Heinrich Von Herzogenberg's "Zwei Biblische Scenen": a Conductor's Study.

John Elbert Boozer

Louisiana State University and Agricultural & Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_disstheses

Recommended Citation
https://digitalcommons.lsu.edu/gradschool_disstheses/7036

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Historical Dissertations and Theses by an authorized administrator of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.
INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.
HEINRICH VON HERZOGENBERG'S
ZWEI BIBLISCHE SCENEN:
A CONDUCTOR'S STUDY

A Monograph

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

in

The School of Music

by
John Elbert Boozer
B.C.M., Samford University, 1972
M.C.M., The Southern Baptist Theological Seminary, 1977
December 1999

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
This paper is dedicated to Patricia, JoBeth, and Britt, who have always been, and will continue to be, my greatest inspiration.
ACKNOWLEDGEMENTS

I sincerely wish to thank those who have been encouraging and helpful throughout the process of completing this document. Grateful appreciation goes to the members of The Choral Academy of St. Andrew Bay, who performed my second conducting recital, and The Orchestra of St. Andrew Bay, which included music by Herzogenberg on my programs. For editorial suggestions I am indebted to Susan C. McWhorter, Mary Augusta Kracke and Mickie Lawley. For encouragement I wish to thank the congregations of First Baptist Church of Panama City, Florida; Gulf Beach Baptist Church of Panama City Beach, Florida; St. Andrew Baptist Church of Panama City, Florida; and First Baptist Church of Lynn Haven, Florida; as well as the students, faculty, and staff of Florida Baptist Theological College, Graceville, Florida.

A word of appreciation is extended to the members of my committee, Dr. Sara Lynn Baird, Dr. Jan Herlinger, Dr. Richard Kaplan, and Dr. Joseph Ricapito, who have given patient advice during this process. A special word of thanks goes to Dr. Kenneth Fulton, who introduced me to the music of Herzogenberg and has been an invaluable mentor throughout this process.
# TABLE OF CONTENTS

**DEDICATION** ........................................................................................................ iii

**ACKNOWLEDGEMENTS** .......................................................................................... iv

**LIST OF TABLES** .................................................................................................. vii

**LIST OF EXAMPLES** ............................................................................................ viii

**LIST OF CHARTS** ................................................................................................ xi

**ABSTRACT** ............................................................................................................ xii

**CHAPTER ONE**  **HEINRICH VON HERZOGENBERG: HIS LIFE** ........... 1

  The Life of Heinrich von Herzogenberg ............................................................. 1
  The Relationship and Influence of
  Johannes Brahms .............................................................................................. 11
  Herzogenberg and Friedrich Spitta ...................................................................... 17

**CHAPTER TWO**  **THE HISTORICAL CONTEXT OF HERZOGENBERG’S**
**ZWEI BIBLISCHE SCENEN, OPUS 109** .................................................. 25

  Decline of Sacred Choral Music in the Nineteenth Century ............................. 25
  The Cecilian Movement ...................................................................................... 29
  The Prussian Revival ......................................................................................... 46
  Conclusion ........................................................................................................... 51

**CHAPTER THREE**  **THE TEXTS OF ZWEI BIBLISCHE SCENEN** ............ 55

  The Text of “Der Seesturm” ................................................................................. 55
  The Text of “Das kananäische Weib” ............................................................... 57

**CHAPTER FOUR**  **OBSERVATIONS ON THE MUSIC AND**
**PERFORMANCE CONSIDERATIONS OF ZWEI BIBLISCHE SCENEN** ...... 63

  Musical Observations on “Der Seesturm” ......................................................... 63
  Overall Structure and Forces Used in
  Der Seesturm” ...................................................................................................... 63
  Unifying Elements Found in
  “Der Seesturm” .................................................................................................. 67
LIST OF TABLES

3.1 A comparison of the sources of the text for the chorale “Jesu, meine Freude” with the text Herzogenberg selected and their translations ........................................ 58

3.2 Comparison of the text found in Matthew 15:22-28 and the portions of the text used in “Das kananäische Weib” which do not use narrative passages ........................................ 62

4.1. Structure of “Der Seesturm” ........................................ 65

4.2. Structure of “Das kananäische Weib” ........................  93
LIST OF EXAMPLES

2.3. Bruckner’s Os justi, mm. 8-20 ......................................................... 37
2.4. Bruckner: Pange lingua, mm. 1-8 ................................................. 39
2.5. First line of “Pange lingua” from the Liber Usualis .............. 39
2.6. Liszt: Missa choralis, “Kyrie,” mm. 1-20 ........................................ 41
2.7. Eighth Psalm tone from Liber Usualis transcribed to modern notation .......................................................... 41
2.8. Liszt: Messe für Männerchor, “Gloria,” mm. 1-5 ......................... 43
2.9. Liszt: Messe für Männerchor, “Gloria,” mm. 173-175 .............. 43
2.10. Liszt: Via Crucis, Introduction, mm. 5-9 ..................................... 44
2.11. Liszt: Via Crucis, Introduction, mm. 51-54 ............................... 44
4.1. Herzogenberg: “Der Seesturm,” mm. 1-3 ................................. 68
4.2. Herzogenberg: “Der Seesturm,” mm. 4-8 .................................... 68
4.3. Herzogenberg: “Der Seesturm,” mm. 44-47 .............................. 68
4.4. Herzogenberg: “Der Seesturm,” mm. 60-74 .............................. 70
4.5. Herzogenberg: “Der Seesturm,” mm. 8-14 ............................... 72
4.6. Herzogenberg: “Der Seesturm,” mm. 47-55 ............................. 73
4.7. Herzogenberg: “Der Seesturm,” mm. 20-23 ............................ 75
4.8. Herzogenberg: “Der Seesturm,” mm. 35-43 ......................... 76
4.9. Herzogenberg: “Der Seesturm,” mm. 78-90 ......................... 79
4.11. Herzogenberg: “Der Seesturm,” mm. 123-126 .................... 82
4.13. Herzogenberg: “Der Seesturm,” mm. 14-16 ..................... 84
4.15. Herzogenberg: “Der Seesturm,” mm. 53-55 ......................... 85
4.16. Herzogenberg: “Der Seesturm,” mm. 65-69 ......................... 85
4.17. Herzogenberg: “Der Seesturm,” mm. 70-74 ......................... 87
4.18. Herzogenberg: “Der Seesturm,” mm. 68-70 ......................... 87
4.19. Herzogenberg: “Der Seesturm,” mm. 78-84 ......................... 88
4.20. Herzogenberg: “Der Seesturm,” m. 20 ......................... 90
4.21. Herzogenberg: “Der Seesturm,” m. 23 ......................... 90
4.22. Herzogenberg: “Der Seesturm,” mm. 60-63 ......................... 91
4.23. Herzogenberg: “Das kananäische Weib,” mm. 1-10 ............. 96
4.24. Herzogenberg: “Das kananäische Weib,” mm. 22-33 .......... 98
4.25. Three note motive that appears in m. 7 under the word “Teufel” [devil] ......................................................... 100
4.26. Herzogenberg: “Das kananäische Weib,” mm. 6-10 .......... 100
<table>
<thead>
<tr>
<th></th>
<th>Herzogenberg: “Das kananäische Weib,” mm.</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>4.27</td>
<td>22-24</td>
<td>101</td>
</tr>
<tr>
<td>4.28</td>
<td>23-26</td>
<td>101</td>
</tr>
<tr>
<td>4.29</td>
<td>33-49</td>
<td>103</td>
</tr>
<tr>
<td>4.30</td>
<td>7-10</td>
<td>105</td>
</tr>
<tr>
<td>4.31</td>
<td>14-17</td>
<td>105</td>
</tr>
<tr>
<td>4.32</td>
<td>62-73</td>
<td>106</td>
</tr>
</tbody>
</table>
LIST OF CHARTS

4.1. Symmetrical design of section A of “Der Seesturm,” mm. 1-77 .................................................. 66
4.2. Chart of section B of “Der Seesturm,” mm. 71-142......................... 77
4.3. Chart of the structure of “Das kananäische Weib” ...................... 94
ABSTRACT

Heinrich Herzogenberg was born into nobility in Graz, Austria, on June 10, 1843. He began studying music at the University of Vienna in 1862, and at the home of one of his teachers, Herzogenberg was often in the company of Brahms. In the years that followed, Herzogenberg and his wife Elisabet became close friends of Brahms and actively promoted his music. Through this close association with Brahms, Herzogenberg's compositional style was greatly influenced. Herzogenberg studied harmony and counterpoint with Simon Sechter, and in 1875, along with others, founded the Leipzig Bachverein (Leipzig Bach Society). This association with the Bach Society and the studies with Sechter encouraged Herzogenberg's interest in contrapuntal music.

After the death of Herzogenberg's wife in 1892, his music was influenced by the theologian and church musician Friedrich Spitta. Among the suggestions Friedrich Spitta gave to Herzogenberg were ideas for ten "biblical scenes." Herzogenberg completed settings of two of the ten scenes, entitled Zwei biblische Scenen. This work was published posthumously in 1903 as opus 109 after Friedrich Spitta brought the work to the attention of publisher J. Rieter-Biedermann. The first
biblical scene, entitled “Der Seesturm” (The Sea Storm), is scored for tenor and baritone soloists, mixed chorus, violins, cellos, basses, and organ. The second, “Das kananäische Weib” (The Canaanite Woman), is written for soprano and baritone soloists, men’s chorus, and organ.

This document consists of four chapters. The first considers the life of Herzogenberg, including the relationship and influence of Johannes Brahms and Friedrich Spitta. Chapter two surveys the historical context of Zwei biblische Scenen, including discussions concerning the church music reformation movements of the Prussian Revival of the Lutheran Church and the Cecilian Movement of the Catholic Church. The third chapter includes an examination of the texts of Zwei biblische Scenen. Chapter four discusses observations on the music and performance considerations of Zwei biblische Scenen. A score of the music, edited and transcribed from a microfilm of the autograph score and the first published score, is provided with this document.
CHAPTER ONE

HEINRICH VON HERZOGENBERG: HIS LIFE

The Life of Heinrich von Herzogenberg

Leopold Heinrich Karl Ferdinand Maria Freiherr von Herzogenberg-Peccaduc was born June 10, 1843, in Graz, Austria. His father, August Freiherr von Herzogenberg-Peccaduc, was an Austrian court official holding the position of Imperial and Royal Treasurer and State Secretary; his mother was Nathalie, Countess of Rothkirch.¹ The Herzogenbergs descended from a long line of French nobility who settled in Austria and took the name Herzogenberg, the German equivalent of Peccaduc.²

Heinrich’s mother, herself brilliant and talented, was concerned that her gifted son have a happy childhood and the finest education.³ His early schooling took place in Graz, Munich, the Vitzhumschen

¹Alois Ruhri, Bischöfliches Ordinariat Graz-Seckau, Diözesanarchiv, Graz, Austria, letter to John Boozer, 18 January 1995, Panama City, Florida.
Gymnasium in Dresden, and the Jesuit Erzuhungsanstalt in Feldkirch, where he received a thorough background in the Catholic faith. ⁴

In 1862, Herzogenberg began his studies in law and philosophy at the University of Vienna, where he also took courses in opera history and music history. The next year he completely dedicated his efforts to the study of music at the Vienna Conservatorium. One of his professors was Felix Otto Dessoff, who later became the well-known conductor of the Frankfurt Opera. ⁵ During Herzogenberg’s last years as a student in Vienna, he met Brahms in Dessoff’s home and had the opportunity to show Brahms his compositions. In fact, Herzogenberg’s first published works were a result of the new friend’s intercession. In a letter to the Rieter-Biedermann publishing company Brahms wrote:

There is a young man here, Herr Heinrich Freiherr von Herzogenberg, of whom I have seen some good songs, and who wishes to have the same published. He has the highest respect for your company and has asked that I inquire about this matter with you. I have seen a considerable number of these songs, and although they are of various qualities, most of them are easy to perform and convey just the right expression. ⁶

---
⁵ Brusatti, “Das Liedschaffen Heinrich von Herzogenbergs,” vi.
It was also at the Vienna Conservatorium that Herzogenberg studied harmony and counterpoint with Simon Sechter,\(^7\) then considered the best teacher of counterpoint in Austria.\(^8\) Sechter gave Herzogenberg an exceptional education in classical styles and helped develop Herzogenberg’s interest in contrapuntal composition. This interest continued throughout Herzogenberg’s life.\(^9\)

The annual reports of the Vienna Conservatorium included lists of students who exhibited diligence and a high degree of advancement in their studies. Herzogenberg was included on this list each year and was awarded the Silver Medal for his academic accomplishments. Herzogenberg is described in one of these reports as “the most excellent student in the area of composition.”\(^10\) In 1868, at the conclusion of his studies, he returned to Graz where he became a freelance composer and promoted concerts of his own music. On November 26 of that same year, he married Elisabet von Stockhausen.\(^11\)


\(^{9}\)Rockstroh, “Ein Romantiker der Kirchenmusik,” 100.

\(^{10}\)Brusatti, “Das Liedschaffen Heinrich von Herzogenberg” (Ph.D. diss., University of Vienna, 1976), 8.

\(^{11}\)Bryant, *The Herzogenberg Correspondence*, vi. Although some sources spell the name of Herzogenberg’s wife as Elisabeth, this document will use the German spelling Elisabet.
Elisabet was born in Paris on April 13, 1847, to Freiherr Bodo Albrecht and Klothilde Annette von Stockhausen. Her father, Ambassador to the Court of Vienna, was a descendent of a noble family from Hesse. The ambassador was a student of Chopin and spent considerable time studying music until 1853, when the Stockhausen family moved to Vienna. He was a deeply religious man, rearing his children in the Protestant faith and providing them every educational advantage. Elisabet’s mother, a student of literature, was influential in developing Elisabet’s charm, her quick intelligence, and her remarkable powers of perception.12

Elisabet’s musical studies began with the organist Dirzka and continued with the most prominent pianist and teacher in Vienna, Julius Epstein. She was described as having “a wonderful memory, fluent natural technique, a delicate touch, a quick grasp of the subject and a true musician’s temperament.”13 In 1863, she briefly studied piano under Brahms, who at that early stage of his career welcomed the income provided by a new student. However, not wanting to offend Epstein, Brahms asked to be released as Elisabet’s teacher after just a few lessons.14

---

12 Bryant, The Herzogenberg Correspondence, vii.
13 Bryant, The Herzogenberg Correspondence, vii.
14 Bryant, The Herzogenberg Correspondence, viii.
Heinrich and Elisabet originally settled in Graz, but the town provided few musical opportunities; therefore, they relocated to Leipzig in 1872, where Heinrich led a group of Brahms’s admirers who joined with Karl Riedel and the Gewandhaus committee in organizing a “Brahms Week.” Brahms accepted an invitation to participate, arriving in Leipzig on January 29, 1874. The program for the week included *Rinaldo*, op. 50, *Variations on a Theme by Haydn*, op. 56, and the *Alto Rhapsody*, op. 53. The event was a great success and Brahms was received enthusiastically by the Leipzig musical community. It was after this event that the Herzogenbergs began to develop a closer relationship with Brahms. The record of their life-long friendship can be found in the large collection of correspondence between Brahms and the Herzogenbergs.

Between 1872 and 1875, Herzogenberg also developed close associations with Alfred Volkland, Franz von Holstein, and Philipp Spitta, and on January 31, 1875, the four men founded the Bachverein with

---

15Karl Heinrich Riedel was the founder of an outstanding chorus, the Riedel Verein, and was one of the founders of the Beethoven Stiftung. Gewandhaus was the famous concert hall in Leipzig which took its name from the first building in which its concerts were held. During the group’s beginnings, in 1781, the membership converted the unused floor of the Gewandhaus (the Cloth Hall) for its first concert.

16Bryant, *The Herzogenberg Correspondence*, ix.


Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Volkland as the president and conductor. The next year Herzogenberg replaced Volkland and conducted his first concert on January 22, 1876, at the Thomaskirche. The position of conductor realized little more than the prestige of the post. Even though Herzogenberg's salary was officially doubled at every annual meeting of the organization, he actually received the same stipend each year he was conductor. Herzogenberg remained the director for ten years and conducted a total of thirty-four public performances. During his association with the Bachverein, Herzogenberg also edited a number of Bach cantatas, providing editions that included piano reductions of the choral parts, as well as a supplementary organ accompaniment.

The repertoire of the Bachverein primarily consisted of works by Bach, which, in addition to the influence of Herzogenberg's teacher Simon Sechter, permanently changed his compositional style. His earlier works showed the influence of Wagner and Schumann; this influence is especially evident in his symphonic poem *Odysseus*, op. 16, and the dramatic cantata *Columbus*, op. 11. However, a set of old German

---

18 *Der Bach-Verein zu Leipzig, 1875-1899* (Leipzig: B. A. Dathe, 1900), 11. The music for this concert included three Bach cantatas; "Wer Dank opfert, der preiset mich" (BWV 17), "Ach Gott, wie manches Herzeleid" (BWV 3), and "Sie werden aus Saba alle kommen" (BWV 65).

19 Although Herzogenberg's salary was officially doubled, he evidently received, or accepted, the same amount each year, most likely due to his independent means. "Let arithmeticians solve the problem," was a humorous quote from the chronicler of the Bachverein's activities. Quoted in Bryant, *The Herzogenberg Correspondence*, viii.

