

MAKING AN UNKNOWN CHORAL-ORCHESTRAL WORK ACCESSIBLE:
PERFORMING CHORUSES FROM BRAHMS' CANTATA *RINALDO*

by

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A Document Submitted to the Faculty of the

SCHOOL OF MUSIC

In Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

In the Graduate College

THE UNIVERSITY OF ARIZONA

2010

THE UNIVERSITY OF ARIZONA
GRADUATE COLLEGE

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SIGNED: Guadalupe Rivera, Jr.

DEDICATION

To Ronald L. Shirey (1933-2009)
TCU Professor of Choral Music, Mentor and Friend.
Thank you for singing Brahms' choral music.

ACKNOWLEDGEMENTS

Words are not able express the heartfelt and unyielding gratitude to the following:

My colleagues, on and off the performance stage of *Rinaldo*, throughout my tenure at the University of Arizona

Professor Ronald Shirey (Texas Christian University) and Dr. Jerry McCoy (University of North Texas) - Thank you for a wonderful foundation in the art of conducting and choral music that you provided in my study with you. This document would not even have been a thought without your influence in the art.

Dr. Timothy Seelig and the Turtle Creek Chorale (Dallas, Texas) 2000-2003 Family – Thank you for being a wonderful friend, colleague, and most of all, mentor.

Lee Gwozdz and the Corpus Christi Cathedral Family

Lyneen Elmore, Dr. Joe Knott, Dr. Sheila Allen, Professors Faye Robinson and Grayson Hirst – Thank you for your continued support throughout this project.

Dr. John Brobeck – Thank you for your patience and wisdom.

Dr. Elizabeth Schauer – Thank you for your wisdom, kind words, warm smile, and a friendship I look forward to develop.

Dr. Bruce Chamberlain – It is very hard to put into words and in such a small space to acknowledge your undying support through this DMA process. I thank you for your wealth of knowledge, your “size 12” therapy and a good joke every now and then.

Jake Baker – Thank you for being a wonderful person and a fantastic editor.

Maestro Helmuth Rilling and the Oregon Bach Festival

Tony Thornton – Thank you for being a wonderful colleague, and most of all, FRIEND. I am not sure if I would have survived Tucson without your friendship. Here is hoping that soon you will not have to remind me in every conversation to “JUST GET IT DONE!!!”

Charles Vasquez, Kyle Lewis, Darren Armstrong, and Dion Bocanegra – God has provided me with BEST FRIENDS to watch out for me in every walk of life.

My Family, and most importantly, Mom and Dad – Thank you for your undying love and support through my life, education, and career. I am truly blessed.

TABLE OF CONTENTS

LIST OF FIGURES	8
ABSTRACT.....	10
CHAPTER 1: INTRODUCTION, THESIS, AND PURPOSE	12
<u>Introduction</u>	12
<u>Thesis</u>	12
<u>Purpose</u>	13
CHAPTER 2: THE STORY OF RINALDO	16
<u>Torquato Tasso (1544-1595)</u>	16
<u>Johann Wolfgang von Goethe (1749-1832)</u>	17
<u>Comparison of Tasso's and Goethe's Tales</u>	19
CHAPTER 3: BRAHMS' <i>RINALDO</i>	22
<u>Johannes Brahms</u>	22
<u>Brahms' <i>Rinaldo</i></u>	24
<u>Performance Forces</u>	26
<u><i>Rinaldo</i> Movement Structure</u>	27
CHAPTER 4: CREATING THE EDITIONS	30
<u>The Choruses</u>	30
<u>"Zurück nur"</u>	30
<u>Structural Analysis</u>	34
<u>"Auf dem Meere"</u>	34
<u>Structural Analysis</u>	41
<u>Methodology</u>	43
<u>Comparison of the Editions with Brahms' Manuscript</u>	47
<u>"Zurück nur"</u>	47
<u>"Auf dem Meere"</u>	52
CHAPTER 5: SUMMARY.....	61
APPENDIX A: <i>RINALDO</i> TRANSLATION	62
APPENDIX B: INTERVIEW WITH MAESTRO HELMUTH RILLING.....	71
APPENDIX C: IPA TRANSLITERATION.....	83
<u>"Zurück nur!"</u>	83
<u>"Auf dem Meere"</u>	85
APPENDIX D: CHORAL WORKS OF BRAHMS (LISTING BY OPUS).....	89

TABLE OF CONTENTS – *continued*

APPENDIX E: CHORAL WORKS OF BRAHMS (LISTING BY WORK TYPE)	90
APPENDIX F: PERFORMANCE EDITIONS	91
“Zurück nur!”	92
“Schlusschor: Auf dem Meere”	101
REFERENCES	131

LIST OF FIGURES¹

Figure 1. List of Brahms' Major Choral-Orchestral Works	27
Figure 2. <i>Rinaldo</i> mm. 747-755.....	31
Figure 3. <i>Rinaldo</i> (Simrock vocal edition) mm. 812-819.....	32
Figure 4. <i>Rinaldo</i> mm. 765-772.....	32
Figure 5. <i>Rinaldo</i> mm. 765-772.....	33
Figure 6. <i>Rinaldo</i> mm. 795-801	33
Figure 7. "Zurück nur" Structural Analysis	34
Figure 8. Melodic Motive A – <i>Rinaldo</i> "Schlusschor" (Final Chorus) mm. 1-6.....	35
Figure 9. Melodic Motive B – <i>Rinaldo</i> "Schlusschor" (Final Chorus) mm. 77-80	36
Figure 10. Melodic Motive C – <i>Rinaldo</i> "Schlusschor" (Final Chorus) mm. 286-293 ...	37
Figure 11. <i>Rinaldo</i> "Schlusschor" (Final Chorus) mm. 1-6.....	38
Figure 12. <i>Rinaldo</i> "Schlusschor" (Final Chorus) mm. 77-80.....	38
Figure 13. <i>Rinaldo</i> "Schlusschor" (Final Chorus) mm. 286-293.....	39
Figure 14. <i>Rinaldo</i> "Schlusschor" (Final Chorus) mm. 42-45.....	39
Figure 15. <i>Rinaldo</i> "Schlusschor" (Final Chorus) mm. 66-69.....	40
Figure 16. "Schlusschor" (Final Chorus) Structural Analysis	41
Figure 17. <i>Rinaldo</i> mm. 588-602.....	43
Figure 18. <i>Rinaldo</i> (Simrock vocal edition) mm. 710-722.....	45
Figure 19. <i>Rinaldo</i> "Schlusschor" (Final Chorus) mm. 259-264.....	46
Figure 20. <i>Rinaldo</i> "Schlusschor" (Final Chorus) mm. 261-264.....	46
Figure 21. <i>Rinaldo</i> (manuscript) mm. 813-816	48
Figure 22. <i>Rinaldo</i> (Simrock vocal edition) mm. 813-815.....	49
Figure 23. <i>Rinaldo</i> (manuscript) mm. 819-822	50

¹ Unless otherwise notated, all citations are to my editions of the two choruses.

LIST OF FIGURES - *continued*

Figure 24. <i>Rinaldo</i> (Simrock vocal edition) mm. 818-821	51
Figure 25. <i>Rinaldo</i> (Simrock vocal edition) mm. 48-50	52
Figure 26. <i>Rinaldo</i> (manuscript) mm. 50-52	53
Figure 27. <i>Rinaldo</i> (manuscript) m. 77	54
Figure 28. <i>Rinaldo</i> (manuscript) mm. 77-79	55
Figure 29. <i>Rinaldo</i> (Simrock vocal edition) mm. 87-91	55
Figure 30. <i>Rinaldo</i> (Simrock vocal edition) mm. 92-98	55
Figure 31. <i>Rinaldo</i> (Simrock vocal edition) mm. 236-242	56
Figure 32. <i>Rinaldo</i> (manuscript) mm. 236-240	57
Figure 33. <i>Rinaldo</i> (Simrock vocal edition) mm. 253-255	57
Figure 34. <i>Rinaldo</i> (manuscript) mm. 253-254	58
Figure 35. <i>Rinaldo</i> (full score) mm. 320-333	59
Figure 36. <i>Rinaldo</i> (manuscript) mm. 327-333	60

ABSTRACT

Of Brahms' choral output, a few works seem to be studied, performed, recorded more or, in general, more popular than others. Brahms' cantata *Rinaldo*, composed between 1863 and 1868, is a relatively unknown and neglected work worthy of study and performance.

For the cantata *Rinaldo*, Brahms chose a poem by Goethe that is derived from Torquato Tasso's epic poem *Gerusalemme Liberata* (Jerusalem Delivered), which recounts the mystical tale of the Crusader Knight Rinaldo (a solo tenor) who is persuaded by his crew (the men's chorus) to leave the enchantress Armida and return to war. In this study, I will demonstrate that Brahms' cantata *Rinaldo*, a work unfamiliar to many American choral conductors, includes two well-crafted choruses that can be extracted from the cantata as independent movements, and used as repertory for men's choirs. In order to accomplish this, I will focus on the origination and comparison of Torquato Tasso's tale and Goethe's own adaptation of the story. I will also examine Brahms' early life, his acquirement of Goethe's text, and provide an in-depth look at two of the choruses from the cantata: "Zurück nur!" and "Auf dem Meere."

