem - per vir - go, fe - lix coe - li por - ta.

15
rit. B *a tempo*
p Su - mens il - lud a - ve Ga - bri -
Su - mens il - lud a - ve Ga - bri -

19
e - lis o - re, fun - da nos in pa - ce, ma - tans
e - lis o - re, fun - da nos in pa - ce, mu - tans

IV# Gr 6 V F# V1 I V7/IV

Figure 3, continued

23 *rit.* - - - - *a tempo* C

no - men E - - vae. Vir - go sin - gu -

no - men E - - vae.

p

I i V D { V₇ I

27 *mf* *mf*

la - ris in - ter om - nes mi - - tis, in - ter

Vir - go sin - gu - la - ris in - ter om - nes mi - -

mf

V₇ I vii^o/vi vi V₇/vi ii V₇/ii ii V₇/V

31 *p* *p*

om - nes mi - - tis, in - ter om - nes mi - - tis, nos

tis, in - ter om - nes, in - ter om - nes mi - - tis, nos

V V₇/iii iii V₇/iii iii I V₇/IV IV ii₆ vii^o₇/V V 7

Figure 3, continued

35

cul - pis so - lu - tos mi - tes fac et cas -

cul - pis so - lu - tos mi - tes fac et cas -

38

tos. Vi - tam praes - ta pu - ram

tos. Vi - tam praes - ta

42

marc. i - ter pa - ra to - tum,

pu - ram i - ter pa - ra to -

Harmonic analysis and melodic lines are shown throughout the score.

Figure 3, continued

46

ut vi - - den - - tes Je - - sum

tum, ut vi - - den - - tes Je - - sum

mf

49

sem - per col - lae - te - mur, sem - per col - lae - te

sem - per col - lae - te - mur, sem - per col - lae - te

p

53

a tempo

mur.

mur.

6-5

I IV vii^o/v₁ vi ii IV vii^o₃ I

6543

Figure 3, continued

Although the four sections of the *Ave Maris Stella* are clearly recognizable, the division of phrases within each section is less perceptible. Simple yet skillful characteristics create verses which are seamless within as well as fluidly connected to one another. The effect of such fluidity within the motet aptly expresses an overflowing praise for the Virgin Mary. For purposes of analysis each of the sections of the motet have been divided into the smallest possible phrase units; this division has been chosen because it establishes a sense of balance between the four sections. However, this author asserts that in preparing the motet, the intent of the composer may best be realized by interpreting each section as an entire unit rather than independent phrases.

The organ introduction (Figure 3, page 67, measures 1-5) establishes a gentle sense of anticipation at the beginning of the motet. Eighth-note pick-ups in the soprano and alto voices of the accompaniment propel movement forward through the introduction. Further momentum is established through a layering of voices in the accompaniment; the opening soprano entrance is echoed by the alto voice two beats later. Likewise, the bass voice entering in measure two is followed by the tenor voice in measure three. Each additional voice adds harmonic depth to the introduction thereby increasing the anticipation for what lies ahead. Although the tonic to tonic harmonic progression defies a strong gravitational pull due to an absence of dominant harmonies, the elaboration of the sub-dominant harmony within the progression imparts a wistful expressiveness to the introduction.

Verse one (Figure 3, page 67-68, measures 6-16) offers a progression of brief statements unified in both their honoring of the Virgin and their musical characteristics. The verse can be divided into as many as five short phrases. An imitative texture defines the first phrase and it slightly embellishes the tonic triad as it progresses from tonic harmony to tonic harmony; only

the dissonance of a passing seventh occurs between the soprano and the accompaniment. The following phrase is also imitative and still employs the dominant and the tonic pitches respectively for each entrance. A simple conjunct arc shapes the passage yet the phrase is more dissonant than the first. Homophony and parallel motion between the two choral parts distinguish the final two phrases. The first of the two phrases (Figure 3, pages 67-68, measures 10-12) descends as the voices move together at the interval of the third, and the voices ascend at the interval of the sixth in the final phrase (Figure 3, page 68, measures 12-14).

A gradual increase in intensity and dissonance occurs in the four choral phrases of section A. The final choral phrase unfolds over a dominant pedal which contributes to passing dissonances, and a 7-6 suspension occurs in the alto voice in measure 13. One should also note the similarities in rhythm between each phrase; a dotted quarter-note is found on a strong beat at the beginning of each phrase and is always preceded by two beats which propel energy through the dotted-quarter note. To close section A a two-measure passage in the accompaniment features dotted rhythms and extends dominant harmonies before the final perfect authentic cadence elides with the following section in measure 16.

Verse two expresses the juxtaposition between Eve and Mary to emphasize the change in the world brought forth by Mary; Rheinberger portrayed this change through tonal movement in section B (Figure 3, pages 68-69, measures 16-26). Similarly to section A, section B may also be divided into five brief phrases--four for chorus and a closing phrase for the accompaniment. The dotted quarter-note rhythmic profile which defined section A is found here as is a similar pattern of increasing intensity throughout the section. The verse begins with the same imitative phrase that opened the first verse. At the close of the phrase the melody is altered slightly to facilitate a modulation to B minor in measure 18 (Figure 3, page 68). The second phrase opens

in B minor with contrary homophonic voices and a series of chromatic harmonies before the dominant cadence in measure 20 (Figure 3, page 68). In this phrase, there is only one B minor harmony, which is rather weak, on the second beat of measure 18, and the abundant presence of chromatic harmonies create a transitory effect. Over an F-sharp pedal which begins in measure 20 and continues for the next two measures, the last two choral phrases progress. The phrases are similar in their parallel motion and opening melodic descent. A modulation to F-sharp major occurs in measure 21 and chromatic harmonies prepare a plagal cadence in measure 24 (Figure 3, page 69). With the downbeat of measure 24 a closing passage for the organ begins and facilitates a common tone modulation back to D major in measure 25 before a perfect authentic cadence closes the section in measure 26.

Verse three addresses Mary and petitions for forgiveness, gentleness, and purity. Rheinberger established a parallel between the first and third verses, which both address Mary, by anchoring both verses firmly in the tonic D major; however, the far more expressive nature of section C (Figure 3, pages 69-70, measures 26-40) coincides with the intensity of the petitions found in verse three. Characteristics which contribute to the expressiveness of this section are the intensification of chromatic harmonies, the organicism of the melodic material, and the addition of one more choral phrase than what was present in the first two verses. Section C opens with the same imitative phrase as did the first two verses; here a tonic pedal in measure 26 creates passing dissonances that were not found in the previous sections.

The following three phrases (figure 3, page 69, measures 28-34) are organically related to one another as well as to each of the previous sections. Beginning on the third beat of measure 28 a jagged melodic theme is introduced which is based on the interval of the descending fourth that has opened each of the sections thus far. The jagged theme is the foundation of these three

phrases; the first two are imitative and the third phrase beginning on the third beat of measure 32 is homophonic. The harmonic rhythm becomes faster in these measures as a result of chromatic harmonies that occur on weak beats of the measures to modify diatonic harmonies occurring on the strong beats. The climax of the section occurs in the homophonic phrase where, in measure 33, the melodic pattern that was established in the previous two phrases is here disrupted with a melodic ascending leap on the second beat of the measure. A half cadence on the downbeat of measure 34 completes the three phrases but also coincides with a 2-1 suspension and the introduction of a dominant pedal that connects to the final choral phrase of section C.

Verse three closes with a phrase (Figure 3, page 70, measures 35-38) that frames the section. Following the pick-up notes to measure 35 the melodic theme refers to the same material which has opened each of the verses thus far (Figure 3, pages 67-69, measures 6, 16, and 26); however the prominent dotted quarter-note rhythm has been transferred to the end of the phrase and replaced at the beginning with quarter- and half-notes. Rather than the imitative texture that has been associated with this theme at the beginning of each section, here the material is treated homophonically, and the voices move in parallel motion at the interval of the third. The entire phrase progresses over the dominant pedal which was introduced in measure 34. Likewise the sonorities prolong a dominant harmony throughout the phrase thereby increasing the tension within this section.

As with the previous two verses, section C transitions to the following section with a two measure passage for organ accompaniment; however in this case the passage functions to modulate away from D major whereas the previous two verses have closed with passages either reinforcing the tonic D major or returning to the tonic D major. In measure 39 (Figure 3, page

70), a dominant ninth chord functions to pivot to G major to begin the final verse. A perfect authentic cadence in G major elides the end of section C with the beginning of section D.

The closing verse of the *Ave Maris Stella* juxtaposes life on earth with visions of Christ and the juxtaposition is mediated through a virtuous journey. Section D (Figure 3, pages 70-71, measures 40-57) expresses both the juxtaposition and the mediation through gradual shifts in tonality. Rheinberger's emphasis on this verse is first realized with the treatment of the opening phrase. The same thematic material which has opened the previous three verses returns to begin verse four in measure 40; however, with the modulation to G major, the imitation between the voices occurs at the interval of an octave rather than the unison found in previous sections. Furthermore the tonic pedal is now extended another measure beyond its introduction in section C thereby creating a number of passing dissonances in this opening phrase.

The following two phrases (Figure 3, pages 70-71, measures 42-46) coincide with the shift from G major to G minor and accompany the text *iter para totum* (journey make safe). Although the two phrases present the same conjunct arc, the second phrase is a lowered sequence of the first. Additionally, the two phrases do not overlap, and in so doing the texture changes for the first time in the motet to a melody with accompaniment style where the two voices are independent of one another. Both phrases are supported by a number of secondary dominant chords. In measure 46 a dominant chord in first inversion provides both some closure with a half cadence as well as continuity with the following phrase.

The final choral phrase of the motet begins in measure 46 (Figure 3, page 71) and within this phrase the tonality shifts from G minor to B-flat major and then returns to the tonic D major. B-flat major represents the furthest departure from the tonic D major since the passage in F-sharp major which closed verse two. Coinciding with the text *ut videntes Jesum* (that seeing Jesus),

measures 47 and 48 present a brief but strong dominant to tonic harmonic progression in B-flat major. The measures coinciding with this text are devoid of dissonance. The phrase continues with a common tone modulation returning to tonic D major in measure 49. Amidst an elaborate dominant prolongation, the final measures unfold with the text *semper collaetemur* (forever we may rejoice) set forth in quarter- and half-notes. The text is repeated in a phrase extension which continues the dominant prolongation as the voices descend in parallel thirds to the perfect authentic cadence in measure 53 (Figure 3, page 71). A return of the introductory passage for organ concludes the motet.

Rheinberger's setting of the *Ave Maris Stella* fittingly portrays the fervor of an innocent adoration for Mary. The gentle and sustained motion throughout is revealed in rhythmic patterns that propel the music forward, phrase elisions that maintain steady progress through cadences, and tonal shifts reflecting the text of the motet. This sustained motion reflects the constancy of Mary's grace while the musical tension—grounded in chromatic harmonies and dissonances—reflects the devotion of the worshipper.

Rehearsal and Performance Considerations

The *Ave Maris Stella* is not technically demanding for conductor, choir, or organist. The realization of correct pitches and rhythms comes with relative ease and neither the vocal ranges nor the phrase lengths demand extraordinary abilities. However, the conductor must consider how the characteristics of Classicism and Romanticism can be balanced in this brief setting and determine the implications of such characteristics.

To balance elements of Romanticism and Classicism in a work is to allow characteristics which are particularly expressive to be understood within the context of a simple, unified whole. A paratactic motet by definition is more Romantic than Classical in its avoidance of any

preconceived form or structure. However, Rheinberger's inclusion of so many musical elements that unify this motet reveals his Classical influences. The *Ave Maris Stella* includes simple, brief melodies driven by motivic cohesion from phrase to phrase, an accompaniment that doubles the voices and maintains a steadiness of motion throughout, clearly defined vocal textures, and a fairly regulated harmonic rhythm which provides a sense of predictability to the progress of the motet. Nonetheless, each of these Classical features must be realized within the context of not only the paratactic structure but also the tonal shifts within phrases to keys that are only distantly related to the tonic D major, harmonic progressions with several dissonances and chromatic harmonies, and phrase elisions which create an uninterrupted sweep from the opening of the motet to its end. Rehearsal and performance considerations requiring a balancing of Classical and Romantic characteristics include tone color, *tempo rubato*, maintaining continuity and a sense of line, and articulation of the text.

Section A establishes both the primary motivic matter for the motet as well as the general spirit which pervades the work. With its completely diatonic harmonies and regulated harmonic rhythm the interpretation should be uncomplicated and *dolce* as the composer instructs in measure 6. An appropriate *dolce* tone can be found by considering the motives, textures, and the few passing dissonances. The constant motion of the eighth note pulse discourages too heavy of a vocal tone as does the propulsion created by the opening rhythms of each choral phrase. Likewise, the simple harmonies and rhythmic profile do not suggest that *tempo rubato* would be appropriate in section A.

Melodic phrases in section A are relatively short and simple in design and therefore more Classical than Romantic. However the phrases function as longer units; no moments of vocal silence exist from the beginning of the section to its final choral phrase. In addition to weak

cadences between phrases, inherent energy established through rhythmic propulsions in each phrase also links the phrases together. Hence although the vocal phrases are short, they must be performed within the context of neighboring phrases in that section and vocal energy must extend beyond the end of just one phrase.

Clearly section B exhibits more Romantic traits than Classical. However the interpretive adjustments which are made to accommodate these traits should be minimal. Given the content of the text and the chromatic harmonies, tone colors may darken, but the tempo should not disrupt the continuity suggested through tonal shifts amidst phrases and the absence of clear phrase endings. A heightened articulation of textual consonants may be appropriate for the more Romantic characteristics found in section B.

In section C one may argue that the departures from traditional Cecilian motets (as specified in the previous chapter) are significant here and warrant a more Romantic interpretation. The text repetition accompanying the three central phrases, in addition to the frequency of chromatic harmonies, overlapping imitation, and the return of the first phrase to close the section with such breadth and lyricism indicate that Rheinberger responded to this text in a personal and therefore Romantic vein. Even though *tempo rubato*, warmer choral tones, and nuanced dynamics may be appropriate, section C must still fit into the context of the entire motet so caution must be taken not to over exaggerate any of the above suggestions.

In the closing section a slight contrast in choral tone from the beginning of the section to the end may best articulate the juxtaposition found in the text. The dramatic effect of the octave imitation at the beginning of the verse can be heightened through a full-bodied choral tone in both sections of the choir. As the text progresses through the *iter para totum* (journey make

safe) in measures 42-46 toward the *ut videntes Jesum* (that seeing Jesus), the choral tone should become progressively more pure.

Other than the authentic cadence in measure 42, the cadences in this closing section establish a seamless connection of phrases. The fluidity of the section implies that a certain continuity is required which would be disrupted by the application of *tempo rubato*. Likewise, as the dynamics ebb and flow, the fluidity of the section and the rich sonorities suggest that at minimum the section is realized through a quiet intensity.

The suggestions above are intended only to be taken as guidelines in interpreting this motet; however based on the prior analysis of the *Ave Maris Stella*, it is clear that any interpretation of the work will best be informed by a near balance of Classical and Romantic tendencies. Conductors and choirs striving to balance these ideals will afford an expression both representing the liturgical needs of the motet as well as the style of Rheinberger.

Ave Regina

Text and Translation

<i>Ave, regina coelorum,</i>	Hail, Queen of heaven,
<i>Ave, Domina Angelorum:</i>	Hail, Mistress of Angels,
<i>Salve radix, salve, porta,</i>	Hail, root, hail, portal,
<i>Ex qua mundo lux est orta:</i>	From which the Light for the world has risen.
<i>Gaude, Virgo gloriosa,</i>	Rejoice, Virgin glorious,
<i>Super omnes speciosa,</i>	Beautiful above all others,
<i>Vale, o valde decora</i>	Farewell, most gracious,
<i>Et pro nobis Christum exora.</i>	And pray for us to Christ. ²²⁰

Liturgical and Historical Context

The *Ave Regina*, composed in 1892, is the final motet of the *Marianische Hymnen*. Evidence in Rheinberger's diary entries indicates that he may have conducted a performance of

²²⁰ Jeffers, 104.

the motet on May 7, 1893 with the women of the Vokalkapelle.²²¹ Further evidence suggests that Rheinberger may have prepared the motet for his pupil Joseph Renner as a letter of receipt exists in which Renner thanks the composer for the motet.²²²

Interestingly Renner's career was spent in Regensburg, the center of Cecilian activity where he both published music of other composers and had his own compositions published in collections with the likes of Carl Proske and Franz Xavier Witt—both active members of the Cecilian movement.²²³ In fact, Irmen explains in his monograph *Gabriel Josef Rheinberger als Antipode des Cäcilianismus* that, following Rheinberger's death, Renner edited numerous masses of Rheinberger's in order to make them more liturgically suitable, "doubtlessly with the well-meaning intent to provide a service in this way to Rheinberger's church music."²²⁴ Given the differing philosophical positions regarding church music of each composer, it is interesting that this motet is stylistically as Romantic as it is.

Similar to the first two works in this opus, the *Ave Regina* is a Marian Antiphon. Its liturgical function is to provide closure at the end of the day when the Offices have been completed; it is sung at the end of Compline, the last Office.²²⁵

Musical Design

As most motets of the Renaissance period were structured to progress from one discrete and independent unit to the next with very little to unify the units in terms of thematic or rhythmic patterns,²²⁶ the *Ave Regina* presents these same paratactic tendencies. Whereas the previous three motets have included three and four phrases that either repeat throughout the

²²¹ Irmen, 254-283.

²²² Over, xxvii.

²²³ Rita Benton: "Libraries, § 6(i): Germany: Regensburg" *The New Grove Dictionary of Music Online*, ed. L. Macy, available from <http://www.grovemusic.com>; Internet; accessed June 9, 2006.

²²⁴ Irmen, 207

²²⁵ Jeffers, 104.

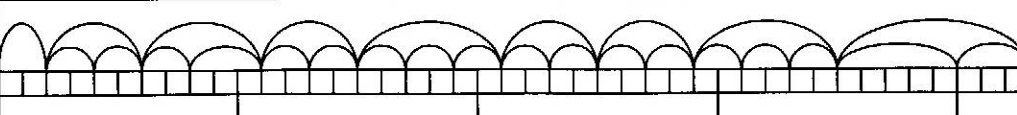

²²⁶ Bonds, 122.

course of the work or share very similar motivic material which is developed in further phrases, only one phrase in the *Ave Regina* finds its way into the motet more than once—and this opening choral phrase occurs only one other time. The few motivic patterns which are found in this motet provide cohesiveness to the work rather than formal structure or thematic continuity. The motet is comprised of an organ introduction and seven separate phrases; with the repeat of the opening choral phrase, there are a total of eight (Table 5). Each one features its own melodic contour and harmonic goal. Some of the phrases are loosely related by opening rhythmic patterns and vocal textures; however the phrase lengths, harmonic progressions, and melodic design rather obscure the similarities which do exist.

In measure 22 a return to an E-flat major tonic coincides with the return of the first choral phrase thereby establishing a possible division of the motet into two parts. Such a division balances the two parts into equal halves—each section with twenty-two measures. The first section opens with a two measure organ introduction which implies a dominant harmony, and the second section is preceded by a two measure phrase extension for the organ that includes developmental treatment of material from the opening introduction. The motet closes with a similar phrase extension to the one found at the end of the first section, but here the harmonies unfold over a tonic pedal rather than an A-flat pedal as in the first section. The first section explores closely related key areas of B-flat major and C minor before a return to E-flat major begins the second section. The second section remains in E-flat major for the duration of the motet. Both sections include phrases which may be divided into sub-phrases.

Analysis reveals that in each section there is no established periodicity, and the containment of phrases with sub-phrases in both sections further complicates the task of dividing the phrases into predictable patterns; in other words each phrase length is determined by the

Table 5. Graph of *Ave Regina*

Form	Intro a b c d a e f g
Phrases	
Measures	
Key	E ^b B ^b c E ^b
Harmony	Harmonies frequently include diatonic chords on strong beats and chromatic chords within the weaker beats of measures; however, phrase c, the end of phrase d, and phrases e and g feature chromatic harmonies on strong beats, too. Each time phrase a appears a number of harmonic dissonances are present. Authentic cadences are frequent.
Melody	An elliptical melodic motive is introduced in the introduction. The motive frequently returns at phrase endings and in the ends of measures. Each melodic arch is determined by the prosody of the text. In general, imitative and polyphonic phrases are quite disjunct while homophonic phrases are more conjunct.
Rhythm	The rhythm of each phrase is determined by the prosody of the text.
Texture	Phrases a, c, and e are entirely homophonic. Phrase b begins with homophony, becomes polyphonic, and cadences with the voices together. Phrases d, f, and g begin imitatively and end with the voices cadencing together.
Dynamics	<i>p</i> < > <i>f</i> <i>ff</i> <i>mf</i> <i>f</i> <i>ff</i> <i>p</i> <i>p</i> < > <i>cresc.</i> <i>f</i> <i>f</i> <i>sf</i> <i>p</i> < <i>dim.</i>
Meter	6/8
Tempo	<i>Adagio</i>

expressive demands of the text rather than preconceived formal guidelines. A number of possibilities exist as to how one may do a phrase analysis of the motet because often sub-phrases are joined together through a variety of techniques such as pedal tones, metrical placement, weak cadences and harmonic dissonances. The division of phrases presented in the following analysis reveals a scheme that is intricately related to the rhymed pairs of lines within the text, and when questions arose regarding whether a unit should be regarded as a phrase or a sub-phrase, the author deferred to the rhymed lines. The effect of this conglomeration of asymmetrical phrase lengths, with many of the phrases being quite long, is a tranquil and ceaseless expression of gratitude through faith and devotion.