20 Kalbeck, "The Herzogenberg Correspondence," 1n.
Volkslieder, composed during this time and performed by the
Bachverein,\textsuperscript{21} indicates this influence was no longer apparent in his
music.\textsuperscript{22}

In addition to the music of Bach, the group performed the music of
Mendelssohn, Handel, Pergolesi, Brahms, Schütz, and others.

Herzogenberg's compositions performed by the Bachverein included
\textit{Psalm 116, Das ist mir Lieb,} op. 34; \textit{Kommt her zu mir spricht Gottes Sohn,} op. 102; and \textit{Zwölf deutsche geistliche Volkslieder,} op. 28.\textsuperscript{23}

Much of Herzogenberg's life from 1878 forward was focused upon
his work as a teacher of composition beginning with his first private
student, Ethel Smyth. She recounted the events that led to her
composition studies with Herzogenberg:

Both of them [Herzogenbergs] told me they had heard great reports of my
musicality and I was at once asked to show off. I well remember that
Herzogenberg was far more forthcoming than his wife; and though she
upbraided me in a friendly, semi-jocular manner for not having joined
the Bachverein and urged me to do so without delay, it was he who, after
cross-questioning me about my studies, suggested I should bring him my
exercise books to look at.

Of course I turned up with them next day, and was overwhelmed by
his raillery of Conservatorium teaching, as he pointed out one gross
uncorrected error after another. Both were genuinely interested by my
compositions, but again I noticed she was the more reserved of the two,
and understood this reserve had nothing to do with the music. Finally

\textsuperscript{21} \textit{Der Bach-Verein zu Leipzig,} 25.
\textsuperscript{22}J. A. Fuller-Maitland, \textit{Masters of German Music} (New York: Scribner, 1894; reprint,
\textsuperscript{23} \textit{Der Bach-Verein zu Leipzig,} 11-27 passim.
Herzogenberg proposed undertaking my tuition himself. "It will be fun," he said, "for I have never given a lesson in my life; and what is more," he added, turning to his wife, "thou, who hast so often bewailed thy contrapuntal ignorance, shall be my pupil . . . and I shall meanwhile learn to teach."24

Ethel Smyth went on to become a very successful composer in England and Herzogenberg's most celebrated student.

He continued his work as a teacher of composition and in 1885 began working at the Hochschule für Musik in Berlin. One of the professors, Friedrich Kiel, was given an indefinite leave of absence due to illness, and Herzogenberg taught his composition classes.25 Upon Kiel's death in September of 1885, Herzogenberg was given the position of professor of composition and was elected a member of the Academy of Arts.26

In February of 1887, Herzogenberg developed a severe case of rheumatoid arthritis while vacationing in Florence and was forced to resign his new position. In a letter to Brahms, Elisabet described the debilitating nature of his illness:

Poor Heinz fell a victim to a sudden attack of rheumatism towards the end of our stay, and had to make the journey back under painful conditions. Once here, he developed something more serious, and was soon unable to put his right foot to the ground.

---

For the last ten days he has been able to hobble about with crutches, but only a few steps at a time and with great difficulty.\textsuperscript{27}

After seeking a cure for his arthritis at various baths in Germany, he underwent knee surgery in Munich. The operation was moderately successful; yet, his knee never regained full flexibility, and one leg was left shorter than the other. After recuperating for nearly two years in Nice, he returned to Berlin and was appointed director of the Academische Meisterschule für Komposition in 1890.\textsuperscript{28}

Health problems continued to plague the Herzogenbergs. Elisabet suffered for many years with heart disease. Ethel Smyth recounts: “Every day during that happy fortnight as the clock struck eight, I heard her slowly climb the stairs, pausing for breath methodically at every fourth step.”\textsuperscript{29} By 1890, her condition worsened to the point where she could not play the piano without distress. Herzogenberg describes the situation in a letter to Brahms in October of that year: “My wife intended to play the trio yesterday, but the old breathing difficulty prevented her.”\textsuperscript{30} On February 28, 1891, Herzogenberg wrote to Brahms again about Elisabet’s worsening condition:

\textsuperscript{27}Elisabet von Herzogenberg to Brahms, Berlin, 16 May 1887, Kalbeck, The Herzogenberg Correspondence, 311.
\textsuperscript{28}Altmann, “Heinrich von Herzogenberg.” 29.
\textsuperscript{29}Smyth, Impressions that Remained, 180.
\textsuperscript{30}Heinrich von Herzogenberg to Brahms, Berlin, 31 October 1890, Kalbeck, The Herzogenberg Correspondence, 392.
My wife's recovery is slower this time than ever before. She has been in bed six weeks, and the doctor cannot convince himself whether this inertia is a good or bad sign. I will spare such a brilliantly healthy specimen as yourself a description of her symptoms and will only say that they are of a serious, if not dangerous, order.31

Because of Elisabet's failing health, Heinrich gave up his teaching post, and the two sought the milder climate of Italy. Elisabet died in San Remo, Italy, on January 7, 1892, and Herzogenberg returned to his teaching position in Berlin.32

Beginning in 1893, Herzogenberg spent summers at the house he built for his wife on Lake Constance.33 It was at this house in the summer of 1893 that Herzogenberg began his collaboration with Friedrich Spitta to write choral music that would be appropriate for the worship services in the academic chapel at the University of Strasbourg.34 This collaboration was the beginning of a seven-year association that produced most of the works Herzogenberg wrote during the last seven years of his life, including Zwei biblische Scenen, op. 109.35

---

31 Heinrich von Herzogenberg to Brahms, Berlin, 28 February 1891, Kalbeck, The Herzogenberg Correspondence, 398.
32 Bryant, The Herzogenberg Correspondence, x.
33 The house, named "Zum Abendrot," was not finished before Elisabet's death.
In 1898, Herzogenberg’s health worsened. Visits to the baths in Wiesbaden improved his condition so that he could attend the first performance of his last oratorio *Erntefeier* in Strasbourg, although he did so in a wheelchair.36 His condition became more severe in 1900 with the onset of kidney disease. Once again, Herzogenberg left his post in Berlin and returned to Wiesbaden, where he died on October 9, 1900.37

Herzogenberg’s output numbers to opus 109 and comprises music for chorus, orchestra, solo voice, keyboard, and chamber music. His choral music includes ten extended sacred choral works, fifty-six sacred motets, five sets of secular choral works, and seven extended secular choral works. Vocal compositions include eighteen sets of various vocal works for solo, duets, quartets and other combinations of solo singers. Three symphonies and twenty-one chamber pieces constitute Herzogenberg’s instrumental music.

**The Relationship and Influence of Johannes Brahms**

In addition to the influences of Bach and Sechter, Herzogenberg was profoundly affected by the music of Brahms. He greatly admired Brahms and was totally devoted to him. He knew virtually all of Brahms’s music,
many times having the opportunity to study the autograph scores before they were performed publicly. In comparing the compositions of Herzogenberg and Brahms, there are similarities in their genres of works; it is noteworthy that both composed a Requiem that did not use the traditional Latin text. In addition, both composers wrote arrangements of German folk songs, composed a symphony in C minor, composed motets, and wrote Liebeslieder Waltzes. Furthermore, neither composer wrote an opera during a time when opera was very popular.

The friendship between the Herzogenbergs and Brahms continued to the end of their lives. In a letter to Elisabet in October of 1888, Brahms gave a glimpse of this friendship:

But you ought to know and believe that you are one of the few people one likes more—as your husband is sure to see this—than one dare say. But, then, he is also one of the said few!

On another occasion, Brahms expressed his admiration of Herzogenberg’s work as a composer and as a teacher. In a letter dated January 15, 1887, Brahms wrote to Elisabet concerning Heinrich’s work in Berlin:

---

38 Herzogenberg’s Totenfeier, opus 80, was written just after Elisabet’s death on texts spoken during her funeral service.
39 Brahms to Elisabet von Herzogenberg, Vienna, October 1887, Kalbeck, The Herzogenberg Correspondence, 347.
I consider myself a very knowing fellow, by the way, to think out tunes and develop them while I am out walking. Heinz’s things, more than anyone else’s, make me think to myself, and recall the scene and the manner of my own struggles to learn and to create.

He really knows and understands, and that is why I treasure and depend on his approval (with yours thrown in).

His knowledge is wider and more accurate than mine; but that is easy to explain. What I do envy him is his power of teaching. We have both trodden the same deep paths with the same plodding earnestness. Now he can do his part to spare others the weary effort. Berlin is responsible for much talk and much bad method, but better days seemed to have dawned there for the present generation.40

In professional circles Brahms compared Herzogenberg favorably to other musicians by saying, “That fellow Herzogenberg can do more than any of us.” However, he rarely complimented Herzogenberg directly.41

Brahms never hesitated to send his latest creations to the Herzogenbergs, and expected an immediate response. However, Brahms often failed to reciprocate when Herzogenberg sent compositions to him. In fact, Brahms used several stratagems to ignore these requests. “I don’t understand that” became Brahms’s favorite formula for dismissing compositions without giving his opinion.42 Another can be seen in a letter to Elisabet referring to Heinrich’s choral works. After briefly mentioning the compositions, he shifts his comments to the unsuitability of the texts:

40 Brahms to Elisabet von Herzogenberg, Vienna, 15 January 1887, Kalbeck, The Herzogenberg Correspondence, 306.
If I were able to talk to Heinz, I should have a great deal to say about his chorus works; but I should never be able to write at all. A mere ‘bravo!’ won’t do it. You know well with what pleasure and interest I look at the things. I am sure none of their beauty and delicacy escapes me, and I am often vastly entertained by Heinrich’s skill in adapting difficult words in the text.

But that is just it: I am obliged to protest against the poems (as is so often the case with new compositions), which are totally unsuited to a musical setting both in form and content.43

In 1876, Heinrich paid honor to Brahms by writing a set of variations for piano duet based on a theme by Brahms.44 After receiving the published scores, Brahms avoided commenting on the work by saying, “Nothing is worse to read than a duet when the music is at all complicated.” He continues by saying, “Then when I have the pleasure of a chat with you again, should I have anything but praise to bestow, I will let you have my valuable opinion beforehand to bring you into the right frame of mind.”45 He followed this comment with a short account explaining the art of variations. Frisch suggests this statement was an obvious implication that Brahms felt the variations were poorly written.46 In contrast, Clara Schumann said to Brahms of the same

---

43 Brahms to Elisabet von Herzogenberg, Thun, 20 July 1887, Kalbeck, The Herzogenberg Correspondence, 315.
44 Variations on a Theme by Brahms, op. 23, was based on a theme from Brahms’s song, “Die Trauernde,” op. 7/5.
45 Brahms to Heinrich and Elisabet von Herzogenberg, Hamburg, 20 August, Kalbeck, The Herzogenberg Correspondence, 7.
46 Walter Frisch, introduction to Johannes Brahms: The Herzogenberg Correspondence, Max Kalbeck, ed., ix.
variations: “A little while ago I played Herzogenberg’s Variations for four hands on a theme by you, which astonished me by their deep thoughtfulness. Do you know them?”

Regarding Herzogenberg’s String Trios, op. 27, and his Zwölf deutsche geistliche Volkslieder, op. 28, Brahms said, “The tricky passages in the new trios are charming, but I am reminded of the trickiness of the volkslieder, to which I cannot reconcile myself.” He then adds, “I am hardly at liberty to say much on the point, as I am forced to remember the innumerable tricked-out volkslieder I have perpetrated.”

The stylistic similarities between the music of Brahms and Herzogenberg also seemed to disturb Brahms. As Frisch put it, “With each new Herzogenberg composition Brahms must have felt he was being stalked by an inferior Doppelgänger.” Herzogenberg emulated Brahms’s style in many of his works, and, on at least one occasion, this emulation became an irritation to Brahms. Herzogenberg, on sending a number of compositions to Brahms for review, received the following response:

---

48 Brahms to Elisabet von Herzogenberg, Vienna, November 1879, Kalbeck, The Herzogenberg Correspondence, 91.
49 Walter Frisch, introduction to Johannes Brahms: The Herzogenberg Correspondence, ix.
I wished, even before leaving Vienna, I could borrow your wife’s graceful pen to fill this envelope. I wanted to thank you for your last bulky parcel, and express my pleasure and thanks at my ease.

But I never could manage it. One thing in particular restrained me: I have been more than unusually impressed this time with the similarity of our work! In looking over the chorales, the quartets, and the songs, I was quite agitated to find how vividly they recalled all sorts of efforts of my own. May your agitation, when you have occasion to indulge in a similar retrospect, be of a more pleasing order than mine!50

Herzogenberg was surprised and somewhat confused by Brahms’s reaction to his efforts to follow his style and responded with:

I might find your ‘agitation’ (that for which my last parcel of music was responsible) infectious, could I but make sure what you mean by it. I could read every meaning into your mysterious words—pleasing or painful according to the way I turn them about. The process of my development reminds you here and there of your own. Is it the chaff or the wheat that gives the resemblance? Or merely the restlessness of my millstone? You know that every least sign from you has been of value to me, not merely because I was able to grasp it instantly, but because I always tried to turn it to practical use; and you must not withdraw your help now, whether you think me fully fledged or a hopeless case. I do not consider myself ‘finished’ in either sense.51

By emulating Brahms, it was obvious Herzogenberg sought to learn from the master in order to complete his “unfinished” craft.

50Brahms to Heinrich von Herzogenberg, Ischl, 23 May 1890, Kalbeck, The Herzogenberg Correspondence, 382.
51Heinrich von Herzogenberg to Brahms, Berlin, 8 June 1890, Kalbeck, The Herzogenberg Correspondence, 383.
Through all, Brahms remained close friends with the Herzogenbergs. During the severe illnesses of both Elisabet and Heinrich, Brahms continued to send his newest works.

Brahms was profoundly affected by the death of Elisabet. He had not corresponded with the Herzogenbergs since May of 1891, and when he heard of her death, he sent the following letter to Heinrich:

My Dear Friend,

I am too much with you in thought to be able to write. It is vain to attempt any expression of the feelings that absorb me so completely. And you will be sitting alone in your dumb misery, speechless yourself and not desirous of speech from others.

Be assured I am full of sorrow and profoundest sympathy as I think of you. I could ask questions without end.

You know how unutterably I myself suffer by the loss of your beloved wife, and can gauge accordingly my emotions in thinking of you, who were associated with her by the closest possible human ties.

As soon as you feel at all inclined to think of yourself and others, let me know how you are, and how and where you intend to carry on your own life.

It would do me so much good just to sit beside you quietly, press your hand, and share your thoughts of the dear marvelous woman. Your friend, J. Brahms.52

Herzogenberg and Friedrich Spitta

Friedrich Spitta was born in Hanover on January 10, 1852, the son of Philipp Spitta (senior; 1801-1859).53 His father was the author of the

---

52Brahms to Heinrich von Herzogenberg, Vienna, January 1890, Kalbeck, The Herzogenberg Correspondence, 403.
hymn collection *Psalter and Harp*, and a Protestant pastor in Bonn who also served as the music director of his church. Friedrich’s brother was the well-known Bach biographer, Philipp Spitta (junior; 1841-1897). Friedrich Spitta and Julius Smend became known as the leaders of the “ältere liturgische Bewegung” and co-edited the monthly magazine *Monatsschrift für Gottesdienst und kirchliche Kunst*.

In the early 1880s, Friedrich, together with Arnold Mendelssohn, arranged for the first revivals of the Schütz Passions, in which he performed the part of the Evangelist. Friedrich was appointed to the University of Strasbourg as Professor für Neues Testament und Praktische Theologie in 1887. Upon arriving at his new position, he pressed for the creation of academic worship services and the formation of the Academic Church Choir.

It was Spitta’s goal to use choral works that were appropriate, both textually and musically, for academic worship services. In the early days

---


55 Julius Smend (1857-1930), theologian and musicologist, was professor of theology at Strasbourg University from 1893. He contributed nearly 200 articles to *Monatsschrift für Gottesdienst und kirchliche Kunst*, which he founded with Friedrich Spitta, and of which he remained the co-editor until his death. He was closely involved with the Neue Bachgesellschaft, being a director from 1905 and president in 1925.