Since these movements have not been published as independent choral octavos, an important and primary component of my project will be to create a new edition of these movements. The source material I used to create the editions is Brahms' original manuscript scores of *Rinaldo*. Additionally, a complete translation of *Rinaldo*, an IPA pronunciation guide for the edition, and a complete transcription of an interview with

Maestro Helmuth Rilling concerning *Rinaldo* are included in the appendices of this document.

CHAPTER 1: INTRODUCTION, THESIS AND PURPOSE

Introduction

In Eugene, Oregon during the summer of 2006 I was very fortunate to study with and interview renowned conductor and scholar Helmuth Rilling. Maestro Rilling recently released a recording of *Rinaldo* and has conducted the work several times in his lifetime. During our conversation we discussed the background information of *Rinaldo*, possible influences Brahms may have had in composing the cantata, and his personal insights about conducting this cantata. In the middle of our conversation about the worthiness of Brahms' cantata *Rinaldo*, he stated, "Of course it is worthy...It is a large, unknown piece of a very well known composer."² You should put as the headline the famous question, 'Lieben sie Brahms?' Do you know that? 'Do you love Brahms?' This is the famous question. And of course the answer is yes. And one would continue by saying, 'Then...knowing him without *Rinaldo* would be a mistake.'"³

Thesis

I will attempt to demonstrate that Brahms' cantata *Rinaldo*, a work unfamiliar to many American choral conductors, includes two well-crafted choruses that can be extracted from the cantata as independent movements and used as repertory for men's choirs. Since these movements have not been published as independent choral octavos,

² *Rinaldo* is a large work in length and forces, which will be discussed later in the document.

³ Helmuth Rilling, interview by author, Eugene, OR, June 27, 2007.

an important and primary component of my project will be to create a scholarly performing edition of these movements.

Purpose

Assembling repertoire for a men's chorus poses a challenge due to the large amount of mixed choral compositions, which considerably overshadow those for other choral voices and the small amount of men's chorus literature. The number of mixed choral compositions considerably eclipses the number of those specifically arranged for the male choir, limiting the repertoire for a men's chorus and making its assembly very challenging. William Tortolano, in his book *Original Music for Men's Voices: A Selected Bibliography* explains this quandary quite simply by identifying the existence of "much music of quality, but unlike the availability of music for mixed choruses, one must constantly seek out titles, composers, and publishers from a maze of information for the enterprising choral conductor."⁴ From my personal experience as a tenured high school choral director and assistant director of the Turtle Creek Chorale (2002-2005), I understand the time commitment involved in pursuing significant male chorus music. Dr. Tim Seelig, conductor emeritus of the Turtle Creek Chorale, shared with me his belief that "the search continues daily, from Schubert to David Conte, to find true male chorus literature that is just not some arrangement of an SATB octavo."⁵

⁴ William Tortolano, *Original Music for Men's Voices: A Selected Bibliography*, 2nd edition (New Jersey: The Scarecrow Press, 1981), 3.

⁵ Dr. Timothy Seelig, interview by author, Dallas, TX, Summer 2007.

The opportunity to shed light on a lesser-known choral work by a major composer is just as important as answering to the demand of compositions for particular voicings, and although the search for quality male chorus literature is challenging, the small number of choral works for male voice presents an aspiration that astounding results can be anticipated. One of these lesser-known choral works that deserves to be acknowledged is Brahms' cantata *Rinaldo*. For his cantata Brahms chose a poem by Goethe that is based on Torquato Tasso's epic poem *Gerusalemme Liberata* (Jerusalem Delivered). Goethe's poem is the tale of Crusader Knight Rinaldo, cast by Brahms as a solo tenor, who is persuaded by his crew, the men's chorus, to leave the enchantress Armida and return to war. In her article "Great Expectations – Faint Praise: Brahms' *Rinaldo* in His Century and Ours," Mary Ingraham states that *Rinaldo* is the least frequently performed and recorded work of Johannes Brahms.⁶ I have verified Ingraham's statement through a search for recent and current recordings of *Rinaldo*. There are only three recordings listed as currently in circulation, one of which is an import and not readily available. Compared to *Ein deutsches Requiem*, of which there are over 100 recordings available, *Rinaldo* appears to be relatively unknown and neglected. The following recordings are currently available of *Rinaldo*:

- Gaechinger Kantorei and Radio-Sinfonieorchester Stuttgart des SWR – Helmuth Rilling, Conductor (2005)
- Danish National Symphony Orchestra and Chorus – Gerd Albrecht, Conductor (2004)
- Dresden Philharmonic Chorus and Orchestra – Michael Plasson, Conductor (2002)

⁶ Mary Ingraham, "Great Expectations-Faint Praise: Brahms's *Rinaldo* in His Century and Ours, Part I," *The American Brahms Society Newsletter* 24 (Fall 2006): 2.

Can the study of an unknown cantata for male chorus contribute significantly to an academic understanding of Brahms? While Brahms may not have been a prolific contributor to the German *Männerchor* repertoire like Schubert or Schumann, *Rinaldo's* powerful choruses and emotional dialogue express the composer's understanding of male choral music. In the following chapters I will give background to the heroic knight Rinaldo's tale from both Tasso and Goethe's perspective, and to Brahms' composition of *Rinaldo*. I also will demonstrate why *Rinaldo* should be considered a noteworthy candidate for male choir repertoires.

CHAPTER 2: THE STORY OF *RINALDO*

Before discussing the cantata composed by Brahms, it would be best to briefly discuss the origin of the tale of Rinaldo and Goethe's libretto, with hopes that this discussion will shed insight into why Brahms, who knew both texts, used Goethe's for the basis of his cantata.

Torquato Tasso (1544-1595)

The tale of Rinaldo is from Torquato Tasso's epic poem *Gerusalemme Liberata*, published in 1581. Torquato Tasso was a Renaissance poet born in Sorrento, Italy in 1544. *Gerusalemme Liberata* was written around 1570 while Tasso was in service to Cardinal Luigi d'Este and later to d'Este's brother, Duke Alfonso II, as poet-in-residence.

Gerusalemme Liberata depicts the first Crusade and the Crusaders' siege of Jerusalem under the leadership of Godfrey of Bouillon.⁷ Tasso models his epic on the heroic poetry of Homer and Virgil, and portrays fictional characters while providing the audience with a window to a people of ancient and unfamiliar world. Among these characters are the heroes Rinaldo and Tancredi, and their Saracen (Islamic) ladies Armida and Clorinda. The tale can be summarized as follows: Armida, a beautiful witch sent forth by the infernal senate to sow discord in the Christian camp, meets Rinaldo, who is fiery and passionate, and begins a romantic relationship on her beautiful island of paradise. After his soldiers help him escape from the witch's spell, he returns to

⁷ Godfrey of Bouillon was one of the leaders of the First Crusade. He then became the first ruler of the Kingdom of Jerusalem.

Palestine. Armida's adoration of Rinaldo leads to her later conversion to Christianity. Followers of this tale were attracted not to the grandiose battles or religious motivation of the epic, but the romance and passionate emotion that flows from the pagan Armida to the Christian Rinaldo, and vice versa. Tasso later in life would pen another version of this tale, removing the lust and passion. He felt the gratuitous sensuality of his first version conflicted with his religious views then, but when he attempted to rewrite it, could not capture the emotion of the two lovers, and that version ultimately failed.

In 1594 Tasso was invited to Rome by Pope Clement VIII to be crowned Italy's Poet Laureate. Unfortunately, Tasso became very ill and died on April 25, 1595 in the convent of St. Onofrio, one day before he was to receive the honor. Tasso's works include over 2000 short poems, sonnets, madrigals and prose that explored philosophical and ethical themes. *Gerusalemme Liberata* and its tale of Rinaldo and Armida not only served as the basis for Brahms' cantata, but also for madrigals by de Wert (1595) and Monteverdi (1624), and operas by Lully (1686), Handel (1711), Salieri (1771), Gluck (1777), Haydn (1784), Rossini (1817) and Dvorak (1904).

Johann Wolfgang von Goethe (1749-1832)

Phillip Weller states that Johann Wolfgang von Goethe was "recognized during his lifetime for his accomplishments of almost universal breadth. It is his literary works,

however, that have most consistently sustained his reputation, and that also serve to demonstrate most clearly his many-faceted relationship to music.”⁸

Goethe’s was born in Frankfurt, Germany on August 24, 1749. His poetry inspired many composers of the nineteenth century, and even some of the twentieth century, primarily in the genres of instrumental music, lieder and choral music. Beethoven composed music based on Goethe’s play *Egmont*, and composers used Goethe’s poems to serve as text for lieder, including Schubert’s “Heidenröslein.” Goethe’s writings also served as texts for many choral works, including Schubert’s *Gesang der Geister über den Wassern*, D. 714; Berlioz’s *La damnation de Faust*, Op. 24; Mendelssohn’s *Die erste Walpurgisnacht*, Op. 60; Liszt *Faust-Symphonie*, S. 108; Schumann’s *Requiem für Mignon*, Op. 98b; Brahms’ *Alto Rhapsody*, Op. 53 and *Gesang der Parzen*, Op. 59; and Mahler’s *Symphony No. 8*.