With the antiphon functioning to close the final Office Hour of the day, the mood is contemplative and the spirit of the text is one of appreciation. The penultimate line provides a final farewell to the Virgin Mary. Appropriately, Rheinberger chose this line—one which defines the liturgical function of the motet as a closing composition at the end of the day—for the return of the opening choral phrase, thus emphasizing the importance of this line of text. The only petition of the motet appears in the final line of text—a simple request of *et pro nobis Christum exora* (and pray for us to Christ). This petition is repeated and treated as two sequential sub-phrases within one phrase. In a gesture that likely provided both formal cohesiveness and expressive meaning, Rheinberger returned to the opening line of text for the final two phrases of the motet. This gesture, as well as other expressive gestures including text repetition and polyphonic phrases, was representative of some of the complaints lodged against Rheinberger by the Cecilians (as explained in the previous chapter) and therefore it is all the more interesting to discover that this motet was likely prepared for Joseph Renner.

As is true with the previous motets examined, the accompaniment doubles the voices throughout the composition; however, both the voices and the accompaniment feature more rhythmic independence here than in the other three. Continuity is provided through the accompaniment with arpeggiations and scale passages that fill in vocal melodies and also at cadences with eighth- and sixteenth-note motives that connect one phrase to another. Unlike the continuous eighth-note motion of the two-voice motets and the homophonic block-chord motion of the three-voice *Salve Regina*, here the accompaniment for the three-voice *Ave Regina* features neither the continuity of eighth-note motion nor the homophonic block-chord motion; it is uncontrived in its design and each phrase generates a new pattern to support the choral voices while maintaining forward movement.

The two-measure organ introduction (Figure 4, page 86) features two voices that begin in parallel motion at the interval of the third and close with contrary motion after the voices open outwardly on the first beat of the second measure. The primarily conjunct motion includes chromatic half-steps in both voices which produce decorative and non-functional chromatic harmonies. The functional harmonic effect of the two measure introduction is that of a dominant prolongation resolving to the E-flat tonic on the downbeat of measure three where the introduction elides with the first choral phrase. Motive **x**, an elliptical melodic motive is introduced in the second half of the first measure and it reappears to close the second measure as well. The motive returns throughout the motet and frequently functions to reverse melodic direction at the end of the measure; motive **x** may have rhythmic implications regarding the interpretation of the motet which will be explored in the following section of this document.

The image displays a musical score for 'Ave Regina' by Josef Gabriel Rheinberger. The score is arranged in five staves: Soprano I, Soprano II, Alto, Organo, and Pedal. The tempo is marked 'Adagio' with a quarter note equal to 84 beats per minute. The key signature has two flats (B-flat and E-flat).

Section a: This section begins with an 'Introduction' marked in a red box. The tempo is 'Adagio' (♩ = 84). The Soprano I part starts with a 'p dolce' dynamic. The Soprano II and Alto parts enter with a 'p' dynamic. The Organ part features a 'motive x' highlighted in green, which is repeated. The Pedal part has a 'pp' dynamic. The organ part is annotated with Roman numerals: V, I, and V₆.

Section b: This section begins with a blue box labeled 'b'. It features four vocal staves (Soprano I, Soprano II, Alto, and Tenor) and the Organ and Pedal parts. The lyrics are: 'lo-rum, a - ve Do-mi - na an - ge - lo - rum, sal - ve ra - dix'. The organ part has a green box highlighting a specific chord. The Pedal part has a green box highlighting a specific chord. The organ part is annotated with Roman numerals: IV₆, iii₆, ii₆, V₇, I, V₇, and I.

Figure 4.
Ave Regina
 By Josef Gabriel Rheinberger
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14 d *fmarc.* 16 7--6

vir - go glo - ri - o - sa, gau-de vir - go glo - ri - o - sa - ou-per

vir - go glo - ri - o - sa, glo - ri - o - sa

vir - go glo - ri - o - sa gau-de vir - go glo - ri - o - sa

N6 iv V7 i iv I iv I V7

18 *ff* 20 phrase extension *rit.*

om - nes spe - ci - o - sa. su - per om - nes spe - ci - o - sa. su - per om - nes spe - ci - o - sa.

su - per om - nes spe - ci - o - sa.

su - per om - nes spe - ci - o - sa.

ff *rit.* *p*

I6 V3 I vii6 I6 iv N6 i6 V VI vii6/IV Eb iv6 ii6 V7

Figure 4, continued

a

a tempo
p

Val-de, o val-de de-co-ra, val-de, o val-de de-co-ra, —

Val-de, o val-de de-co-ra, val-de, val-de, o val-de de-co-ra, —

Val-de, o val-de de-co-ra, val-de, val-de, o val-de de-co-ra, — x

a tempo
p

I V₆ IV₆ iii₆ ii₆ V₇ I V₂⁴

e

26 *cresc.* et pro no-bis Chris-tum, Chris-tum ex-o-ra,

28 *cresc.* et pro no-bis Chris-tum, ex-o-ra, Christum ex-o-ra,

cresc. et pro no-bis Chris-tum, ex-o-ra, Christum ex-o-ra,

I₆ vii^{ch}₃/ii bVII₆ ii V₂⁴/V vii⁹₃/iii I₆ iii

Figure 4, continued

30 **f**

a - ve, a - ve re - gi - na coe -

a - ve re - gi - na, re - gi - na coe -

a - ve, a - ve re - gi - na, re - gi - na coe -

V_7 I V I_6 V_3 I vii°/vi

33

lo - rum, re - gi - na coe - lo - rum,

lo - rum, re - gi - na coe - lo - rum,

lo - rum, re - gi - na coe - lo - rum,

vi V_7/III V_6 V_7/IV IV

Figure 4, continued

36 **02** *p*

a - ve, a - ve re - gi - na coe -

a - ve, a - ve re - gi - na coe -

a - ve, a - ve re gi - na coe -

p *x* *f* *x*

vi V¹₂/ii ii₆ V⁶₄/ii ii₆ V₇ $\frac{6}{4}$

39 *rit. - dim. a tempo* 41 phrase extension

lo - rum.

lo - rum.

lo - rum.

rit. -

x *x* *x* *x* *x* *x*

$\frac{6}{4}$ 7 I V/IV IV vii³₂/ii II₆ vii³₂ I₆ ii₆ I₆ iv^b I

Figure 4, continued

Phrase **a** (Figure 4, page 86, measures 3-7) encompasses the first two lines of text which end in rhyme. Two sub-phrases coincide with each line of text, and a tonic pedal point combines with a linear harmonic progression in measure 4 where the first sub-phrase ends to prevent a cadence between the two lines of text. Although the vocal texture is homophonic, there exists some rhythmic independence within the parts in measures 4 and 5. A number of dissonances occur as a result of the tonic pedal point that is sustained throughout the phrase. Additionally suspensions occur on strong beats of measure 5 in the soprano voice. Intricate rhythms occur between the voices in measures 4 and 5, and although much of the melodic motion is conjunct, these rhythmic intricacies occur with rather disjunct leaps in each voice. The phrase concludes with an authentic cadence in measure 7 which elides phrase **a** with phrase **b**, but not before motive **x** reappears in the organ accompaniment at the end of measure 6.

The next rhymed pair of lines coincides with phrase **b** (Figure 4, pages 86-87, measures 7-11). Again, two sub-phrases correspond to the individual lines of text. The first sub-phrase features homophonic voices supported by an accompaniment which doubles the voices in the right-hand and includes scalar motion in the left-hand. Although few passing dissonances occur in the accompaniment, the harmonies do become more chromatic at the end of the first sub-phrase. The second sub-phrase modulates to B-flat major, the dominant of the tonic E-flat major. Polyphonic voices begin the sub-phrase thereby creating some passing dissonances and the individual melodies become much more disjunct than in the first phrase. The voices conclude the phrase together with an authentic cadence in measure 11.

The two sub-phrases of phrase **c** (Figure 4, page 87-88, measures 12-15) exist in a rather Classical fashion. As each one is two measures long, the second sub-phrase is a very near

sequential repetition of the first. Likewise, the text of the first sub-phrase is repeated in the second. Conjunct arcs define the melodic profile of each sub-phrase, and eighth-note rests separate the two sub-phrases. A modulation to C minor coincides with the ending of the first sub-phrase and the entire phrase features a number of chromatic harmonies. A harmonic suspension in the organ accompaniment melds the two sub-phrases together in measure 13 and this is followed by an authentic cadence in measure 15 which completes the phrase.

Phrase **d** (Figure 4, pages 88-89, measures 16-22) is the last phrase before the return of phrase **a** in measure 22. The text which coincides with this phrase includes a third statement of the text from the previous phrase and the following line which completes the rhyme of the repeated line. The phrase may be divided into three musical units—two sub-phrases and a phrase extension beginning in measure 20. Other than the final phrase of the motet, which includes a significant organ extension, the breadth of phrase **d** surpasses that of all other phrases in the *Ave Regina*. Similarly, from the low B-natural in measure 18 to the high A-flat in measure 19, the melodic range also expands beyond that of other phrases in the motet. An imitative texture is introduced at the beginning of the phrase with the soprano entrance in measure 15 followed by the alto and middle voice in the following measure. The ascending melodic lines of the first sub-phrase are countered by descending homophonic motion in the second sub-phrase. Although simple diatonic harmonies accompany the first sub-phrase, the harmonic rhythm increases with a heightened presence of chromatic chords in the second sub-phrase. Foreshadowing the motivic treatment of the phrase extension, motive **x** reappears in the alto voice at the end of measure 18 just prior to the melodic climax of the motet in measure 19.

A deceptive cadence on the downbeat of measure 20 (Figure 4, page 88) coincides with the phrase extension in the organ accompaniment. The phrase extension echoes the opening

organ introduction and sequentially develops motive **x** in the right-hand. A modulation returning to tonic E-flat major in measure 21 produces an authentic cadence eliding with the return of phrase **a** in measure 22.

The return of phrase **a** coincides with the *Vale, o valde decora* text (Figure 4, page 89). As stated previously this line of text defines the liturgical function of the motet in its bidding farewell to the Virgin. The line is repeated in the second sub-phrase thereby emphasizing its liturgical importance. The only significant musical change occurring in this restatement of phrase **a** are the inversions of the dominant and tonic chords in the final authentic cadence. At the beginning of the motet the cadence presented the harmonies in root position thus imparting strength to the cadence (Figure 4, page 86, measures 6-7). In measures 25 and 26 (Figure 4, page 89) the inversions of these chords weaken the effect of the final cadence thereby establishing a greater sense of continuity with the following phrase which presents the only petition within this text.

Similar to phrase **c**, phrase **e** (Figure 4, page 89, measures 26-29) also suggests Classical influences in its design. It also includes two sub-phrases which are each two measures long. The petitionary line *et pro nobis Christum exora*, which coincides with the musical phrase, rhymes with the previous line that was repeated with the return of phrase **a**. Thus, the second sub-phrase repeats the text of the first. Conjunct melodic arcs define the motion of both sub-phrases, and the second is a sequential step higher than the first. The voices are homophonic and retain a remarkable amount of parallel motion throughout the phrase. Harmonically no true progression occurs as the phrase begins with a tonic chord in first inversion and closes with the same harmony resolving to a mediant triad; however between these points a number of chromatic harmonies intensify the immediacy of the phrase.

Repetitions of the opening line accompany the final two phrases. Both phrases begin imitatively and conclude with the voices cadencing together. Furthermore, the organ accompaniment is quite transparent in both phrases. Phrase **f** (Figure 4, page 90, measures 30-35) includes three two-measure sub-phrases. The first two sub-phrases ascend melodically and the final sub-phrase descends. Although the first two measures alternate dominant and tonic harmonies, the harmonies become more chromatic toward the end of the phrase. In measure 35, the voices cadence together over the sub-dominant harmony while scalar sixteenth-notes in the organ accompaniment connect phrase **f** to phrase **g** (Figure 4, page 91, measures 36-43). Under a sustained C in the soprano voice beginning in measure 36, the lower two voices treat motive **x** imitatively; however, the rhythmic effect of the motive is compromised by the metrical displacement of the motive in each measure. In measure 38 the voices unite over a prolonged dominant harmony to progress toward the final and perfect authentic cadence in measure 40. The closing four measures balance the opening of the motet as well as the phrase extension found at the end of phrase **d**, just prior to the return of phrase **a** in measure 22 (Figure 4, page 88). This phrase extension for the organ accompaniment unfolds over a tonic pedal and sequentially develops motive **x** throughout the final measures.

A spirit of guileless praise and thanksgiving is revealed through the musical design of the *Ave Regina*. The paratactic form and asymmetrical phrases provide freshness to the motet while the instances of text repetition reflect the steadfastness of sincere devotion. Rheinberger's distinctive musical design captures the mood of this antiphon text and is a musically fitting farewell for Compline.

Rehearsal and Performance Considerations

With this motet, singers are exposed to the typical characteristics associated with Romantic lyricism—long arching melodies, rich chromatic harmonies, and expressive dissonances—while not having to struggle with an *a cappella* setting or the typical breadth of a Romantic motet. Therefore, in preparing the *Ave Regina* one should consider the challenges that are usually associated with this style. In order to achieve a sense of breadth within the phrases, the issue of tempo and *legato* style must first be addressed; one may also consider the implications of motive x in this regard. Pedagogical techniques may be used to meet the expressive demands of the melodies and rhythms, and finally, one must determine what choral tone best meets the style of the motet.

In addressing the breadth within the phrases, one should determine how to approach the 6/8 meter and the *adagio* marking. The Carus-Verlag editors suggest a tempo marking of eighth note equals 84. With 84 to the eighth note, one may alternate between conducting a six pattern or a slow two; however, any faster than this would require a two pattern, as the six would be difficult to establish the necessary *legato*. Likewise, if the tempo were to fall below the eighth note at 76, such a tempo would become prohibitive to many choirs in terms of appropriate phrasing. When introducing the *Ave Regina* to a choir it is suggested that a *legato* six pattern be used throughout. As rehearsals near the performance stage, there are places where the conductor may switch from a six pattern to a two pattern. Appropriate places to move into a two pattern would be where motive x with its elliptical motion might require a smoother and more *sostenuto* feel. Inappropriate places to use a two pattern would be instances where there is significant rhythmic interplay, such as measures 4 and 23, or where harmonic suspensions need to be emphasized.

Shaping motive **x** can potentially establish an appropriate mood and style for the *Ave Regina*. The asymmetrical weight of an elliptical motion is appropriate for this motive that includes only three notes and changes direction after the second pitch. Asymmetry comes from the unequal intervallic relationship that the middle pitch creates with each of the outside pitches. The melodic contour of the motive creates more weight on the side where the larger interval lies. Such an elliptical motion creates a languorous sense through the way in which it turns on itself. The gentle motion and turning in on itself then reflects a sense of fulfillment or gratification that might be an appropriate state for the faithful at the close of Compline.

If one finds relevance in the above interpretation of meaning for motive **x**, then the performance of the motive should establish a state that reflects both a sense of fulfillment and tranquility. The interpretation therefore should always be *legato* and never rushed or pushed forward. This weighted interpretation of the motive establishes an undulating effect that gently and slowly turns a phrase over within itself thereby establishing a style and mood for the motet that is at once lyrical and also gently reflective. As suggested previously, an elliptical two pattern may be appropriate for conducting these passages.

Pedagogically, two techniques are strongly recommended to teach the *Ave Regina*—*solfege* and count-singing. The frequent disjunct motion, contrapuntal phrases, and passages that are not strictly doubled by the organ will require such direct approaches. Additionally, because the motet only modulates to the dominant and relative minor tonalities, the pitch E-flat can maintain *do* status throughout. As there is also a fair amount of rhythmic interplay and counterpoint which requires greater rhythmic independence than homophonic textures, it is also suggested that the choir count-sing the motet in early rehearsals and after pitches are reasonably solidified. This technique heightens a singer's awareness of how the rhythm of her own part

interacts with rhythms in other parts. It also simplifies some expressive details early in the learning process. For instance, if the conductor would like to emphasize the harmonic dissonance between the sopranos and the altos on the first and fourth beats of measure 5, one need only ask that the sopranos lean into those beats while the altos continue to sustain their pitches against the dissonances on the same beats.

Finally, a conductor should encourage a full-bodied choral tone throughout the motet. A sustained organ tone rather than an accented bell tone will promote a *legato* style. Sustained vowel sounds, strengthened by low abdominal support and crisp consonants will produce a warm singing tone appropriate to the Romantic demands of the motet while also reflecting the joyful yet reverential devotion of the text.

Chapter Four

Discussion and Conductor's Analyses of *Missa in g*, op. 187

Opus 187 was the final mass of three which Rheinberger composed for women's chorus. All three masses were written during the time that Rheinberger served as Kapellmeister, and each one was composed for three-part women's voices with organ accompaniment. Rheinberger began the sketches for this mass on February 14, 1897; the fair copy was dated April 12 of the same year.¹²⁹

Unlike the first two masses for women's voices, little is known regarding the background of the *Missa in g*. However, based on documentation that exists regarding the previous two masses, one can make some general assumptions. Opus 126, the mass in A major, is the first mass that Rheinberger composed for women's chorus. In the foreword to Volume 1 of the *Josef Gabriel Rheinberger Sämtliche Werke*, Wolfgang Hochstein explains that the world premiere of opus 126 was conducted by the composer and given by the women of the Royal Choir at All Saints Church on Christmas Eve in 1881.¹³⁰ Additionally, Rheinberger's diary entries, which document the music that he prepared for performance as Kapellmeister in the Court Church, and that are reproduced in Irmen's monograph, reveal that he conducted this mass as many as eight times.¹³¹ In regard to his second mass for women's voices, opus 155, Hochstein cites a diary entry made by Rheinberger's wife, who affectionately addressed the composer as Curt, as follows:

Curt was very contented, and he has even composed here a new 3-part Mass for women's voices with organ, which I hope to hear in the Court Chapel during the late autumn.¹³²

¹²⁹ Wolfgang Hochstein, ed. *Josef Gabriel Rheinberger: Sämtliche Werke, Bd. I: Geistliche Vokalmusik: Messen und Totenmessen für gleiche Stimmen* (Stuttgart: Carus-Verlag, 2005), xxvii.

¹³⁰ Ibid., xxiv.

¹³¹ Irmen, 252.

¹³² Hochstein, xxv. Cites a letter from Franziska to her brother-in-law David Rheinberger which Hochstein found in Wanger/Irmen, *Briefe und Dokumente*, vol. VI, Vaduz, 1985, p. 86.

The diary entry originated in the summer of 1888 at Bad Kreuth and Starnberg where the Rheinbergers were spending their summer holiday.¹³³ The entry reveals that it must have been a common occurrence for Rheinberger to have prepared and conducted works that would have employed female, but not male voices, for services at the Court Chapel (as was the case for opus 126). In fact, by referencing Irmen's monograph one can see that Rheinberger conducted opus 155 as many as ten times.¹³⁴

Unfortunately, at the time Rheinberger composed opus 187 his wife Franziska, who had kept such careful documents regarding her husband, had already passed away.¹³⁵ Not only did his wife's death impact documentation regarding his late compositions, but Rheinberger's own diary entries regarding works that he composed, prepared, and conducted with the Court Chapel do not go beyond the year 1894.¹³⁶ Additionally, whereas journal reviews exist regarding the previous two masses, Hochstein asserts that "about this time public interest in Rheinberger's music had already begun to diminish markedly"¹³⁷ so therefore when the composer completed opus 187, it was without notice. Irmen offers an explanation for the marked decline of interest in Rheinberger's music at this time by explaining that the Cecilians had established a "foothold in Munich" in 1878 and from that time forth their "polemical critique" of Rheinberger "sharpened steadily,"¹³⁸ thus Rheinberger's reputation suffered within the German Catholic community.

Although little is known regarding the origins of opus 187, its musical characteristics are somewhat unique in their austerity—the minor tonality, a complete setting of the liturgical text (which would have been unusual for Rheinberger), text declamation which is obedient to the

¹³³ Ibid.

¹³⁴ Irmen, 252.

¹³⁵ Hochstein, xxvii.