57 Arnold Mendelssohn (1855-1933) was a German teacher, composer and organist, and was the son of the second cousin of Felix Mendelssohn.
of the Academic Chapel Choir, it performed music of earlier composers; however, Friedrich also wanted to use works of contemporary composers who would write music using texts he had chosen. It was for this reason Philipp Spitta encouraged Friedrich to bring this concept to Herzogenberg, whom Philipp knew from Leipzig.58

During Herzogenberg’s first meeting with Friedrich at the composer’s summer home on Lake Constance, Herzogenberg accepted an assignment with enthusiasm and pressed Friedrich to provide him with texts before he left. Spitta used the Lutheran Bible and hymnal he found on Heinrich’s desk and gave him the texts to three cycles of motets that were the basis for Liturgische Gesänge, op. 81.59 Each cycle contained six motets; they were titled Zur Adventszeit, Zur Epiphanias-Zeit, and Zur Passionszeit. The first set of motets was performed from manuscript on the first Sunday of Advent on December 3, 1893, by the Academic Choir, and the other cycles were performed that same church year.60

The academic church services in Strasbourg served as a model for students and resembled the form of worship services typical of the Alsace

60Klek, “Heinrich von Herzogenberg und Friedrich Spitta,” part 1, 313.
region. The choir was situated behind the altar and faced the congregation. This positioning of the choir was essential for the dialogue that took place among the clergy, the congregation, and the choir. The congregation’s involvement in this dialogue of worship was an integral part of the worship service and influenced all the music Herzogenberg wrote with Spitta, especially the oratorios. The worship service for the first Sunday of Advent of 1893 followed this order:

Choir: \textit{"Freue dich, du Tochter Zion"}

Congregation: \textit{"Gott sei Dank durch alle Welt,"} two stanzas

Clergy: Entrance

Choir: \textit{"Hosianna den Sohn Davids"}

Congregation: \textit{"Sei willkommen, o mein Heil"}

Clergy: Prayer

Choir: \textit{"Amen"}

Clergy: Scripture reading, Romans 13:11-14

Choir: \textit{"Mache dich auf, werde Licht"}

Congregation: \textit{"Wie soll ich dich empfangen,"} two stanzas

Clergy: Sermon based on John 12:12-19

Congregation: \textit{"Zeuch, du Ehrenkönig ein. Tritt der Schlange Kopf entzwei"}
Clergy: Prayer of Thanksgiving

Choir: “Meine Seele erhebt den Herren”

Clergy: Prayer for Forgiveness, Lord’s Prayer, Benediction

Choir: “Amen” (motet)\(^6\)

After the initial success in their collaboration with \textit{Liturgische Gesänge}, op. 81, Spitta brought to Herzogenberg the challenge of writing a church oratorio. Spitta’s desire was to provide music for evening concerts that had artistic value, was easily accessible, and exhibited the concept of Protestant church music, which included the involvement of the congregation through the use of chorales.\(^6\)

Spitta provided the text for a Christmas oratorio in September of 1894, and, in less than a month, Herzogenberg composed \textit{Die Geburt Christi}. The oratorio premiered on December 16, 1894, in Strasbourg with Spitta singing the role of the Evangelist. The next Sunday the oratorio was performed in Leipzig and then published in the spring of 1895 as opus 90. The popularity of \textit{Die Geburt Christi} spread quickly; it became one of the most performed Christmas oratorios of that time.\(^3\)

Originally, Spitta’s concept was to have the oratorio include choir,\(^6\)

\(^{61}\text{Klek, “Heinrich von Herzogenberg und Friedrich Spitta,” part 1, 315.}\)

\(^{62}\text{Klek, “Heinrich von Herzogenberg und Friedrich Spitta,” part 2, 95.}\)

\(^{63}\text{Klek, “Heinrich von Herzogenberg und Friedrich Spitta,” part 2, 95.}\)
soloists, and harmonium, performed with the choir facing the
congregation instead of being behind the worshippers in the organ
gallery. Herzogenberg could not resist the urge to expand the forces to
include two violins, which was against Spitta’s plan. Spitta wrote of this
conflict:

With emotion I remember the fight I had with him, carried with the
conviction, that a great artist could also create something outstanding with
little means. The limitation with regard to the accompaniment of organ, or
even harmonium, the chorus would not be behind the worshippers on
the organ gallery, but facing the congregation behind the altar. At first
he did not accept my idea. The addition of string instruments in our
rustic countryside appeared to be daring. Herzogenberg replied in fun,
“One can surely find a couple of beer fiddlers.”

Spitta conceded but was soon faced with another request when
Herzogenberg asked, “Do you allow me an oboe?” Spitta responded
that he could see through Herzogenberg’s scheme, which surely meant
that the composer was trying to push the entire orchestra on him little by
little, thus destroying his design. After assuring him that this was not the
case, and that it should be possible to find someone to play the instrument,
Spitta relented: “So, I gave in without knowing how his skillful way
would use the authorization for the enlargement.”

---

64Spitta, “Heinrich von Herzogenbergs Bedeutung für die evangelische Kirchenmusik,” 41.
65Ibid.
parts, solos, and choral parts were written so they could be performed by the average church choir.67

The text was to be exclusively from the Bible, except for songs that were also closely associated with the mood of Christmas, such as “Joseph, lieber Joseph mein,” “Es ist ein Ros entsprungen,” and “Kommet ihr Hirten.” The congregation’s involvement in the presentation was maintained through the singing of chorales at the beginning of the work and at the end of all three sections, thus fulfilling one of the requirements that made the work authentic for Protestant worship.68

Herzogenberg and Spitta collaborated on two additional major works, Die Passion, op. 93, and the oratorio Erntefeier, op. 104. These works were written at a higher level of difficulty and the performance forces expanded beyond the concept of the first oratorio. Die Passion called for string orchestra, instead of just two violins, and the choral parts were more difficult than those of Die Geburt Christi. Although it still called for the congregation to sing chorales, Erntefeier called for a full orchestra and even more difficult choral parts, consequently making its presentation beyond the resources of most

churches. In 1913, Spitta commented that he could remember only five performances of *Erntefeier*.69

Friedrich Spitta became fascinated by the effect of the straightforward presentation of the biblical stories portrayed in the Passions, histories, and the dialog “Pharisaer und Zöllner” by Heinrich Schütz. Many of Schütz’s dialogs were labeled as “biblische Szene” by some editors. Spitta felt this type of work could have a dramatic effect on the congregation, thereby giving the worshippers a clearer understanding of how the biblical story really happened.70

Thus, Spitta gave Herzogenberg a list of ten short scenes that were to include only soloists, a turba chorus,71 and organ accompaniment. Before his death, Heinrich completed two of the scenes, “Das kananäische Weib” and “Der Seesturm,” which stand in sharp contrast to his oratorios in that each portrays only one scene from the Bible. Spitta discovered the works after Herzogenberg’s death and had them published in 1901 as *Zwei biblische Scenen*, op. 109.72

70 Ibid., 101.
71 Turba refers to choral ensembles in oratorios that present the texts spoken by crowds.
72 Ibid., 101-2.
CHAPTER TWO

THE HISTORICAL CONTEXT OF HERZOGENBERG'S
ZWEI BIBLISCHE SCENEN, OPUS 109

Decline of Sacred Choral Music in the Nineteenth Century

Although the worship services in Bach’s St. Thomas Church were elaborate and lasted up to four hours on festival days, there were indications of the decline in the quality of church music during this time in Leipzig that would continue through the nineteenth century. Bach’s worship services included such music as cantatas and chorale preludes, often based on familiar Lutheran chorale tunes. However, these chorale tunes were much less popular than the sentimental hymns of the emerging Pietist Movement.1

Pietism began in the seventeenth century as a reaction against the severe formality of the Lutheran Church. Lutheran orthodoxy was based on the strict observance of dogmas and liturgical form, which were dependent on the Sacraments, Holy Scripture, and the sermon for worship. Pietism, on the other hand, advocated an intense, personal devotion to God. Prior to this time, music in the Lutheran Church had

---

been based on biblical texts and familiar chorale tunes. The use of scriptural texts and traditional music facilitated congregational participation and understanding. However, Pietism gave new impetus to writing sacred songs and hymns that used texts emphasizing self-contemplation and emotional-religious rapture and were set to a style of music resembling secular music and folk songs.\textsuperscript{2} By 1800, the grandeur and quality music of Bach’s era had all but disappeared. The resulting typical meager services in Leipzig included spoken prayers, readings, and a long sermon, mixed with a few slowly sung hymns usually led by an inferior choir.\textsuperscript{3}

Choral music in Germany during the nineteenth century continued a trend that had began in the eighteenth century, emphasizing music for the concert hall rather than for the church; this trend reflected the influence of the Enlightenment that led to a gradual secularization of the arts. This secularization also resulted in rulers, princes, aristocrats, and wealthy merchants replacing churches as the chief patrons of the arts. Composers who earlier might have produced fine choral music for worship were drawn to these new patrons as well as to the musical demands of a growing number of choral societies and middle-class

\textsuperscript{3}Hutchings, \textit{Church Music in the Nineteenth Century}, 56.
audiences at public concerts. Thus, resources for the production of church music were diminished, leading inevitably to a decline in the quality of music produced in the cathedrals and churches of Germany.

The evolution of German church music during the nineteenth century produced a plethora of movements and countermovements. In a span of sixteen years Franz Gruber wrote the popular carol, “Silent Night” (1818), Lutherans were given the Prussian Agenda (1822), 4 Baini published his biography of Palestrina (1828), 5 Felix Mendelssohn conducted the revival of Bach’s St. Matthew Passion (1829), Johann Christian Lobe condemned the fugue as worthless for the church (1831), 6 and Franz Liszt issued his call for a new church music that was to be godly as well as political (1834). 7 Theological assertions from the


5 Giuseppe Baini (1775-1844), the maestro di cappella of the Papal Choir, published a two-volume monograph on Palestrina. Although the work contained some biographical errors, it was important for its portrayal of Palestrina the man. Baini died before he could edit the complete works of Palestrina.

6 Johann Christian Lobe (1797-1881) was a composer, a theorist, a flutist, and the editor of Allegemeine Musik Zeitung in Leipzig. In 1831 he urged a ban on fugues from the church. Lobe described fugues as being incomprehensible and preventing devotional feelings. In 1852 he expressed opposition to Bach’s music saying that all he heard in it was “the rigid puritan, the cold Protestant, fighting for his sect with fanaticism.”

7 Alfred Einstein, Music in the Romantic Era (New York: W. W. Norton, 1947), 163. Early in his career, Liszt was concerned about the state of church music. He remarked on the decline of church music in a writing entitled “Über die zukünftige Kirchenmusik” (1834), which is found in the second volume of his collected writings, Gesammelte Schriften, ed. L. Ramann (Leipzig: 1880-83).
“enlightened” stressed their self-declared liberation while challenging ecclesiastical authority. On the other hand, clerical authorities made aggressive religious manifestos, most of which had musical components.8

Prominent composers of the late eighteenth and early nineteenth centuries were still writing music with texts from the Protestant Church and Catholic liturgy, but much of it was inappropriate for use in worship, including some of the extended choral works of Haydn, Beethoven, and Mozart. For example, although Mozart wrote eighteen masses,9 many were too long to be used in worship, the text was repeated out of context with the liturgy, and the virtuosic solos were more appropriate for the stage than for worship. In the nineteenth century, works such as Beethoven’s Missa solemnis were not adaptable for liturgical purposes.10 Masses and other music with liturgical texts by these composers were more often performed for court functions, civic celebrations, festivals, or concerts by choral societies.

---

9Mozart’s eighteen Masses represented both the Missae breves, designed for use on normal Sundays, and the Missae solemnes, which was designed for church festivals and other solemn occasions. He wrote ten Missa brevis and eight Missa solemna, plus other mass movements.
10David Daniels, Orchestral Music: A Handbook (Lanham, MD: The Scarecrow Press, 1996), 52. The performance time for the Missa solemnis, according to Daniels, is approximately 81 minutes.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
The Prussian Revival of the Lutheran Church and the Cecilian Movement of the Catholic Church were reactions to the decline both in the quality of music written for the church and in the sacred music written for the concert stage, which was inappropriate for worship. These two reformation movements of the nineteenth century were important to the conception of Herzogenberg’s *Zwei biblische Scenen*, op. 109. Because Herzogenberg was Catholic, he was influenced by the Cecilian Movement. However, he was also affected by the Prussian Revival reforms (discussed later in this chapter) through the influence of Friedrich Spitta, a leader in Lutheran reforms and a collaborator in the sacred music Herzogenberg wrote during the last seven years of his life.

The Cecilian Movement

The Cecilian Movement had its beginnings with Kasper Ett (1788-1847), the organist at St. Michael’s Cathedral in Munich during the reign of Ludwig I, King of Bavaria. The King commissioned him to uncover the musical riches of old masters, and as a result he revived Allegri’s *Miserere* in 1816. Ett chose to perform the music of Gregorio Allegri (1584-1652) because Allegri wrote in the style of Palestrina. Ett’s own music resembled the compositional methods of Palestrina, or *stile antico*, and regularly made use of Gregorian chant melodies in the upper voice of
his a cappella compositions.\textsuperscript{11} By 1821, sacred church music in Munich had improved substantially under Ett’s direction, and the papal representative to Bavaria commented that music in Munich was better than in Rome. Ett found eager promoters of these ideals in his bishop, Michael Sailers, and in King Ludwig; the affirmations of these two men helped spread his reforms throughout Bavaria.\textsuperscript{12}

After Ett’s death, the center of reform shifted to Regensburg under Karl Proske (1794-1861). Proske was initially trained as a medical doctor and served as an army surgeon before he graduated from the University of Halle. After his service as a government doctor, he entered the theological seminary in Regensburg and was ordained a priest in 1826. He had a deep interest in church music and was eventually named vicar choral, and named canon in 1830. He then devoted most of his efforts to reforming church music. It was Proske’s belief that to revive the great choral music of the past, he must provide choirmasters with the musical materials for performance. According to Lang, Proske began an unparalleled search for older church music while continuing his duties as a priest. Proske spent most of his life researching, collecting

\textsuperscript{11}Erwin Esser Nemmers, \textit{Twenty Centuries of Catholic Church Music} (Milwaukee: Bruce Publishing Company, 1949), 139-41.
publications, and obtaining manuscripts of the polyphonic schools, which he placed in his *Antiquitates Musicae Ratisbonenses*.\(^{13}\)

In 1853, Proske began disseminating selected works from this collection through a publication called *Musica Divina*.\(^{14}\) His first volume contained masses, his second was motets (1854), and his third included music for vespers and settings of Psalms (1859). The fourth volume, a collection of Passions and lamentations, appeared in 1862, the year after his death. While still working on *Musica Divina*, Proske also published a two-volume collection of masses entitled *Selectus novus missarum* (1855-1859). His large collections furnished the foundation for scholarly and practical restoration of polyphonic sacred music, and his work was among the earliest efforts of the Romantic era to compile "monuments" of great music into extensive collections.\(^{15}\)

The reformation of Catholic church music became more organized in 1868 when the St. Cecilia Society was formally founded in Bamberg by Franz Xaver Witt (1834-1888). The group was named after St. Cecilia, the patron saint of music and the legendary inventor of the organ. Witt

\(^{13}\)Paul Henry Lang in the introduction to the reprint of *Musica Divina* (New York: Johnson Reprint Corporation, 1973), ix.


\(^{15}\)Lang, *Musica Divina*, ix.
publicized the ideals of his reform in *Musica Sacra*, a publication started by Proske, and also in the pamphlet entitled "The Condition of Church Music in Old Bavaria." His ideals were formally recognized in a brief of sanction, *Multum ad Commovendos Animos*, by Pope Pius X on December 16, 1870.\(^{16}\)

The goals of the St. Cecilia Society, as published by Witt in *Musica Sacra*, were the use of Gregorian chant in liturgy, the reintroduction of polyphonic music, the revival of congregational singing, the composition of new church music (both a cappella works and those with wind instrument accompaniment), and the use of vernacular hymns. Through the Cecilian Society, Witt created an organization that brought about widespread church music reform, especially to countries using the German language. These societies sprang up in great numbers among peoples of every intellectual and economic stratum. Because of their great number and clearly defined purpose, these societies had a far-reaching influence on Catholic church music. The efforts of the Cecilian Societies were a major influence for the *Motu Proprio* on church music, issued on St. Cecilia’s Day, November 22, 1903, by Pope Pius X.\(^{17}\)

\(^{16}\)Nemmers, *Twenty Centuries of Catholic Church Music*, 142.
Witt’s reforms affected the music of notable nineteenth-century composers who incorporated one or more goals of the Cecilian Society in their works. For example, Cecilian elements may be found in Verdi’s *Requiem*, Wagner’s arrangement of Palestrina’s *Stabat Mater*, and Mahler’s Symphony No. 8. Whether or not these composers consciously used the Cecilian fundamentals in an attempt to conform to the goals of the society is not known. However, there are indications that both Anton Bruckner (1824-1896) and Franz Liszt (1811-1886) supported the goals of the society and were eager for their works to be accepted by the Cecilians.

Bruckner used several concepts of the Cecilians in his Mass in E minor and his motets *Os justi* and *Pange lingua*. The Mass incorporated imitative contrapuntal writing throughout the “Sanctus” (see example 2.1). He also used wind instrumental accompaniment in all movements of the Mass, in keeping with one of the goals of the Cecilian Movement. Instruments were used in such a way as not to obscure the vocal lines but to reinforce the meaning of the text. This reinforcement can be seen in the second half of the “Sanctus” where the instruments in homophonic

---

19 The orchestration for Bruckner’s Mass in E minor calls for two oboes, two clarinets in C, two bassoons, two horns in F, two horns in D, and three trombones.
Copyright ©1882 by Musikwissenschaftlichen Verlag, Wien. Used by permission.
texture and at a fortissimo dynamic level support the text “Dominus Deus Sabaoth” (see example 2.2).\textsuperscript{20} Other aspects of the Mass conforming to principles of the Catholic Church include a lack of solo passages and an absence of the opening phrases of both the “Credo” and “Gloria.” The officiant was expected to open these movements with the appropriate fragment of plainsong.\textsuperscript{21}

The motets \textit{Os justi} and \textit{Pange lingua} reveal careful treatment of the words by not allowing the counterpoint to obscure the texts. Careful treatment of the text can also be seen in the manner in which Bruckner sets entire phrases in sections rather than concentrating on individual words. This sectional setting of text by Bruckner can be seen in \textit{Os justi} where he finishes with the text “Os justi meditabitur sapientiam” before he sets the text “et lingua ejus loquetur judicium” (see example 2.3).\textsuperscript{22}

Two authorities on the life of Bruckner, August Gollerick and Max Auer, assert that \textit{Os justi} was written with Cecilian goals in mind. Gollerick and Auer refer to a letter that Bruckner wrote on July 25, 1879, to Ignaz Traumihler, an active member of the St. Cecilian Society, in which he writes concerning \textit{Os justi}:

\textsuperscript{22}Ibid.
Copyright ©1882 by Musikwissenschaftlichen Verlag, Wien. Used by permission.
Example 2.3. Bruckner's *Os justi*, mm. 8-20.