Goethe published his cantata text *Rinaldo* in 1811 based on a translation of Tasso’s epic poem by Friedrich Köppen.⁹ It was one of five cantata texts that he had written for his close friend and composer Carl Friedrich Zelter, who always praised Goethe’s text for being “quite musical.”¹⁰ Dr. Ingraham states that Zelter attempted to set it to music, but never completed the composition probably because “he could see no way to revive the musical form of the cantata so that it would do justice to Goethe’s poetry.”¹¹

⁸ Philip Weller, "Goethe, Johann Wolfgang von." in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy2.library.arizona.edu/subscriber/article/grove/music/11358> (accessed September 3, 2008).

⁹ Karl Friedrich Köppen was a nineteenth-century German teacher and political journalist.

¹⁰ Mary J. Ingraham, *Brahms’s Rinaldo Op. 50: A Structural and Contextual Study* (University of Nottingham, 1994), 156.

¹¹ *Ibid.*, 160.

Brahms obtained a translation of Tasso's *Rinaldo* in 1855 while he was in Düsseldorf, and later acquired Goethe's complete works in 1862.

Comparison of Tasso's and Goethe's Tales

The differences between the two poems are straightforward, with the most noteworthy distinctions being in length, style, perspective, and character makeup:

- Tasso's *Gerusalemme Liberata* is divided into twenty cantos and comprises 15,344 lines of poetry in ottava rima, whereas Goethe's text is only 146 lines total and uses heterogeneous rhyme forms.¹²
- Goethe bases most of his tale on Canto XVI, but includes some elements from Cantos XV and XVII of Tasso's epic. Goethe's setting is quite dramatic and exciting. Ingraham states "the unarguable dramatic power of *Rinaldo* results from Goethe's shortening of Tasso's text."¹³ Brahms felt the amount of action and drama in Goethe's libretto suitably conveyed the story of Rinaldo and Armida.
- While Tasso retains a third person perspective, Goethe sets his text in first person, giving the characters freedom of personal expression.
- Brahms found Goethe's text to have a more "human" element. In Tasso's poem, once the spell is broken, Rinaldo does not grieve when he leaves Armida and the island. The lamentations of the Crusader in Goethe's text are more useful to Brahms. He focuses on their anxiety and musically depicts their emotional

¹² A canto is the primary division of a long poem. Ottava rima is an eight-line rhyming form of Italian origin that was used in epic poetry. The form of this is abababcc.

¹³ Ingraham, 135.

qualities that contribute to the success of *Rinaldo*. In Goethe's text, one notes Rinaldo's emotional anguish and uncertainty at leaving Armida.

- Goethe eliminates all female characters. An unnamed female character of utmost importance in Tasso's poem, whose job is to lead the men to the enchanted island and helps their return to Palestine with Rinaldo, is not mentioned in Goethe's text. Armida, Rinaldo's lover, is only mentioned in the Goethe text as an "elusive and mystical character"¹⁴ whose main importance lies in the ways in which her actions affect Rinaldo; whereas Tasso's Armida has the combined powers of physical beauty and magic which maintain control over Rinaldo. Brahms only refers to Armida musically through the implementation of a *Leitmotif* in the introduction to *Rinaldo*.
- Goethe creates a chorus of soldiers to save Rinaldo, as opposed to Tasso's vision of two men, named Charles and Ubald, who come to his aide.

There are three reasons why Brahms may have chosen to use Goethe's text over Tasso's. Dr. Ingraham states that the rhyme scheme was probably the main reason, since it was easier to set to music.¹⁵ Brahms may have chosen Goethe's text because it was in first person and excluded a narrating figure. Brahms also may have chosen Goethe's text because it included a chorus of men, as opposed to the two crusaders in Tasso's work. Brahms did indeed have respect for Tasso's poem, so much so that he requested portions of it to be published in the score and in the program. His inclusion of Tasso's original

¹⁴ Ibid, 136.

¹⁵ Ibid, 134.

work suggests that Brahms believed the original intent of the poet should be considered alongside the music and Goethe's libretto in order to completely appreciate *Rinaldo*.

CHAPTER 3: BRAHMS' *RINALDO*

Johannes Brahms

Dr. George Bozarth states that around 1848 Brahms became greatly involved in the poetry of the German Romantics, the music of Bach and Beethoven, and German folklore. Brahms' first works are dated from 1851, but there is also evidence suggesting the existence of piano works and choral works predating 1851, including folksong arrangements for male choruses. In reference to the early works, Dr. Bozarth mentions "all these youthful efforts fell victim to Brahms' intense self-scrutiny, which he continued to exercise throughout his life."¹⁶

In 1853 Brahms met people who would have an impact on his personal and professional life. As a result of connections through his friend and Hungarian violinist Eduard Reményi, he was able to travel to Göttingen, where he met Joseph Joachim, and then to Weimar, where he met Franz Liszt. He spent the summer in Göttingen with Joachim, who encouraged him to meet other prominent musicians, and on September 30 Brahms met Robert and Clara Schumann. The young Brahms shared many of his works, including pieces for piano, duets for violin and piano, piano trios, string quartets and lieder, with the couple. Schumann describes Brahms' presentation of his work at the piano as "an orchestra of lamenting and loudly jubilant voices." Soon after their meeting, on the recommendation of Schumann, Brahms traveled to Leipzig to present his

¹⁶ George S. Bozarth and Walter Frisch. "Brahms, Johannes," in *Grove Music Online*. *Oxford MusicOnline*, <http://www.oxfordmusiconline.com.ezproxy2.library.arizona.edu/subscriber/article/grove/music/51879> (accessed September 2, 2008). The following biographical sketch is largely drawn from this source.

compositions to publishers. There he met Berlioz and again Liszt, and returned home with four of his works published by Breitkopf and Härtel, and Bartolf Senff.

In 1854, after learning of Robert Schumann's nervous breakdown and attempted suicide, Brahms returned to Düsseldorf to help Clara Schumann with the care of her family and household operations. He also helped her with managing Robert Schumann's musical enterprises, including his library and music. It was during this time that Brahms developed a romantic interest in Clara, although she was quite a bit older than him. In the aforementioned article, Dr. Bozarth also states that, "to him Clara Schumann, as wife, mother and musician, represented all that was ideal in womanhood." After the death of Robert Schumann in 1856 Brahms and Clara remained close friends as demonstrated by the fact that Brahms continuously sought her opinion or input on his new compositions.

Brahms' compositional output apparently slowed throughout the rest of the decade. In need of income, he resumed concert activities in 1855. In 1857 he accepted a position as piano teacher and conductor of the amateur choral society at the court of Detmold and in 1859 founded an amateur women's chorus in Hamburg, which he would conduct for the next three years. He also used this time for the intense study of both counterpoint and early music. The decade ended with a disappointing performance and negative reviews of his *Piano Concerto in D minor*, Op. 15. This discouraged Breitkopf and Härtel from publishing many of his works, and forced Brahms to publish the *Piano Concerto in D minor* and subsequent works, including *Ein deutsches Requiem*, Op. 45, with the Swiss publisher Jakob-Reiter-Biederman, and the German publisher Simrock, Brahms' major publisher and the one under which *Rinaldo* was released.

Brahms' *Rinaldo*

Rinaldo was composed in 1863 as an entry in a male chorus competition sponsored by the *Liedertafel*, a choral society in Aachen that promoted male chorus music. The cantata was not completed until after 1868, following the composition and successful reception of *Ein deutsches Requiem*. Dr. Ingraham states “Brahms was actively interested in dramatic music and literature; it is possible that he had been considering such a dramatic choral work for some time and that the competition merely prompted him to action.”¹⁷ Brahms’ many travels inspired his works. Contemporary scholars disagree on whether performers in Vienna prompted him to compose *Rinaldo* or if the stimulus came solely from Goethe’s libretto.

Judging from correspondence, Brahms’ interest in the cantata waned during its composition. In a letter to Adolf Schubring, music critic and jurist for the Aachen contest, Brahms wrote, “The Italian prize I naturally did not bother with; I did not want to attend to the Aachen prize, but I let it go as well, as so there will be absolutely no help for my empty pocket from that quarter.”¹⁸ Brahms’ never submitted his cantata for the contest. Forty-seven other works were submitted to the competition, with first prize going to Franz Wüllner for *Heinrich der Finkler* and second prize to Joseph Brambach for *Velleda*.