¹³⁶ Irmen, Rheinberger's diary entries are found between pages 254-283.

¹³⁷ Hochstein, xxvii.

¹³⁸ Irmen, 203.

tenets of the Cecilians,¹³⁹ and a harmonic language that is rich in chromaticism and “tense dissonances.”¹⁴⁰ The austerity no doubt reflected Rheinberger’s own personal sentiments at the time, as well as the depth of his continued faith, but was also found to be appropriate to Rheinberger who, after the death of Johannes Brahms on April 3 (nine days before Rheinberger completed the mass), dedicated the mass to the memory of his fellow musician.¹⁴¹

Opus 187 includes six movements which are loosely related; the traditional five movements of the mass ordinary are presented here and the *Sanctus* is divided into two movements so that the *Benedictus* is one individual movement. While the first two movements and the final movement are set in G minor, the *Credo* is in the closely related key of E-flat major and the *Sanctus* is in G major followed by the *Benedictus* in B-flat major. Additionally, as was the case with the motets in opus 117, each movement of the mass progresses through numerous tonalities so as to establish a sense of seamless forward motion. As is to be expected with the *Gloria* and *Credo* in liturgical masses, the opening phrase of each is intoned. Wolfgang Hochstein references both an edition of the Roman Gradual edited by Franz Xavier Haberl in Regensburg and an article written by Joseph Renner, Jr., Rheinberger’s student, when suggesting “unmistakable relationship[s] to Gregorian chant”¹⁴² in the *Gloria* and the *Agnus Dei*.

As will be illustrated in the following discussions of each individual movement, Rheinberger not only follows many compositional conventions that are associated with the Mass Ordinary but also maintains many tendencies in opus 187 as are found in his other settings of the Mass. In Irmen’s monograph *Gabriel Josef Rheinberger als Antipode des Cäcilianismus* the author presents a summary of the general characteristics found in each movement of

¹³⁹ Hochstein, xxvii.

¹⁴⁰ Ibid.

¹⁴¹ Ibid.

¹⁴² Ibid.

Rheinberger's mass settings; in the following discussions the movements of opus 187 will be compared to these general tendencies as documented by Irmen.

Kyrie

Text and Translation

<i>Kyrie eleison,</i>	Lord have mercy,
<i>Kyrie eleison,</i>	Lord have mercy,
<i>Kyrie eleison,</i>	Lord have mercy,
<i>Christe eleison,</i>	Christ have mercy,
<i>Christe eleison,</i>	Christ have mercy,
<i>Christe eleison,</i>	Christ have mercy,
<i>Kyrie eleison,</i>	Lord have mercy,
<i>Kyrie eleison,</i>	Lord have mercy,
<i>Kyrie eleison.</i>	Lord have mercy. ¹⁴³

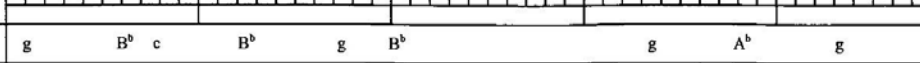
Musical Design

As is to be expected in this movement and similarly to the *Kyries* of Rheinberger's other masses, the *Kyrie* in opus 187 is a three-part structure (Table 6). The division of the three musical sections corresponds to the three part division of the *Kyrie* text; therefore the opening and closing sections of the movement each rely on the same thematic material. Irmen explains that the contrasting middle section of Rheinberger's *Kyrie* settings is in either the dominant tonality or the parallel or relative tonality and that Rheinberger frequently inverts the opening *Kyrie* theme for his *Christe* theme.¹⁴⁴ Rheinberger maintained these characteristics in opus 187; the movement begins in G minor with the interval of an ascending minor sixth and the B section is in B-flat major with a theme that is distinguished by the interval of a descending minor sixth.

¹⁴³ Jeffers, 48.

¹⁴⁴ Irmen, 182.

Table 6. Graph of *Kyrie*

Form	A a a' a² a³	B b b' c	A' a⁴ a⁵
Phrases			
Measures			
Key	g B ^b c B ^b g B ^b g A ^b g		
Harmony	Harmonic progressions in opening phrase creates modal ambiguity between g minor and the relative B ^b major. Dissonance increases with each passing phrase. Final phrase is more chromatic than first three phrases.	Chromatic harmonies increase in section B. Harmonic suspensions occur rather frequently.	No modal ambiguity between g minor and B ^b major as in first A section. In general, more chromatic harmonies and dissonances in A' than in A. Second phrase is more chromatic and dissonant than the first phrase.
Melody	Dramatic Kyrie theme defines this section. A minor sixth opens the theme and a diminished fifth closes the theme. The theme is present in each phrase. In the middle of the closing phrase the minor sixth is augmented to an octave leap in the soprano line.	A descending minor sixth opens this section. Each phrase is shaped by a general descent from beginning to end.	The opening Kyrie theme returns. Full and partial statements of the theme appear in the voices as well as the accompaniment. The augmented octave leap appears in the soprano voice in the first phrase and in the right-hand of the organ in the closing phrase.
Rhythm	A dotted quarter-note on the second beat of the Kyrie theme coincides with the leap of the minor sixth to create a plaintive feel to this opening section.	Each phrase begins with a half-note and descends to a dotted quarter-note to create a more sustained effect.	The opening rhythm returns and is combined with longer note values at the ends of each phrase than was the case in the opening A section.
Texture	Although the final phrase of the section ends with homophonic voices, the texture is primarily polyphonic in section A. The Kyrie theme begins each phrase in one voice except the final phrase where the theme is treated imitatively at the beginning.	The texture is more homophonic in section B. However, the beginning of phrase c is imitative.	The first phrase begins with imitation and closes with homophony. In the final phrase, homophonic voices respond to fragments of the Kyrie theme in the organ.
Dynamics	p sf sf p sf sf mf f	p mf f f cresc p f	sf f
Meter	4/4		
Tempo	Andante molto		

At the close of the movement Irmen explains that the composer normally would return to the opening theme and the tonic key but various musical characteristics would be rearranged.²⁷¹ Again, Rheinberger followed these tendencies in opus 187. Additionally, the tempo and meter found in this movement are in keeping with those revealed by Irmen. He found that the most common tempo markings used by Rheinberger for the *Kyrie* are *Andante*, *Adagio*, and *Moderato* with a metronome marking that establishes the tactus at 76.²⁷² The *Kyrie* of opus 187 is accompanied by an *Andante molto* tempo marking and the tactus is 76.

The opening A section (Figure 5, pages 105-106, measures 1-20) is notable for the *Kyrie* theme. It is introduced by the altos and is distinguished by an opening ascent of a minor sixth and the closing interval of a diminished fifth. The breadth of the theme spans four measures and includes two *sforzando* indications within the context of the opening *piano*. The theme is found in various voices, different tonalities, and treated imitatively in the final phrase of the section.

The *Kyrie* theme divides this opening A section into four phrases with each phrase based on the theme. The first phrase opens with the theme in the alto voice and then concludes with a one-measure extension by the upper two voices on the word *eleison*. Although the second phrase begins with the altos again presenting the *Kyrie* theme in the opening tonic, it is in counterpoint with a descending soprano melody. This passage moves from the tonic to the relative major, B-flat (Figure 5, page 105, measure 8). Phrase three passes the theme to the second soprano voice and in a slightly higher register because of the new tonality and closes with homophonic voices in C minor (Figure 5, page 105, measure 9). The following organ accompaniment provides a short bridge to the next choral entrance by referencing the *Kyrie* theme in both rhythm and melodic shape (Figure 5, measure 11).

²⁷¹ Ibid.

²⁷² Irmen, 182.

Figure 5 shows a musical score for the 'Kyrie' from 'Missa in g, op 187' by Josef Gabriel Rheinberger. The score is for Soprano I, Soprano II, Alto, and Organ. The tempo is marked 'Andante molto' with a metronome marking of 78. The key signature is B-flat major. The score includes various musical notations and annotations:

- Annotations:** 'A' in a red box, 'a' in a blue box, 'a¹' in a blue box, and 'a²' in a blue box.
- Tempo and Dynamics:** 'Andante molto. ♩ = 78.', 'p espress.', 'p', 'mf', and 'f'.
- Harmony and Figured Bass:** Roman numerals (III, V, I, IV, V7), accidentals (B^b), and figured bass (Fr 6, 4/2, 7/6, I₆ 8, vii°/vi, vii°).
- Structural Elements:** A green box labeled 'Kyrie Theme' and another green box labeled 'recalls Kyrie theme'.
- Performance Markings:** 'p espress.' and 'p'.

Figure 5.
Kyrie from *Missa in g*, op 187
 By Josef Gabriel Rheinberger
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The image displays a musical score for a vocal and piano piece, continuing from Figure 5. The score is written in B-flat major (two flats) and 4/4 time. It consists of three systems of staves, each with a vocal line (soprano and alto) and a piano accompaniment (treble and bass). The lyrics are in Latin, including "son, Ky-ri-e e-lei-son" and "Chris-te e-lei-son".

Key annotations and features include:

- syncopation**: Indicated by a bracket over the first system, pointing to the vocal line.
- phrase extension**: Indicated by a bracket over the first system, pointing to the piano accompaniment.
- Inverts Kyrie opening**: A green box highlights the vocal line in the first system.
- B** and **b**: Blue boxes highlight the vocal line in the first system.
- b¹**: A blue box highlights the vocal line in the second system.
- 2 - 1**: A blue box highlights the vocal line in the second system.
- c**: A blue box highlights the vocal line in the second system.
- phrase extension**: A blue box highlights the piano accompaniment in the third system.
- harmonic analysis**: Roman numerals and chord symbols are provided below the piano accompaniment staves, such as IV, V₇, VI, bII, III₇, Gr. 6, V, VI, V₇, I, vii^o/V, V₇/iii, iii, vii^o/iii, iii, V₇/V, V₇, I, g, vii^o, i, vii^o/IV, IV, V₇/IV, IV, and Fr. 6.
- musical markings**: Dynamics like *p* (piano), *mf* (mezzo-forte), and *f* (forte) are present. Other markings include *cresc.* (crescendo) and *fr. 6* (first ending).

Figure 5, continued

The image displays a musical score for a Kyrie, continuing from a previous page. It features three systems of music, each with vocal staves and piano accompaniment. The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). Annotations include boxed labels A^1 and a^4 at the top, and a^5 in the middle system. A green box labeled "Kyrie theme" is used to highlight specific melodic phrases in the vocal parts across the systems. Orange lines connect these highlighted phrases between the vocal and piano staves, illustrating the thematic material's presence in both. Chord symbols are written below the piano staves, including V , i_6 , V_7 , i , IV^{th} , A^1 , iv , I , s , I , vii°/vi , VI , IV° , $Fr. 6$, V , VI , vii° , $Gr. 6$, i , V_7 , i , I , i_6 , vii° , I , V , N_6 , V/iv , vii°/iv , iv , V/iv , iv , vii° , I , iv , vii° , and I . The lyrics "son.", "Ky-ri-e, lei-son, e-lei-son," and "Ky-ri-e" are written below the vocal staves. The score concludes with a *rit.* (ritardando) marking.

Figure 5, continued

The final portion of the A section is an imitative treatment of the *Kyrie* theme beginning with the top voice and proceeding through each lower voice. The imitation is completed with a final statement in the soprano voice which expands the opening interval of the minor sixth to an octave (Figure 5, page 105, measure 15).

This opening A section includes two notable rhythmic features. The first and most prevalent feature involves the rhythmic profile of the *Kyrie* theme. The theme is characterized by a dotted-quarter note on the second beat of the opening measure and the dotted-quarter note is the longest note value of the measure and therefore emphasizes a metrically weak beat each time the theme occurs. A second notable rhythmic feature of the opening section is the syncopation found in the final phrase (Figure 5, page 106, measures 16 and 17). This signals the conclusion of the section and appropriately delays and broadens the concluding cadence.

The harmonic language in the A section is fairly restrained. There are relatively few chromatic harmonies and dissonances primarily occur as a result of passing tones moving against pedal tones or sustained pitches in the left hand of the accompaniment (Figure 5, page 105, measures 1, 8, and 13). What is notable is the frequency with which the relative major of B-flat is suggested in this opening section to preview that tonality in section B.

Although the harmonic language is rather restrained in section A, the dynamic markings provide more expressiveness within the section. The first three phrases open with *piano* indications that are contrasted by *sforzandos* which coincide with the penultimate syllable of *eleison*. Another *sforzando* announces the contrapuntal soprano melody which counters the *Kyrie* theme beginning the second phrase (Figure 5, page 105, measure 5). The first three *sforzandos* are in addition to the *espressivo* indicators found in measures 1 and 4. In the final

phrase the *piano* is replaced with a *mf*. *A f* in measure 15 is then maintained through the end of this closing phrase.

As stated previously, section B (Figure 5, pages 106-107, measures 22-35) coincides with the text *Christe eleison*. While Rheinberger has created unity throughout the movement by inverting thematic material, moving to closely related tonal areas, and providing continuity in how the organ accompaniment functions, the contrasts, in light of the unity, in this section are striking. The tonality of this section remains in the relative major key of B-flat until the final measures of the closing phrase. Additionally, the descending minor sixth (an inversion of the opening *Kyrie*) that distinguishes the opening *Christe* permeates the entire B section as each phrase—particularly the closing one—is characterized by its descending melodic movement.

The three phrases comprising section B increase in length and each introduces more tension throughout the section. The initial three measure phrase moves through a purely diatonic progression before a 2-1 suspension in the alto voice (Figure 5, page 106, measure 23) coincides with the syllabic stress of the penultimate syllable of *eleison*. Phrase **b**¹ is nearly twice as long as the previous phrase and it increases the tension through additional dissonances, chromaticism, and texture. Again, Rheinberger emphasized the stressed syllable of *eleison* with a 2-1 suspension in the soprano (Figure 5, page 106, measure 25). The phrase progresses through a series of secondary chords from the tonic B-flat and closes with a half cadence. Continuity with the following phrase is established by the addition of the seventh in the dominant harmony which closes the phrase.

Through a series of overlapping entrances and a phrase extension, phrase **c** nearly doubles the length of the preceding phrase while also continuing to increase the harmonic tension through a series of suspensions and other dissonances. Short descending conjunct patterns are

passed from voice to voice. The first several statements of *Christe* in this phrase retain the two beat value of the opening half-note in phrases **b** and **b**¹. However in phrase **c** the *Christe* always falls on a weak beat of the measure and therefore forms both a rhythmic incongruity that is created by emphasizing a beat that is typically unstressed as well as a harmonic dissonance with a harmonic change that occurs on the accented beat of the measure (Figure 5, page 106, measures 29-30). A suggestion of G minor in measure 32 coincides with the lowest point of the melodic descent in this phrase. Following this, a cadence seems imminent but a pedal tone connecting measures 33 and 34 creates a phrase extension on the subdominant harmony before the phrase and section closes with a half-cadence in G minor in measure 35.

With a return to the opening *Kyrie* text and its corresponding opening thematic material, section A¹ (Figure 5, page 107, measures 37-54) is representative of how Irmen suggested that Rheinberger rearranged material from the opening section at the close of the movement.²⁷³ Only two extended phrases comprise the closing section. The *Kyrie* motive, overlapping texts, and extended harmonic progressions determine the shape of the two phrases. Each phrase moves from tonic to tonic with many chromatic color chords and passing dissonances in between. The first (Figure 5, page 107, measures 37-46) suggests A-flat major before settling in G minor. The closing phrase (Figure 5, page 107, measures 46-54) unfolds over a tonic pedal point—creating numerous dissonances—throughout the duration of the phrase. The voices are in the foreground for the first phrase, but assume an accompaniment role to the organ in the closing phrase. Unlike the opening A section where *pianos* were contrasted with *sforzandos*, the tone remains resolute in its final plea for mercy.

Two motives are recapped in A¹. In measure 37 the alto begins with an exact repetition of the first measure, but is followed by a reference to the closing phrase of A. The imitative

²⁷³ Irmen, 182.

entrances that begin in measure 38 reverse the order of entrances from the opening corresponding phrase (Figure 5, pages 105 and 107, compare measures 12-15 to measures 37-40). In measure 38 the sopranos retain the octave leap found in the same voice in measure 15 at the close of section A. Furthermore, in measure 46 the organ presents a right-hand melody which was introduced in measure 11 but in this closing section the organ continues to present the *Kyrie* theme while the voices take on a homophonic texture that simply serves as a brief response to the organ. Fragmented choral responses borrowed from the opening A section continue. To close the movement a reference to the octave expansion of the *Kyrie* motive is somewhat concealed in the organ while conjunct voices hover over the tonic pedal for the final *Kyrie eleison* that cadences with a Picardy third.

Rehearsal and Performance Considerations

Liturgical solemnity is revealed from the outset of the *Kyrie*. The alto voice opens the movement without an organ introduction and with a melodic theme full of expressive possibilities. As the movement progresses, the somberness continues with the organ only supplying concise bridges from section to section and reiterating fragments of the opening theme while the voices carefully present the text without any textual overlapping. Such succinctness in form reveals a liturgical influence which demanded brief settings of the Mass Ordinary and eliminated overt virtuosic writing. However, in this setting one also finds a melodic and harmonic language which discloses Romantic expression.

This dual influence from the liturgical and the expressive should be considered when preparing the *Kyrie* for rehearsal and performance. In order to reflect both influences one must consider how the prominent characteristics of the movement mirror these influences. The dramatic nature of the *Kyrie* theme reflects the expressive language of Rheinberger in this

movement as do the syncopation, *sforzandos*, and the harmonic dissonances. However the formal clarity of the movement and the way in which the organ compliments this clarity reflects the liturgical nature of the movement. The expressive devices and the liturgical influences interact throughout the *Kyrie* and must be central to the interpretive decisions made when preparing this work.

Fundamental to achieving a balance between the expressive nature of the movement and its liturgical characteristics is the establishment of an appropriate tempo. A tempo that is too fast will blur the many expressive characteristics while a tempo that is too slow will distort the formal clarity of the movement. Rheinberger's metronome marking of 76 will achieve the needed balance and, while it may be possible to establish a tempo slightly below 76, it is not suggested that one should assume a tempo that is faster than 76. Likewise, if 76 is established at the beginning of the movement, although the tempo may occasionally slow by applying *tempo rubato*, it should not *accelerando* beyond 76.

The shaping of the opening *Kyrie* theme is central to the interpretation of the movement. The melodic shape is distinguished by the opening leap and the closing diminished fifth before the phrase extension. Both instances are dramatic gestures and each one is emphasized with rhythmic weight that must be realized within a *legato* context. As this text is introduced it should be spoken before it is sung. If the conductor models proper syllabic stress on the opening syllable of *Kyrie* as well as the second syllable of *eleison*, then the choir may recognize that the syllabic stress coincides with the opening melodic leap as well as the first pitch of the diminished fifth interval. The opening leap may be further emphasized by increasing airflow through the dot of the second pitch while the closing diminished fifth may become more dramatic by deemphasizing the final syllable. The *sforzandos* coincide with the syllabic stress of the second

syllable of *eleison*. They must be articulated with a quick “l” consonant or else the intonation will be distorted; additionally the *sforzandos* will best be realized within the *legato* context of the entire phrase.

Formal cohesion may be achieved in the opening A section by allowing each statement of the *Kyrie* theme to reflect the same articulation and interpretation as the opening alto statement. When the theme is presented within the context of counterpoint, the theme must always be the most prominent part. Further formal clarity will evolve by resisting the urge to employ *tempo rubato* at the ends of phrases in this section. By maintaining a consistent tempo the elisions between phrase endings and returns of the *Kyrie* theme will not be distorted. An exception to this is found in measure 11 where the cadence on the first beat is followed by a brief bridge in the organ accompaniment before the final phrase of the section begins in measure 12. However, since the accompaniment echoes the *Kyrie* theme in the right-hand melody, one should still be cautious if applying *rubato* here. The syncopation found in the upper two voices of measures 16 and 17 should not interrupt movement toward the final cadence in measure 20; a broadening effect may be achieved through warming the vowel color and maintaining a *legato* flow through the hemiola rather than adjusting the tempo or metrical emphasis. *Tempo rubato* may be appropriately applied in the final two beats of measure 18 preparing for the final cadence of the section.

Because of the formal contrast found in section B the choral tone may become a shade brighter with the major tonality, but one should continue to avoid too much vibrato in the voices because of the frequent dissonances found between the voices (Figure 5, page 106, refer to beat three in measures 23, 25, and 27). Additionally, as the texture moves from purely homophonic at the beginning of section B toward more counterpoint in measures 29-32, the harmonic rhythm

increases as does the presence of harmonic suspensions. Therefore it is necessary to maintain transparency between the parts while also emphasizing suspended pitches with increased air pressure.