Copyright ©1961 by C. F. Peters Corporation. Used by permission.
It is composed without sharp and flat, without the chord of the seventh, without a 6/4 chord or choral combinations of four or five simultaneous notes.\(^2\)\(^3\)

Gregorian chant is one of the elements of the Cecilian Movement found in the motet *Pange lingua*. The opening line of the soprano part of the motet is similar to the chant *Pange lingua*, found in *Liber usualis* (see examples 2.4 and 2.5).

Witt actually requested that Bruckner compose *Pange lingua* to exemplify the style of Palestrina. Although some of Bruckner's compositional techniques, such as the lush harmonies and unprepared dissonances in *Pange lingua*, do not completely exemplify the style of Palestrina, the motet was recognized by the Cecilians and published in the Cecilian periodical *Musica sacra* in 1886,\(^2\)\(^4\) confirming that the formal members of the St. Cecilian Society respected Bruckner's attempts at Cecilian composition.

Franz Liszt also successfully used Cecilian concepts in a number of his sacred compositions. Liszt gave evidence of his support of Gregorian chant, contrapuntal music, and the music of Palestrina in his letters to friends, especially his correspondences to Witt. Liszt was so supportive of Witt's work in the Cecilian Society that he asked Witt to travel to


\(^{24}\)Liebergen, "The Cecilian Movement in the Nineteenth Century," 15.
Example 2.4. Bruckner: *Pange lingua*, mm. 1-8.

Copyright ©1961 by C. F. Peters Corporation. Used by permission.

Example 2.5. First line of “Pange lingua” from the *Liber Usualis*.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Hungary to influence the church musicians in that country by teaching at the Musik Academie.25

The influences of Palestrina's style can be seen in Liszt's Missa choralis. The "Kyrie" opens with a motive that is introduced through imitation in each voice (see example 2.6). The music also includes no wide leaps, and each melodic line stays within the span of an octave. The natural accents of the text are given agogic and tonal stress. Missa choralis is also suggestive of the music of Palestrina because it is modal, uses little chromaticism, includes no orchestral instruments,26 and avoids the lush harmonies typical of the nineteenth century.

Although Gregorian chant is not found in Missa choralis, it is an important part of a number of Liszt's works. An influence of Gregorian chant found in his works is the use of the intonation of three notes found in his Missa Solemnis, Mass for Men's Choir, St. Elizabeth, and Via Crucis. The Gregorian intonation is the same as the first three notes in the second, third, and eighth Psalm tones in Liber usualis (see example 2.7).27

---

25Ibid.

26Missa choralis was originally written for a cappella chorus but was later provided with an organ accompaniment.


Example 2.7. Eighth Psalm tone from *Liber Usualis* transcribed to modern notation.
In the “Gloria” of *Messe für Mannerchor*, the three-note intonation is used to unify the movement as it appears in the beginning of “Gloria in excelsis Deo” (see example 2.8) and in the closing statement “Cum Sancto Spiritu” (see example 2.9). Although the intonation appears in only one movement of *Messe für Mannerchor*, it is evident in all fourteen movements of *Via Crucis*, thus bringing a sense of unity to this work (see examples 2.10 and 2.11). In much the same manner, the presence of the Gregorian melodies “Rorate coeli,” “Angelus,” and “Beati Pauperes” in several of the movements of *Christus* provides unity to this work.

Unlike other Cecilian works that use an a cappella chorus or are scored for chorus and wind instruments, *Christus* uses a large nineteenth-century orchestra. Although Liszt employs large orchestral forces in the twelfth movement, he uses a much smaller ensemble for the setting of the chant “O fili et filiae.” This section is scored for women’s chorus, harmonium, flute, oboe and clarinet.

Although music by composers like Liszt and Bruckner was performable by the talented musicians in larger churches and cathedrals, the music of the Cecilian Movement was also intended to embrace village
Example 2.8. Liszt: *Messe für Männerchor*, “Gloria,” mm. 1-5.

Example 2.9. Liszt: *Messe für Männerchor*, “Gloria,” mm. 173-175.
Example 2.10. Liszt: *Via Crucis*, Introduction, mm. 5-9.

Example 2.11. Liszt: *Via Crucis*, Introduction, mm. 51-54.
churches where the musical talent was not as advanced. Therefore, music produced by the reforms was to be accessible to musicians in even the most modest churches. Although Witt wrote excellent music, a flood of music of inferior quality was also introduced by publishing companies expecting to make a profit from the movement. A number of composers during this time represented "more good will than ability," in Fellerer's words, and brought discredit to the movement. As Fellerer states:

The shallowness that was supposed to be overcome in other spheres returned to church music by a different route, and prevented it from attaining that liturgical depth for which such earnest preparations were undertaken in the second quarter of the nineteenth century.

The artistic code of the Cecilian Society was not fully realized; however, its ideal had musical influence beyond the normal authority of the church. The a cappella polyphonic style gained prominence as the methodology used by teachers of composition for developing the contrapuntal skills of students studying composition in music academies and conservatories, and stile antico became a common method of composing church music. Since Herzogenberg was a teacher of

---

28 Fellerer, The History of Catholic Church Music, 188.
composition in music academies and conservatories, he was influenced by this movement of the Catholic Church. However, his music based on texts taken from the Catholic liturgy, for example his Requiem, op. 72, was for the most part beyond the traits of the Cecilian Movement.

**The Prussian Revival**

In 1817, Friederick Wilhelm III (1797-1840) used the occasion of the three-hundredth anniversary of the Reformation to decree a consolidation of the Reformed and Lutheran churches in Prussia into a single Evangelical church. Although Friederick was Reformed, he was also the chief bishop of the Lutheran state church due to his royal position. Combining the two churches was an attempt to attain political unity and consolidation of the Crown’s powers. In 1821, he went a step further. After citing Luther as a precedent and his own position as head of the state church, he imposed a uniform liturgical practice.

Friederick had great respect and appreciation for the musical tradition and pomp found in the liturgy of the Catholic Church; this esteem was demonstrated by his re-establishment of the men’s and boys’ choir at the cathedral in Berlin. In his positive view of Catholic music, he agreed with many other Lutherans of his time, for as early as 1815 there had been a movement to institute Gregorian chant with German
texts into the liturgy of the Lutheran Church. Friederick believed many had turned away from the church because of the decline of ceremony and great music during the Enlightenment. Therefore, a new Lutheran prayer book, closely related to Catholic practices, was published. Throughout Friederick’s reign, his church’s worship became more and more like the rituals practiced by eight million of his Catholic citizens.\(^{31}\)

In spite of much resentment over the unity of the two churches, he continued his reforms until his death in 1840. His son Friederick IV, who reigned from 1840-1861, continued his father’s practices and enforced the uniform orders of worship. In addition, he reorganized the choir at the Berlin Cathedral by making it a professional group with a yearly budget of 33,288 marks.\(^{32}\) Other professional choirs were formed, including the Schlosschor in Schwerin, the Schlosskirchenchor in Hanover, and the Salzungen church choir.\(^{33}\) The quality of these choruses helped to continue the liturgical and musical revival in the churches throughout Prussia.\(^{34}\)

The musical preference of the King had a decided Catholic influence; therefore, the music of Palestrina became a dominant style in

\(^{32}\)Blume, Protestant Church Music: A History, 382.
\(^{33}\)Blume, Protestant Church Music: A History, 383.
\(^{34}\)Ogasapian, “The Restoration of Sacred Music in Romantic Germany,” 10.
Lutheran church music. During the 1820s, Carl von Winterfeld (1784-1852) made a study of Protestant church music to find an accommodating a cappella style. His goal was to discover music in which the chorale was treated primarily homophonically, but that also contained sections with polyphonic textures. He found his solution in the music of Johann Eccard (1553-1611), to whom he referred as the German Palestrina. However, Winterfeld's second choices after Eccard were not works of Lutheran composers Bach and Schütz, but those of "Catholic masters" of sacred music of the sixteenth century.\(^3\) Winterfeld had adopted the quietism philosophy of Julius Smend, who wrote:

Protestant church music must take care to remain within the venerable bounds of a distinctly prayerful mood. Under no circumstances should it express passion; it must exude divine calmness and peaceful consecration."\(^3\)

After 1829, the essence of Protestant church music was beginning to be recognized in the music of Bach. For those who had completely renounced the quietistic (or devotional) view of church music, the acceptance of Bach's music became possible. After J. Theodore Mosewius (1788-1858), director of the *Singakademie* in Breslau, had introduced Bach's music in the concert hall in 1829,\(^3\) he declared it

\(^3\)Quoted in Blume, *Protestant Church Music: A History*, 390.
appropriate for worship as well. After 1842, Bach’s cantatas slowly found their way back into the services of the St. Thomas Church in Leipzig under the direction of Moritz Hauptman, although he had theological and musical reservations about using Bach’s music. It was not until 1882 in Philipp Spitta’s *Die Wiederbelebung protestantischer Kirchenmusik auf geschichtlicher Grundlage* that Bach was declared “the Protestant church composer absolute and his music the Protestant church music, the foundation of which was, and should be, congregational singing and the organ chorale.” Spitta believed it was inappropriate to sing Bach’s cantatas in the concert halls and Catholic a cappella music in Lutheran churches. Spitta said, “Let us, for once, turn things around—give Protestant church music its rightful place in the house of God and cultivate a cappella music in concerts.”

Although several of Schütz’s compositions had been performed earlier in the century, his music began to receive increased attention. Friedrich Spitta and Arnold Mendelssohn performed Schütz’s *St.*

---

37Mosewiwas was one of the earliest 19th-century champions of Bach, both as a performer and a scholar. In 1829, also the same year Mendelssohn revived Bach’s *St. Matthew Passion*, he was one of the first to program Bach’s music for concert. He was also the first to promote Bach’s cantatas for the worship service in his book *J. S. Bach in seinen Kirchen-Cantaten und Choralgesängen* (Berlin, 1845).


40The Frankfort St. Cecilian Society had performed *Saul, Saul, was verfolst du mich?* in 1835, and Karl Riedel’s poor versions of the Passions had been performed since 1858.
Matthew Passion in 1881 and St. John Passion the following year. In 1885, Philipp Spitta began work on the Schütz complete edition; thereafter, Schütz's work became more a part of the church's repertoire.\(^{41}\)

The earlier movements for restoration of church music were primarily grounded on a historical basis. Therefore, through the rediscovery of earlier composers, came the realization that there was no one style of Protestant music. Friedrich Spitta maintained that choirs should participate in every service and their musical selections not be limited to only the older classics. He also supported the idea that church choirs should consist of those members of the congregation who had musical ability. In 1897, Herzogenberg attacked the idolization of "ancient music," especially Renaissance Catholic music. Instead, he supported the vocal and instrumental music of Eccard, Schütz and Bach.\(^{42}\)

After Friedrick Spitta received his appointment to the University of Strasbourg and was responsible for supplying liturgical music, he requested compositions by contemporary composers for the services in


\(^{42}\)Blume, *Protestant Church Music: A History*, 393.
the chapel. Among the composers who responded to Friedrich’s request was Heinrich von Herzogenberg. Spitta’s request to write music for the academic worship services at Strasbourg, the influence of Brahms, and the influence of Herzogenberg’s wife Elisabet, a devout Protestant, resulted in Herzogenberg’s devoting himself to writing Protestant music during the last seven years of his life.\footnote{Blume, \textit{Protestant Church Music: A History}, 400-1.}

Herzogenberg’s \textit{Liturgische Gesänge}, op. 81, were written specifically for the services at the University of Strasbourg. His “Ich singe dir mit Herz und Mund” from \textit{Liturgische Gesänge}, op. 99, was based on a chorale and was written for choir, congregation and organ accompaniment; it actively involved the congregation and the choir in the liturgy of the service.

\textbf{Conclusion}

Both the Prussian Revival of the Lutheran Church and the Cecilian Movement of the Catholic Church influenced the music of Herzogenberg. The music Herzogenberg wrote during the last seven years of his life was influenced by the Prussian Revival because of Herzogenberg’s close relationship with Friedrich Spitta, a leader in this reform movement. Evidence of Lutheran influence can be seen in the use of the chorale in almost all of Herzogenberg’s music throughout his collaboration with
Spitta. During this same period, Herzogenberg also wrote Catholic music such as his *Requiem*, op. 72 and his Mass, op. 87. Most evident in nearly all his compositions was the extensive use of counterpoint, even in music written for the Lutheran Church. This tendency was not only Herzogenberg's historical musical link to the Catholic Church, but was also his link to a career as a teacher of composition in music academies and conservatories.

The impetus for Herzogenberg to compose short dramatic choral compositions depicting single stories from scripture, as in *Zwei biblische Scenen* (Two Biblical Scenes), stems from Philipp Spitta's work in early music during the nineteenth century. Philipp Spitta had compiled and published *Heinrich Schütz: Sämtliche Werke*,\(^\text{44}\) which included large dramatic choral compositions, such as historiae and Passions, as well as dramatic musical settings of individual scenes from the Bible marked as dialogs. Friedrich Spitta, impressed with the straight forward presentation of these dialogs and their potential for dramatically portraying scripture during worship, gave Herzogenberg outlines of ten succinct dialogs.\(^\text{45}\)

\(^{44}\)Philipp Spitta, ed. and others, *Heinrich Schütz: Sämtliche Werke* (Leipzig: Breitkopf and Härtel, 1885-94).

After Herzogenberg's death in 1900, Friedrich discovered two completed choral works, "Der Seesturm" and "Das kananäische Weib," both based on his own suggested outlines. Spitta published the compositions as musical inserts in his magazine *Monatsschrift für Gottesdienst und kirchliche Kunst* in 1901. Spitta also contacted the publishing firm of Rieter-Biedermann, who published the scores in 1903, under the title *Zwei biblische Scenen*.46

The complete text of "Der Seesturm" was taken from two sources. The story is taken from Matthew 8:23-27, which tells of Jesus calming the tempest on the Sea of Galilee. In addition to the New Testament text, Herzogenberg used the text from the second verse of the Lutheran chorale "Jesu meine Freude." "Das kananäische Weib" takes its text solely from Matthew 15:22-28, which relates the story of a woman from Canaan who asked Jesus to heal her demon-possessed daughter.

As indicated on the title page of the first publication of *Zwei biblische Scenen*, "Der Seesturm" was to be substituted for the Gospel scripture to be read on the fourth Sunday of Epiphany. "Das kananäische Weib" was intended to be performed on the second Sunday of Passiontide.

---

46 Ibid.
substituting for the reading of the Gospel scripture (Matthew 15:22-28) read that Sunday in the Lutheran church year.\textsuperscript{47}

No recorded account of the first performance of these two works is currently available. However, since Spitta had previously used Herzogenberg's liturgical choral music and had collaborated with Herzogenberg to compose liturgical music used by the Academic Choir at the University of Strasbourg, as well as having provided the outlines for \textit{Zwei biblische Scenen}, it then seems reasonable to assume Spitta performed them on the appropriate Sundays during the first year they were printed as musical inserts in \textit{Monatsschrift für Gottesdienst und kirchliche Kunst}.

\textsuperscript{47}Information on the title page of the Rieter-Biedermann publication of \textit{Zwei biblische Scenen} concerning "Der Seesturm" reads: "Der Seesturm. Biblische Scene auf den vierten Sonntag nach Epiphanias." "Das kananäische Weib" is referred to as "Das Kananäische Weib. Biblische Scene auf den zweiten Sonntag der Passionzeit."
CHAPTER THREE
THE TEXTS OF ZWEI BIBLISCHE SCENEN

The Text of “Der Seesturm”

The scripture text of “Der Seesturm” was taken from the narrative found in Matthew 8:1-9:34, which chronicles three miracles that illustrate Jesus’s divine authority over Satan. The first miracle is the calming of the tempest on the Sea of Galilee (Matthew 8:23-27) and is the scriptural text found in “Der Seesturm” (see appendix two). This passage contains a rebuke of the wind and waves that is similar to rebukes used in exorcisms. The second, Jesus’s authority over Satan’s servants, is shown by the exorcism of two demon-possessed men (Matthew 8:28-9:1). Finally, the healing of the paralytic (Matthew 9:2-8) illustrates Jesus’s authority over sin and his ability to forgive sin.¹

The original Greek text of Matthew used the word “seismos” for storm, which literally translates “earthquake,” and describes apocalyptic

upheavals, often with supernatural overtones.² Although the boat is in danger of being swamped, Jesus continued to sleep calmly. The words spoken by the disciples to awaken Jesus and describe their peril, “hilf” [help or save] and “verderben” [ruin or perish], refer primarily to their own physical well-being. However, according to Bloomberg, it is possible that Matthew also used these terms symbolically to refer to salvation and eternal destruction.³

Jesus’s authority over Satan is also indicated in the use of the word epitimaio to describe the rebuke of the wind and the waves. This Greek word epitimaio is used elsewhere in the Gospels in stories depicting exorcisms.⁴ Jesus demonstrated his authority over the destructive powers of Satan represented by the storm, and, as in the healings of the demoniacs and the paralytic, the results are immediate.