Brahms also struggled and grew frustrated with the final chorus, never being totally satisfied with it until the summer of 1868. In a letter to Karl Reinthaler, Brahms

¹⁷ Ingraham, 81.

¹⁸ Styra Avins, *Johannes Brahms: Life and Letters*, trans. Styra Avins and Josef Eisinger (Oxford: Oxford University Press, 1997), 287.

describes a “new” *Schlusschor* -- implying that there was a previous one -- and entered *Rinaldo* in his own handwritten catalog of his compositions, “Sommer 1863 (einen 2ten Schlusschor Sommer 68) Bonn.”¹⁹ Brahms, very excited to premiere the work, prepared the piano reduction and orchestra parts in a mere two months. Brahms premiered the completed work after having re-worked its final chorus in 1869. *Rinaldo*’s initial performance was given in Vienna on February 28, 1869 with Brahms conducting and Gustav Walter, the Bohemian lyric tenor from the Vienna State Opera House known for his Mozart opera performances and Schubert lieder, singing the tenor role of Rinaldo.

Brahms wrote to Simrock soon after the premiere performance, and recounted the reception of *Rinaldo* in the following words:

But now you are undoubtedly longing to hear about the first performance, and I’ll tell it quickly. Above all, I had a lot of fun and have no regrets. But then it was as good as I shall scarcely live to see again. Walter was enthusiastic about his part and sang it exceptionally beautifully. The Chorus (300 young people) was excellent and the orchestra, after all, the regular Opera Orchestra here. ...It is true, *Rinaldo* was not energetically hissed, as was my Requiem last year, but I can hardly speak of a success, either. And this time the reviewers listened with score in hand and accordingly scribbled a lot of stuff.²⁰

Brahms continues in this letter by asking Simrock to carefully consider publishing *Rinaldo*.

Published criticism from scholars was mixed as a whole to *Rinaldo*. John Fuller-Maitland states in his Brahms biography the following:

We are perhaps justified in considering that this piece represents pretty faithfully the style which Brahms would have adopted if he had found an operatic libretto to

¹⁹ Karl Reinthaler was a German composer and the Director of Choirs at the Cathedral in Bremen, where Brahms premiered *Ein deutsches Requiem*.

²⁰ Avins, 389.

suit him; and if that is so, we may be very glad that that libretto was never found...The vigorous opening chorus, the voluptuous tenor solo, with its lovely slow movement, and the final chorus are effective, though the work as a whole can never meet with a very wide circle of admirers.²¹

Brahms scholar Karl Geiringer states the following:

The spiritual problem, too, arrested him [Brahms], no less than the magnificent language of the poem. But he had no more idea than the poet of writing an opera or a work of operatic character. This must be kept in mind if we are properly to understand *Rinaldo*...The detail, however -- and it is the detail that really matters in this work -- is often extremely beautiful...*Rinaldo* is a mine of gems.²²

Performance Forces

Brahms' *Rinaldo* is scored for TTBB/TTBB chorus, tenor solo, 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings. Of Brahms' other choral-orchestral works, *Rinaldo* compares only to *Ein deutsches Requiem* with its forty-minute performance length, and to *Triumphlied* in performance. The latter work is scored for SATB/SATB chorus, baritone solo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horn, 3 trumpet, 3 trombone, tuba, timpani and strings. Leon Botstein, in his book *The Compleat Brahms*, states that *Ein deutsches Requiem* is the only choral work of Brahms that surpasses *Rinaldo* in "length and breadth."²³ The following chart shows the performance forces and duration of Brahms' major choral-orchestral works.

²¹ J. A. Fuller-Maitland, *Brahms* (New York: Kennikat Press, 1972.) 63.

²² Karl Geiringer, *Brahms: His Life and Works* (New York: Da Capo Press, Inc., 1982), 309.

²³ Leon Botstein, ed. *The Compleat Brahms* (New York: W. W. Norton and Company, 1999), 380.

Work	Composition	Forces	Duration ²⁴
<i>Ein deutsches Requiem</i> , Op. 45	1868	Sop and Bar solo, SATB chorus, 2fl/pic, 2ob, 2 cl, 2 bn/contr, 4 hn, 2 tpt, 3 tb, bass tba, 2 hp, timp, org, str	66:32
<i>Rinaldo</i> , Op. 50	1869	TTBB/TTBB Chorus, Ten solo, 2fl, pic, 2ob, 2cl, 2bn, 2hn, 2tpt, 3tbn, timp, str	39:02
<i>Alto Rhapsody</i> , Op. 53	1870	2fl, 2ob, 2cl, 2bn, 2 hn, str	11:58
<i>Schicksalslied</i> , Op. 54	1871	SATB chorus, 2fl, 2ob, 2cl, 2bn, 2hn, 2tpt, 3tbn, timp, str	14:46
<i>Triumphlied</i> , Op. 55	1871	SATB/SATB chorus, Bar solo, 2fl, 2ob, 2cl, 2bn, cbn, 4hn, 3tpt, 3tbn, tba, timp, str	22:18
<i>Nanie</i> , Op. 82	1881	SATB chorus, 2fl, 2ob, 2cl, 2bn, 2hn, 3tbn, timp, hp, str	13:20
<i>Gesang der Parzen</i> , Op. 89	1882	SAATBB chorus, 2fl, pic, 2ob, 2cl, 2bn, cbn, 4hn, 2tpt, 3tbn, tba, timp, str	12:08

Figure 1. List of Brahms' Major Choral-Orchestral Works

Rinaldo Movement Structure

Brahms' *Rinaldo* can be divided into five large sections divided into fourteen parts. In each of these parts Brahms utilizes different types of music and different portions of Goethe's text.

An instrumental introduction includes different *Leitmotifs* that accompany the appearances of Rinaldo and Armida. In the introduction, Brahms establishes the thematic conflict that becomes a central focus of the cantata, as Brahms mentions in a letter to Adolf Schubring.²⁵ This motive reappears throughout the cantata at appearances of Armida. The chorus, "Zu dem strande, zu der Barke" follows, musically portraying the courage and vivacity of Rinaldo's Crusaders. The final pseudo-movement of the first

²⁴ Durations taken from *Brahms: Rinaldo; Rhapsody; Gesang der Parzen* – Danish National Symphony Orchestra and Chorus, Gerd Albrecht, Conductor.

²⁵ Avins, 385.

section is a recitative and an arioso performed by Rinaldo titled, “O lasst mich einen Augenblick noch hier,” during which he describes the beauty of Armida’s island and comments on the power of nature.

In the aria “Stelle her der gold’nen Tage,” which opens the second major section of *Rinaldo*, Rinaldo happily reminisces about his affair with Armida. Following this he remarks on the beauty of her palace and surrounding gardens in the aria “Bunte, reichgeschmuckte Beete.” This aria is followed by Rinaldo’s men singing, “Sachte kommt” and trying to convince Rinaldo to resist Armida and break free from her spell. Rinaldo responds in an aria remarking about her great beauty, entitled “Aber Alles verkündet.”

The third major section begins with a quasi-fugal chorus of the Crusader’s crew. In it they attempt to break Armida’s spell over Rinaldo, singing, “Nein! nicht länger.” Next, Rinaldo tells of a shield that has the power to break Armida’s spell, which is presented to him in the recitative and arioso “Weh! was seh’ ich, welch’ ein Bild!” This major section is concluded with the chorus, “Zurück nur,” which will be discussed at length later. “Zurück nur” is followed by two more arias, entitled “Zum zweitenmale seh’” and “Und umgewandelt seh’,” in which Rinaldo describes his mourning and emotional turmoil as Armida destroys images of their love, including both her castle and island, during which the chorus of men becomes impatient with him. In the last section, the ambiguous nature of the wind is called into question during a solo and chorus entitled “Schon sind sie erhöret.” The chorus insists the wind brings them home, while Rinaldo asserts his lamentations of the wind pushing him further from Armida, and, in a strange

gesture of his longing for her, identifies the wind as an obstacle. The fifth and last section is the final chorus that Brahms did not complete until 1868. The “Schlusschor” will be discussed at greater length later in this document in accordance with its relationship to the whole of *Rinaldo* as a concluding chorus and the final emotional consummation of their journey.

CHAPTER 4: CREATING THE EDITIONS

The Choruses

In an effort to make *Rinaldo* more accessible to men's choruses and contribute to male chorus literature, a new performing edition of "Zurück nur!" and "Auf dem Meere" has been created and included in this document. These separate performance octavos will be an addition to male chorus repertoire since neither are published separately, nor part of any standard repertory list of male chorus music, and each can clearly stand alone in performance. Each chorus is well organized and unique.

"Zurück nur"

"Zurück nur" occurs in the middle of the fourth main section, measures 710-829, of *Rinaldo*. It appears directly after Rinaldo makes his decision to leave Armida and return with his troops to Jerusalem. This chorus is set in a seven-part rondo form and has a triadic and dotted-rhythm melody with a military march-like motive throughout. A translation of this chorus can be found in the complete translation of *Rinaldo*, found in Appendix A of this document.