Finally, in terms of maintaining formal clarity and cohesion throughout the movement one should consider how the closing section both reflects details of the opening A section while also varying the return of opening material. Unlike the opening section, A¹ is preceded by a short transitional bridge in the organ accompaniment. It is possible to employ *tempo rubato* at the end of this bridge in order to emphasize the return of the *Kyrie* theme with an *a tempo*. This closing section opens by referring to the imitative final phrase of the opening section. In the opening section, this phrase represents the height of musical tension; here its placement at the beginning of the closing section is significant. In this closing section the dramatic tension is emphasized at the beginning of the phrase rather than at the end as was the case in the opening section (originally the soprano octave leap was the final imitative entrance and was followed by the hemiola). This is evident by the order of the choral entrances and the placement of the soprano octave leap toward the beginning of the imitative entrances. Therefore one should consider the opening of this phrase to be the peak of the movement and to reflect that in a fully produced choral tone complimented by crisp consonant articulation.

The elision which prepares the final phrase is also noteworthy in terms of interpretation. The cadence in measure 46 is the only time that the choral voices close with a perfect authentic cadence in the movement. Additionally from this moment to the close of the movement the organ pedal holds a tonic G. In at least these two significant ways, the final goal of the movement has been achieved in measure 46. One may consider interpreting the final phrase beginning in measure 46 as a fragmented echo of material from the opening A. In this echo it is

noteworthy that the organ accompaniment supplies as much thematic material as do the voices and therefore one may want to adjust the balance between the organ and voices in order to reflect this. Finally the open spacing of the final chord provides a beautiful sense of anticipation for the following movement, but must be approached with very little weight from the conductor and a moving, yet vibrato-less, tone from the choir.

Gloria

Text and Translation

*Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.*

Glory to God in the highest.
And on earth peace
to all those of good will.

*Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.*

We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee.
according to thy great glory.

*Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.*

Lord God, heavenly king,
God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God,
Son of the Father.

*Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostrum.
Qui sedes ad dexteram Patris,
miserere nobis.*

Thou who takest away the sins of world,
have mercy upon us.
Thou who takest away the sins of world,
receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy on us.

*Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu
in Gloria Dei Patris. Amen.*

For thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father. Amen.²⁷⁴

²⁷⁴ Jeffers, 48-50.

Musical Design

In Irmen's discussion of the general characteristics found in Rheinberger's settings of each mass movement, the Rheinberger scholar recognizes the *Gloria* from opus 187 as Rheinberger's only setting of this text in a minor tonality.²⁷⁵ Additionally the metronomic marking of 76 assigned to this movement is slower than the 84 average that Irmen determined for the composer's settings of this text.²⁷⁶ Although Irmen suggests that the *Gloria* is typically livelier than the *Kyrie*, austerity is implied here through the minor tonality and metronomic markings but also in the expressive suggestion of *Molto moderato* rather than the typical *con moto* or *moderato* which Irmen found in the majority of Rheinberger's *Glorias*.²⁷⁷

Repetition of musical material in the *Gloria* is limited to the reprise of opening material which accompanies the text *Quoniam tu solus sanctus* (For Thou alone art holy)—a liturgical convention associated with this movement and frequently used by Rheinberger.²⁷⁸ Furthermore, other than two instances in which melodic material from one phrase is developed in a following phrase, all thematic material within the movement is bound to its original text and not repeated or developed further in the movement.

Reflections of the liturgical influence upon this movement are seen in the intoned incipit, the allusions to plainsong as referenced by Wolfgang Hochstein in the *Josef Gabriel Rheinberger Sämtliche Werke*, and the fact that Rheinberger did not omit any part of the text (as Hochstein implies was somewhat atypical of the composer) while also taking special care to provide a declamatory style appropriate to clarifying textual understanding.²⁷⁹ Finally, as was found in the

²⁷⁵ Irmen, 182.

²⁷⁶ Ibid.

²⁷⁷ Ibid.

²⁷⁸ Ibid.

²⁷⁹ Hochstein, xxvii.

Kyrie, the organ accompaniment throughout the *Gloria* is confined to supporting the choral voices through doubling the parts and filling in harmonies with arpeggiated or scalar patterns.

Although the liturgical function of opus 187 may have imposed certain considerations regarding how Rheinberger treated the text and accompaniment, it also perhaps inspired the melodic and harmonic richness found within the movement as well as the many contrasts in texture and tonality. The melodies are frequently far-reaching in terms of both breadth and motion and the harmonies are dense with frequent chromatic chords, altered notes, and tense dissonances.²⁸⁰ Rheinberger breaks up the homophonic passages with counterpoint, imitation, and what Berthold Over, the editor of Volume 6 of the *Josef Gabriel Rheinberger Sämtliche Werke*, refers to as an antiphonal style of composition in which one voice may state a line of text and the other two voices will respond to the first.²⁸¹ Unison passages are also found within the various textures. In addition to the textural contrasts, the tonality moves fluidly from G minor to numerous contrasting, yet distantly related, key areas before a G minor return at *Quoniam tu solus sanctus* (For thou alone art holy) and a move to G major at *Cum sanco spiritu* (With the Holy Spirit) to close the movement.

The paratactic structure does not reflect any Classical forms in its eleven phrases. As presented previously the opening phrase **a** returns as a varied repetition in measure 41 to accompany the *Quoniam tu solus* text. In addition to this repetition of thematic material, phrase **c** beginning in measure 11 is developed as phrase **c**¹ beginning in measure 16 and phrase **d** which begins in measure 20 is developed as phrase **d**¹ two measures later. Other than these instances, Rheinberger provided new music for each textual phrase. Little symmetry exists in terms of phrase lengths. However numerous phrases are divided into sub-phrases which provide a sense

²⁸⁰ Ibid.

²⁸¹ Over, xxix.

of balance within many phrases. To further aid in this balance, contrasting thematic material from phrase to phrase is often equalized by relationships which recall earlier material (Table 7). Additionally, the movement is unified by the inclusion of short motives treated imitatively and sequentially within phrases, and patterns within the organ accompaniment.

Following the intonation of the *Gloria in excelsis Deo* (Glory to God in the highest), the movement begins with a five measure unison phrase reminiscent of plainchant (Figure 6, page 121). The descending motion of the first measure is immediately inverted in the second bar and followed by the descending eighth-note motion of the organ accompaniment and the syllabic homophonic texture of the choral voices. The melodic motion within this phrase is simple; both parts are conjunct while the homophony of the second allows the outside voices to progress in contrary motion around the rather static central voice.

As phrase **b** moves through four textual acclamations, (Figure 6, page 121, measures 5-10) the eighth note motion in the organ part is continued and the voices borrow the melodic shape of its opening motive from measure 1. Although the G minor harmony does not return in this phrase, the repetitive presence of the dominant D major in measures 6 and 7 suggests a continuation of a G minor tonality to an F major cadence in measure 10. Additionally as the choral lines become longer, the arc of the phrase stretches higher and, the presence of passing dissonances increase from the previous phrase.

The following four phrases present the only developmental section of the *Gloria*. Phrases **c** and **c**¹ share melodic material and a homophonic texture; they also balance one another formally. Phrases **d** and **d**¹ also share thematic material and harmonic continuity. Phrases **c** and **c**¹ (Figure 6, pages 121-122, measures 11-20) are each five measures long and although the harmonic goal of each phrase is different, phrase **c**¹ is a modified sequential restatement of phrase **c**.

Table 7. Graph of *Gloria*

Form	a b c c' d d' e f a' g h											
Phrases												
Measures												
Key	g F f E ^b g B ^b E ^b c E ^b g G											
Harmony	Modal ambiguity between g and B ^b is created by harmonies in first two phrases.		Primarily diatonic harmonies with some harmonic dissonances. Harmonies facilitate frequent modulations.		Circle of 5ths with frequent secondary dominants.		Phrase e moves from VI to VI through chromatic and dominant harmonies. A number of harmonic suspensions occur in a diatonic phrase f.		An augmented dominant chord in first sub-phrase and chromatic harmonies at end of phrase distinguish this phrase a' from the opening phrase a.		Harmonic suspensions, passing dissonances, and more frequent chromatic harmonies intensify the final two phrases. A plagal cadence closes the movement.	
Melody	Chant-like shape defines first sub-phrase of phrase a. Phrase b ascends toward close of the phrase.		A general melodic ascent in phrase c is duplicated a whole step higher in phrase c'.		A descending jagged melody defines these two phrases.		Phrase e is primarily static other than descending motion in the alto voice. Phrase f includes a melodic arc which peaks in measure 37 and then descends in conjunct motion.		Chant-like shape returns to open this phrase. A phrase extension creates a basic arc shape from beginning to end of phrase.		Phrase g is rather disjunct with a general arc shape. Phrase h presents a steady conjunct descent throughout the phrase.	
Rhythm	Each phrase emphasizes the syllabic stress of the text. Besides prosody of the text, no general rhythmic tendencies are revealed through-out the movement. A hemiola does occur at the end of phrase f to anticipate the return of opening melodic material with the <i>Quoniam to solus sanctus</i> text in measure 41.											
Texture	Phrase a is homophonic and phrase b is imitative.		Primarily homophonic but altos begin each phrase.		Second phrase is imitative.		Phrase c is homophonic and phrase f is antiphonal-like between altos and upper two voices.		The last three phrases are entirely homophonic.			
Dynamics	f p mf p < mf <> f p mf <> mf <> < f f mf f											
Meter	4/4											
Tempo	<i>Molto moderato</i>											

a

Molto moderato $\text{♩} = 76$.

b

c

c1

unison

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-len-ta-tis, lauda-mus

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-len-ta-tis, lauda-mus

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-len-ta-tis, lauda-mus

be-ne-di-ci-mus te, a-do-ra-mus te glo-ri-fi-ca-mus te.

te, a-do-ra-mus te, glo-ri-fi-ca-mus te.

da-mus te, be-ne-di-ci-mus te, a-do-ra-mus te, glo-ri-fi-ca-mus te.

Gra-ti-as a-gi-mus ti-bi propter magnam glo-ri-am tu-am Do-mi-ne

Gra-ti-as a-gi-mus ti-bi propter magnam glo-ri-am tu-am Do-mi-ne

Gra-ti-as a-gi-mus ti-bi propter magnam glo-ri-am tu-am Do-mi-ne De-us

VI V/III III IV₆

V V VI VII III₆ F V₇ V₇ I

i i VII₇ III E^b V vi V I g i

Figure 6.
Gloria from *Missa in g*, op. 187
 By Josef Gabriel Rheinberger
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The image displays three systems of a musical score, likely for a hymn, featuring vocal parts (Soprano, Alto, Tenor/Bass) and a piano accompaniment. The score is annotated with harmonic analysis, including chord symbols and voice leading lines.

System 1 (Measures 17-21):

- Lyrics: De-us rex coe-le-stis De-us pa-ter om-ni-po-tens, Do-mi-ne fi-li-u-ni-
- Chord symbols above the staff: I , E^b , V , IV , V_7/V , V , V_7 , V_7/IV , IV , V_7/II .
- A blue box labeled 'd' is placed above the Soprano part in measure 19.
- A green box labeled 'Circle of 5ths' is placed below the piano part in measure 20.
- Orange circles and lines indicate voice leading between notes in adjacent measures.

System 2 (Measures 22-25):

- Lyrics: ge-ni-te Je-su Chris-te, fi-li-us; ge-ni-te Do-mi-ne De-us fi-li-us; ge-ni-te ag-nus De-i, fi-li-us.
- Chord symbols below the staff: E , V_7/VI , vi_7 , II , V_7 , I_6 , C , V_2/II , V/V , V_7 .
- A blue box labeled 'd¹' is placed above the Soprano part in measure 23.
- A green box labeled 'Circle of 5ths' is placed below the piano part in measure 24.
- Orange circles and lines indicate voice leading.

System 3 (Measures 26-30):

- Lyrics: pa-tris, qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis, qui...
- Chord symbols below the staff: I , VI , vi_7/V , V/V , V , V .
- A blue box labeled 'e' is placed above the Soprano part in measure 27.
- Orange circles and lines indicate voice leading.

Figure 6, continued

Figure 6, continued

Additionally, both phrases contain an ascending melodic arc with conjunct motion while moving from opening minor tonalities to closing major cadences. Both include dissonances as a result of passing tones in the opening two measures. **C**¹ is sequenced one whole-step higher than phrase **c** and the dynamic markings increase from *piano* in phrase **c** to *mezzo forte* in phrase **c**¹.

While phrases **d** and **d**¹ (Figure 6, page 122, measures 20-26) do not display the same formal balance as the previous pair, their thematic material and harmonic profile present a seamless unit. Phrase **d** maintains the homophonic texture of the previous pair of phrases while also creating harmonic unity with the cadence of phrase **c**¹. D minor harmony begins phrase **d** but the harmony returns to F major with an added seventh; therefore even though the D minor harmony begins phrase **d**, it also suggests continuity within the F major harmony which dominates the measure. An F major dominant-seventh chord occurs on beat four of measure 20 and the following motives proceed sequentially to a conclusion on C minor. Within the interceding measures the harmonic profile is controlled by progressions reflecting the circle of fifths. In addition to the harmonic cohesiveness found in phrases **d** and **d**¹, the melodic contour of the soprano part in phrase **d** is treated imitatively in phrase **d**¹ to further unify these phrases.

Phrase **e** (Figure 6, pages 122-123, measures 27-31) is the culmination of the previous four phrases while also providing a bridge to the three petitions within the *Gloria* text that begins in the following phrase. The pattern of ascending arpeggiated eighth notes in the accompaniment which began in measure 20 is continued through the first measure of phrase **e**. Phrase **e** begins in measure 27 with a homophonic texture and the suggestion of an A-flat major harmony. A straight-forward harmonic progression in C minor is accompanied by a rhythmic profile which propels the phrase to its closing cadence in measure 31. The expected cadence in C minor is abandoned to a deceptive cadence that elides with the following phrase **f** to naturally connect the two phrases.

The breadth of phrase **f** (Figure 6, page 123, measures 31-40) presents further petitions for mercy, and suggests a textual emphasis here on the part of Rheinberger. The beginning of the phrase in measure 30 overlaps with the cadence of the previous phrase. Through a series of overlapping entrances in the voices and arpeggiations in the accompaniment, this phrase continues until the cadence in measure 40. This phrase divides clearly into three groups of similar design. The call-and-response design of the three groups affirms the antiphonal structure referenced by Berthold Over in the preface to Volume 6 of the *Josef Gabriel Rheinberger Sämtliche Werke*.²⁸² In each pair, the alto voice begins and is followed by the upper two voices moving in rhythmic unity.

The third and final group is the climax of the movement. The alto entrance at the end of measure 35 (Figure 6, page 123) augments the melodic shape of the previous alto statement in measures 34 and 35 and the staggered entrances of the upper two voices in the following measures increase the intensity. The melodic ascent in measure 37 is complimented by syncopation in the upper two voices as all three voices descend in conjunct motion toward the D major cadence in measure 40 which coincides with the first return of the G minor tonality since the beginning of the *Gloria*.

The *Quoniam tu solus sanctus* (For thou alone art holy) begins the Doxology, the final section of text in the *Gloria*.²⁸³ As stated previously, it is both a liturgical convention and the practice of Rheinberger to bring back the thematic material from the opening of the movement to accompany this text.²⁸⁴ Phrase **a**¹ (Figure 6, pages 123-124, measures 41-48) begins in G minor and modulates to G major. The two parts of the original phrase **a** (Figure 6, page 121, measures 1-5) are expanded by a phrase extension (Figure 6, page 124, measures 45-48). However, the

²⁸² Over, xxix.

²⁸³ Jeffers, 50.

²⁸⁴ Irmen, 182.

eighth-note movement within the accompaniment in measure 44 and the sequential nature of the melodic material in the voices which follow unify measures 41 through 48. Although the unison voices reproduce the exact melodic sequence of pitches in the beginning, the accompaniment here provides a harmonic foundation for the voices. The second part begins exactly as the corresponding material from the beginning of the movement (Figure 6, pages 121 and 123-124, compare measures 3-5 to measures 43-44). A conjunct melodic descent from measure 45 to the cadence in measure 48 borrows and sequences the melodic material from the beginning at the end of measure 43.

Unison voices accompany the *Cum sancto spiritu* (With the Holy Spirit) text in phrase **g** (Figure 6, page 124, measures 49-53). This brief passage of text affirms the unity of the Holy Trinity and therefore typically receives special emphasis. The first ascending interval of phrase **g** recalls the opening pitches of the *Kyrie* theme, only here in G major. A continuously descending bass line supports a primarily diatonic harmonic progression and, with the resolution of a double suspension and the continuation of unison voices, it provides continuity throughout the phrase. The phrase closes with the choral voices expanding into three parts at *Dei patris* (God the Father). To accompany this harmonic expansion the rhythmic value of the notes is augmented for the final word. The cadence in measure 53 is weakened by the presence of an F-natural in the accompaniment on beats three and four which supplies a link with the following and final phrase of the movement.

Phrase **h** (Figure 6, page 124, measures 54-61) presents the only instance throughout the *Gloria* where a passage of text is repeated. The *in gloria Dei patris* (in the glory of God the Father) which accompanies phrase **h** repeats the closing text of the previous phrase while perhaps revealing the seriousness with which Rheinberger addressed this passage. The choral voices begin the phrase by recalling the close of the prior phrase as a unison pitch immediately

expands into three parts. Following the harmonic expansion in measure 54, the choral parts descend in conjunct motion through a series of chromatic harmonies and passing dissonances to the downbeat of measure 59. In measure 57 the rhythmic note values of the choral parts are increased to communicate the first *Amen*. As the first *Amen* is completed, the melodic descent of the choral voices is also completed. One final *Amen* completes the phrase and *Gloria* movement by again expanding from one unison pitch at the end of measure 59 to three parts. The gentle melodic ascent of the voices accompanies the closing plagal cadence.

Rehearsal and Performance Considerations

It was discussed in the previous section that this particular setting of the *Gloria* text is somewhat unusual for Rheinberger; the minor tonality, the slower tempo as suggested by Rheinberger's metronomic marking, the restraint implied by the *Molto moderato*, and the care given to the completeness and clarity of the text all indicate a rather somber approach to this text. The uniqueness of these details should be reflected in the rehearsal and performance of this movement.

As one allows the somberness of this movement to guide in the preparation of the music, it should also be realized that the *Gloria* presents a different set of considerations when preparing opus 187 than does the *Kyrie*. The formal structure of the *Kyrie* raised issues regarding approach to the music in terms of Classicism and Romanticism. Although the paratactic structure of the *Gloria* still retains elements of repetition, development, and balance, the movement is primarily constructed to address the given demands of each individual passage of text—a more Romantic notion than Classical. Therefore the less formal nature of the *Gloria* movement requires less of an interpretive approach to the preparation of the movement than did the *Kyrie*. However the demands resulting from the paratactic structure of the *Gloria* do require attention to particular pedagogical issues. Additionally, since the *Gloria* is but one movement within the six

movements of the mass, an overriding concern when preparing the movement must be the establishment of its expressive content within the context of its surrounding movements.

As suggested previously, one should not underestimate the significance of the *Molto moderato*, the slower metronomic marking, and the minor tonality. When taken into account with the principles discerned by Irmen in his Rheinberger research, these details present important clues regarding the interpretation of this movement. The aforementioned details suggest a somber approach to the movement and, although the G minor tonality certainly establishes such a mood, the opening tonality is only fleeting within the expanse of the movement. Therefore, tonality alone can not be responsible for sustaining what is implied in the expressive markings and the liturgically conservative setting of this text. A warm and richly resonant choral tone sustained throughout the movement can achieve the appropriate mood for this particular Rheinberger setting of the *Gloria*. Additionally, if the choral tone is complimented with crisp, nearly percussive consonants throughout the movement, the liturgically declamatory nature of the text will also be clarified.

Because of the extended text and paratactic form of this movement, the process of learning the music creates pedagogical challenges. To further complicate this process, unpredictable harmonic progressions combine with frequently shifting tonalities to increase the melodic challenges for each part. Beyond the acquisition of pitches lie the challenges of demanding vocal lines that result from occasionally awkward leaps, infrequent rests in the parts, and the highly syllabic nature of the text-setting. Another concern regarding the preparation of this movement is establishing continuity between the distinct phrases so that although the *Gloria* is paratactic, it is also connected from phrase to phrase.

As with the motets of opus 171 and the opening *Kyrie*, *solfege* continues to be beneficial in the acquisition of pitches in the *Gloria*. Although the tonality frequently shifts throughout the

movement, the fact that each new tonality is either one flat away from the present tonality, or the relative major or minor of the present tonality, allows for the majority of the movement to be prepared with a B-flat *do*. The only exceptions to these tonal relationships exist in measures 11 and 48. In each of these cases the tonality shifts by way of enharmonic relationships. In measure 11 the previous tonality of F major becomes F minor; here the F minor passage is so brief that a B-flat *do* is still feasible. In measure 48 the key signature actually changes to facilitate the change from G minor to G major; at this point, G should be used as *do*. By maintaining a B-flat *do* until measure 48, one will find that a sense of continuity may be established within the ever-shifting tonalities of the movement. Additionally, although the harmonic goals are frequently changing as a result of the shifting tonalities, throughout the entire movement either a B-flat *do*, a G *la*, or a G *do* provides an anchoring force to the movement.