In addition to scripture, Herzogenberg used the second verse of the pietist Lutheran chorale “Jesu, meine Freude” (see appendix 2). The text to this chorale was written in 1653 by Johann Franck (1618-1677), a

---
²The same word is used in Matthew 24:7, Matthew 27:54, and Matthew 28:2 to describe earthquakes.
³Bloomberg, The American Commentary: Matthew, 149. The Greek word for save, “sázá,” may be defined either as “preserve from natural danger and affliction” or “save or preserve from eternal death.” The Greek word for perish, “apollumi,” may be either defined as “destroy” or “be lost.”
⁴This word is used in Mark 1:25, Mark 9:25, and Luke 4:41.
German poet, lawyer and public official.\textsuperscript{5} Franck modeled his text on H. Alberti’s poem “Flora, meine Freude (Flora, my joy).”\textsuperscript{6} Johann Crüger (1598-1662), a German cantor and composer, wrote the tune that is still found today in contemporary Lutheran hymnals.\textsuperscript{7}

Herzogenberg used the text of “Jesu meine Freude” primarily as it was found in the Lutheran hymnal. Differences between the original Lutheran text and Herzogenberg’s are in the sixth through the eighth lines. Rather than using “Wenn die Welt in Trümmer fällt” [If the world in ruin falls] from the Lutheran hymnal, Herzogenberg chose the text from Bach’s motet \textit{Jesu meine Freude} which included the words “blitzt und kracht” [lightning and thunder], seemingly better suited for a commentary associated with the portrayal of a violent storm (see table 3.1).

\textbf{The Text of “Das kananäische Weib”}

The text of “Das kananäische Weib (The Canaanite Woman)” is found in the narrative of the fourth book of Matthew, appearing in 13:1-

\textsuperscript{6}Donald P. Hustad, \textit{Jubilate II: Church Music in Worship and Renewal} (Carol Stream, IL: Hope Publishing Co., 1993), 205. English translations ignored the anthropomorphic imagery and German versions have replaced the word \textit{Zucker} (sugar) with \textit{Freude} (joy).

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Table 3.1. A comparison of the sources of the text for the chorale “Jesu, meine Freude” with the text Herzogenberg selected and their translations.

<table>
<thead>
<tr>
<th>Text in 1897 Lutheran hymnal</th>
<th>Text used by Bach in BWV 104</th>
<th>Text used by Herzogenberg</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unter deinem Schirmen</td>
<td>Unter deinem Schirmen</td>
<td>Unter deinem Schirmen</td>
</tr>
<tr>
<td>Laß von Ungewittern,</td>
<td>Laß von Ungewittern,</td>
<td>Laß von Ungewittern,</td>
</tr>
<tr>
<td>Rings die Welt erzittern,</td>
<td>Rings die Welt erschüttern,</td>
<td>Rings die Welt erschüttern,</td>
</tr>
<tr>
<td>Jesus steht mir bei!</td>
<td>Mir steht Jesus bei.</td>
<td>Mir steht Jesus bei.</td>
</tr>
<tr>
<td>Wenn die Welt in Trümmer fällt,</td>
<td>Ob es jetzt gleich kracht und blitzt,</td>
<td>Ob’s mit Macht gleich blitzt und kracht,</td>
</tr>
<tr>
<td>Wenn mich Sünd’ und Höle schrecken,</td>
<td>Obgleich Sünd’ und Höle schrecken,</td>
<td>Obgleich Sünd’ und Höle schrecken,</td>
</tr>
<tr>
<td>Jesus wird mich decken.</td>
<td>Jesus will mich decken.</td>
<td>Jesus will mich decken.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Translation of the text in 1897 Lutheran hymnal</th>
<th>Translation of the text used by Bach in BWV 104</th>
<th>Translation of the text used by Herzogenberg</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under your shelter</td>
<td>Under your shelter</td>
<td>Under your shelter</td>
</tr>
<tr>
<td>I am free of the storms of my enemies.</td>
<td>I am free of the storms of all enemies.</td>
<td>I am free of the storms of all enemies.</td>
</tr>
<tr>
<td>Let the world quakes the storms all around.</td>
<td>Let Satan rage,</td>
<td>Let the world quake,</td>
</tr>
<tr>
<td>If the world falls in ruin,</td>
<td>Jesus stands by me.</td>
<td>the storms all around,</td>
</tr>
<tr>
<td>If sin and hell frighten me,</td>
<td>Whether it at once thunders and lightnings,</td>
<td>Jesus stands by me.</td>
</tr>
<tr>
<td>Jesus will protect me.</td>
<td>Whether sin and hell frighten,</td>
<td>Whether it at once thunders and lightnings,</td>
</tr>
<tr>
<td></td>
<td>Jesus will cover me.</td>
<td>Whether sin and hell frighten,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Jesus will cover me.</td>
</tr>
</tbody>
</table>
16:20. This book of Matthew contains two overall themes, one of which details a progressive conflict between Jesus and the Jewish leaders, while the other reveals Jesus’s ministry turning from Israel to the Gentiles.

Preceding the story of the woman from Canaan are accounts of two rejections of Jesus’s ministry and accounts of three miracles. The first is the story of the rejection of Jesus by his home town of Nazareth (13:53-58), and the second is the story of the rejection of John the Baptist by Herod (14:1-12). The three miracles follow: the feeding of five thousand (14:13-21), Jesus walking on the water (14:22-23), and the healings at Gennesaret (14:34-36).

Matthew 15:1-16:4 begins and ends with conflicts between Jesus and Jewish leaders. The first conflict occurred with a complaint by the Pharisees and teachers of the law that the disciples did not follow the ritual of washing their hands before eating (15:1-20). In the final conflict, the Pharisees and the Sadducees asked Jesus for a sign from heaven to prove the divine origin of his miracles (16:1-4). Between these two conflicts are narratives of two miracles: the healing of the Canaanite woman’s daughter (15:21-28; see appendix 2) and the feeding of four thousand (15:29-39).
Before he encounters the Canaanite woman, Jesus removed himself from Israel geographically as well as ideologically by crossing to the northern shore of the Sea of Galilee to port cities of what would be today parts of Lebanon and Syria. The designation of “Canaanite” was a general reference to the pagan people of Canaan conquered by Israel under Joshua’s leadership. However, the Canaanite woman refers to Jesus as “Lord” and as the “Son of David,” a clearly Jewish term designated for the Messiah. Instead of immediately reacting to her cries for help, Jesus is silent. The pause is quite dramatic, and to fill in the void, the disciples ask Jesus to send her away.

Jesus finally responds by stating that he was sent only for the lost sheep of Israel. Upon hearing these words the woman kneels before Jesus and asks once more for his help. Jesus’s response is typical at that time as Gentiles were frequently insulted by being called “dogs.” However, the diminutive form of the Greek word for dog, “kynarion” instead of “kyon,” is used, which suggests the term used for domesticated dogs who eat under the tables of the children of the house. When the woman replies that the dogs get to at least eat the crumbs from the children’s table, she is referring to the residual blessings of God’s favor to the Jews.

---

8The story of Joshua conquering Canaan is found in the Old Testament book of Exodus.
Jesus commends her faith and states that her request is granted which is literally translated as, "Let it be done for you as you wish."  

The two works included in *Zwei biblische Scenen* differ from each other in the elements of scriptural text Herzogenberg used. In "Der Seesturm" he used the entire text taken from the passage found in scripture. However, "Das kananäische Weib" contains only the words that are spoken by the characters; therefore, the use of the Evangelist to describe the action of the story in "Der Seesturm" is not needed in "Das kananäische Weib" (see table 3.2).

---

10Bloomberg, *The American Commentary: Matthew*, 241-244.
Table 3.2. Comparison of the text found in Matthew 15:22-28 and the portions of the text used in “Das kananäische Weib” which do not use narrative passages.

<table>
<thead>
<tr>
<th>German text found in Matthew 15:22-28</th>
<th>Text used in “Das kananäische Weib”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Er antwortete aber und sprach: “Ich bin nicht gesandt, denn nur zu den verlorenen Schafen von dem Hause Israel.”</td>
<td>“Ich bin nicht gesandt, denn nur zu den verlorenen Schafen von dem Hause Israel.”</td>
</tr>
<tr>
<td>Sie kam aber und fiel vor ihm nieder und sprach: “Herr, hilf mir!”</td>
<td>“Herr, hilf mir!”</td>
</tr>
<tr>
<td>Und er antwortete und sprach: “Es ist nicht fein, dass man den Kindern das Brot nehme und werfe es vor die Hunde.”</td>
<td>“Es ist nicht fein, dass man den Kindern das Brot nehme und werfe es vor die Hunde.”</td>
</tr>
<tr>
<td>Sie sprach: “Ja Herr; aber doch essen die Hündlein von den Brösemlein, die von ihrer Herren Tische fallen.”</td>
<td>“Ja Herr; aber doch essen die Hündlein von den Brösemlein, die von ihrer Herren Tische fallen.”</td>
</tr>
<tr>
<td>Und ihre Tochter ward gesund zu derselbigen Stunde.</td>
<td></td>
</tr>
</tbody>
</table>

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Both "Der Seesturm" and "Das kananäische Weib" of Herzogenberg's Zwei biblische Scenen are dramatic choral works. An examination of these compositions reveals that Herzogenberg was a proficient composer who combined musical forms and ideas of the past, including text painting, with contemporary harmonies and techniques. This chapter will examine the musical structure of Zwei biblische Scenen and the use of rhythm, tempo, melody, texture, dynamics, harmony, and tonality to portray musically the meaning of words or phrases in these scriptural texts.

Musical Observations on "Der Seesturm"

Overall Structure and Forces Used in "Der Seesturm"

"Der Seesturm" is scored for tenor soloist, baritone soloist, SATB chorus, and orchestra (violin I, II, cello, bass, organ). Jesus's texts are presented by the baritone; the portions of the texts that are not direct
quotes of the apostles or Jesus are presented by the Evangelist (tenor soloist) or the turba chorus; the apostles are portrayed by the TB turba chorus.¹

The work is organized in two major sections of approximately the same length. The first major section, A (mm. 1-77), describes the events of the story. The structure of this large section is based on the action of the story as it is found in the scripture and is, therefore, organized in many smaller sections. The second major section, B (mm. 78-142), quotes the disciples’ commentary on the events of the miracle as well as additional commentary of the second stanza of the chorale “Jesu, meine Freude” (see table 4.1).²

In section A, a symmetrical design emerges in the use of vocal forces and musical texture (see chart 4.1). This large section alternates between recitative solo passages and turba chorus passages. The matching sections unfold in opposite order; the first and last sections match; the second and next-to-last sections correspond, and so on. The central section alone has no counterpart.

¹Turba refers to choral ensembles in oratorios that present the texts spoken by crowds.
²Musical observations of “Der Seesturm” are based on a microfilm copy of the original Rieter-Biedermann publication and a microfilm of the original manuscript found in the Staatsbibliothek in Berlin.
Table 4.1. Structure of “Der Seesturm.”

Section A, the first major section:

<table>
<thead>
<tr>
<th>Meas.</th>
<th>Forces</th>
<th>Text</th>
<th>Texture</th>
<th>Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3</td>
<td>Organ</td>
<td></td>
<td>homophonic</td>
<td>D minor</td>
</tr>
<tr>
<td>3-8</td>
<td>Organ and tenor solo</td>
<td>“Jesus trat in das Schiff...”</td>
<td>solo recitative</td>
<td>D minor</td>
</tr>
<tr>
<td>8-43</td>
<td>SATB chorus, orchestra and organ</td>
<td>“Und siehe da erhob sich ein gross Ungestüm...”</td>
<td>homophonic, with imitation in violins</td>
<td>D minor, ends on V</td>
</tr>
<tr>
<td>44-47</td>
<td>Tenor solo, organ</td>
<td>“Und die Jünger traten zu ihm, weckten...”</td>
<td>solo recitative</td>
<td>D minor</td>
</tr>
<tr>
<td>47-55</td>
<td>TB chorus, orchestra</td>
<td>“Herr, hilf uns! Wir verderben.”</td>
<td>imitative</td>
<td>D minor</td>
</tr>
<tr>
<td>56-59</td>
<td>Tenor &amp; bass solos, organ</td>
<td>“Da sagte er zu ihnen. Ihr Kleingläubigen...”</td>
<td>solo recitative</td>
<td>D minor (V), ends on F#7</td>
</tr>
<tr>
<td>60-74</td>
<td>SATB chorus, orchestra</td>
<td>“Und stand auf, und bedrohete das Wind...”</td>
<td>imitative, homophonic</td>
<td>D minor, ends on D (I)</td>
</tr>
<tr>
<td>75-77</td>
<td>Tenor solo, organ</td>
<td>“Die Menschen aber verwunderten sich und sprachen:”</td>
<td>solo recitative</td>
<td>D minor</td>
</tr>
</tbody>
</table>

Section B, the second major section:

<table>
<thead>
<tr>
<th>Meas.</th>
<th>Forces</th>
<th>Text</th>
<th>Texture</th>
<th>Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td>78-142</td>
<td>SATB chorus, orchestra</td>
<td>“Was ist das für ein Mann, dass ihm Wind und Meer gehorsam ist.”</td>
<td>fugal with cantus firmus</td>
<td>D minor, ends on tonic major</td>
</tr>
</tbody>
</table>
Chart 4.1. Symmetrical design of section A of “Der Seesturm,” mm. 1-77.

```
Recitative

SATB Chorus

Recitative

TB Chorus

<table>
<thead>
<tr>
<th>Sections</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
<th>V</th>
<th>VI</th>
<th>VII</th>
</tr>
</thead>
<tbody>
<tr>
<td>Texture</td>
<td>solo</td>
<td>homophonic</td>
<td>solo</td>
<td>imitative</td>
<td>solo</td>
<td>homophonic</td>
<td>solo</td>
</tr>
<tr>
<td>Measures</td>
<td>1 - 7</td>
<td>8 - 43</td>
<td>44 - 46</td>
<td>47 - 55</td>
<td>56 - 59</td>
<td>60 - 74</td>
<td>75 - 77</td>
</tr>
<tr>
<td>Text</td>
<td>“Jesu trat in das Schiff...”</td>
<td>“Und siehe da erhob sich...”</td>
<td>“Und die Jünger...”</td>
<td>“Herr, hilf uns.”</td>
<td>“Da sagte er zu ihm...”</td>
<td>“Und stand auf...”</td>
<td>“Die Menschen aber...”</td>
</tr>
<tr>
<td>Matthew text</td>
<td>8:23</td>
<td>8:24</td>
<td>8:25a</td>
<td>8:25b</td>
<td>8:26</td>
<td>8:27a</td>
<td>8:27b</td>
</tr>
<tr>
<td>Tonality</td>
<td>Dm</td>
<td>Dm</td>
<td>Dm</td>
<td>Dm</td>
<td>Dm</td>
<td>Dm</td>
<td>Dm</td>
</tr>
<tr>
<td>ends on V</td>
<td></td>
<td>ends on V</td>
<td></td>
<td>ends on V</td>
<td></td>
<td>ends on</td>
<td></td>
</tr>
<tr>
<td>on V</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>F#7</td>
<td>I</td>
</tr>
</tbody>
</table>

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Unifying Elements Found in "Der Seesturm"

Although the structure of the music in "Der Seesturm" is greatly influenced by the text, Herzogenberg also makes use of unifying musical elements. For example, the chorale melody "Jesu, meine Freude," which first appears in the upper voice of the three-measure organ introduction (see example 4.1), is repeated in its entirety in the cantus firmus in the final section of the work.3

Another unifying element found in "Der Seesturm" is apparent in the similarity of the Evangelist's two recitatives. Even with the rhythmic differences the resemblance of their melodic contour is easily recognized (see examples 4.2 and 4.3).

Rhythm and Tempo in "Der Seesturm"

Demaree cites the influences of at least two rhythmic conventions of the late Renaissance and early Baroque periods in Herzogenberg's dramatic choral works. First, his frequent use of hemiolas and dotted rhythms are reminiscent of the French overture of Lully's era.4

---

3 The second, and last, major section of "Der Seesturm" will be discussed later in this chapter under "Melody and Texture of "Der Seesturm"" which describes the contrapuntal elements found in this work.

4 Robert Kyso Demaree, "The Late Choral Works of Heinrich von Herzogenberg and Their Relationship to the Heritage of Specific Choral Genres" (DMA thesis, University of Illinois at Urbana-Champaign, 1996), 340-341.

Example 4.2. Herzogenberg: “Der Seesturm,” mm. 4-8.

Example 4.3. Herzogenberg: “Der Seesturm,” mm. 44-47.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Another rhythmic technique borrowed from the late Renaissance and the early Baroque is the use of longer note values to control tempo in the music. An example may be found in mm. 60-74. Although the tempo returns to allegro as in the previous choral passages, longer note values (quarter notes, half notes and whole notes) are used to portray Jesus as he stands and rebukes the wind and the sea, and as the wind and the sea become calm (see example 4.4). The action of the music, therefore, becomes more deliberate although the tempo is the same as earlier allegro choral sections.

Melody and Texture in “Der Seesturm”

Melodic structure in Herzogenberg’s large dramatic choral works is one of the conservative features of this music and has been termed “functional and workmanlike.” Aside from the melody of the chorale “Jesu, meine Freude,” the melodies that occur in the recitatives and the imitative passages seem to be constructed with their contrapuntal treatment in mind and/or reflect the content of the text. Herzogenberg aptly demonstrates his considerable text painting and contrapuntal abilities in the imitative passages of “Der Seesturm.”

5Demaree, “The Late Choral Works of Heinrich von Herzogenberg,” 337.
The first imitative passage (mm. 8-14) introduces an angular violin melody which is first imitated an octave below at the quarter note. In m. 11 and continuing through m. 13, the imitation interval compresses to one-half pulse (see example 4.5).\textsuperscript{6} The melodic line of the violins in mm. 8-10, and the quicker ascending and descending lines in mm. 11-13 all suggest musical descriptions of the “waves” mentioned in the text. The stretto treatment of the violin imitation, first a quarter note apart and then an eighth note apart, seems also to reinforce an increasing intensity of the storm coming quickly across a large body of water.

Herzogenberg’s imitative treatment of the tenors and basses in mm. 47-54 reinforces a picture of frightened men calling out for help. This passage includes imitative material previously presented by the violins as well as new material performed by the TB chorus. The violins enter in the same imitative texture introduced in m. 8. However, whereas the first imitation occurrence was at the octave, this presentation is more intense through the imitation at a second. The tenor and bass voices of the chorus enter contrapuntally a half note apart at the interval of a fourth, thus creating the effect of men crying out for help at different times (see example 4.6).

\textsuperscript{6}The same violin melody reappears in measures 15 through 23 and again in measures 24 through 31. In both recurrences the melody is imitated first at the quarter note, and then at the eighth note, as before.

Allegro

Violin I

Violin II

Tenor

Bass

Herr! Herr! Herr hilf uns! Herr! Herr! Herr!


Herr hilf uns, Herr hilf uns!

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Melodic text painting is also found in the next choral entrance (mm. 20-23). In m. 20 the chorus enters in contrapuntal style with the text “mit Wellen bedeckt ward” [was covered with waves]. The melismatic contour of the vocal lines on the word “Wellen” [waves] musically illustrates the action of the waves in this scene (see example 4.7).

The homophonic texture (mm. 35-43) lends a calmer mood to the music. This change of texture contrasts the frenetic activity of the raging storm and the panic of the disciples with the peaceful sleep of Jesus (see example 4.8).

In the B section of “Der Seesturm” (mm. 78-142), Herzogenberg combines fugal materials and a cantus firmus based on the chorale “Jesu, meine Freude” to progress gradually from a “stormy,” primarily imitative, texture to a relatively “calm” homophonic texture. He begins with three voices in imitation and one voice on the cantus firmus and, over the next forty-nine measures, transfers one voice at a time from the fugal texture to the homophonic chorale (see chart 4.2).

The fugal subject, although presented sotto voce by the bass voice on the text “Was ist das für ein Mann, dass ihm Wind und Meer gehorsam ist?” [What manner of man is this, that the wind and the sea obey him?],
Chart 4.2. Chart of section B of "Der Seesturm," mm. 71-142.

Measures 71 87 92 96 104

Chorale with Homophonic Texture

Text: "Unter deinem Schirmen" "bin ich vor dem Stürmen..."

Fugal Material

Text: "Was ist das für ein Mann dass ihm Wind und Meer gehorsam"

Measures 104 108 114 115 122 123 126 132 133 142

Chorale with Homophonic Texture

Text: "Lass von ungewittern" "rings die Welt erschüttern" "Ob's mit Macht gleich..." "Ob's mit Macht gleich..." "Jesus will mich decken."

Fugal Material

Text: "Was ist das für ein Mann dass ihm Wind und Meer gehorsam"
is introduced in a strong manner both rhythmically and melodically. On the downbeat of m. 78 the subject begins on the tonic and ascends stepwise to the third scale degree, but the statement is not finished before an abrupt beat of silence intervenes, halting the question of the text midstream. The first three-note motive of the subject is repeated beginning on the fourth scale degree in m. 79 on the second beat. The overall contour of the subject is wave-like with alternating upward and downward motions of steps and leaps, ending on the third scale degree in m. 81. This fugal subject is imitated by the tenor part after two measures at a fourth above (m. 80), and is followed four measures later as the alto enters at the octave (m. 84). The sopranos begin the cantus firmus at mezzo piano on the text “Unter deinem Schirmen” [Under your shelter] set above the fugal material (m. 87) (see example 4.9). The opening text of the chorale is “Unter deinem Schirmen” [Under your shelter], and, indeed, the cantus firmus melody seems to provide a “shelter,” or “umbrella,” above the imitative vocal lines that musically suggest a storm.

The bass and tenor voices enter again with the fugal subject (m. 104 and 106), and the cantus firmus figure reappears at m. 108. However, this time the soprano cantus firmus is joined by the alto voice on the

Was ist das für ein Mann, dass ihm Wind und Meer gehorsam ist?

Was ist das für ein Mann, dass ihm Wind und Meer gehorsam sind?

Was ist das für ein Mann, dass ihm Wind und Meer gehorsam ist?
chorale. Once again text painting is used as the words “mir steht Jesus bei” [Jesus stands by me] in mm. 119-122 are presented by combining two voice parts on the chorale, which musically portrays Jesus standing with someone while at the same time decreasing the busy fugal material (see example 4.10).

The top three voices enter with the cantus firmus at m. 123 while the text reminds the listener of the “blitzt und kracht” [lightning and thunder] in the storm. However, instead of depicting the perilous nature of the storm, the music now seems calmer because the tenor voice is transferred to the cantus firmus (see example 4.11). Beginning in m. 127, the basses no longer sing the fugal subject, but rather, join the text of the cantus firmus as the four-part chorus ends this division homophonically (see example 4.12).

Dynamics in “Der Seesturm”

Herzogenberg’s treatment of dynamics is driven by the action of the story. The loudest passages are those that describe the storm, the disciples’ cries for help, and Jesus’s rebuke of the wind and the waves. Conversely, the softest passages are those that depict Jesus sleeping on the boat during the storm, the subsiding of the storm, and the response of the disciples to this miracle.

The first dynamic level of the section that recounts the storm on the sea (mm. 14-16) is marked *forte* (see example 4.13). The second presentation of this text (mm. 24-27) begins with a crescendo from *forte* to *fortissimo*. The louder dynamics of these passages seem to suggest the increasing fury of the storm (see example 4.14).

Throughout this violent storm, amazingly, Jesus sleeps (mm. 35-43). The dynamic level drops suddenly at the beginning of this passage (m. 35) from *fortissimo* to *pianissimo* (refer to example 4.8). The text "Und Er schlief" [and He slept] is repeated in three phrases, possibly emphasizing the disbelief that anyone could sleep through such a storm.

At m. 53, the passage that relates the panic of the disciples on the boat and their cries for help begins at a *forte* dynamic. The dynamics in the string parts immediately rise to *fortissimo* as the two male voice parts sing together the final "hilf uns" [help us] in mm. 53-54 (see example 4.15). A *sforzando* and accented notes, in m. 53 and m. 55 respectively, occur in the violin parts adding to the feeling of urgency.

As Jesus stands (mm. 60-63), the dynamics rise from *piano* to *forte* over a four-measure span (see example 4.4, p. 70). Then, as Jesus rebukes the wind (mm. 65-69), the dynamics rise to *fortissimo*, equal to the loudest dynamic level in this work (see example 4.16). The

Example 4.15. Herzogenberg: “Der Seesturm,” mm. 53-55.

remainder of this passage diminishes to *pianissimo*, the softest dynamic level in the composition (mm. 72-74), possibly intended to reflect the text “da ward es ganz stille” [then it became completely still] (see example 4.17). The rapid calming of the wind and sea (mm. 68-70) occurs as the imitative violin parts, representing the winds and waves, end with a quick *decrescendo* to *piano* over the last two beats of m. 70 (see example 4.18).

The text “Was ist das für ein Mann, dass ihm Wind und Meer gehoren ist” [What kind of man is this, that the winds and the waves obey him] (mm. 78-84) is presented at a *piano* dynamic level, and the instruction for the voices singing this text is *sotto voce*. This text painting reflects the amazement of the disciples who have just witnessed this miracle (see example 4.19).

**Harmony and Tonality in “Der Seesturm”**

Herzogenberg’s aptitude for harmonic word painting is demonstrated in “Der Seesturm.” Chromaticism and harmonic instability are used to portray intense portions of the story while harmonies of a more stable nature are used in tranquil sections.

For example, in m. 20, the precarious situation of the small boat is illustrated by the diminished F-sharp seventh chord on the word “Schifflein” [small boat], the G in the alto part on beat one is an indirect suspension that resolves to F-sharp on beat two (see example 4.20). The picture of instability continues in the harmony under the text “bedeckt ward” [was covered] by the use of a C-sharp fully-diminished seventh chord on the last beat of m. 23. Strong accents on the last two syllables of this text provide even more emphasis to the harmonic text painting (see example 4.21).

The story’s climax occurs in mm. 60-74 as Jesus stands in the boat and rebukes the wind and the sea. Herzogenberg sets the beginning harmony on a B-flat major chord as all vocal lines ascend to their highest note on the word “auf” [up] on an unexpected D-major chord, the tonic of the parallel major key (see example 4.22). The most dramatic point of this climactic section is found in mm. 65-69 with the text “und bedrohte der Wind und das Meer” [and rebuked the wind and the sea]. The musical significance of this phrase is the striking harmonic progression of a D-major chord moving to a B dominant seventh chord in m. 68 and the progression to an E-flat minor in second inversion in m. 70. A return to D-minor harmony at the end of this section seems to reinforce a tranquil


Allegro

Violin I

Violin II

Soprano

Alto

Tenor

Bass

Und stand auf, und stand auf.

Und stand auf, und stand auf.

Und stand auf, und stand auf.

Und stand auf, stand auf.
scene after the wind and the waves have calmed (refer to example 4.4, p. 70).

Musical Observations on "Das kananäische Weib"

Overall Structure and Forces Used in "Das kananäische Weib"

"Das kananäische Weib" is scored for soprano and baritone soloists, two-part male chorus, and organ. This work is through-composed and is organized in four sections corresponding to the action of the text. The first three sections of "Das kananäische Weib" (mm. 1-49) are in B minor. The last section (mm. 50-73) is in the parallel major (see table 4.2 and chart 4.3).

The texts of the Canaanite woman are sung by a soprano soloist, the words of Jesus by a baritone soloist, and the text of the disciples by the TB turba chorus. Unlike "Der Seesturm," "Das kananäische Weib" includes only the spoken texts found in the Biblical story; therefore, no Evangelist is needed to describe the action of the story. The entire work is accompanied by organ alone.

Rhythm and Tempo in "Das kananäische Weib"

Herzogenberg used changes in the length of note values to reinforce the action of the story instead of using tempo changes. "Das kananäische Weib" begins with a moderate tempo (Mässig) for the first forty-nine...
Table 4.2. Structure of “Das kananäische Weib.”

<table>
<thead>
<tr>
<th>Section</th>
<th>Meas.</th>
<th>Forces</th>
<th>Text</th>
<th>Texture</th>
<th>Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>22-33</td>
<td>TB Chorus and Organ</td>
<td>Die Jünger: Lass sie doch von dir, denn sie schreit uns nach.</td>
<td>Imitative</td>
<td>Begins on i. Ends on i.</td>
</tr>
</tbody>
</table>
Chart 4.3. Chart of the structure of “Das kananäische Weib.”

<table>
<thead>
<tr>
<th>Measures</th>
<th>1</th>
<th>22 23</th>
<th>27 28</th>
<th>33</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forces</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soprano</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Organ</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Text</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Ach Herr, du Sohn Davids! Erberme dich meiner, ach Herr! Meine Tochter wird vom Teufel, übel geplaget.&quot;</td>
<td>&quot;Lass sie dich von...&quot;</td>
<td>&quot;Ach Herr&quot;</td>
<td>&quot;Lass sie dich von...&quot;</td>
<td></td>
</tr>
<tr>
<td>Tonality</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bm</td>
<td>i</td>
<td>i</td>
<td>i</td>
<td>i</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measures</th>
<th>33</th>
<th>38</th>
<th>40</th>
<th>48</th>
<th>50</th>
<th>61</th>
<th>62</th>
<th>73</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forces</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Baritone</td>
<td>S</td>
<td>S</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Org</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Text</td>
<td>&quot;Ich bin nicht gesandt, denn&quot;</td>
<td>&quot;Herr hilf...&quot;</td>
<td>&quot;Es ist nicht...&quot;</td>
<td>&quot;Ja Herr...&quot;</td>
<td>&quot;aber doch essen...&quot;</td>
<td>&quot;O Weib, dein Glaube ist gross...&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonality</td>
<td>i</td>
<td></td>
<td></td>
<td>V7</td>
<td>BM</td>
<td>i</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
measures and has a slow tempo (*Langsam*) during the last twenty-four measures. There is only one other alteration in tempo, that being a *ritardando* immediately before section D (mm. 48-49).

An example of this type of change in tempo through the use of changing note values can be seen in section A (mm. 1-22) as the Canaanite woman addresses Jesus (see example 4.23). In order to reinforce a slower and more deliberate mood in mm. 1-6, the accompaniment uses primarily whole and half notes. Also, no notes shorter than an eighth note are used in the soprano melody as the Canaanite woman sings “Ach Herr, du Sohn Davids! Erbarme dich meiner, ach Herr!” [Lord, Son of David, have mercy on me!]. While the woman describes the plight of her daughter with the text “Meine Tochter wird vom Teufel übel geplaget” [my daughter with a devil is horribly plagued] (mm. 7-10), the music increases in intensity as the melody and the accompaniment incorporate primarily eighth and sixteenth notes.

In addition, Herzogenberg increases the rhythmic intensity of the music in section B (mm. 22-33) not only through a change in note values, but also through the use of syncopation. Whereas the accompaniment in mm. 22-26 uses primarily quarter notes for the initial presentation of
words “Lass sie doch von dir, denn sie schreit uns nach” [Send her away, for she cries to us], the harmonic rhythm changes to primarily eighth notes when this text is repeated in mm. 28-33, thereby increasing the intensity of the music (see example 4.24). Also, in m. 32, the bass part of the TB *turba* chorus has a syncopated ascending line on the text “schreit, schreit, schreit” [cries, cries, cries], emphasizing the disciples’ description of the urgency of the woman’s pleading for Jesus’s help (see example 4.24).