The homophonic texture of "Zurück nur" conveys a sense of heroic brotherhood. Dr. Ingraham suggests "the majestic equilibrium of the melody of this homophonic chorus captures the feeling of awe and reverence these men have for their ancestors (who await their return) and a feeling they are attempting to impress on Rinaldo at this point in

the tenors and basses, instead of just the basses alone as in the first episode. This is shown in Figure 5.

Musical score for Figure 5, showing four vocal parts (TENOR 1, TENOR 2, BASS 1, BASS 2) in 2/4 time. The score is in G major (two sharps). A large circle highlights the first three measures, indicating a unison section. Dynamics include *mf*, *cresc.*, and *f*. The lyrics are: "Dem gei-sti-gen Bli-cke er schei-nen die Fah-nen, er schei-nen die Hee-re, das stäu-ben-de Feld,".

Unison Tenors and Basses

Figure 5. *Rinaldo* mm. 765-772

As the exhilarating chorus continues, Brahms introduces a new and exciting motive, illustrated here in Figure 6, in the third episode, and builds to a climax within it before concluding the chorus with the repeat of the refrain.

Musical score for Figure 6, showing a single vocal line in 2/4 time. The score is in G major (two sharps). The melody starts with a forte (*fff*) dynamic. The lyrics are: "Zur Tu-gend der Ah-nen er-mant sich, er mannt sich der Held,".

Figure 6. *Rinaldo* mm. 795-801

Structural Analysis

As previously mentioned, “Zurück nur” is in a seven-part rondo form (ABABACA) with slight variations in each A section. The structural analysis of “Zurück nur” is shown in Figure 7.

Section	Measure	Tonality	Explanation
A	710-733	A	
B	733-749	E → c# → A	
A'	749-764	A	Almost the exact material as the previous A section except for the slight variation in voicing.
B'	764-780	E → c# → A	Almost the exact material as the previous B section except for the slight variation in voicing.
A'	780-795	A	
C	795-812	C → A → F → g →	New episodic material.
A'	812-830	A	Same as above and the conclusion of the piece.

Figure 7. “Zurück nur” Structural Analysis

Auf dem Meere

“Auf dem Meere” is the final chorus of *Rinaldo*. Brahms separates this chorus from the rest of the cantata with the title, “Schlusschor,” which is German for “final chorus.” Maestro Rilling commented that the separation of “Auf dem Meere” from the rest of *Rinaldo* can be attributed to the length of the cantata. Rilling states that “the focus of [the cantata] is on Rinaldo...so making a final statement...with the voice of the full

chorus and the full orchestra make sense.”²⁸ This victory chorus takes place on the ship during the return to Jerusalem after Rinaldo is rescued from Armida. Brahms did not finish this chorus until 1868 in Bonn, five years after he started the composition of *Rinaldo*. Brahms notes in his catalog that this was the second version of this final chorus.²⁹ The translation for this final chorus can be found in Appendix A of this document.

“Auf dem Meere” is divided into three major sections. The A section begins with the first tenors introducing the heroic melodic motive, based on thirds and fourths. The rest of the chorus joins the first tenors, concluding this motive, and they emote about the excitement of being on the sea and returning home. This motive is shown in Figure 8.



Figure 8. Melodic Motive A – *Rinaldo* “Schlusschor” (Final Chorus) mm. 1-6

The motive is then sung by other voices, and is answered each time by the rest of the chorus, in variation and inversion. The end of this section occurs with the chorus singing homophonically, describing a frothing green sea traversed by dolphins. The accompaniment is more rhythmically active with a triplet and half-note rhythmic motive.

²⁸ Helmuth Rilling, interview by author, Eugene, OR, June 27, 2007.

²⁹ Mary Ingraham, “Great Expectations-Faint Praise: Brahms’s *Rinaldo* in His Century and Ours, Part I,” *The American Brahms Society Newsletter* 24 (Fall 2006): 2.

In the B section, Brahms introduces a new lyrical melody, similar to the first melody of this movement. It is also based on thirds and fourths. This melody is shown in Figure 9.



Figure 9. Melodic Motive B – *Rinaldo* “Schlusschor” (Final Chorus) mm. 77-80

This new melody is introduced by the first tenors and harmonized by the baritones, then answered by the second tenors and basses continuing the new melody. This melodic dialogue continues until the chorus joins homophonically to end this section.

The next section is an instrumental interlude that includes overlapping melodies that return the music to the A section. The A section returns as before, almost an exact reiteration of mm. 1 – 76, with the exception of a few varied pitches in the chorus toward the end of the section. This is also true of the next occurrence of the B section, which is almost an exact reiteration of mm. 77-100. Rinaldo re-enters at this point in the cantata and doubles the first tenors melodically to show his bond with his comrades. Since a tenor soloist is not needed in the performance edition, the indication that Rinaldo re-enters will be omitted in the final edition.

Brahms then surprises the listener in the subsequent section of declamatory music. The chorus is split into two separate TTBB homophonic choruses that alternate with each other on their excitement of returning home. During this 32-measure, eight-part double chorus, the Crusaders describe their return home as “wunderbar” (marvelous). The

comrades are en route back to Jerusalem – a dramatic change in the thematic area seems appropriate.³¹

“Auf dem Meere” concludes *Rinaldo* with much power and grace. With a distinctly different melodic motive for each line of Goethe’s text, these melodic motives are related through their prominent use of intervallic thirds and fourths. These are illustrated in Figures 11-13.

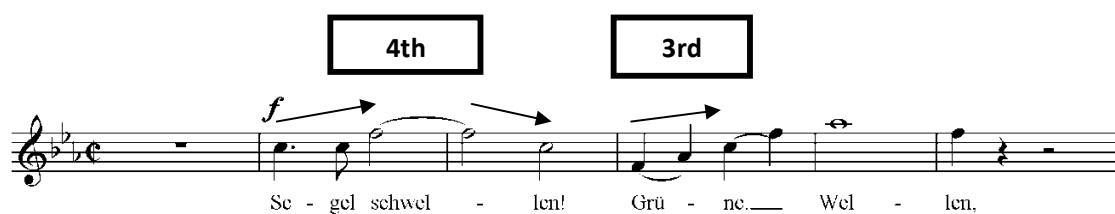


Figure 11. *Rinaldo* “Schlusschor” (Final Chorus) mm. 1-6.

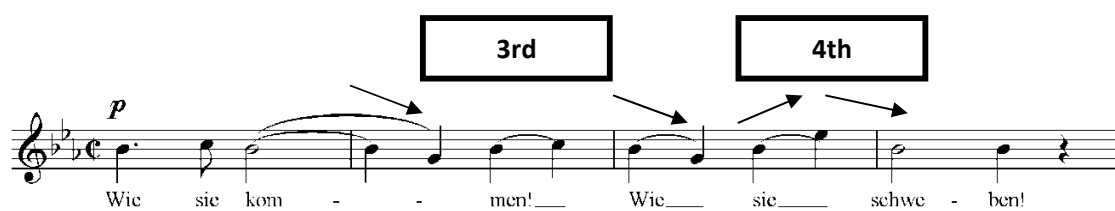


Figure 12. *Rinaldo* “Schlusschor” (Final Chorus) mm. 77-80

³¹ Ingraham, 257.

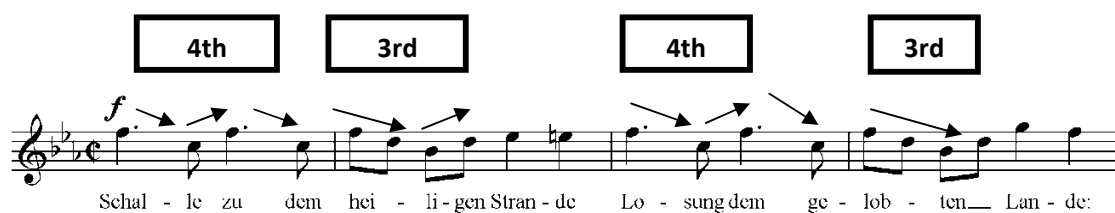


Figure 13. *Rinaldo* “Schlusschor” (Final Chorus) mm. 286-293

Brahms imbues the accompaniment with excitement in order to portray the victorious mood of the chorus. He does this with the triplet rhythmic motive that is prevalent throughout most of the movement. As seen in Figure 14, this rhythmic motive can also be an example of text-painting used to portray the crashing waves of the sea in the text. Brahms paints the text by using the triplet in the anacrusis of each measure (the swell of the wave) to drive to each downbeat (the crash of the wave).