Creating a stronger sense of direction within the movement will also aid in the process of pitch acquisition. To this end, it may be advantageous to have chorus members mark cadence points throughout the *Gloria*. Because almost every phrase cadences in either a tonality different from the previous phrase or a tonality other than the one in which the phrase begins, it may be helpful to simply drill the harmonic progressions of cadences on *solfege* as well as working the harmonic progressions between a phrase ending and the following phrase beginning. Such drills as these will ultimately assist in the creation of continuity from one distinct phrase to the next.

One final suggestion regarding the acquisition of pitches throughout the *Gloria* is to divide the movement into manageable rehearsal sections. Although the structure of the movement eludes such sectional divisions in specifically formal terms, it is possible to consider the movement in three rehearsal sections: measures 1 through 31, measures 31 through 40, and measure 41 through the end of the movement. Such rehearsal divisions will provide the

possibility of rehearsing the movement in manageable sections while also establishing continuity from phrase to phrase.

As discussed previously, the paratactic structure of the *Gloria* results in unequal phrase lengths as well as the creation of discrete melodic material per each phrase. These varying phrase lengths combine with the syllabic setting of the text to potentially strain the choral voices. The fact that very rarely do the voice parts have passages with more than two or three beats of rest contributes further to the possibility of causing tension in the voices. When occasional awkward leaps occur within the choral parts, vocal demands are increased. Therefore, although the vocal writing is not necessarily virtuosic, the expressive style of the *Gloria* does require that the vocal instruments be adequately prepared for the intricacies of the movement. Such preparations may easily be accomplished by clarifying diction with active vocal articulators rather than an over-active jaw so that the syllabic nature of the *Gloria* will not strain the voice, and by approaching melodic leaps with an engaged diaphragm and abdominal muscles. Furthermore, places where breaths should and should not be taken within the movement may be established and marked into singers' scores early in the learning process. By so doing, the conductor can aid the singers in determining both the amount of air that should be taken in during inhalation for each phrase as well as how to manage the exhalation of the air during phonation—a precaution that may eliminate undue tension within the vocal mechanism.

After one has addressed pedagogical issues and the establishment of an appropriate mood for the *Gloria*, one should last consider how the movement exists within the context of the entire mass. The entire mass setting reveals a devout Rheinberger through the minor tonality and the highly liturgical characteristics found throughout the mass. To establish the necessary color for this movement and in order to maintain the original liturgical intentions, the conductor should consider presenting the opening incipit with one alto voice. Within the mass ordinary the *Gloria*

contains the second longest text and is typically treated in a more jubilant manner according to its function as a hymn of praise. This function of the *Gloria* text must still be retained even within the restrained nature of this setting. Even though this setting of the *Gloria* text is unusual for Rheinberger in terms of its somberness, it still must exist as a hymn of praise that follows the *Kyrie*'s prayer for mercy and precedes the affirmation of faith found in the following *Credo*.

Credo

Text and Translation

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilia omnium, et invisibilia.*

I believe in one God,
The Father almighty,
maker of heaven and of earth,
and of all things visible and invisible.

*Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de caelis.*

And I believe in one Lord, Jesus Christ,
the only begotten Son of God.
born of the Father before all ages.
God from God, Light from Light.
True God from true God.
Begotten, not made,
of one substance with the Father,
by whom all things were made.
Who for us and for our salvation,
came down from heaven.

*Et incarnatus est de Spiritu Sancto
ex Maria Virgine.
Et homo factus est.*

And was incarnate by the Holy Spirit
of the Virgin Mary.
And was made man.

*Crucifixus etiam pro nobis
sub Pontio Pilato:
passus, et sepultus est.*

Crucified also for us under Pontius Pilate,
he suffered, and was buried.

*Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria,
iudicare vivos et mortuos:
cujus regni non erit finis.*

And on the third day he rose again,
according to the Scriptures.
He ascended into heaven,
he sits at right hand of the Father.
He shall come again
with glory,
to judge the living and the dead;
and of his kingdom there will be no end.

*Et in Spiritum Sanctum
Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre, et Filio
simul adoratur et conglorificatur:
qui locutus est per Prophetas.*

And I believe in the Holy Spirit,
the Lord and Giver of life,
who proceeds from the Father and the Son
who together with the Father and the Son
is adored and glorified,
who spoke to us through the Prophets.

*Et unam, sanctam, catholicam
et apostolicam Ecclesiam.*

And I believe in one, holy, catholic
and Apostolic Church.

*Confiteor unum baptisma
in remissionem peccatorum.*

I confess one baptism
for the remission of sins.

*Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.*

I await the resurrection of dead,
and the life of the world to come. Amen.²⁸⁵

Musical Design

The *Credo* of opus 187 both reflects the characteristics revealed by Irmen's study of Rheinberger's *Credo* movements and presents differences from Irmen's general findings for this movement. By first examining this setting against the backdrop of the general tendencies which Irmen found, the characteristics of this specific setting of the *Credo* become more meaningful. Irmen asserts that structurally Rheinberger's *Credo* movements are presented in four parts; an opening theme is stated in unison, the *Et incarnatus est* (And was incarnate) begins a second part with a new tempo, meter, and tonality, a return of the main theme occurs at the *Et resurrexit* (And he rose again), and the *Et vitam venturi* (And the life of the world to come) closes the movement with a *fugato* in a new tempo and major tonality.²⁸⁶ Irmen presents a metronome marking of 78 as an average tempo for Rheinberger's *Credos* and writes that three-quarters of his *Credo* settings are in common time and a minor mode.²⁸⁷ Irmen also recognizes frequent returns

²⁸⁵ Jeffers, 51-53.

²⁸⁶ Irmen, 182.

²⁸⁷ Ibid.

of a main theme in Rheinberger's *Credo* settings which he suggests lends homogeneity to settings of this lengthy text.²⁸⁸

Structurally the *Credo* of opus 187 is quite similar to the four part division referenced above (Table 8). A second section begins with the *Et incarnatus est* (And was incarnate) in measure 29 which is articulated through a change in tonality, tempo, and meter. Additionally, a return of the main theme occurs in measure 46 to accompany the *Et resurrexit* (And he rose again); the return of the opening theme coincides with a return of the opening tonality, tempo, and meter. At the end of the movement Rheinberger does separate the *Et vitam venturi* (And the life of the world to come) from the preceding phrase with a *Maestoso* indication, unison voices, and an extended syncopation, but because he avoided the practice of text repetition in this movement, the phrase is not expanded into an independent section that is treated in a *fugato* fashion. Just as Rheinberger did not close this setting of the *Credo* in a way that was representative of most of his settings of this text, he also did not begin it as Irmen found that he typically would have. Where Irmen found that Rheinberger would open the movement with a unison theme, this setting begins with a homophonic opening. However, this opening passage is treated as a *ritornello*-like theme throughout the movement and therefore does provide homogeneity to the setting.

An interesting juxtaposition is found when comparing the ways in which the settings of the *Gloria* and the *Credo* from opus 187 contrast the tendencies found by Irmen in each of Rheinberger's settings of these two texts. Whereas the *Gloria* of opus 187, because of the minor tonality and the slower metronome marking, was found to be more restrained than the majority

²⁸⁸ Ibid.

Table 8. Graph of *Credo*

Form	A a b c a' d a B e g h i A' a' j k l m a n o p															
Phrases																
Measures																
	5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80															
Key	E ^b G ^b E ^b C d e G c E ^b c f A ^b c g E ^b															
Harmony	Harmonic suspensions and retardations define the <i>ritornello</i> . Harmonies on beats 1 and 4 are often diatonic but harmonies on weak beats are frequently <i>vii°</i> , chromatic chords.				First phrase of section B is diatonic with few dissonances. Following phrases become progressively chromatic and dissonant.				As a whole harmonic rhythm is faster than in opening section and sonorities are more dense. Organ pedal point in phrase o creates numerous dissonances in anticipation of the final phrase.							
Melody	Melodic contour of <i>ritornello</i> is a general arc that peaks in the middle with a leap of a perfect fourth. Conjunct motion descends to end of phrase. Melodic range of individual phrases is rather wide. Each melodic contour is discrete according to text of that phrase.				Opening phrase is rather static and declamatory. <i>Crucifixus</i> is accompanied by cross motive. <i>Passus et sepultus est</i> phrase descends in suspensions.				Similar to opening section; however more disjunct motion found in individual phrases than in section A. <i>Et vitam venturi saeculi</i> is unison and quite disjunct to close the movement prior to the descending <i>Amen</i> .							
Rhythm	Quarter-notes and eighth-notes are off-set with dotted quarter and dotted eighth-notes to gently propel momentum forward. A lilting effect is established throughout this section.				A few more longer note values and fewer dotted rhythms are found in section B.				Similar to section A, however dotted rhythms are not as prominent. A hemiola coincides with the closing <i>Et vitam venturi saeculi</i> .							
Texture	<i>Ritornello</i> is always homophonic. Phrase c is imitative but texture is still quite transparent.				Phrases are primarily homophonic but some independence of individual voice parts are found in each phrase.				Although the section is primarily homophonic, slightly more imitation occurs than in opening A section. Unison voices coincide with the hemiola at <i>Et vitam venturi saeculi</i> .							
Dynamics	Each individual phrase is shaped according to the prosody of the text.															
Meter	6/4				4/4				6/4							
Tempo	<i>Molto moderato</i>				<i>Adagio</i>				<i>Tempo I</i>				<i>Maestoso</i>			

of Rheinberger's settings of the same text, this *Credo* is somewhat more exuberant. An E-flat major tonality anchors the entire movement—unlike the minor tonality discovered by Irmen as Rheinberger's tendency for this text—and the metronome marking of 88 is noticeably faster than the 78 which Irmen found as an average for this text.

The balance between Classical and Romantic characteristics is more perceptible in the *Credo* than in the paratactic *Gloria*. The *Credo* reflects aspects of both ternary and rondo design (Figure 7). With the tempo, meter, and tonality changing in measures 29-45, a contrasting B section is found between two outer sections that reflect the same meter, tempo, and E-flat major tonality. Additionally, the presence of the opening theme only recurs in the opening and closing sections of the movement. The opening theme is found three times in the first section of the movement and twice in the closing section; with this *ritornello*-like idea providing further unity to the opening and closing sections of the movement, a rondo-like structure is recognized in the *Credo*. Although the structure of the movement is Classically influenced, the melodic design, tonal relationships, and harmonic progressions are wholly Romantic.

Within this balance of Classical and Romantic characteristics, the *Credo* remains thoroughly liturgical. Except for the opening intonation, the text is set in its entirety and without repetition. Furthermore, Rheinberger's sensitivity to text clarity is obvious in the declamatory style running throughout the movement. The organ accompaniment is nearly transparent, and the brief passages where the organ continues without choral voices mark structural points within the movement. When compared to its surrounding movements within this setting of the mass, the *Credo*, which embodies the core of the Mass Ordinary with its affirmation of faith, offers the most agile and luminous musical expression; the 6/4 meter combined with the primarily major

tonalities, a *Molto moderato*, and the transparent accompaniment create weightlessness in the movement.

The musical score is for the 'Credo' from a Mass in G major, op. 187, by Josef Gabriel Rheinberger. It is in 4/4 time and marked 'Molto moderato. ♩ = 88.' The score is written for three vocal parts (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are in Latin. The piano part features a prominent arpeggiated accompaniment. The score includes various musical notations such as dynamics (p, mf, f), articulation (accents, slurs), and performance instructions (retardando, 2-1). The score is annotated with Roman numerals (I, V, IV, V, I, V) and figured bass notation (vi, ii, V, I, vi, vii, I, V, 7) indicating harmonic structure. Specific measures are highlighted with orange circles and lines, and some are labeled with letters A, a, b, and c in blue boxes.

Figure 7.
Credo from *Missa in g*, op. 187
 By Josef Gabriel Rheinberger
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12 an - te om - ni - a sae - cu - la, De - um de De - o, lu - men de lu - mi - ne, ret a¹ ret

an - te om - ni - a sae - cu - la, De - um de De - o, lu - men de lu - mi - ne, p

an - te om - ni - a sae - cu - la, De - um de De - o, lu - men de lu - mi - ne, p

16 De - - um ve - rum de De - o ve - - ro. mf d V₇/v_i

De - - um ve - rum de De - o ve - - ro. mf Ge - ni - tum non fac - tum, con sub -

De - - um ve - rum de De - o ve - - ro. mf Ge - ni - tum non fac - tum, con sub -

19 per quem om - ni - a fac - - ta sunt, VI V₆ G^b { V₇/v_i vi or I V₆

stan - ti - a - lem pa - tri, per quem om - ni - a fac - - ta sunt, IV₆ vii[°]/iii V₇/v_i I V₇ I IV₆ E^b { V₇

stan - ti - a - lem pa - tri, per quem om - ni - a fac - - ta sunt, IV₆ vii[°]/iii V₇/v_i I V₇ I IV₆ E^b { V₇

Figure 7, continued

12²² a

qui prop - ter nos ho - mi - nes et prop - ter nos - tram sa - lu - tem des .

qui prop - ter nos ho - mi - nes et prop - ter nos - tram sa lu tem des .

qui prop - ter nos ho - mi - nes et prop - ter nos - tram sa - lu - tem des .

p

25 I vi vi^o I vi^o vi^o rit. vi^o/ii ii

cen - dit de coe - lis. rit.

cen - dit de coe - lis. rit.

cen - dit de coe - lis. rit.

p

B e V/vi = 66. VI V/vi C V f tolce

Et in - car - na - tus est de spi - ri - tu sanc - to ex Ma -

Et in - car - na - tus est de spi - ri - tu sanc - to

Et in - car - na - tus est de spi - ri - tu sanc - to

Adagio. ♩ = 66.

pp

pp

I IV I u⁴₃ V₇ I vi^o

Figure 7, continued

A¹
a²
ret
j

Tempo I.

Et re-sur-re-xit ter-ti-a di-e se-cun-dum scrip-tu-ras, et as-cen-dit in coe-lum se-

Et re-sur-re-xit ter-ti-a di-e se-cun-dum scrip-tu-ras, et as-cen-dit in coe-lum,

Et re-sur-re-xit ter-ti-a di-e se-cun-dum scrip-tu-ras, et as-cen-dit in coe-lum,

Tempo I.

det ad dex-te-ra-m pa-tris cum glo-ri-a ju-di-ca-re vi-vos et

...et i-te-rum ven-tu-rus est, ju-di-ca-re vi-vos et

...et i-te-rum ven-tu-rus est, vi-vos et

54

mor-tu-os; eu-jus re-gni non e-rit fi-nis, Do-mi-

mor-tu-os; eu-jus re-gni non e-rit fi-nis, et in spi-ri-tum sanc-tum

mor-tu-os; eu-jus re-gni non e-rit fi-nis,

VI V A^b { I V₇ vi ii₆ I₆ V₃ I₆ V₃ I V₂⁴

Figure 7, continued

Figure 7, continued

16 71

7 - 6 ret n

tho - li - cam et a - po - sto - li - cam ec - cle - si - am, con - fi - te - or u - num bap -

tho - li - cam et a - po - sto - li - cam ec - cle - si - am, con - fi - te - or u - num bap -

tho - li - cam et a - po - sto - li - cam ec - cle - si - am, con - fi - te - or u - num bap -

I vii° vi° vii°/ii ii V/vi vii°/ii V7/IV

75

o

tis - ma in re - mis - si - o - nem pec - ca - to - rum et ex - pec - to re - sur - rec - ti -

tis - ma in re - mis - si - o - nem pec - ca - to - rum et ex - pec - to re - sur - rec - ti -

tis - ma in re - mis - si - o - nem pec - ca - to - rum et ex - pec - to re - sur - rec - ti -

IV V/iii V/vi p V/ii syncopation V/V ii6 I4 V7 4 vii°/ii

79

nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - cu - li, a - men.

o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - cu - li, a - men.

o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - cu - li, a - men.

Maestoso.

ii6 V7 vi I V/IV IV vii°/ii ii V 4 7 I

Figure 7, continued

The structure of the opening A section of the *Credo* includes six phrases (Figure 7, pages 140-142, measures 1-28). Other than the closing phrase of the section, each phrase is comprised of two parts. The closing phrase includes two choral parts and a closing for organ alone. The first phrase presents the *ritornello*-like theme which recurs in this opening A section and the closing A¹ section multiple times. The fourth phrase and the final phrase of this section present slight variations of the theme. The second, third, and fifth phrases provide contrasting material; however unlike a Classical rondo where the contrasting material will repeat, Rheinberger treats these passages in a more Baroque manner where each passage of contrasting material is newly composed.

The first four phrases (Figure 7, pages 140-141, measures 1-17) are in E-flat major as is the final phrase of the section. Following the opening phrases, transitions through a variety of harmonies creates tonal ambiguity. At the end of the closing phrase secondary dominant chords of the relative minor are reiterated from measures 25-28; however, rather than preparing the way for a modulation to C minor in measure 29, the G major pivot chord in measure 28 prepares for a modulation to C major in measure 29 for the contrasting B section.

The harmonic progressions of the opening A section exist on two levels. A harmonic rhythm that shifts on the first and fourth beats of each measure establishes a lilting nature within the 6/4 meter. These larger harmonic shifts are primarily diatonic and frequently emphasize the tonic and dominant harmonies. On a micro level more intricate harmonies result within the weaker beats of each measure as a result of part-writing between the choral voices. These harmonies frequently include passing dissonances and are often chromatic.

The declamatory text-setting throughout this movement dictates that the texture will be primarily homophonic. However, within the opening A section Rheinberger contrasted the homophonic *ritornello*-like passages with more imitative phrases. Phrase **b** (Figure 7, page 140, measures 4-8) opens and closes with a homophonic texture; within the intervening measures Rheinberger effectively painted the text *visibilium omnium et invisibilium* (of all things visible and invisible) by creating a continuous melodic descent from a high F in the soprano part through the second sopranos and descending to a low B-flat with the altos in measure 7. Phrase **c** (Figure 7, pages 140-141, measures 8-13) achieves an imitative style without vocal entrances crossing over one another and thereby maintaining clarity of text delivery.

Aside from the recurring presence of the opening passage throughout this first section and the anchoring presence of the E-flat major tonality, unity is further achieved through the dynamic profiles of individual phrases, similar rhythmic patterns in phrases **c** and **d**, and a recurring pattern in the accompaniment. The *ritornello*-like passages reveal dynamic profiles that peak toward the center of the phrase and then fade toward the close of the phrase. Phrases **c** and **d** both begin quietly and continue to build throughout the phrase. Additionally, phrases **c** and **d** feature dotted rhythmic patterns which are closely related (Figure 7, pages 140-141, compare measures 8-9 to measures 18-19), yet they also provide variety and contrast to their surrounding phrases.

A final unifying characteristic within this section is a descending right hand figure in the accompaniment; the figure occurs at structurally significant places to connect the various phrases. In each instance the figure is found in the second half of the measure and is harmonically related to the preceding chord. In measures 13 and 21 (Figure 7, page 141) the figure is followed by the *ritornello*-like theme and develops from a B-flat major harmony. In

measure 27, (Figure 7, page 142) the figure is used to facilitate the modulation to C major in the following section and also provide cohesiveness to the close of this opening A section of the *Credo*.

The contrasting B section of the movement begins in measure 29 and concludes in measure 45 (Figure 7, pages 142-143). The key change to C major, an *Adagio* tempo, and a change from 6/4 to 4/4 characterize this middle section; as mentioned previously, the *ritornello*-like theme is also omitted from this section. Although the section begins in C major, the tonality gradually shifts through four more key areas as the section continues. Five distinct phrases comprise section B and each one becomes increasingly more complex as the text moves from the incarnation of Christ through his crucifixion and suffering.

Phrase e (Figure 7, page 142, measures 29-32) opens section B with a homophonic texture and conjunct melodic motion. The simplicity of the text declamation is heightened through a diatonic progression from tonic to tonic with very few passing dissonances. Simple and quiet rhythmic and dynamic profiles achieve a sense of calm within the phrase.

The following four phrases (Figure 7, pages 142-143, measures 32-44) reveal something of Rheinberger's theology; the fluid harmonies and passing tonal centers which accompany the *crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est* (crucified also for us under Pontius Pilate, he suffered, and was buried) may suggest that Rheinberger regards this section of the creed as merely leading toward the *Et resurrexit* (And he arose again). Although the phrases move from an opening C major tonality (Figure 7, page 142, measure 32) to a closing C minor tonality (Figure 7, page, 143, measure 44), the intermediary modulations are more complex. Because the melodic motion is primarily conjunct throughout these phrases and the harmonic

motion is governed by voice leading, in each case the modulations are smooth and nearly imperceptible thereby creating a sinuous effect.