**Melody and Texture in “Das kananäische Weib”**

Herzogenberg made use of text painting in melody and texture to depict the story in “Das kananäische Weib.” An example is found in the opening passage (mm. 1-22) as the soprano soloist addresses Jesus with the words “Meine tochter wird vom Teufel, übel geplaget” [my daughter with a devil is horribly plagued] (mm. 7-17). Melodic text painting begins on the word “Teufel” [devil] and continues through the introduction of a three-note motive that reappears whenever the woman is describing her daughter’s demon-possessed state (see example 4.25). In the organ accompaniment the motive is repeated immediately in inversion (m. 7-8), perhaps suggesting the curling or writhing motions of a serpent,
an animal often associated with devils. This writhing melodic motive continues in the organ accompaniment until the same motive is taken up in the vocal line (m. 9) (see example 4.26).

Herzogenberg employed text painting again through the use of imitative material to portray the disciples as a crowd. The tenors of the TB chorus enter on the text “Lass sie doch von dir, denn sie schreit uns nach” [Send her away, for she cries to us] in m. 22 with the basses in imitation in the next measure (see example 4.27). After the soprano soloist enters again with the text “Ach Herr, du Sohn Davids” [Lord, thou son of David] (mm. 26-28), indicating that the woman is persisting, the basses and tenors repeat the same imitative material as before (mm. 28-33); however, this time the basses enter first and the tenors imitate at a fifth higher (see example 4.24, p. 98).

Herzogenberg effectively used text painting on the word “schreit” in mm. 23-26 of this section. Generally, “schreit” begins with a quarter note tied to a sixteenth-note flourish. This flourish may be representative of the apostles’ description of the cries or screams that the Canaanite woman uses to get Jesus’s attention (see example 4.28).
Example 4.25. Three note motive that appears in m. 7 under the word "Teufel" [devil].


Dynamics in “Das kananäische Weib”

The recitative-style dialogue between Jesus and the Canaanite woman in sections C and D intensifies characterization through the use of contrasting dynamics. In mm. 35-38 Jesus finally, and calmly, addresses the disciples by stating “Ich bin nicht gesandt, denn nur zu den verlorenen Schafen vom Hause Israel” [I am not sent but unto the lost sheep of Israel]. This opening phrase is sung without accompaniment and continues at a piano dynamic level as his statement is completed. Next, the pleading of the woman is dramatized with the dynamic level change to mezzo forte in m. 38 on the text “Herr hilf mir” [Lord help me]. The dynamics revert to piano as Jesus speaks again in m. 40, “Es ist nicht fein, dass man den Kindern das Brot nehme” [It is not right to take the children’s bread]. The dynamics increase to mezzo forte as Jesus continues with the phrase “und werfe es vor die Hunde” [and throw it to the dogs]. This section ends piano (mm. 48-49) as the woman submissively says “Ja Herr” [Yes Lord] (see example 4.29).

Harmony and Tonality in “Das kananäische Weib”

Herzogenberg took advantage of many opportunities to enhance the drama of “Das kananäische Weib” through the use of harmonic text.
Example 4.29. Herzogenberg: "Das kananäische Weib," mm. 33-49.

Jesus
Ich bin nicht gesandt, denn nur zu den verlorenen

Das Weib
Herr hilf mir! Herr hilf mir!

Scha - fen vom Hau - se Is - rael.

Jesus
Es ist nicht sein, dass man den Kin - dern das Brot -

Das Weib
Ja Herr,

me und wer - fe es vor die Hunde.
painting. The first instance is found in the two passages that describe the daughter’s plight (mm. 7-10 and mm. 14-17). As the Canaanite woman tells of her daughter being plagued by a demon, the music accompanying these passages becomes harmonically unstable. Throughout this passage, the feeling of instability is accomplished through the use of chromaticism and sequences that tonicize other key centers, resulting in rapidly changing tonalities (see examples 4.30 and 4.31).

In the last phrase of “Das kananäische Weib” (mm. 62-73), the climax of this story, Jesus sings “O Weib, dein Glaube ist gross, dir geschehe, wie du willst” [O woman, your faith is great, may it be done as you wish]. This text is sung over a dramatic series of suspensions and resolutions emphasizing the resolution of the conflict in the story (see example 4.32).

At first glance, the final chord might appear to be a B-major tonic chord in second inversion, which would create an unfinished effect to the work (see example 4.32). The significance of a lack of finality is not clearly understood. However, two possibilities could exist: musical and liturgical. Musically, the chord could suggest that there is an additional sentence in the scriptural account confirming that the daughter was indeed healed (see appendix 2); therefore, the final chord could indicate the

Example 4.32. Herzogenberg: "Das kananäische Weib," mm. 62-73.
story was not finished. As mentioned in chapter two (p. 53), “Das kananäische Weib” was intended to be performed on the second Sunday of Passiontide substituting for the reading of the Gospel scripture; therefore, the liturgical explanation could be that since this work was written as a substitute for the reading of the New Testament scripture other items of the worship service were to follow.

However, the last chord may not be what it appears to be upon first examination. Because the accompaniment medium is organ, the fact that some of the notes are to be played by pedals must be considered. Beginning in m. 64 there is a B pedal which is sustained until the end of the piece. The other voices played in the last three measures would be played by the left hand of the organist. Therefore, the pedal note, a B natural, would actually sound lower than the F-sharp in the left hand making the last chord a tonic root position chord.

Performance Considerations

Performance Venues for Zwei biblische Scenen

The two choral works in Zwei biblische Scenen were written to be performed during Lutheran worship services. Indeed, with Spitta’s encouragement, Herzogenberg made the greatest number of his late choral works functional for the liturgy and, in fact, visited Spitta’s
services in order to experience the worship in the University of Strasbourg’s chapel. Therefore, strong consideration should be given to the inclusion of these dramatic motets in modern liturgical settings. Contemporary Christian churches, including evangelical, Protestant, and Roman Catholic, would also be appropriate venues for these works. Notwithstanding, excellent translations that provide effective settings of the texts would be required to insure their effectiveness.

In addition to sacred settings, these works are also suitable for the concert stage. *Zwei biblische Scenen* is representative of late nineteenth-century neo-Baroque compositions that have excellent programming possibilities because of their dramatic nature.

**Programming**

There are several interesting programming possibilities which could easily include *Zwei biblische Scenen*. An historical program tracing the efforts of composers and reformers associated with movements to improve the quality of church music might include the following: motets by Palestrina, Eccard, Bach, Schütz, and Bruckner; Allegri’s *Miserere*; and selections from Herzogenberg’s *Liturgische Gesänge* (opp. 81, 92, or 99). A concert featuring sacred choral music of stories from the Bible might include such selections as: motets by Schütz; African-American...
spirituals such as “Joshua fit the Battle of Jericho” or “Dry Bones”
arranged by any number of composers; and selections by contemporary
composers such as “Saul” by Egil Hovland or “Daniel and the Lion’s Den”
by Daniel Pinkham. A concert featuring music of neo-Baroque German
composers who were active around the turn of and into the twentieth
century could include the following: War ich so schön als Absolon by
Ernst Pepping (1901-1981); Werkleute sind wir by Karl Marx (1897-
1985); Es ist ein Ros’ entsprungen by Hugo Distler (1908-1942); and
Schaffe in mir, Gott, ein rein Herz by Brahms, op. 29/2.

Performance Forces

The performance forces required to sing Zwei biblische Scenen
must also be considered before programming these works. Ehmann
suggests that a small- to middle-sized choir would be appropriate to
perform Herzogenberg’s Vier Choralmotetten, op. 102.7 Since these
motets and Zwei biblische Scenen were written for Spitta’s choir at the
University of Strasbourg, it is conceivable the same size choir would be
appropriate for both works.

The music in Zwei biblische Scenen is of above average difficulty,
but most musicians who could adequately perform selections from

---

7Wilhelm Ehmann, “Heinrich von Herzogenbergs vier Choral-Motetten, op. 102.” Musik und
Kirche 43 (1973), 238.
Handel's *Messiah* or Brahms's *Ein deutsches Requiem* would be able to perform this work. The work is also written without divided choral parts making it more accessible to smaller choirs.

**Interpretation**

The Romantic era was a period of extremes, which should be taken into consideration when interpreting the tempo and dynamics of this work. During this era two schools of thought emerged concerning the interpretation of performance. The first, represented by Mendelssohn, was based on classical principles; another, the Neo-German school of interpretation, initiated first by Liszt and later supported by Wagner, preferred broad singing melodies and liberal freedom with the tempo.8

The composers of Mendelssohn’s group were supporters of regularity in rhythm. Herzogenberg’s philosophy was closely related with this group, who sought to restore purity and form to music. This philosophy was generally associated with piety combined with academicism.9 The music of *Zwei biblische Scenen* should probably be performed with little *ritardando* or *accelerando* unless specified in the music, and the slow and fast tempos should avoid extremes.

9Ibid.
Music during the Romantic era featured extremes in dynamics often displaying **fff** and **ppp** markings.\(^{10}\) An example can be seen in Verdi's Requiem, which contains dynamic markings of **pppppp** and **ffff**.\(^{11}\) Herzogenberg was of the conservative school as it related to dynamics and was very specific about the contrasts in dynamics found in *Zwei biblische Scenen*. The fact that he did not include a dynamic level louder than **fortissimo** or softer than **pianissimo** is evidence of this attitude and probably suggests a more moderate range of volume in the performance of *Zwei biblische Scenen*.

**Conducting “Der Seesturm”**

Conducting concerns found in *Zwei biblische Scenen* are chiefly located in the transitions between sections of the music. In most cases these transitions require changes in articulation, tempo and dynamics. Although it is assumed that sufficient rehearsal of the performing group has preceded the concert, the conductor must still effectively communicate these changes in the music.

“Der Seesturm” begins with an organ introduction with a dynamic level of **mezzo forte** and a tempo marking of **andante**. Since the


organist is performing alone at this point and the dynamic is marked *mezzo forte*, a small- to medium-sized legato conducting pattern would be appropriate for this section.

The Evangelist's first recitative (mm. 4-7) begins unaccompanied for two measures and is joined by the organ for the last two measures. Because the strings do not have the Evangelist's part included in their score, it is important that the conductor indicate with downbeats the passing of each measure. The conducting gesture used during these four measures should be a neutral-legato pattern located at about eye level using a larger downbeat at the passing of each measure. The elevated position of the pattern will allow for an abrupt enlargement of the gesture at m. 8 in order to indicate the change to a *forte* dynamic. The same conducting gestures used in the Evangelist's first recitative can be used in the second recitative as well (mm. 40-47).

The size of the conducting gesture in mm. 8-35 should be moderately large to large; the articulation should be an energetic *marcato* pattern. This pattern would reflect the articulation of both the instruments and the voices and would allow for changes in dynamics from *forte* to *fortissimo*. More accented gestures would be appropriate on *sforzando* markings in the strings (mm. 21 and 35) and accents in the vocal lines (m.
23). In m. 35 there should be a marked decrease in the size and articulation of the pattern in order to reflect the softer dynamics as well as the sustained notes.

The conducting gestures return to a large *marcato* pattern at the entrance of the TB *turba* chorus (m. 47) and continue through the first two beats of m. 55. The size and articulation of the beat will change to reflect the changes in the volume and accent of the music.

During the Evangelist’s and Jesus’s recitatives in mm. 55-59, the conducting gesture should be a small neutral-legato pattern with larger downbeat motions to clearly indicate the passing of measures for the strings. However, unlike the high position of the pattern in the previous two recitatives, the pattern should be somewhat lower. This pattern would allow for the downbeat of m. 60 to be raised to eye level, which is appropriate for indicating a small *piano* gesture.

A larger pattern would indicate the *crescendo* from m. 60-63 and would change in size from m. 65 through m. 70 to indicate the drastic changes in dynamics. The size of the conducting gesture would decrease to indicate the *pianissimo* dynamic in mm. 72-74.

Jesus’s next recitative (mm. 75-77) is similar to the first two of the Evangelist’s in that it starts unaccompanied and is later joined by the
organ. As in the earlier recitatives it is important to indicate the passing of the measures for the string players by the use of clear downbeats.

In the last large division of "Der Seesturm" (mm. 78-142), the dynamics are never greater than *mezzo piano* and the voices of the fugal material are directed to sing *sotto voce*. Although the string parts are marked to be played *portato*, this articulation marking does not appear in the vocal parts, thereby indicating that the chorus is not to sing their lines detached. However, the combination of singing *sotto voce* and the natural separation of the notes in a vocal line with changing text will complement the articulation in the violins.

A combination of articulations begins in m. 87 when the legato cantus firmus is introduced. Since it is impossible to conduct two different gestures simultaneously, the conductor must decide which is more important. To communicate the appropriate articulation, the conducting gesture in this passage should be energetic with a lilting click to the beat. This author would suggest that the beginning gesture be used until all parts sing the chorale in m. 127 where the gesture would change to legato.
Conducting “Das kananäische Weib”

The tempo of “Das kananäische Weib” begins Mässig (moderately) and does not change until the last section (mm. 50-73), which is Langsam (slowly). Since there is only one tempo change in this work and the dynamic changes are minimal, the conductor’s basic concern would be changes in articulation.

In the first six measures the soprano soloist sings primarily half notes and quarter notes with the organ accompaniment; therefore, the appropriate articulation would be legato. However, by shortening the note values in the accompaniment and the vocal parts from m. 7 through m. 23, the intensity of the music increases. The articulation of the music during these passages would be considered marcato and the appropriate conducting gesture would include an accented click on each beat. The conductor should be aware of the syncopation in the bass line of m. 32 and should place heavier accents on each beat in this measure.

In mm. 34-49, the music might best be described as recitative dialogue between the woman and Jesus. At this point the intensity decreases with the longer duration of the notes, and, therefore, the suitable conducting gesture would be a legato pattern. The soprano
soloist continues with a melodic passage in mm. 50-61, contrasted by a final recitative section by Jesus (mm. 62-73). These last twenty-four measures should be conducted with a legato pattern.

**Zwei biblische Scenen and Tradition**

In examining *Zwei biblische Scenen* it becomes apparent that Herzogenberg was a student of the music of the past and was very familiar with the tradition of the Baroque era. Conventions of the past are found in various forms: the use of certain voices to portray particular characters, such as the tenor soloist as the Evangelist and the baritone soloist who portrays the part of Jesus; the wide use of imitative counterpoint; his inclusion of a chorale melody; and his prevalent use of text painting.

Although *Zwei biblische Scenen* is obviously linked to genres of the past, this music is not simply a copy of past forms. For example, Herzogenberg used both a Lutheran chorale and counterpoint in the last division of “Der Seesturm,” using the two in quite an original manner, gradually transferring one voice at a time from the storm-like fugal texture to the calmer homophonic chorale. By employing this technique, Herzogenberg combined tradition with his own creativity.
Herzogenberg Today

After examining the creative level of composition found in Zwei biblische Scenen, this author finds it disappointing that these works are not published and that other compositions of Herzogenberg are not performed more frequently. Recent publications of two of his major oratorios, Die Geburt Christi and Die Passion, hold promise of more exposure. However, these two works may be more suited to liturgical use due to their reliance on congregational singing. Other compositions that may find their way to the concert stage as well as to the church would be found in the chorale motets of opp. 102 and 103 and the Liturgische Gesänge, opp. 81, 92 and 99.

There are other facets of Herzogenberg’s life and works that are worthy of continued study. A major work that merits investigation is Totenfeier, op. 80, which was influenced both by Brahms’s Ein deutsche Requiem and Schütz’s Musikalische Exequien. Totenfeier was written after the death of Herzogenberg’s wife and takes its texts from the scripture used at her funeral. Although the choral score still exists with a piano accompaniment that includes orchestra cues, the orchestration has been lost. A modern performance edition with a reconstructed orchestra score would be a worthy project.
Herzogenberg’s *Zwölf deutsche geistliche Volkslieder*, op. 28, for SATB a cappella chorus, was very popular during his life and was performed several times by the Bachverein both during and after his tenure with this group. The scores to this collection of sacred music based on German folk songs are located in the United States Library of Congress, and a new edition of this work could prove to be a valuable addition to the choral repertoire.

The correspondences between Friedrich Spitta and Herzogenberg during their seven-year association are in the Staatsbibliothek in Berlin. A study of these letters, including their translation, would be valuable to contemporary church musicians seeking to understand the reformation efforts of sacred music in the nineteenth century.