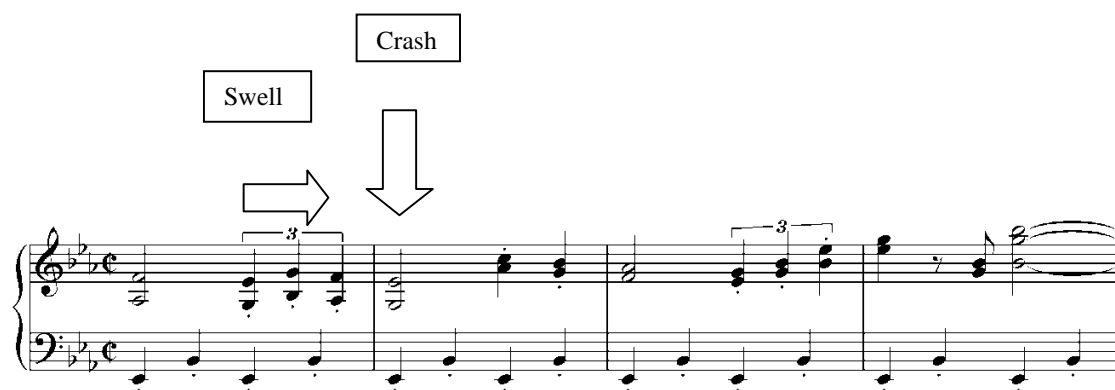


Figure 14. *Rinaldo* “Schlusschor” (Final Chorus) mm. 45-48

Another example of text-painting is the arch-form melodic figure in the voices, portraying the playful dolphins mentioned in the text, seen in Figure 15. This is evident

in the melodic line (first tenors and baritones), which rises and falls to represent the dolphins as they leap in and out of the water alongside the ship on its voyage home.

Musical score for *Rinaldo* "Schlusschor" (Final Chorus) mm. 66-69. The score is written for five parts: TENOR 1, TENOR 2, BASS 1, BASS 2, and Piano. The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are in German. The melodic lines for the first tenors and baritones are circled in black, showing a rising and falling pattern. The piano accompaniment features triplets in both hands.

TENOR 1: wei - ten Räu - me, von Del - phi - nen rasch durch schwom - men, von Del -

TENOR 2: wei - ten Räu - me, von Del - phi - nen rasch durch

BASS 1: Räu - me, von Del - phi - nen rasch durch schwom - men, von Del -

BASS 2: Räu - me, von Del - phi - nen rasch durch

Piano: Räu - me, von Del - phi - nen rasch durch

Figure 15. *Rinaldo* "Schlusschor" (Final Chorus) mm. 66-69

Brahms uses the chorus, acting as Rinaldo's crew, to portray the excitement of returning to Jerusalem after having completed their successful journey in rescuing Rinaldo from Armida.

Structural Analysis

Section	Measure	Tonality	Explanation
Allegro	1-8	f —————> c	Begins contrapuntally and quickly modulates to C minor.
	8-28	c —————> B-flat	Key shifts to B-flat major at m. 18 and remains there until m. 28, even though one might expect this to serve as a dominant to E-flat major.
	29-37	B-flat —————> c —————> E-flat	Through a chromatic leading tone (B natural), the key shifts briefly into C minor, until m. 37 where Brahms employs a dominant 7 th chord leading to E-flat major.
	43-51	E-flat —————> e-flat	The second part of the A section begins here.
	73-76	e-flat —————> E-flat	Transitions back into E-flat major and also into the B section.
Un poco tranquillo	77-100	E-flat —————> C-flat	For the most part this section is in E-flat major and remains so until m. 100, at which point, the tonality shifts to C-flat major.
	100-111	C-flat —————> E-flat	Transitions back and cadences at m. 111 in E-flat.
	111-127	E-flat —————> f	Instrumental interlude with overlapping melodies returns the piece back to the A section, modulating from E-flat major to F minor, the key as it was in the beginning of this piece.

Figure 16. “Schlusschor” (Final Chorus) Structural Analysis

Allegro	128-193	$ \begin{array}{l} f \longrightarrow c \longrightarrow B\text{-flat} \longrightarrow \\ c \longrightarrow E\text{-flat} \longrightarrow e\text{-flat} \longrightarrow \\ G \end{array} $	Similar to mm. 1-76, except for slight variations in the accompaniment and a change of key to G major instead of E-flat major, as in the previous A section.
Un poco tranquillo	197-217	$G \longrightarrow E\text{-flat}$	Similar to mm. 77-100, except that the choral parts and accompaniment are a third higher in register.
	218-242	$ \begin{array}{l} E\text{-flat} \longrightarrow G \longrightarrow C \longrightarrow \\ G \end{array} $	These measures are an extension of mm. 194-217, with the same motive in the keys of E-flat, G major, C major and returning to G major to end the section.
Tempo primo	243-281	$ \begin{array}{l} G \longrightarrow ? \longrightarrow A\text{-flat} \longrightarrow \\ c\text{-sharp} \longrightarrow (E\text{-flat}) \end{array} $	Chorus is divided into 8 parts (TTBB/TTBB). The instrumental introduction to this section begins in G minor (mm. 243-248) and continues into an area of unstable tonality (mm. 249-260) with multiple dominant seven chords that are not resolved. At m. 261, this section finally cadences and continues in A-flat major. It then proceeds to C-sharp minor (m. 269) and cadences at the dominant seven of E-flat major at m. 281.
Vivace	282-346	E-flat	This section begins in E-flat major, resolving the last chord of the previous section. This final declamatory section, with a few instances of chromaticism, remains predominantly in E-flat major.

Figure 16. "Schlusschor" (Final Chorus) Structural Analysis - *continued*

Methodology

My editions of these choruses will make them more accessible to a typical collegiate or professional male chorus in a number of ways. First, the publication of the choruses as independent movements negates the need for a solo tenor to sing the heroic role of Rinaldo. The scoring of the solo lead in the original cantata prevents many groups from performing the cantata, given the difficulty of *Rinaldo*'s role for a tenor. Figure 17 illustrates the difficulty of the tenor solo. In this example, the tessitura lies high in register. This tenor needs to have strength in his upper range to sing over a full Brahmsian orchestra.



Figure 17. *Rinaldo* mm. 588-602

Second, the new edition will contain Brahms' original piano reduction (*klavierauszug*) of the orchestral accompaniment, which was provided to Simrock shortly after he completed *Rinaldo*. At one time Simrock published another version of *Rinaldo*, one with a four-hand piano accompaniment by Robert Keller. Brahms always expressed his appreciation for Keller's editing and proofreading for Simrock, but was never an enthusiast of his arrangements. Unfortunately the Keller edition is out of print and Boosey & Hawkes, who acquired all Simrock publications in 2002, no longer prints from the original 1870 printing. The only library currently containing a copy of the Keller

edition is the Bayerische Staatsbibliothek in Munich. It is appropriate that the original Brahms piano reduction should be the accompaniment for these editions since it was his own accompaniment that he sent to Simrock to be published with the vocal score.

Third, in the chorus “Auf dem Meere” the tenor part is quite exposed melodically and is high in tessitura. Clara Schumann commented to Brahms about this problem, articulating, “*Rinaldo* is a magnificent, vital piece, (full of) extraordinary dramatic fire, so interesting throughout (and) always compelling. It must make a great effect, provided that, of course, you have some strong tenors; this makes me somewhat anxious, as they often lie enormously high.”³² At the beginning of this project, it was my intention to transpose this movement from E-flat to D in the new edition. I have found if this were the case, the tenor part would still be high in the singing register, while the second bass part would be extremely low and unclear in the lower register. Thus, I have not transposed the chorus in my final edition.

Fourth, these new editions will be clearer and more accurate than the currently available cantata scores. As seen here in Figure 18, the plates from the 1869 editions from Simrock are still used in the latest editions of *Rinaldo*. At times notations, text and articulation, as seen below, are faded and unclear. The new editions have been created using a modern notation program, which makes them clear and legible.

³² Mary Ingraham. “Great Expectations -- Faint Praise: Brahms’s *Rinaldo* in His Century and Ours, Part I,” *The American Brahms Society Newsletter* 24 (Fall 2006): 2.

Allegretto non troppo. ♩ = 88.

Clar.
Fl.
p
p marc.

CHOR. CHORUS. EINIGE. SOME.

Zu-rück nur, zu-ri-cke, durch gün-sti-ge
Oh haste thee, re-turn-ing, The o-cean's might

Figure 18. *Rinaldo* (Simrock vocal edition) mm. 710-722

Lastly, 33 measures of double chorus (mm. 249-281), shown below from the *Brahms Sämtliche Werke: Ausgabe der Gesellschaft der Musikfreunde in Wien – Chorwerke mit Orchester II*, have been re-scored to be more accessible to multipart men's chorus and less confusing to the eyes of the conductor. Figure 19 illustrates the measures in question and Figure 20 illustrates the result. I have combined the two staves, placing the first tenors together and following in line the second tenors, baritones and basses.