The liturgical influences are recognizable within these phrases. The texture is primarily homophonic and thus preserves clarity of text-setting; however notable variations occur in phrase **f**, **g**, and **i**. Phrase **f** begins with a short sub-phrase employing only the soprano voice and the four-part organ accompaniment yet the second sub-phrase employs all voice parts in a chorale-like texture. Phrase **g** announces the *crucifixus* with the second soprano presenting the melodic representation of the cross--another liturgical convention. The phrase continues with the alto and first soprano following the second soprano; the three parts unite in a similar rhythmic framework at the end of the phrase in measures 37 and 38 (Figure 7, page 143). Following the clear homophonic texture of phrase **h**, phrase **i** opens imitatively to introduce a series of harmonic suspensions which accompany the *passus et sepultus est* (he suffered, and was buried). A liturgical sensitivity is further realized in the predominantly conjunct melodies found in all three choral parts which reach a melodic peak in measure 36 surrounding the *crucifixus* and then gently descend toward measure 44 and the *sepultus est*. Within this conjunct motion, phrase **f** does include disjunct descending motives in the soprano and alto voices (Figure 7, pages 142-143, measures 32-33 and 34-35) which create a dramatic effect within this context.

Although the melodic motion and texture reflect liturgical influences, the expressive marks and harmonies are wholly Romantic within these four phrases. An increase in intensity is carefully controlled throughout phrase **f** which builds toward the *crucifixus*. The phrase begins *dolce*, continues with a *mezzo forte*, and a *crescendo* then builds to a final *forte* just prior to the *crucifixus*. Accent marks open and close phrase **g**; each syllable of *crucifixus* is accented as it is announced by the second soprano, and the closing *nobis* receives equal emphasis on both

syllables from the homophonic voices. The *sub Pontio Pilato* text sustains a *mezzo forte* which is soon replaced by *sforzandos* accompanying each *passus*. To close this central B section a *piano* complements the *et sepultus est*.

With the return of E-flat major, 6/4 meter, and the opening theme, section A¹ (Figure 7, pages 144-146, measures 46-84) begins with the *Et resurrexit* (And he rose again). Although this closing section shares numerous characteristics with the opening A, there are also differences which distinguish it from the beginning. A majority of the *Credo* text lies within this final section which impacts the balance of the movement so as to increase the length of A¹. Even though this section is longer than section A, only two statements of the *ritornello*-like theme are present here; aside from these two statements, seven discrete phrases are presented. Three of the four phrases lying between the opening theme and its final statement are quite polyphonic compared to phrases at the beginning of the movement. When the voices are homophonic the syllabic text setting coincides with a preponderance of shorter rhythmic values to create a harmonic rhythm more intense than that in the opening A section. Tonal shifts also occur more frequently in this closing section than in the opening. Together these characteristics which distinguish the closing A¹ from the opening A establish an emphasis in the final section.

An increased intensity is evident with the return of the opening theme in measure 46 (Figure 7, page 144). The organ texture is less transparent than in previous statements of this passage and the frequency of quarter notes in the phrase is also increased. Harmonically the tonic E-flat major is reinforced until the final measure of the phrase. Sub-dominant and dominant harmonies appear to solidify the tonic. In measure 48 a descending alternation of dominant and tonic harmonies creates a linear progression which omits the suspension on beat one and the retardation on beat four that occurred in the first and third statements of the opening

phrase (Figure 7; pages 144, 140 and 142; compare measure 48 to measures 3 and 24). The closing measure begins a departure from E-flat major with harmonies that at first modify and then tonicize the relative minor. A *forte* dynamic level is maintained throughout the phrase.

The following three phrases combine polyphonic and homophonic textures. Each phrase closes homophonically, but whereas phrases **j** and **l** begin polyphonically, phrase **k** has a homophonic opening. The polyphony which opens phrase **j** (Figure 7, page 144, measure 50) is primarily imitative. In phrase **l** the outside voices open with polyphony, however before the second soprano joins at the close of measure 63, the outside voices achieve a united rhythmic framework. All three choral parts continue in homophony to close the phrase. Frequent tonal shifts and harmonic dissonances accompany phrases **j**, **k**, and **l** to create the effect of instability.

Before the final statement of the *ritornello*-like theme a brief homophonic phrase prepares its way. Phrase **m** (Figure 7, page 145, measures 66-69) descends melodically in conjunct motion over a series of primarily chromatic harmonies—particularly in measures 67 and 68. At the end of measure 69 (Figure 7, page 145) in the organ accompaniment a pivot chord on B-flat major occurs beneath a descending melodic motive which returns from the opening A section of the movement. The motive previously occurred in measures 13 and 21 (Figure 7, page 141)—both times prior to the opening theme. This *ritornello*-like theme, beginning in measure 70 (Figure 7, page 145), is nearly identical to the opening statement; only slight modifications are made for purposes of text articulation.

The final three phrases of the *Credo* (Figure 7, page 146, measures 74-84) build to a grand conclusion. The homophonic texture is strictly maintained in these closing phrases. Although frequent chromatic harmonies color the progressions, the tonic stability of E-flat is never undermined. The harmonic rhythm increases from phrase **n** where it shifts on each strong

beat of the measure to the final two phrases where it shifts each beat of the measure until a final slowing down at the closing *amen*. Melodically the parts move from primarily conjunct motion to more disjunct motion throughout the three phrases. Additionally a melodic arc reaches its summit in measure 79 at the close of phrase **o** before a final descent occurs in the last phrase. The melodic climax in measure 79 is accompanied by heightened harmonic tension due to an increase in harmonic rhythm above a dominant pedal point. The closing phrase sustains this climax with a syncopated figure that is emphasized through a *maestoso* tempo change and unison voices supported by the four-part organ accompaniment. The syncopation stretches across a four measure harmonic progression that embellishes the move from tonic to dominant while unison voices project a disjunct passage which begins and ends on the tonic. The *amen* follows in the final two measures with a return to a slower harmonic rhythm and the first perfect authentic cadence to close a movement of the mass.

Rehearsal and Performance Considerations

Within the greater context of the Mass Ordinary, the *Credo* might represent the essence of the entire composition. The movement stands at the center of the work and presents the statement of faith that is at the core of Christian doctrine. Additionally, the text of the *Credo* is the longest text within the Mass Ordinary. For the opus 187 setting of the mass that so thoroughly reflects the liturgical function of a composition, Rheinberger's *Credo* is revelatory. The *Credo* of opus 187 not only stands in contrast to its surrounding movements in the mass but also to his other settings of this text as established through the tendencies revealed by Irmen. The tonality and tempo of the opus 187 *Credo* are atypical of Rheinberger's tendency for the minor mode and a slower pace that he typically used for this text.²⁸⁹ Within opus 187 the metronome marking of 88 given to this movement is noticeably removed from the much slower

²⁸⁹ Irmen, 182.

tempos of the other movements. Additionally, although the *Sanctus* and the *Benedictus* are also set in the major mode, the E-flat major tonality of the *Credo* is further distinguished by the accompanying 6/4 meter which provides a lilting effect to this setting. Amidst the other movements which project a somber quality, the *Credo* seems to project spiritedness and strength.

The implications of the unique characteristics of this setting should be considered when preparing the *Credo* for rehearsal and performance. Foremost among considerations must be the realization that the movement exudes the spirit of the liturgy and what this means within the context of the entire mass. This may include considerations such as determining how to highlight characteristics within the movement that reflect liturgical influences as well as determining how to establish and maintain a spirit throughout the movement which represents the essence of the mass. An additional consideration should be the implications of the Classically influenced structure throughout the movement. Although the harmonies, melodies, and tonal shifts are wholly Romantic, what does it mean for these characteristics to be organized in a Rondo-like form? A final consideration is one of pedagogy; the demands of the lengthy text and Romantic characteristics require one to contemplate the ways in which this music can best be brought before an ensemble.

On a superficial level the musical characteristics of this *Credo* may seem to lack a central focus or climax; however, careful analysis reveals that Rheinberger's setting equalized the liturgical demands of the text with the expressive demands of the composition. Therefore, what at first appears to be pedantic in terms of rhythm and texture actually reveals attentiveness to text declamation and clarity; the challenge for the conductor is in determining how to achieve fluidity of motion within a framework of a syllabic text setting. Furthermore, a presentation of equally pithy phrases may seem to be meandering in musical direction but in a liturgical sense there is no

hierarchy within the articles of belief if each phrase is treated with equal depth. For these reasons, more than any other movement of the Mass Ordinary, in the *Credo* the choir must understand the meaning of the text and how it functions within the context of the Mass. The text of the *Credo* is not a general sentiment of redemption, intercession, or praise, but a creed that exists at the core of Christian faith. Because this setting so fully reflects influences of the liturgy rather than expressive compositional practices such as *fugato*, choirs can best perform and interpret this music by gaining a general understanding of the text as well as what it means for a piece of music to function liturgically. Without this understanding, a movement as lengthy as this will seem to amble aimlessly without expressive and dramatic peaks to shape one's interpretation.

For purposes of rehearsal and performance the most important liturgical considerations are those of text declamation, transparency of the organ accompaniment, and special treatment of particular textual passages such as the *crucifixus*, the *passus et sepultus est* (he suffered, and was buried), and the *et vitam venturi* (and the life of the world to come). For text declamation, the preponderance of quarter note values and the syllabic nature of the text reflect chantlike qualities in this setting. The difficulty arises in the homophonic setting of the voices which is somewhat restrictive to allowing all three parts to lithely move through each passage of text. One pedagogical solution may be to have the choir chant or intone sections of the text in rhythm on a stationary triad. By so doing, both rhythmic declamation and syllabic stress may be solidified without also being burdened by melodic and harmonic details. Such an exercise will also reveal to the choir the energy which this movement demands in terms of just the setting of the text.

A second liturgical consideration is the realization of the organ accompaniment. The accompaniment is presented in a four-part texture that maintains a strict adherence to doubling

the choral voices. Within this framework, the organ should only support the voices and not dominate the timbre of the texture. However, there are occasions where the organ provides significant contributions to the overall design of the movement. In measure 13, 21, and 69 the descending melodic motive heralds the entrance of the opening theme. In this structurally prominent role it is possible to better articulate the entrance of the theme with a slight *tempo rubato* accompanying each melodic descent in the right hand of the accompaniment. There is also a figure of note found in the left hand of the organ accompaniment in measure 46.

Accompanying the *Et resurrexit* (And he rose again) text is a conjunct ascent through the tonic scale which contrasts the static movement of the choral voices while also lending a certain opaqueness to the texture of this statement. It is possible to further emphasize the *Et resurrexit* text by bringing out this ascent, but one should also consider the consequences in terms of texture and text clarity.

A final consideration regarding liturgical implications within the *Credo* concerns certain conventions of text setting. Each convention has existed to underscore a specific passage of text. A melodic cross motive has long been associated with the *crucifixus* while harmonic suspensions have been identified with the *passus et sepultus est* (he suffered, and was buried). The *Et vitam venturi saeculi* (And the life of the world to come) traditionally is set imitatively or in fuguelike structures. The cross motive of the *crucifixus* presents the possibility of harmonic dissonances between intervals of the second while also visually representing an image of the cross; when treated imitatively an unusual depth of expression is transmitted through the motive. Likewise the harsh dissonances created through series of suspensions aptly express the suffering of the *passus et sepultus est*. In the *Et vitam venturi saeculi* convention of imitative or fugue-like

textures one can identify a representation of eternal life through the overlapping imitative entrances.

In this setting Rheinberger acknowledges the significance of these conventions with each passage. By his referencing these conventions he surely recognized their cognitive and emotional power within the liturgy but he avoided using them purely for purposes of musical expression. For instance, the cross motive is used only once and in only one voice part; however it is emphasized by both reducing the layers of sound surrounding the motive and by accenting each syllable of the *crucifixus* which carries the motive. Therefore one must not underestimate the significance of Rheinberger's inclusion of the motive and interpretively should consider how to maximize the dramatic effect of the motive. In turn, the suspensions accompanying the *passus et sepultus est* are significant even though Rheinberger did not repeat any of the text which would have allowed for a more penetrating use of the resulting dissonances. The dramatic *sforzando* indications accompanying each choral entrance of *passus* emphasize the suspensions and are followed by a sudden *piano*—all expressive devices which indicate Rheinberger's commitment to establishing the supremacy of the text rather than using the device for purely musical means. Furthermore, Rheinberger's treatment of the *Et vitam venturi* reveals a sensitivity to the need for emphasizing this text while still maintaining liturgical purity by not repeating the text through a *fugato* treatment. A tempo change to *Maestoso*, unison voices, and syncopation accentuates the closing phrase without undermining the liturgical concerns of setting this text. In each of the above cases one should consider how to balance the inherent dramatic qualities of each convention with the liturgical context of the work. Like the *Gloria*, in the *Credo*, one should also consider how to present the opening *incipit*; for purposes of consistency from movement to movement, a solo alto voice may present this.

Rheinberger's reliance on the Classical rondo in this movement may at first be curious, but the *ritornello*-like passage in the opening and closing sections of the movement provides structure to the many pithy phrases of the *Credo*. Within a composition that so closely abides by the tenets of the liturgy, a Classical structure imposes some musical order without negating any liturgical practices. The structure of the rondo actually provided Rheinberger with a vehicle that would allow him to address the central section of the text, *Et incarnates est . . . passus et sepultus est* (And was incarnate by the Holy Spirit . . . he suffered, and was buried) with discrete musical phrases appropriate for each passage of text while also pointing toward the significance of the *Et resurrexit* (And he rose again) with a return of the opening theme. Recognizing that Rheinberger chose to use a rondo structure for this movement, unlike the purely paratactic structure of the *Gloria*, several interpretive implications are suggested by the structure.

The organization of the *Credo* into three macro sections does reveal possibilities for interpretation worth noting. First, the central B section seems to suggest continuous movement. The tonalities are ever-changing from phrase to phrase and there is no *ritornello* or other repetition of ideas to interrupt the forward progress of the section. Furthermore, because the tonalities often shift within the phrases rather than between the phrases an increased sense of momentum is created. Such tendencies suggest that it would perhaps be best to avoid any *tempo rubato* in this central section. Pedagogically, *solfege* syllables are recommended throughout the B section. Because the tonal shifts occur so quickly and continue to relate, at least distantly, to C major, it is recommended that C *do* be maintained.

A second consideration regarding the structure of the movement concerns the use of *tempo rubato*. It has already been suggested that *tempo rubato* may be judiciously applied in the organ motives preceding the return of *ritornello* passages because they mark structurally

significant points; it may also be possible to employ *tempo rubato* within certain segments of the *ritornello*-like theme according to the dissonances involved and the transparency or opaqueness of the texture. For instance, the passage which accompanies the *Et resurrexit* becomes quite opaque in texture toward the end of the passage due to descending quarter notes in the pedal; the second half of measure 48 (Figure 7, page 144) may best be realized if *tempo rubato* is cautiously applied.

Final considerations take into account the opening and closing sections of the *Credo*. It was discussed in the analysis of this movement that although the opening and closing sections are similar that the closing section is both lengthier and more dense, in both texture and harmonies, than the opening section. One should consider establishing a fuller tone quality throughout the closing section and perhaps a bolder approach to the 6/4 meter—one that does not disrupt the metrical strength of the first and fourth beats but that does embody a deeper resolve throughout this closing section. One last consideration involves the significance of the way in which phrases are rarely clearly defined in each of these sections. Often ties and slurs occur across bar lines in the organ accompaniment in order to diminish the effect of phrase endings. In the same vein, Rheinberger frequently separates textual clauses from one another with phrase divisions. It seems that the desired effect of such structural devices is to create a seemingly unending declaration of faith throughout this movement. Therefore, the discrete phrases that occur one after another might best be interpreted as micro-sections which move continuously through to their closing cadence. Pedagogically, while the various *ritornello* statements may be lifted from their context and introduced independently on *solfege*, it is suggested that the groups of discrete phrases be introduced as units. Individual cadences should be recognized as

gathering points and may be isolated in early rehearsals and then reintroduced into the context of the larger section.

Although a number of pedagogical concerns have been expressed within the context of various aspects of preparing this movement, one final thought includes the chronology of presenting this movement to an ensemble. The concern is twofold; one should consider how and when to introduce the *Credo* within the larger context of the entire mass as well as how to present the various components of the individual movement. It was argued at the beginning of this section that the *Credo* is the core of the Mass Ordinary; however, it is not recommended to introduce singers to the mass with this movement. The vocal demands of the movement should be addressed after an ensemble has experienced some comfort with one or more of the other movements of the mass.

When the movement is introduced, it is recommended that one first briefly share something of the liturgical significance of this movement and what that means in terms of how Rheinberger approached the *Credo*. For instance rather than one clear climactic peak being obvious within the movement, Rheinberger addressed each phrase with nearly equal expression. As the choir begins learning the music, *solfege* should be employed consistently. Following this, one may consider alternating singing the music on neutral syllables and intoning the text and rhythm on stationary triads. Only after the choir experiences some musical independence with both the text and the musical demands should the two be combined. Throughout this process the choir must always be apprised of the translation as well as Rheinberger's unique musical expression of that text.

Sanctus

Text and Translation

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.
Hosanna in excelsis.*

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full
of thy glory.
Hosanna in the highest.²⁹⁰

Musical Design

In Irmen's analysis of Rheinberger's various treatments of the *Sanctus* text he found that Rheinberger's tendencies for the movement included an *Adagio* tempo, a metronome marking that averages 66, as well as a common time signature.²⁹¹ The majority of Rheinberger's settings of the *Sanctus* are in a major key and the formal structure reveals three sections which relate to divisions of the text.²⁹² Typically the first section accompanies the threefold *Sanctus* and is homophonic; a second section is imitative and accompanies the *Pleni sunt coeli* (Heaven and earth), and the final section is a livelier *Hosanna in excelsis* (Hosanna in the highest).²⁹³

The *Sanctus* of opus 187 includes some, but not all, of the tendencies discovered by Irmen. The tempo, metronome marking, and meter in this setting are exactly as Irmen described. The tonality of G major is also in keeping with Irmen's findings. Structurally, there are some digressions from Rheinberger's tendencies in the opus 187 *Sanctus*. Although independent melodic and rhythmic ideas are associated with the threefold *Sanctus* and the *Pleni sunt coeli*, the *Hosanna in excelsis* has no specific melodic or rhythmic pattern associated with it nor would one discern it to be any livelier than either of the previous ideas. Furthermore, though the *Pleni sunt coeli* is imitative, the *Sanctus* is also imitative rather than homophonic. An additional and

²⁹⁰ Jeffers, 54.

²⁹¹ Irmen, 182.

²⁹² Ibid.

²⁹³ Ibid.

unusual structural feature of this setting is the way in which the effects of phrase endings are diminished so as to create a seamless connection within the movement. Harmonic progressions, unusual cadential harmonies, and pedal tones greatly obscure conclusive effects of closure at phrase endings. Finally, due to this seamless connection, there is the sense of a gradual yet steady intensification that occurs from the beginning to the end of the movement; the boundaries of the movement seem to expand with each passing phrase so as to aptly represent *Pleni sunt coeli et terra gloria tua* (Heaven and earth are fully of thy glory)!

As stated above, while independent phrases do exist in the *Sanctus*, they do not easily divide into perceptible sections. Because of the seamless connections between phrases, no clear divide occurs within the movement (Table 9). Furthermore, each phrase is discrete in terms of its melodic and rhythmic material, so sections may not easily be determined through similarly related ideas. Likely, the most accurate description of the movement is that it is a single section movement; however, a less likely possibility would be to divide it at the *Pleni sunt coeli* and label it binary. This possibility is less feasible because of the dominant pedal that is sustained throughout the introduction of this text and the fact that no tonal shift has yet occurred.

A number of possibilities exist regarding how to divide this movement into phrases for descriptive purposes of written commentary; however the movement must be treated as one continuous and sweeping progression from the beginning to the end. Because of the continuous movement forward and the strategically placed pedal points and harmonic dissonances, not one scheme of phrase divisions clearly asserts itself above all others. However due to issues of texture and text it seems as though the following suggestion is logical while it also contributes to the overall effect of gradually expanding the boundaries of the movement.