Present-day musicians are becoming more aware of Herzogenberg’s music. The fact that a number of his compositions, particularly his chamber pieces and liturgical motets, have enjoyed some popularity through the years is encouraging. The quality of Herzogenberg’s music, as seen in *Zwei biblische Scenen*, is evident; furthermore, the uniqueness of these dramatic choral works, in addition to the recently renewed
interest in Herzogenberg, have merited this examination and seems to warrant further exposure.
BIBLIOGRAPHY


Storck, Wilhelm. “Heinrich von Herzogenberg als Liederkomponist.”
*Der Türmer* 6 (1903): 119.


APPENDIX ONE

LIST OF SACRED CHORAL MUSIC OF
HEINRICH VON HERZOGENBERG

EXTENDED WORKS:

Psalm 94: Herr Gott, der die Rache ist, for four soloists, double SATB choir, orchestra, organ, op. 60 (1889).

Königs-Psalm, for SATB choir, orchestra, organ, op. 71 (1891).

Requiem, for SATB choir, orchestra, op. 72 (1891).

Totenfeier (cantata), soloists, SATB choir, orchestra, organ, op. 80 (1894).

Mass, soloists, SATB choir, orchestra, organ, op. 87 (1895).

Die Geburt Christi (oratorio), soloists, SATB choir, children’s chorus, oboe, strings, harmonium, organ, op. 90 (1896).

Die Passion (oratorio), soloists, SATB chorus, strings, harmonium, organ, op. 93 (1896).

Erntefeier (oratorio), soloists, SATB chorus, orchestra, organ, op. 104 (1899).

Gott ist gegenwärtig (cantata), SATB chorus, orchestra, op. 106 (1901).

Zwei biblische Scenen, op. 109 (1903).

“Der Seesturm,” Tenor, Baritone, SATB chorus, strings, organ.

“Das kananäische Weib,” Soprano, Baritone, male chorus, organ.

127
MOTETS:

Zwölf deutsche geistliche Volkslieder, SATB, a cappella, op. 28 (1880).

Psalm 116: Das ist mir Lieb, SATB, a cappella, op. 34 (1882).

Liturgischen Gesänge, Heft 1, Zur Adventszeit, op. 81 (1894).
No. 1 “Freue dich, du Tochter Zion,” SSATB, a cappella.
No. 2 “Hosianna dem Sohne Davids,” SATB/SATB, a cappella.
No. 3 “Amen,” SATB, a cappella.
No. 4 “Mache dich auf, werde Licht,” SATTB, a cappella.
No. 5 “Meine Seele erhebt den Herrn,” SSAATTBB, a cappella.

Liturgische Gesänge, Heft 2, Zur Epiphanias-Zeit, op. 81 (1894).
No. 1 “Jauchzet dem Herrn, alle Lande,” SSATTB, a cappella.
No. 2 “Ehre sei dem Vater,” SSAATB, a cappella.
No. 3 “In Jesu Namen,” SSAATTB, a cappella.
No. 4 “Das Volk, so im Finstern wandelt,” SATB, a cappella.
No. 5 “Gelobet sei Jesus Christus,” SSAATTBB, a cappella.
No. 6 “Heilig,” SSAATTBB, a cappella.
No. 7 “Amen,” SSAATTB, a cappella.

Liturgische Gesänge, Heft 3, Zur Passionzeit, op. 81 (1894).
No. 1 “Was habe ich dir getan, mein Volk,” SSAATTBB, a cappella.
No. 2 “Das Lamm, das erwürgt ist,” SSAATTBB, a cappella.
No. 3 “Gib uns deinen Frieden,” SATTBB, a cappella.
No. 4 “So spricht der Herr,” TTBB, a cappella.
No. 5 “Wir danken dir, o Gotteslamm,” SSAATTB, a cappella.
No. 6 “Amen,” SSAATTBB, a cappella.

Begräbniss Gesang, Tenor and men's choir, a cappella
(or with horns, trombones and tuba), op. 88 (1896).
Liturgische Gesänge, Heft 4, Zur Totensonntag, op. 92 (1896).
No. 1 "Selig sind die da Leid tragen," SATB, a cappella.
No. 2 "Heil Gott, du bist unsre Zuflucht," SATB, a cappella.
No. 3 "Und ich hörte eine Stimme vom Himmel," SATBB, a cappella.
No. 4 "Weil du vom Tod erstanden bist," SATB, a cappella.
No. 5 "Ich habe Lust abzuscheiden," SATB, a cappella.
No. 6 "Siehe, um Trost war mir sehr bange," SATB, a cappella.
No. 7 "Zu uns komme dein Reich," SATB, a cappella.
No. 8 "Amen," SATB, a cappella.

Liturgische Gesänge, Heft 5, Zum Erntefest, op. 99 (1897).
No. 1 "Gott, man lobt dich zu Zion," SATB, a cappella.
No. 2 "Herr, du bist würdig zu nehmen Preis," SATB, a cappella.
No. 3 "Alle gute und vollkommene Gabe," SATB, a cappella.
No. 4 "Schmecket und sehet," SATB, a cappella.
No. 5 "Ich singe dir mit Herz und Mund," SATB, organ.
No. 6 "Danket dem Herren," SATB, a cappella.
No. 7 "Halleluja," SATB, a cappella.
No. 8 "Amen," SATB, a cappella.

Vier Choralmotetten, op. 102 (1898).
No. 1 "Kommt her zu mir, spricht Gottes Sohn." SATB, a cappella.
No. 2 "Soll ich denn auch des Todes Weg und finstre Strassen reisen," SATB, a cappella.
No. 3 "O Traurigkeit, o Herzeleid," SATB, a cappella.
No. 4 "Mitten wir im Leben sind von dem Tod umfangen," SATB, a cappella.

Vier Motetten, op. 103 (1898).
No. 1 "Lobe den Herrn meine Seele," SATB double chorus, a cappella.
No. 2 "Komm, heiliger Geist," SATB double chorus, a cappella.
No. 3 "Ist doch der Mensch gar wie Nichts," SATB double chorus, a cappella.
No. 4 "Wohl dem, der den Herren Fürchtet," SATB double chorus, a cappella.
APPENDIX TWO

THE TEXTS OF ZWEI BIBLISCHE SCENEN

The following includes a literal word-by-word translation in the left column; this type of translation is helpful to understanding the text and the text painting corresponding to these words. An English prose translation is provided in the right column to allow for a readable text, making the meaning clear to the reader.

I. "Der Seesturm"

Matthew 8:23-27

23 Jesus trat in das Schiff und
   Jesus stepped into the ship and
   seine Jünger folgten ihm.
   his disciples followed him

24 Und siehe, da erhob sich ein
   And look, there came up a
   gross Ungestürm im Meer, also
   big storm in the sea, so
   dass auch das Schiffein mit
   that also the small ship with
   Wellen bedeckt ward;
   waves covered was
   und er schlief.
   and He slept

Jesus went into the ship and
his disciples followed Him.
And behold, there arose a
great storm on the sea, so
that the ship was covered
with waves;
and He slept.
25 Und die Jünger traten zu ihm, 
and the disciples stepped to Him 
weckten ihn auf und sprachen: 
woke him up and said 
Herr, hilf uns, wir verderben. 
Lord help us, we perish.

26 Da sagte er zu ihnen: 
than said he to them 
Ihr Kleingläubigen, warum seid 
You little-faithful, why are 
ihr so fürchtams? 
you so frightened 
Und stand auf und bedrihete 
and stood up and rebuked 
den Wind und das Meer; 
the wind and the sea 
da ward es ganz stille. 
then became it completely still

27 Die Menschen aber verwunderten 
the men however wondered 
sich und sprachen: 
themselves and said 
Was ist das für ein Mann, 
what is this for a man 
dass ihm Wind und Meer 
that to him wind and sea 
gehorsam ist? 
obedient are

And the disciples came to him, 
woke him up and said: 
Lord, help us, we will drown. 
Then he said to them: 
You of little faith, why are 
you so afraid? 
He stood up and rebuked 
the wind and the sea; 
then it became very still. 
But the men 
marvelled and said: 
What manner of man is this, 
that the wind and the sea 
obey Him?
Second Stanza of the Chorale “Jesu, meine Freude”

Unter deinem Schirme
Under your shelter

Bin ich vor den Stürmen
am I before the storm

Aller Feinde frei.
of all enemies free.

Laß von Ungewittern,
let though storms

Rings die Welt erschüttern,
around the world quake

Mir steht Jesus bei.
me stands Jesus by

Ob’s mit Macht gleich
Whether it with might at once

blitzt und kracht,
flashes and crashes

Ob gleich Sünd’ und
whether immediately sin and

Hölle schrecken,
hell frighten

Jesus will mich decken.
Jesus will me cover.

Under your shelter
I am free of the storms
of all enemies.
Let the world quake because of
the storms all around,
Jesus stands by me.
If it all at once thunders
and lightnings,
if sin and hell
frighten,
Jesus will protect me.
“Das kananäische Weib”


Ach Herr, du Sohn Davids!
oh Lord you son of David

Erbarme dich meiner, ach Herr!
take pity (you) on me oh Lord

Meine Tochter wird vom Teufel,
my daughter is by the devil

überl geplaget.
horribly plagued

Lass sie doch von dir,
let her (go) from you

denn sie schreit uns nach.
because she cries us to

Ich bin nicht gesandt,
I am not sent

denn nur zu den
because only to the

verlorenen Schafen von Hause Israel.
lost sheep of house of Israel

Herr, hilf mir!
Lord help me

Es ist nicht fein,
it is not proper

dass man den Kindern
that one from the children

das Brot nehme und
the bread takes and

O Lord, thou Son of David,

have mercy on me, O Lord.

My daughter by a demon

is horribly plagued.

Send her away

for she cries to us.

I am not sent

but unto the

lost sheep of Israel.

Lord, help me!

It is not proper

to take the

bread of the children and
werfe es vor die Hunde.
throws it before the dogs

Ja Herr, aber doch essen die
yes Lord but however eat the
Hündlein von den Brösamlein,
little dogs of the crumbs
die vom ihrer Herren Tische fallen.
that from their lords the tables falls

O Weib, dein Glaube ist gross,
o woman your faith is great
dir geschehe, wie du willst.
to you may it happen as you wish

throw it to the dogs.

Yes Lord, but the dogs may eat
of the bread which

falls from the Master’s table.

O woman, great is your faith.

May it be done as you wish.
APPENDIX THREE

LETTERS OF PERMISSION TO USE EXAMPLES

1. Musikwissenschaftlicher Verlag Wien

2. C. F. Peters Corporation
Dear Mr. Boozer,

In reply to your letter we grant you our non-exclusive permission to include the following examples - free of charge - in your dissertation:

Bruckner, Anton: Messe e-Moll, „Sanctus“, mm. 1-8, and mm. 26-31

Please will you take care that the following copyright notice and acknowledgment is indicated to a corresponding page of your work

c 19.. by Musikwissenschaftlichen Verlag, Wien
(Do you use edition 1866 or 1882?)

You acknowledge that this license covers no other rights of any kind for any other use than these are included herein and that you have no right to sell, loan or otherwise distribute reproduced copies of the publication. Beyond that if a commercial publication of your work will be intended our publishing house has to be recontacted before a reprint will take place.

This letter is mailed to you in duplicate and if you wish to accept our conditions will you kindly sign at the foot confirming your agreement and return the copy to us, retaining one copy for your files.

Sincerely yours,

Tilly Eder
confidential clerk
John E. Boozer
3225 Jenks Avenue
Panama City, FL 32405

Dear Mr. Boozer:

Thank you for your letter in which you requested permission to include musical examples from Anton Bruckner’s PANGE LINGUA and OS JUSTI in your dissertation, to be presented to Louisiana State University, Baton Rouge.

We are pleased to grant you this permission. In your acknowledgments you must include for each work reprint in part, the copyright date and the credit line “Used by permission of C. F. Peters Corporation.” Our permission extends to University Microfilms International to distribute copies of your dissertation upon request.

With all best wishes for success, I am

Sincerely,

Susan Orzel-Biggs, Assistant
Rights Clearance Division

C. F. Peters Corporation
New York, London, Frankfurt
373 Park Avenue South
New York, NY 10016
Tel (212) 686-4147 • Fax (212) 689-9412 • e-mail: sales@cfpeters-ny.com • website: www.cfpeters-ny.com

Nicholas Riddle - CEO/President
Martha Henrichsen - Exec. Vice President
Roger P. McClean - Treasurer

Walter Bendix - Vice President
Don Gillespie - Vice President

May 18, 1999

John E. Boozer
3225 Jenks Avenue
Panama City, FL 32405

Dear Mr. Boozer:

Thank you for your letter in which you requested permission to include musical examples from Anton Bruckner’s PANGE LINGUA and OS JUSTI in your dissertation, to be presented to Louisiana State University, Baton Rouge.

We are pleased to grant you this permission. In your acknowledgments you must include for each work reprint in part, the copyright date and the credit line “Used by permission of C. F. Peters Corporation.” Our permission extends to University Microfilms International to distribute copies of your dissertation upon request.

With all best wishes for success, I am

Sincerely,

Susan Orzel-Biggs, Assistant
Rights Clearance Division
APPENDIX FOUR

PERFORMANCE EDITION OF
ZWEI BIBLISCHE SCENEN, OPUS 109

No. 1 “Der Seesturm”
No. 2 “Das kananäische Weib”

The following modern performance edition of *Zwei biblische Scenen* is based on a microfilm copy of the original Rieder-Biedermann publication (call number N. Mus. O. 4516-1 and 2) and a microfilm of the original manuscript (call number N. Mus. ms. 444) found in the Staatsbibliothek Preussischer Kulturbesitz in Berlin. This work is not currently published and the only known copy of the first and only printed edition of this work is found in the above library.

The original printing of *Zwei biblische Scenen* included the notation practice of using dotted notes whose values would carry over into the next measure. These dots were frequently placed past the bar line from the parent note; such dots are easy to mistake for staccato dots pertaining to other parts. This practice is not recognized in modern notation. The following edition changes this outdated and somewhat confusing practice.
Der Seesturm
Opus 109, No. 1

Heinrich von Herzogenberg
1843 - 1900

Andante

Violin I

Violin II

Evangelist

Jesus

Soprano

Alto

Tenor

Bass

Cello/Bass

Organ

2

3

4

Recitative

Recitative

Pedal

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
trat in das Schiff und seine Jünger folgten
8 Allegro

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
'Und sie he!'
da er-hob sich ein gross Un-ge-stürm im
Meer, da er-hob sich ein gross Un-ge-stüm im Meer,
da er-hob sich ein gross Un-ge-stüm im
also, dass auch das Schifflein mit Meer, also, das auch das Schifflein mit
also, das auch das Schifflein mit Meer, also, dass auch das Schifflein mit
Pedal
und sie he es er-hob sich ein
und sie he es er-hob sich ein
und sie he es er-hob sich ein
und sie he es er-hob sich ein
27

28

gross Unge-stüm im Meer, es erhob sich ein
gross Unge-stüm im Meer, al-so, das auch das
Und Er schlief, und Er schlief.

Und Er schlief, und Er schlief.

Und Er schlief, und Er schlief.

Und Er schlief, und Er schlief.
und Er schlief.
und Er schlief.
und Er schlief.
und Er schlief.
Recitative

Evangelist

Und die Jünger traten zu ihm, weckten ihn auf und
Herr! Herr! Herr! Herr! Herr hilf uns!
Wir verderben, Herr hilf uns.
Wir verderben, Herr hilf uns.
Da sagte er zu ihnen:

Ihr Klein- glau
- bi - gen. wa - rum seid ihr so fürcht - sam?
Allegro

Und stand auf. und stand

Und stand auf. und stand auf, stand

Und stand auf. stand

Allegro

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
drohte den Wind und das Meer.

drohte den Wind und das Meer.

und bedrohte das Meer.

und bedrohte das Meer.
Die Menschen aber wunderten sich und sprachen:
Was ist das für ein Mann, dass ihm Wind und

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Was ist das für ein Mann, dass ihm Wind und Meer gehorsam ist, was ist das...
Meer gehorsam ist, was ist das für ein
für ein Mann, dass ihm Wind und Meer ge -
sotto voce

Was ist das für ein Mann, dass ihm Wind und

Mann, was ist das für ein Mann.

hor-sam, gehor-sam sind, was ist das für ein
Meer ge-hor-sam ist, was ist das für ein Mann
was ist das für ein Mann, was ist das für ein Mann?
Mann, dass ihm Wind und Meer gehorsam
Mann, dass ihm Wind und Meer gehorsam
Mann, dass ihm Wind und Meer gehorsam
90

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Was ist das für ein Mann, dass ihm Wind und
Was ist das für ein Mann, dass ihm Wind und Meer gehorsam ist, gehorsam

Meer gehorsam ist, gehorsam

Mann, dass ihm Wind und Meer gehorsam
dem vor
ist, was ist das für ein Mann, was ist das für ein
Meer gehorsam ist, gehorsam
ist, was ist das für ein Mann, was ist das für ein
Mann, was ist das für ein Mann,
ist, dass ihm Wind und Meer gehorsam
Mann, dass ihm Wind und Meer gehorsam
al - ler Fein - de
was ist das für ein Mann, dass ihm Wind und
ist, ge - hor sam
ist, was ist das für ein Mann, dass ihm Wind und
frei.

Meer, gehorsam
dass ihm Wind und Meer gehorsam

Meer gehorsam ist.
was ist das für ein Mann, dass ihm Wind und 

ist?

ist?
Was ist das für ein Mann, dass ihm Wind und Meer gehorSAM ist, was ist das für ein
Lass von Unge
Lass von Unge
Meer gehorsam ist, was ist das für ein
Mann, dass ihm Wind und Meer gehorsam
Mann, was ist das für ein Mann, dass ihm Wind und Meer gehorsam tern.

Mann, dass ihm Wind und Meer gehorsam
Mann, dass ihm Wind und Meer gebhorsam sind, was ist das für ein
ist, was ist das für ein Mann, dass ihm Wind und
Welt erschüt
Mann, das für ein
Meer gehorsam ist, was ist das für ein
Mann, was ist Mann.

Mann. was ist das für ein Mann.
Jesus bei.

was ist das für ein Mann!

Mann, dass ihm Wind und Meer gehorsam.
Die Blüte des Ferdinands ist! Wind und Meer gehorchen...
Macht gleich blitzt und
Macht gleich blitzt und
Macht gleich blitzt und
das für ein Mann, dass ihm Wind und
ob gleich Meer hor sam ist! Ob gleich
Sünd und Hölle, ob gleich Sünd und Hölle

Hölle.

Sünd und Hölle
Jesus will. Jesus

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
will mich
Bass

dek

ken.

ken. Jesus

ken. Jesus

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Das Kananäische Weib
Opus 109, No. 2

Heinrich von Herzogenberg
1843 - 1900

Das Weib (Soprano)

Jesus (Baritone)

Organ

1
Mässig.

2
Ach Herr, ach Herr, du Sohn

3
Da vids! Er bar-me dich meinen, ach

4

5

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Herr! Meine Tochter wird vom Teufel, vom
Teufel übel, übel gepa - get.
Ach Herr, ach Herr, er -

bar - me dich mei - ner. Ach Herr! Mei - ne

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Tochter wird vom Teufel, vom Teufel übel get.
Die Jünger (Tenöre)

Lass sie doch von dir, denn sie schreit

Bass

Lass sie doch von dir, denn

uns nach, denn sie schreit, sie

sie schreit uns nach, denn sie schreit -
Das Weib

26

Ach Herr, du Sohn

schreit uns nach.

et uns nach.

28

Lass sie doch von dir, denn

Lass sie doch von dir, denn sie schreit

29

Davids!

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
sie schreit uns nach., schreit uns nach, denn sie schreit

31

sie schreit uns nach.

32

Jesus (Baritone)

ich

33

sie schreiet uns nach.

schreit, schreit, schreit, sie schreiet uns nach.
Das Weib

Herr hilf mir!  Herr hilf mir!  Jesus

Es ist nicht

fein, dass man den Kindern das Brot nehe...
me und werfe es vor die Hunde.

Das Weib

Ja Herr;
Langsam

aber doch essen die Hündlein von den Brösamlein, die von ihrer Herrn Tische fallen.
aber doch essen die Hündlein von den Brosamlein, die von

ihrer Herren Tische fallen.
Jesus

O Weib, dein Glaube ist gross.

die geschehe, wie du

Pedal

Manual

(Pedal)
willst, wie
du willst.
VITA

John Elbert Boozer was born in Atlanta, Georgia, on May 2, 1948, to Mr. and Mrs. Goldee Boozer. He graduated from South Cobb High School in 1966. In 1972 he received his bachelor of music degree in church music from Samford University in Birmingham, Alabama, and in 1977 the master of church music degree from The Southern Baptist Theological Seminary in Louisville, Kentucky. He has been Minister of Music in churches in Alabama, Kentucky, and Florida. Mr. Boozer is currently in his fifth year as Assistant Professor of Conducting at Florida Baptist Theological College in Graceville, Florida, where he conducts the College Singers, the College Choir, the College Winds and teaches conducting, applied voice, music history, choral literature, and applied voice.

Mr. Boozer resides in Panama City, Florida, with his wife Patricia where he conducts the Orchestra of St. Andrew Bay and the Church Orchestra at First Baptist Church of Panama City, Florida. The Boozers have two children, John Britt and Carol JoBeth. Mr. Boozer will be awarded the degree of Doctor of Musical Arts in December, 1999.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: John Elbert Boozer

Major Field: Music

Title of Dissertation: Heinrich von Herzogenberg's Zwei Biblische Scenen: A Conductor's Study

Approved:

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

July 16, 1999