Comparison of the Editions with Brahms' Manuscript

My research included a visit to the Library of Congress during which I had access to the Brahms' autograph manuscript submitted to Simrock for publication. I studied the score very thoroughly and returned with a facsimile of the original score, upon which I noticed many inconsistencies between Brahms' manuscript and the published edition. The final editions of "Zurück nur" and "Auf dem Meere" will include items that were either omitted or were printed in error in the Simrock vocal edition. The following will be included:

"Zurück nur"

- In Figure 21, a forte marking at the downbeat of measure 814, showing a diminuendo from fortissimo (in measure 812) to forte in the accompaniment was omitted in the edition. This is shown here in the woodwinds. In addition to this, the mezzo-forte marking found in the second beat of measure 814 in the vocal score (shown here in Figure 22), will reflect that of the manuscript full score. It will be moved to the downbeat of measure 815, followed by the indication of the diminuendo, which follows it.



Figure 21. *Rinaldo* (manuscript) mm. 813-816

The image shows a musical score for measures 813-815 of *Rinaldo*. It consists of three staves. The top two staves are for vocal parts (soprano and bass), and the bottom staff is for piano accompaniment. The vocal staves have lyrics in German. The piano accompaniment includes a circled *mf* marking and a *p* marking.

Vocal lyrics (Soprano): rück, zu - rück nur, zu -

Vocal lyrics (Bass): haste, oh haste thee, oh

Piano markings: *mf* (circled), *p*

Figure 22. *Rinaldo* (Simrock vocal edition) mm. 813-815

- In Figure 23, crescendo and decrescendo markings are shown in the upper and lower winds in measures 820-822. Although the piano cannot execute the crescendo and diminuendo, I have included them in the vocal parts of my editions (Figure 24) since they double the woodwinds that also have the crescendo and diminuendo (Figure 23).

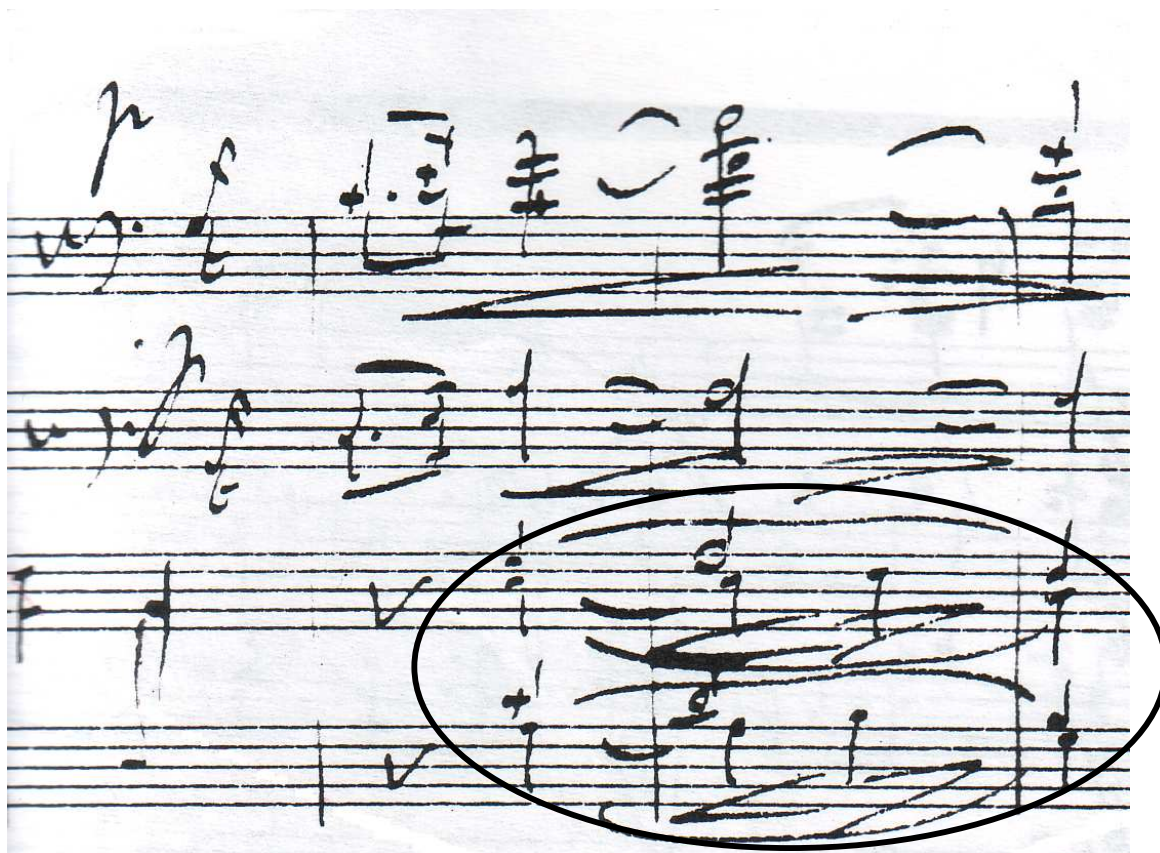


Figure 23. *Rinaldo* (manuscript) mm. 819-822

The musical score is for the opera *Rinaldo*, specifically measures 818-821 from the Simrock vocal edition. It consists of four staves. The top two staves are for the vocalists: Soprano (treble clef) and Bass (bass clef). The bottom two staves are for the piano accompaniment: Bläser (Wind instruments, treble clef) and Clar. (Clarinet, bass clef). The vocal staves are circled, and arrows point to the lyrics 'zu - rü - eke!' and 'oh haste thee!'. The piano accompaniment includes dynamic markings such as *p*, *dim.*, and *piu p*. The tempo is marked *Allegro*.

Soprano: zu - rü - eke!
oh haste thee!

Bass: rück, haste, zu - rück!
oh haste!

Bläser: *p*, *dim.*

Clar.: *piu p*

Figure 24. *Rinaldo* (Simrock vocal edition) mm. 818-821

“Auf dem Meere”

- In Figure 25, a forte marking that was present in the manuscript in the upper strings (Figure 26) was omitted in measure 50 and again in measure 167 of the Simrock vocal edition.

The image displays a musical score for the scene "Auf dem Meere" from the opera *Rinaldo*, specifically measures 48-50. The score is arranged in three systems. Each system contains two vocal staves (soprano and alto) and a piano accompaniment staff. The lyrics for the vocal parts are: "Wel - len, wei - sse Schäu - me, - pel - ling. Homeward roam - ing:". The piano part features a prominent melodic line in the right hand. In the bottom system, a large black arrow points from the left towards a circled question mark in the piano part, highlighting a specific measure where a forte marking was omitted in the Simrock vocal edition.

Figure 25. *Rinaldo* (Simrock vocal edition) mm. 48-50



Figure 26. *Rinaldo* (manuscript) mm. 50-52

- A performance instruction of *dolce espressivo* at the tempo change was present in the lower string part in the manuscript, as seen here in Figure 27, but omitted in measure 77 as part of the Simrock vocal edition.

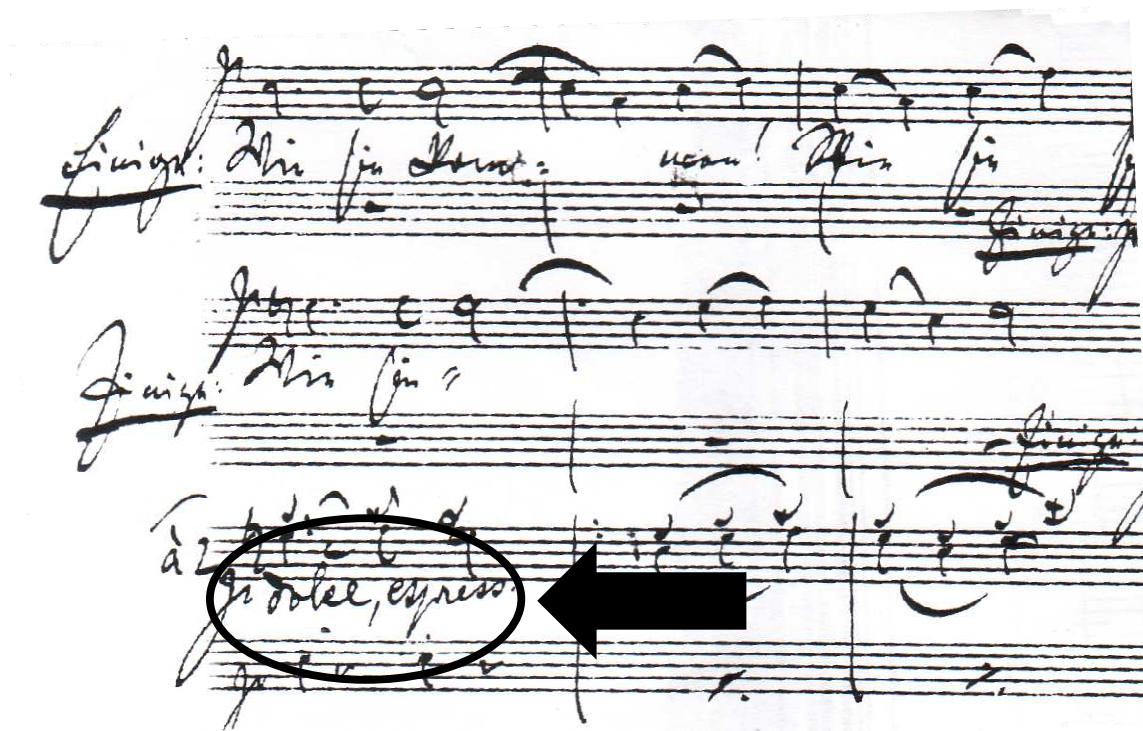


Figure 27. *Rinaldo* (manuscript) m. 77

- The articulation in the B section of this movement is inconsistent within itself in the Simrock vocal edition. My study concludes that Brahms' articulation in his manuscript is staccato in the anacrusis and full value on the downbeat throughout this rhythmic motive as seen here in Figure 28. Figures 29 and 30 illustrate multiple inconsistencies found in the Simrock vocal score.