Table 9. Graph of *Sanctus*

Form	a	b	a'	c	d	e	f	g
Phrases								
Measures								
Key	G C E G							
Harmony	Diatonic harmonies with some passing dissonances.		More dissonances and chromatic chords.		Dominant pedal extends dominant harmony with passing dissonances.		Following a tonicization of C in mm. 14-15 an unusual chromatic progression briefly tonicizes E major in mm. 16-18. A closing cadential progression in G major results in numerous passing dissonances and dissonances against an organ pedal.	
Melody	Unusually disjunct melodies occur in first four phrases. Phrases a, a', and c establish ascending arcs that gently taper down at the end. Phrase b descends in disjunct motion. Phrase d is conjunct with a small arc from beginning to end.				In both phrases a broad conjunct ascent at the beginning of each melodic line tapers in a gentle descent.		The closing phrase ascends to the peak of the movement in m. 19 and then descends in conjunct motion to the closing tonic harmony.	
Rhythm	Half-notes and whole notes in first four phrases offset few quarter-notes and dotted rhythms to establish a sense of expansiveness.				Dotted-eighth and sixteenth notes unfold in all voices and organ to increase tension.		Shorter note values at beginning of phrase increase to longer notes at end to close the movement.	
Texture	First five phrases are antiphonal-like between top voice and lower voices. Phrases e and f are imitative, although phrase f closes in homophony. Phrase g is homophonic with some contrapuntal interplay between the voices at the cadence.							
Dynamics	<i>p</i> <i>mp</i> <i>cresc.</i> <i>f</i> <i>sf</i>							
Meter	4/4							
Tempo	<i>Adagio</i>							

The first five phrases (Figure 8, page 168, measures 1-11) are divided according to a pattern of call-and-response between the choral parts, and the function of the pedal part further supports these three measure groupings. Phrase **a** (Figure 8, page 168, measures 1-3) features imitation between the outside voices with a tonic pedal sustained throughout the phrase. Phrase **b** (Figure 8, page 168, measures 3-5) includes imitative descending voices beginning with the second soprano and followed by the alto. No pedal is employed in phrase **b**. The third phrase, **a**¹ (Figure 8, page 168, measures 5-7) repeats the opening soprano melody from phrase **a** but concludes with the lower two voices descending homophonically with melodic material borrowed from phrase **b**. Like the first phrase, a tonic pedal sustains throughout the majority of this phrase. Phrases **c** and **d** utilize the same call-and-response pattern between the soprano and the lower two voices as does phrase **a**¹. Phrase **c** (Figure 8, page 168, measures 7-9) expands the melodic leap which characterized phrases **a** and **a**¹ while the descending response in the lower two voices is also slightly varied. The pedal is rhythmically active within this phrase. Phrase **d** (Figure 8, page 168, measures 9-11) is the last to feature the call-and-response pattern between the voices. The pedal rests throughout the phrase while the soprano voice presents a brief conjunct arcing melody which is echoed by the lower two voices.

Throughout the first five phrases (Figure 8, page 168, measures 1-11) the tonality does not change and the harmonies are primarily diatonic. In the last two phrases secondary chromatic chords are found (Figure 8, measures 7-11); in each case they resolve across the barline to the diatonic harmonies which they modify, thereby contributing to the forward motion of the movement. A number of harmonic dissonances occur as a result of voice leading; many

Adagio $\text{♩} = 66$.

Sanc - tus, Sanc - tus, Do - mi -

Adagio $\text{♩} = 66$. Sanc - tus, Sanc - tus, Do - mi -

Do - mi - nus cresc. Do - us Sa - ba - oth. Ple - ni sunt coe - li et

nus, Do - mi - nus cresc. De - us Sa - ba - oth. Ple - ni sunt

us, Do - mi - nus De - us Sa - ba - oth.

ter - ra, coe - li et ter - ra glo - ri - a tu - a o - san - na

coe - li coe - li et ter - ra glo - ri - a, glo - ri - a tu - a o - san - na.

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, o - san - na.

7 IV₆ C V₃ I V₂ $\frac{4}{3}$ I₆ E VII^o/IV II₆ V₇ $\frac{9}{4}$ $\frac{3}{3}$

Figure 8.
Sanctus from *Missa in g*, op. 187
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Figure 8, continued

dissonances are due to neighbor tones, passing tones, and pedal points. However, a V_9/vi occurs on the downbeat of measure 9 which results in a diminishing effect of the cadence coinciding at that point. The dissonance is the result of a ninth in the tenor voice of the organ accompaniment. As the ninth resolves in the tenor voice the seventh of the chord is introduced in the soprano voice, thus connecting the harmony to the following phrase without supplying adequate closure to the cadence.

The following two phrases (Figure 8, page 168, measures 11-18) coincide with the *Pleni sunt coeli et terra* (Heaven and earth are full). As Irmen revealed was typical for Rheinberger's setting of this text, the texture is imitative. Both phrases exhibit ascending conjunct melodies with dotted rhythmic profiles. Phrase **e** is entirely imitative as the entrances pass from the soprano voice downward. Phrase **f** begins with one final statement of the melodic ascent and closes with homophonic voices. One could argue that the two phrases are actually one longer phrase, but the slur mark found over the organ accompaniment at the beginning of measure 15 provides the likelihood of articulating a phrase ending here. Phrase **e** begins as obscurely as it

ends; the organ pedal that begins in measure 11 establishes a dominant prolongation which typically suggests an upcoming cadence. However the pedal continues without the expected resolution and the phrase continues to unfold above the pedal.

Tonal ambiguity arises within these *Pleni sunt coeli et terra* phrases which contributes to the overall swelling effect of the movement. The dominant pedal point of measures 11-13 (Figure 8, page 168) resolves deceptively on the second beat of measure 14 when the soprano voice resolves its tie across the barline. Following this resolution is a brief passage modifying C major (Figure 8, page 168, measures 14-15) before a modulation to the distantly related key of E major occurs with a pivot chord on the downbeat of measure 16. This modulation to E major is weakened immediately following the pivot chord by a suspended F-natural in the soprano voice. This suspended pitch disrupts the expected resolution of the previous diminished seventh chord to A major, thereby leaving the responsibility of a true tonicization of E-major to the following Italian Sixth chord and the dominant seventh that follows it. The overall impact of this tonal instability is one of controlled escalation which brims over on the downbeat of measure 17 (Figure 8, page 168) and coincides with the unification of the previously imitative voices and the B-major dominant seventh chord that tonicizes E major.

The final phrase is the longest of the movement. Like the phrases before it, phrase **g** (Figure 8, pages 168-169, measures 18-25) literally evolves out of the prior phrase. The phrase begins amidst a dominant prolongation that resolves on beat three of measure 19 to the minor tonic rather than the major tonic. The E minor harmony functions as a pivot chord back to the opening G major and prepares the way for an extended cadential progression which ultimately closes with a perfect authentic cadence in measure 23 (Figure 8, page 169). The pivot chord on E minor coincides with the crest of the movement following which the homophonic voices

gradually descend to the closing cadence. Following the cadence is a three-measure phrase extension in the organ accompaniment which prolongs the tonic harmony and embellishes it with sub-dominant harmonies.

Complementing the overall expanding structure of the movement is the dynamic scheme. The movement opens with *piano* voices. A gradual increase in intensity is controlled through measure 11 (Figure 8, page 168) by way of *mezzo forte* instructions in measures 5 and 6 and *crescendos* in measures 7 and 8. The *forte* in measure 11 is sustained through the brimming over of the *Pleni sunt coeli et terra* (Heaven and earth are full) passages until the crest of the movement is reached in measure 19 (Figure 8, page 169) whereupon a *sforzando* accompanies the melodic height of the measure. No indications to diminish the intensity follow in the closing measures of the movement.

Rehearsal and Performance Considerations

Although the *Sanctus* is the briefest movement of the mass, it is invested with considerable expressive characteristics. Without distorting any musical elements, Rheinberger composed a thoroughly Romantic work while also maintaining the liturgical nature and associations of the movement. Through tonal and harmonic manipulations the structure of the movement became a single sweeping culmination of musical details just as the *Sanctus* prayer represents a culmination of the prayers of thanksgiving within the celebration of the Mass.²⁹⁴

The challenge of preparing the *Sanctus* lies not in the acquisition of pitches and rhythms, but in achieving a sustained intensity throughout the movement. Visually the music is deceptive; the movement appears to divide itself into numerous recognizable parts with clearly demarcated beginnings and endings of phrases. One can only recognize the continuous progression within the movement upon harmonic analysis; therefore it is necessary for an ensemble to understand

²⁹⁴ Jeffers, 55.

from the time they first approach the movement that the choral phrases are each interconnected through harmonic relationships. Otherwise, a choir will not approach the *Sanctus* with the sustained intensity that is required.

Three possibilities should be considered when developing a sustained intensity throughout the movement. The first consideration is the establishment and maintenance of a *legato* line. Such a practice is possible through regulated and steady air pressure within the tone and elongated vowel sounds. This practice should especially be maintained throughout the dotted rhythms of the *Pleni sunt coeli et terra*. A second consideration takes tempo into account. If a tempo begins faster than 66 or should begin to *accelerando* beyond 66, the stateliness of the controlled escalation of energy and intensity will be diminished. Similarly, it is not recommended that liberties be taken with *tempo rubato* for the same reason. A final consideration concerns the shaping of choral phrases. Because the phrases visually appear to have clear beginnings and endings, the tendency exists for singers to shape phrases to a central peak and to then diminish intensity. Although sensitivity to syllabic stress is encouraged, it is recommended that singers sustain intensity through the releases of each phrase. Dynamics should only reflect the terraced scheme given by the composer, not *crescendos* and *decrescendos* of individual phrases. Additionally, it is significant that Rheinberger did not follow the *sforzando* indication in measure 19 with any diminishing dynamics; the implication is that the movement should end with this sustained intensity.

Benedictus

Text and Translation

*Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.*

Blessed who comes
in name of Lord.
Hosanna in highest.²⁹⁵

²⁹⁵ Jeffers, 54

Musical Design

In several ways the opus 187 setting of the *Benedictus* confirms the tendencies found by Irmen. Those tendencies reveal the following characteristics: Accompanying a compound duple meter is an average metronome marking of 76 and tempo markings are typically either *Andantino* or *Andante*.²⁹⁶ While a two-part structure reveals the two-part division of the text, the tonality of the movement is closely related to the key of the mass.²⁹⁷ The *Benedictus* of opus 187 is in B-flat major, the relative major of G minor, the key of the mass, and a binary division occurs at the *Hosanna in excelsis* (Hosanna in the highest). Additionally a metronome marking of 72 is given at the beginning of the work, but it is accompanied by a *Lento* tempo suggestion and the meter is common time rather than compound duple.

The binary structure of the *Benedictus* includes six phrases (Table 10). Four phrases comprise the opening A section; the closing B section includes two phrases. The *Benedictus qui venit in nomine Domini* (Blessed is He who comes in the name of the Lord) is presented twice in section A, the first instance of textual repetition in the mass thus far. In section B Rheinberger borrows thematic material from the *Sanctus* to close the *Benedictus*; however, Rheinberger borrows from the *Pleni sunt coeli* thematic material rather than the expected closing *Hosanna in excelsis*. Tonally, the A section moves from B-flat major to G minor, the key of the mass. Section B opens on the dominant of G minor, moves briefly through G major, and closes in the opening B-flat major.

The four phrases of section A (Figure 9, page 175-176, measures 1-20) align with the division of the text and its repetition. Phrase **a** (Figure 9, page 175, measures 1-4) is a

²⁹⁶ Irmen, 182.

²⁹⁷ Ibid.

Table 10. Graph of *Benedictus*

Form	A a	b	a'	c	B d	e
Phrases						
Measures						
Key	B ^b		g		G	B ^b
Harmony	First phrase is diatonic and progresses from I to I. Phrase b moves from IV to V with a few secondary harmonies. Dissonances in first phrase are few and result from linear motion of the voices. In addition to passing dissonances in the second phrase a suspension occurs in the alto voice in measure 9.		Phrase a' moves from I in B ^b to i in g; the phrase is entirely diatonic. Phrase c moves from i to V and includes some secondary harmonies and passing dissonances.		Numerous secondary chords occur in section B and dissonances increase as a result of passing tones and a dominant pedal point in measures 20-22. Harmonic suspensions occur in the soprano voice in measures 28 and 29 over pre-dominant harmonies preparing for the closing cadence.	
Melody	An inverted arc shapes the melodic contour of the first phrase. After a descending leap of a fifth, phrase b ascends in conjunct motion.		In phrase a' the altos imitate the contour of the first phrase but down one octave. Phrase c begins at the outer reach of the melodic range for the movement and then descends in conjunct motion.		Section B borrows the ascending melodic motion from the <i>Sanctus</i> and presents it in each voice. The movement closes with the voices at the outer reaches of their melodic ranges at the beginning of phrase e before a descent to the closing cadence.	
Rhythm	Presence of half-notes at the beginnings of phrases establishes a peaceful tone. Phrases continue with primarily quarter -notes and half-notes and very few dotted rhythms.				Phrase d borrows the repeating dotted pattern from the <i>Sanctus</i> . A hemiola in the soprano voice announces the arrival of the final phrase beginning in measure 27.	
Texture	Homophonic	Phrase b begins with imitative choral entrances and closes with homophony.	Voices enter independently in phrase a' but they cadence together. After a staggered entrance between the top voice and the lower two voices, phrase c is homophonic.		Phrase d is defined by the continuous imitation between the voices. Phrase e is homophonic with some contrapuntal interplay between the voices.	
Dynamics	p	mf	f	dim	p <>	mf f ff
Meter	4/4					
Tempo	Lento					

A Lento $\text{♩} = 72$. **a** **Benedictus.** **b**

(Solo) *p dolce*
 Be - ne - dic - tus, be - ne - dic - tus
 (Solo) *p dolce*
 Be - ne - dic - tus, be - ne - dic - tus
 (Solo) *p dolce*
 Be - ne - dic - tus, be - ne - dic - tus
 Be - ne - dic - tus, be - ne - dic - tus qui ve - nit in no - mi - ne
 Lento $\text{♩} = 72$.
 qui - nit in no - mi - ne Do - mi - ni,
 nit, qui ve - nit in no - mi - ne Do - mi - ni,
 Do - mi - ni, qui ve - nit in no - mi - ne Do - mi - ni,
 be - ne -

I IV I IV vii° L₆ V/V V₂⁴
 I V₁₁ ii V₂⁴ L₆ V₂⁶ I i₆ V₂⁶/V V I

Figure 9.
Benedictus from *Missa in g*, op. 187
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14 C 49

be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -

be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne Do - mi -

dic - tus be - ne - dic - tus, qui ve - nit in no - mi - ne Do - mi -

20 B d V_3^1 I i iv_6 V_3^2 i i V_3^3 VI V_7/VI iv vi_7/V

ni. O - san - na in ex - cel - sis, o - san -

ni. O san - na, o - san - na,

ni. O san - na in ex - cel - sis, o -

25 V G I^6 V e hemiola V^4/IV $rit.$ IV V^4/IV B^b V_7/V

na, o - san - na, o - san - na, o - san - na in ex - cel - sis.

o - san - na, o - san - na in ex - cel - sis, in ex - cel - sis.

san - na, o - san - na, o - san - na, o - san - na in ex - cel - sis.

V 7 $\frac{4}{3}$ V_7/IV IV V_3^6/II ii vi_7^o/II ii_6 V_3^6/V V 7 I

Figure 9, continued

homophonic presentation of *Benedictus* in a melismatic setting. Harmonically the phrase is entirely diatonic except for the dissonances from linear passing tones. Phrase **b** (Figure 9, page 175, measures 5-12) presents a gently ascending melodic motive imitatively beginning with the alto voice and ending with the soprano. With each choral entrance a harmonic suspension results on the downbeat following the entrance and the phrase is further intensified by the presence of secondary dominant chords. The phrase closes with the voices in a chorale-like texture as a *diminuendo* accompanies a half cadence. The third phrase (Figure 9, page 175-176, measures 13-16) repeats the opening *Benedictus* text and borrows the soprano melody from phrase **a** in a polyphonic treatment beginning with the alto voice and continuing through each higher voice. Coinciding with the soprano entrance in measure 15 is a pivot chord on G minor which modulates to this relative minor tonality. The closing phrase of section A (Figure 9, page 176, measures 17-20) corresponds with the repetition of the *qui venit in nomine Domini* (who comes in the name of the Lord), and although the soprano begins the phrase with a bold leap of an ascending perfect fourth up, the lower two parts follow two beats later to establish a more chorale-like texture through the closing measures of the section.

Section B (Figure 9, page 176, measures 20-31) contrasts the opening section in the treatment of the rhythm. It opens over a dominant pedal point; within the first three measures the *Osanna in excelsis* is imitatively set to the ascending dotted motive which accompanied the *Pleni sunt coeli et terra* in the *Sanctus*. Phrase **d** (Figure 9, page, 176, measures 20-27) begins the imitation with the soprano voice. The following entrances first descend through the second soprano to the alto voice before continuing the imitation in the upper two voices. A change of modality occurs from G minor to G major in measure 21 which is facilitated by the dominant pedal point and harmonies that prolong the dominant. In the following measures secondary

dominant harmonies modify the sub-dominant of C major before a modulation occurs in measure 24 to the opening B-flat major. The modulation is the result of a pivot chord on C major which functions as a modifier of the dominant harmony in B-flat major. With the completion of the final statement of the ascending dotted motive, the phrase ends on the downbeat of measure 27 over a sub-dominant harmony.

Although the final phrase (Figure 9, page 176, measures 27-31) returns to the longer note values associated with the opening A section, it unfolds by way of a hemiola stretching across almost three measures in the soprano voice. Beneath the hemiola the lower two voices move in a chorale-like texture and are supported by a harmonic rhythm that changes strictly with the first and third beats of each measure. With each half-note in the organ pedal the harmonies shift from a chromatic harmony to a paired diatonic harmony that is modified by the preceding chromatic harmony. The tension incurred through the juxtaposition of the soprano hemiola against the harmonic rhythmic shifts driven by the organ pedal, emphasizes and elongates the melodic descent of the voices throughout the phrase. The tension is resolved in the penultimate measure as all three voices unite with the pedal voice to complete the phrase with an authentic cadence.

The dynamic scheme of the movement reflects the setting of the text. Section A begins quietly and builds toward the peak of the first statement of text before a *diminuendo* tapers the end of the statement. As the text is repeated, so is the dynamic scheme; however, this repetition maintains a *mezzo forte* intensity rather than concluding with a *diminuendo* of the final phrase; although the final measures do slow, the intensity does not diminish. Section B begins *forte* and each successive imitative entrance is *forte*. The movement concludes with a *fortissimo* accompanying the opening of the final phrase; although the final measures do *ritard*, the intensity does not diminish.

Rehearsal and Performance Considerations

Sensitivity to the characteristics which distinguish this setting of the *Benedictus* from those tendencies found by Irmen in Rheinberger's other settings of this text will begin to inform an interpretation for this movement. The significant differences are found in meter and tempo marking. Rather than employing the usual compound duple meter of a 6/8 or 6/4, Rheinberger chose the common time signature of 4/4 for this setting. Additionally, although the metronome marking of 72 is quite close to the 76 average found by Irmen, the connotation of the *Lento* tempo suggestion found here is quite different than the implications of the *Andante* or *Andantino* found by Irmen in most of Rheinberger's settings of this text. By using a 4/4 meter rather than a 6/8 or 6/4, Rheinberger avoided the possibility of establishing a lilting effect to the movement. Such a lilting effect, with its accent on the first and fourth beats of a measure, could diminish a sustained quality throughout the measure; therefore one might presume that Rheinberger intended to project a more sustained effect for this setting of the *Benedictus*. Furthermore, the implication of the term *Lento* complements the concept of a sustained quality whereas *Andante* and *Andantino* each imply a more undulating forward motion.

Like the *Sanctus*, the acquisition of pitches and rhythms should be gained with relative ease for this movement. Therefore, the primary concern is the establishment of a sustained or *legato* style for the *Benedictus*. Achieving a *legato* style may be less challenging in the *Benedictus* than in the *Sanctus* because the setting is less disjunct and less syllabic. However, one should again encourage singers to sustain vowel sounds and to regulate steady air pressure within the tone.

An additional concern regarding the preparation of the *Benedictus* is the shaping of phrases through articulation, intensity, and *tempo rubato*. Whereas the harmonic analysis of the

Sanctus would discourage shaping individual phrases in this way, the *Benedictus* provides such opportunities through its lyrical arcing melodies and clear cadences at phrase endings. In instances where melodic arcs are present, clear cadences are defined, and slur or phrase marks in the organ would suggest it, it is recommended that phrases be shaped according to melodic peaks and syllabic stress. This may be achieved by intensifying the tone toward such a peak and decreasing the intensity away from the peak. Consonant articulation may also be intensified according to phrase shape. Occasional opportunities suggest that *tempo rubato* may also be employed. One such instance would be at the end of phrase **b** (Figure 9, page 175, measure 12) where a short bridge occurs in the organ accompaniment just prior to the return of melodic material from the opening phrase. Although the closing measures of the movement include a *ritard*, because the voices unite in the final two measures following a hemiola which juxtaposes the soprano against the lower two voices and the organ pedal, the final cadence may be further articulated with pure and sustained vowels as well as resolute consonant articulation.

Agnus Dei

Text and Translation

Agnus Dei
qui tollis peccata mundi:
miserere nobis.

Lamb of God,
 who takest away the sins of the world,
 have mercy upon us.

Agnus Dei,
qui tollis peccata mundi:
miserere nobis.

Lamb of God,
 who takest away the sins of the world,
 have mercy upon us.

Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem.

Lamb of God,
 who takest away the sins of the world,
 grant us peace.²⁹⁸

²⁹⁸ Jeffers, 56.

Musical Design

Rheinberger's musical tendencies for setting the *Agnus Dei* were revealed as the following by Irmen: Metronome marking is an average of 70, the key recaptures the tonality of the mass, while the *Dona nobis pacem* (grant us peace) is either polyphonic or takes on a new theme, it also moves to a major mode if the mode of the mass is minor, and frequently a recourse to the opening *Kyrie* theme is found to frame the mass.²⁹⁹ In his opus 187 setting, Rheinberger did not stray far from these tendencies. The metronome marking is slightly slower at 63, the key of the movement both recaptures the tonality of the mass and moves from the minor mode to the major at the *Dona nobis pacem*. The *Dona nobis pacem* is polyphonic and features a new theme.

The one place in which Rheinberger strayed from his tendencies is significant in what it may reveal about the overall focus of the mass. Rather than referring back to any themes associated with the *Kyrie* to frame the mass, Rheinberger included one rather obscured reference to a previous movement and, it is the *Credo*. At the structurally significant division before the *dona nobis pacem* Rheinberger presented a bridge in the organ accompaniment. The bridge duplicates the shape and intervallic relationship of the descending motive in the right hand of the accompaniment that was used to foreshadow statements of the *ritornello*-like theme in the *Credo*. One might deduce therefore that, rather than focusing on the musical design of the mass (as might be the case by referencing material from the opening movement) that Rheinberger instead emphasized the liturgical significance of the *Credo* by referencing a significant passage from that movement.

A binary form results from the tonal and thematic change which occurs with the *dona nobis pacem* (Table 11). Although the majority of the text lies in the opening A section, the sections are balanced in length. Three long phrases comprise the opening section, and section B

²⁹⁹ Irmen, 182.

includes six phrases. Thematically the phrases within section A are closely related, and three of the five phrases in the B section share thematic material as well. Section A begins and ends in G minor, but a modulation to the relative major of B-flat is found in the middle of the section. A key change from G minor to G major begins the B section but soon after, modulations to E minor, A minor, and C major occur before the movement closes in G major. The texture is largely polyphonic and imitative throughout the movement. The closing phrase of section A becomes more homophonic as the phrase comes near its end. Likewise, the final two phrases of section B are also homophonic. Also consistent throughout the movement is the presence of frequent harmonic suspensions that accompany the imitative entrances of the choral parts.

Section A (Figure 10, pages 184-185, measures 1-51) presents all three statements of the three-fold *Agnus Dei* text except the closing line, *dona nobis pacem* (grant us peace). The three phrases of this section coincide with the three statements of the text. Two thematic ideas comprise the section, but because the closing line of text changes in the third statement and becomes the basis for the B section of the movement, only one of the thematic ideas is represented in all three phrases. The two thematic ideas coincide with the *Agnus Dei* (Lamb of God) and the *Miserere* (have mercy). The first theme encompasses the interval of a descending fifth from its opening to its close and is built of half-notes (Figure 10, page 184, measures 1-2). Within the space of the descending fifth, the melody descends, ascends, and then continues its descent again. Certain plaintiveness is created by the metrical placement of the theme and the opening rhythm; it begins in the second half of the measure and is sustained with a tie across the barline. The *miserere* theme is introduced in measure 10 (Figure 10, page 184). It is distinguished by its opening repeated notes and the descending conjunct motion which follows. The *Agnus Dei* theme is passed from voice to voice at the beginning of each phrase in

Table 11. Graph of *Agnus Dei*

Form	A a a' a ² B b b' b ² c b ² d	
Phrases		
Measures	25 50 75 100	
Key	g B ^b g G B a C G	
Harmony	<p>Harmonic progressions are quite chromatic through-out, and harmonic suspensions occur frequently.</p> <p>In addition to numerous secondary dominant and secondary seventh chords there are several augmented harmonies and ninth chords.</p>	
Melody	<p>Each phrase is built around two motivic ideas. Motive 1 encompasses the range of a descending fifth and opens with a descending perfect fourth. Following the descending fourth it skips up a third and then continues the original descent. Motive 1 begins each of the three phrases. Motive 2 accompanies the <i>miserere</i> and includes repeating notes followed by descending half-steps. Motive 2 occurs at the end of each phrase.</p>	<p>Two motives permeate section B. A descending triad is found in motive 3 and it begins four of the six phrases in this section. A more disjunct descending pattern defines motive 4. Motive 4 is found at the end of the first phrase and it opens phrase c.</p>
Rhythm	<p>The entire movement is comprised of primarily half-notes with some quarter-notes interspersed which coincide with half-step melodic motion.</p> <p>Almost every phrase begins in the second half of the measure and the opening half-note is tied across the barline.</p>	
Texture	<p>Although the closing phrases of both sections are homophonic, an imitative texture pervades the entire movement.</p>	
Dynamics	<p>Each phrase is shaped according to the prosody of the text.</p>	
Meter	4/4 (half-note= 63)	
Tempo	<i>Andante</i>	

Figure 10 shows a musical score for "Agnus Dei" from Missa in g, op. 187 by Josef Gabriel Rheinberger. The score is in G minor, 3/4 time, Andante (♩ = 63). It features a vocal line and a piano accompaniment. The score is annotated with various musical notations: red and blue boxes around the first staff, green boxes around the second staff, and orange circles around the piano accompaniment. The lyrics are in Latin: "A - - nus De - - i qui tol - - lis pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis, qui tol - - lis pec - ca - ta". The score is divided into three systems, each with a key signature change from G minor to G major. The first system ends with a key signature change to G major. The second system ends with a key signature change to G major. The third system ends with a key signature change to G major.

Figure 10.
Agnus Dei from *Missa in g*, op. 187
 By Josef Gabriel Rheinberger
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Figure 10, continued

The image displays three systems of musical notation, each consisting of vocal staves and piano accompaniment. The key signature is one sharp (F#). The systems are numbered 76, 84, and 92 at the beginning of their respective vocal staves.

System 76: The vocal parts sing "do - na no - bis pa - cem, do - na no - bis". The piano accompaniment features a melodic line with trills and triplets. A blue box highlights a measure in the vocal staff, and a blue box highlights a measure in the piano staff. Orange circles and lines connect specific notes across the staves.

System 84: The vocal parts sing "bis pa - cem, do - na no - bis, do - na no - bis, do - na no - bis". The piano accompaniment continues with similar melodic patterns. A blue box highlights a measure in the vocal staff, and a blue box highlights a measure in the piano staff. Orange circles and lines connect specific notes across the staves.

System 92: The vocal parts sing "do - na no - bis, do - na no - bis, do - na no - bis, do - na no - bis". The piano accompaniment features a melodic line with trills and triplets. A blue box highlights a measure in the vocal staff, and a blue box highlights a measure in the piano staff. Orange circles and lines connect specific notes across the staves.

Harmonic Analysis: Roman numerals are provided below the piano staves for each system. The analysis for System 76 includes: V, I, V, 4, V⁶, IV⁶, V⁶/vi, b³, vi, IV⁶, G, V⁶, I, V₇, IV₆, V₃/V. The analysis for System 84 includes: V, 7, I, vii⁶/V, V, V₇, I₆, IV, I, IV, V₃/IV. The analysis for System 92 includes: V⁶/IV, IV, V₃/V, V, V₃/vi, vii⁶/vi, V₇/V, I⁶, V₇, 4, 7, I.

Figure 10, continued

section A. The *miserere* theme is embedded within the first and second phrases while references to it occur in the third phrase.

Characteristics within the first section (Figure 10, pages 184-185, measures 1-50) establish a solemn tone which is maintained throughout the movement even after the shift of modality occurs in section B (Figure 10, pages 186-187, measures 51-100). Each of the phrases within section A explores a vast array of harmonic colors which add to the poignancy of the movement by creating harmonic and tonal ambiguity—particularly between G minor and the relative major, B-flat.

In addition to harmonic and tonal ambiguity, the structure of the phrases and the texture of the organ accompaniment establish a somber mood within the movement. The phrases within the *Agnus Dei* are unusually long. The continuous drawing out of phrases creates a particular longing because the phrase endings are perpetually delayed. Rheinberger achieved the lengthy phrase structure by overlapping textual phrases within the voices and by including harmonic dissonances to diminish any kind of cadential effect. One such instance occurs in measure 11 (Figure 10, page 184) where one may anticipate a cadence, but it is thwarted by both text overlap in the soprano voice and a harmonic suspension on the downbeat.

The role of the organ accompaniment is critical within this movement. In order to create the rich sonorities contributing to the overall mood of the *Agnus Dei* a four-part texture is necessary. However, Rheinberger's attention to vocal transparency and text clarity negates the likelihood of such sonorities being carried in the voices; therefore the organ accompaniment is the primary contributor to establishing such sonorities. Even in measures 12 through 16 (Figure 10, page 184) there are rarely more than two voices present over an organ accompaniment which includes the voice parts in a four-part harmonization providing more depth to the sonorities.

Few distinguishing characteristics differentiate the three phrases of the opening section. However, one should note that the first phrase begins and ends in G minor while phrase two modulates to the relative major of B-flat, and the third phrase returns to G minor. Each modulation occurs within the phrase. Additionally, the texture of phrase two is denser than the first phrase, and the third phrase features an antiphonal texture between the alto voice and the paired upper voices. Finally, although the third phrase does not include the *miserere* text, it does borrow the opening melodic motive from that theme in measures 39-43 (Figure 10, page 185). To close the A section Rheinberger included a bridge within the organ accompaniment in measures 50 and 51. The bridge unfolds over a dominant harmony that functions in both G minor and G major to where the following section moves. As mentioned previously the melodic shape and intervallic relationships are directly related to the bridge in the *Credo* (Figure 7, pages 140-146, measures 12, 21, 27, and 69).

The B section (Figure 10, pages 186-187, measures 52-100) maintains the overall sense of solemnity which was established at the beginning of the movement. Although the modality switches to major and a new descending triadic motive is introduced, the contrapuntal texture, harmonic dissonances, and elongated phrases continue to exist throughout this section. Like the themes in section A, the descending triadic motive in section B also begins in the second half of the measure and is tied across the barline to create a particular sense of yearning. All choral entrances but three (Figure 10, pages 186-187, measures 64, 83, and 88) duplicate this feature. Just as the three phrases within section A are interrelated, so are the six phrases of section B. Four of the six phrases begin with the descending triadic motive, and the fourth phrase is built upon borrowed material from the second half of the opening phrase in the section. The closing phrase, with its entrance in the second half of the measure and the tie across the barline,

maintains the sense of yearning which has characterized each phrase thus far, but its purely chorale-like texture and extended note values appropriately distinguish it at the close of the movement.

The harmonic progressions are less chromatic than in section A, yet the tonal shifts are more frequent. Other than the final phrase, each of the six is primarily diatonic and the progressions reflect a relatively strong representation of tonic to pre-dominant to dominant functions. However, most all cadences except the closing cadence are weakened by either closing harmonies which are secondary dominants (Figure 10, pages 186-187, measures 59, 64, and 91) or by the presence of a suspension (Figure 10, page 186, measure 75). The result of such closing harmonies is a sense of continuation into each of the following phrases. Harmonic dissonances continue to occur frequently in section B. Within the first phrase alone four suspensions occur (Figure 10, page 186, measures 53, 56, 58, and 59) and numerous passing tones are present. Of particular note are two suspensions found in the third phrase. In measure 71 a suspension in the soprano voice resolves to a D-sharp resulting in an augmented dominant seventh chord which creates a particularly poignant effect. At the end of the phrase a suspension occurs in measure 75, but rather than the suspension occurring on the penultimate harmony and resolving to the closing harmony, it occurs on the closing harmony of the phrase. Each of the four modulations is the result of pivot chords. The first two modulations occur at phrase elisions and are facilitated by secondary dominant chords (Figure 10, page 186, measures 59 and 64). The third modulation from A minor to its relative C major occurs within the third phrase and is the result of an F major chord which functions diatonically in both keys (Figure 10, page 186, measure 69). The final modulation also occurs within a phrase and is the result of a secondary dominant chord (Figure 10, page 187, measure 81).

Just as the three phrases of section A were very similar, the phrases of section B are also homogeneous. In the first phrase (Figure 10, page 186, measures 51- 59) the primary melodic material is found in the top voice while the lower two voices are contrapuntal but move in slower rhythmic values. The soprano voice includes two motives: Motive one begins with the descending triad and then concludes with an ascending conjunct pattern to fill in the interval of the fifth, and the second motive is an inverted arc which begins with a tie across the barline and continues in quarter notes. Motive two is sequenced to complete the phrase. A second phrase (Figure 10, page 186, measures 59-64) is shorter than the first and includes only the descending triadic motive. The motive is found in the middle voice and the soprano voice is absent from the phrase but begins the third phrase in measure 64. A third phrase (Figure 10, page 186, measures 64-75) includes all voices and the descending triadic motive opens the phrase in the soprano voice and returns in measure 71 with the alto voice. The phrase which begins in measure 75 features only the second motive from the first phrase. Altos begins this phrase (Figure 10, page 187, measures 76-86) with the inverted arc and after a contrapuntal soprano part enters in measure 76 with longer note values, the middle voice takes up the inverted arc motive in measure 79. The phrase ends with all three voices closing together above a half-cadence.

The final two phrases are homophonic. A penultimate phrase (Figure 10, page 187, measures 87-91) opens with the descending triadic motive in the alto voice and continues with the upper two voices sustaining longer notes above the alto. In measure 91 the organ melody imitates the ascending conjunct motion of the alto voice one measure earlier thereby providing a bridge to the final phrase. The final phrase is an expansive juxtaposition of descending voices and an ascending bass line. Over the ascending pedal a series of harmonies unfold that pair together secondary chords and the diatonic chords which they modify resulting in a dramatic

progression through dominant preparation harmonies in measures 92-95. Half-notes distinguish the progression to establish rhythmic weight. However, in measure 96 above a dominant pedal, the note values in the voices become more elongated as they progress toward the final perfect authentic cadence. The dominant prolongation resulting from second inversion tonic triads and alternating dominant-seventh chords in measures 96-99 is intensified by an ascending melody in the left hand of the accompaniment that becomes rhythmically augmented as it progresses toward the closing cadence. The entire phrase functions as an extended cadence and achieves, in its perfect authentic closing, not just resolution for the richly dissonant movement but for the entire mass.

Rehearsal and Performance Considerations

The *Agnus Dei* is constructed similarly to the contrapuntal motets of the Renaissance. One phrase elides to the following phrase, phrases are shaped according to textual stress, and controlled dissonances abound. When preparing this closing movement of opus 187, one should consider approaching it the same way in which one would approach a Renaissance motet. Because no significant differences are found between this setting of the *Agnus Dei* and the tendencies found by Irmen in Rheinberger's settings of the text as a whole, it is not necessary to take these differences into account when preparing this movement as was done in the previous movements. Pedagogically one may also consider combining *solfege* with two different rhythmic techniques appropriate for shaping Renaissance choral music.

One may alternate between using one of the following two techniques after pitch acquisition has been achieved and before text is introduced. Both techniques eliminate the sense of metrical stress imposed by the barline and strive to achieve a phrase articulation that recognizes rhythmic weight as determined by syllabic stress. In order to establish the sense of a

continuous and steady pulse, as is appropriate in Renaissance music, one may have the choir pulse the quarter note on a neutral syllable throughout the movement. Such a practice will emphasize dissonances occurring between longer note values and shorter passing notes and the natural tendency will be for singers to further emphasize such points of dissonance by leaning into the point where the two pitches cross. A technique which might follow the practice of pulsing the music is that of assigning syllables to note values such: for whole-notes, *to*; for half-notes, *ta*; and *tee* for quarter-notes. Singers may be instructed to emphasize the *tas* and *tos* which will again aid in emphasizing harmonic dissonances and eventually text stress as important syllables typically receive rhythmic weight in Renaissance music. When the choir begins work with the text, one will find that they will likely be more responsive to the inflections and stresses within each phrase.

Other interpretive concerns may be determining an appropriate tone color and considering the use of *tempo rubato*. One would most benefit from seeking a balance between the purity of a Renaissance tone which typically eliminates vibrato and a warmer Romantic color appropriate for the rich sonorities found throughout the movement. Whatever one decides, the organ registration should reflect the color of the voices yet also add a foundation below the voices so as to aptly project the four-part sonorities but without overpowering the textual clarity of the voices. Because of the necessity of maintaining an underlying pulse throughout the movement, it is not suggested to apply *tempo rubato* at any point.

A final consideration takes into account the way in which the *Agnus Dei* functions within the entire mass. The abundance of harmonic dissonances, the rich sonorities, and the overall sense of yearning throughout the movement embodies the overall mood of opus 187. The *Agnus Dei* is profoundly expressive and within the structural constraints of a Renaissance motet, it

epitomizes Rheinberger's Romantic tendencies and liturgical leanings. To that end, each harmonic dissonance, tonal shift, and complex sonority should be recognized for its expressive potential. Finally, the dramatic and expansive final phrase should, with each passing harmony, resolve the tension of the movement and mass alike in its final plea for peace.

Chapter Five Conclusion

In their *New Grove's Dictionary of Music and Musicians* article about the musical style and compositional practices of Josef Rheinberger, Anton Wurz and Siegfried Gmeinwieser conclude with a statement which encourages further investigations of Rheinberger's music—most specifically an investigation of his sacred choral compositions.¹⁷⁴ The sheer beauty and accessibility of the *Marianische Hymnen*, op. 171 and *Missa in g*, op. 187 are testaments which support the charge of Wurz and Gmeinwieser. My desire is that the present study of these works will foster not only more performances of the works under investigation but will also inspire the reader to seek out additional choral works by Rheinberger for study, preparation, and performance.

While the motets and mass of opuses 171 and 187 are uncomplicated in many respects, the music is not without demands. The timbre requirements are simple as are the straightforward meters and rhythms; however, the melodies reverse direction frequently and often feature brief passages with much disjunct and chromatic motion. Although not always demanding in length, because melodic phrases often include numerous sub-phrases, the breadth of the melodic lines demands a mature singing technique. The effect of such melodic construction is one that is at once elegant and dramatic. Unpredictable harmonic progressions, frequent dissonances, and delayed or obscured phrase endings offer rich sonorities and a sense of perpetual motion in the music; however, such Romantic tendencies also demand mature singing.

In preparing these works, the acquisition of pitches and rhythm is easily accomplished through techniques such as *solfege* and count-singing. Furthermore, techniques requiring singers to pulse the music with neutral syllables or chanting the text in rhythm on stationary chords will foster the expressive characteristics of these compositions. However, due to the significant role of the liturgical influences in these works, it is critical that singers understand not only the text and the way that each text existed within worship, but to have some knowledge of Rheinberger's

¹⁷⁴ Anton Wurz and Siegfried Gmeinwieser, 257.

philosophy regarding music in worship. Such an understanding may be easily accomplished by sharing minimal information, and will result in a profoundly moving experience with these works.

Finally, as one navigates through the various aspects of study, preparation, presentation, and performance of the motets and mass, Rheinberger's position regarding musical reform in worship should inform all decisions a conductor makes. I conclude that it was the composer's firm stance regarding reform which served as a fulcrum for the two oppositional forces of Classicism and Romanticism. Through the Classical characteristics of simplicity, balance, and symmetry Rheinberger reflected the liturgy in this music, yet the distinctly passionate melodies and sensual sonorities of his Romantic era make transparent his own faith and commitment to these liturgical texts.

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Appendix
Copyright Permission Letter from Carus-Verlag

Sexton, Natasia

From: Barbara Mohn [bmohn@carus-verlag.com]
Sent: Thursday, December 01, 2005 4:56 AM
To: Sexton, Natasia
Subject: Re: Requesting Copyright Permission for Rheinberger

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With best wishes
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Vita

Natasia Sexton is Assistant Professor of Fine Arts at Franklin College in Franklin, Indiana, where she is also the occupant of the A. J. Thurston Chair in Music. Dr. Sexton conducts the Franklin College Singers, teaches applied voice, listening to music, music history I and II, as well as voice pedagogy and conducting. In 2000, she was awarded the Outstanding Graduate Teaching Award from the School of Music at Louisiana State University where she was a student of Dr. Kenneth Fulton and Dr. Sara Lynn Baird. At Louisiana State University, she taught secondary choral methods, choral conducting, music appreciation, and conducted the LSU Women's Chorus. She was a Conducting Fellow with Helmuth Rilling at the Oregon Bach Festival in 1997. Dr. Sexton holds a Master of Arts in music from San Jose State University where she studied with Dr. Charlene Archibeque and she received a Bachelor of Music degree in voice performance from Belmont University where she graduated *magna cum laude*.