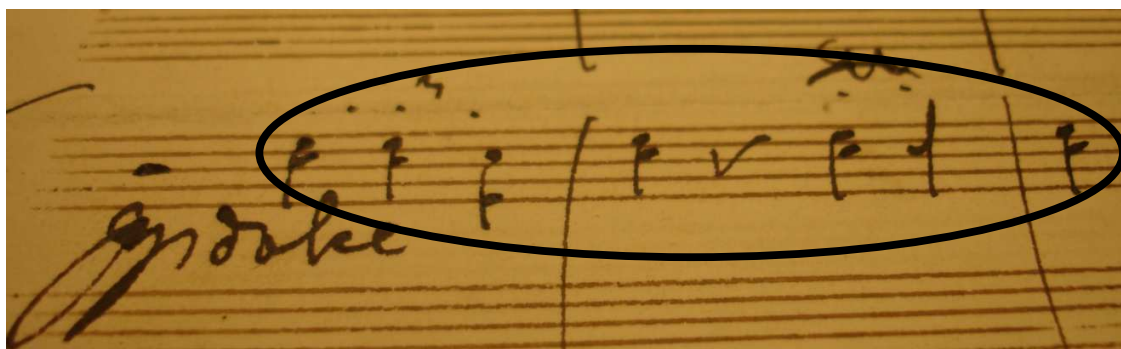


Figure 28. *Rinaldo* (manuscript) mm. 77-79



Figure 29. *Rinaldo* (Simrock vocal edition) mm. 87-91



Figure 30. *Rinaldo* (Simrock vocal edition) mm. 92-98

- In Figure 31, crescendo and decrescendo markings shown in the second tenor and bass vocal lines in measures 236-238 and subsequently in the first tenor vocal line in measures 239-240 of the manuscript were omitted from the Simrock vocal score. It is notated in the baritone line. Figure 32 shows the crescendo and decrescendo markings clearly noted in the vocal lines of the manuscript.

ne, *poco f.* *row.* *a 2.* *p* *a 2.* *p*

das ge-seg - - - net An - ge - fang' -
 Joy be-got - - - ten Of new mor -

das ge-seg-net An-ge-fang'-ne.
 Joy be-got-ten Of new mor-row.

ne, *poco f.* *row.* *a 2.* *p* *a 2.* *p*

das ge-seg-net An-ge-fang'-
 Joy be-got-ten Of new mor -

das ge-seg - - - net An - ge - fang' - ne.
 Joy be-got - - - ten Of new mor-row.

Figure 31. *Rinaldo* (Simrock vocal edition) mm. 236-242



Figure 32. *Rinaldo* (manuscript) mm. 236-240

- In Figure 33, an indication of *sforzando* was mistakenly printed as *forte* in the Simrock vocal score accompaniment in measure 254 and again in measure 260. Figure 34 shows that Brahms originally indicated *sforzando* in the manuscript in the violin part, which he marked in pencil. Simrock never corrected the corresponding melodic line in the accompaniment to show this indication.

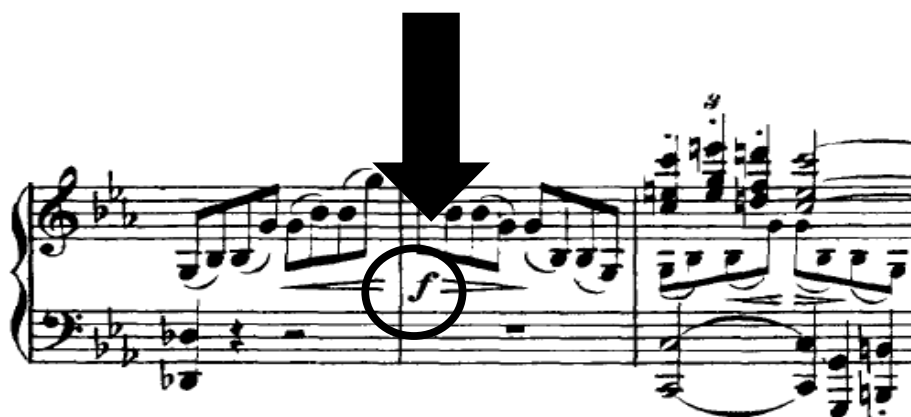


Figure 33. *Rinaldo* (Simrock vocal edition) mm. 253-255

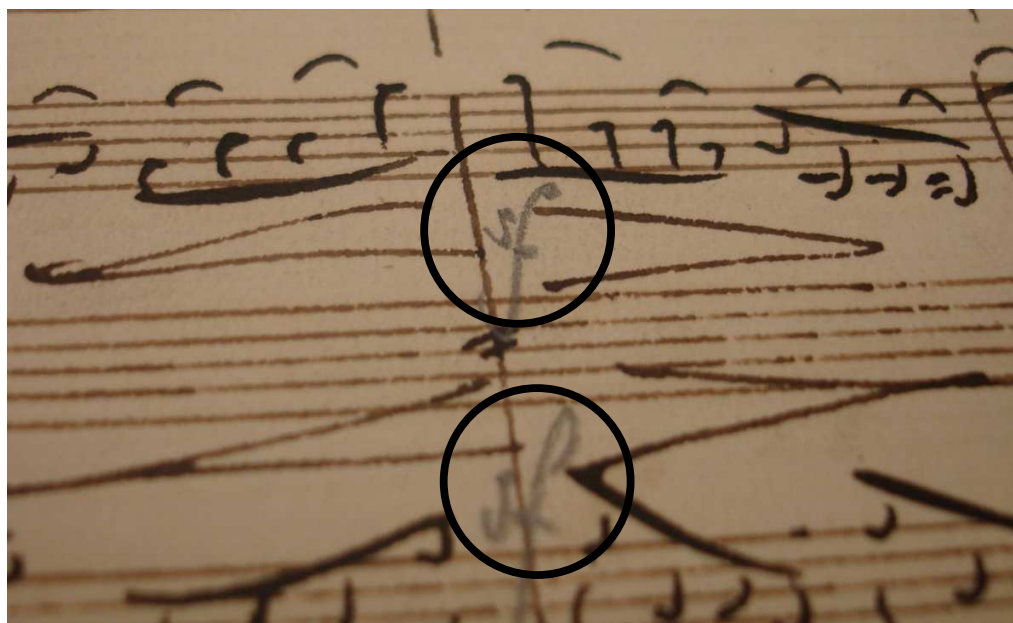


Figure 34. *Rinaldo* (manuscript) mm. 253-254

- Lastly, in measure 331, the manuscript (Figure 36) shows that the text underlay of the bass line should be identical to the first tenor vocal line. The full score of *Rinaldo* indicates that the syllable “und” is on beat two (Figure 35).

Go - do - fred und So - ly - ma, und So - ly -

Go - do - fred und So - ly - ma, Go - do - fred, Go - do - fred und So - ly -

Go - do - fred und So - ly - ma, Go - do - fred, Go - do - fred und So - ly -

Go - do - fred und So - ly - ma, und So - ly -

Figure 35. *Rinaldo* (full score) m. 320-333



Figure 36. *Rinaldo* (manuscript) m. 327-333

CHAPTER 5: SUMMARY

Due to the negative press *Rinaldo* received at its premiere and the work's subsequent neglect, to many, Brahms' cantata *Rinaldo* will be nothing more than a forgotten work of a major Romantic composer. I believe that *Rinaldo* is an underappreciated work that features two heroic choruses, awe-inspiring performance forces, an intriguing plot, and sensational moments. One of the goals of this project is to make the choruses of *Rinaldo* more available for men's choirs. By removing the need for a tenor soloist and full orchestra and by providing an edition of the chorus score with Brahms' own piano accompaniment, I also give the opportunity for a portion, of the cantata to be performed.

The new editions of "Zurück nur" and "Auf dem Meere" are the result of my love and passionate devotion to the study of music. Those who study the structure and text of *Rinaldo*, and use the proper methods to perform this work, will certainly be successful. I have discussed all of the resources I believe are necessary to perform this work in its closest-to-intended form and have included tools -- the appendices, the IPA pronunciation guide and updated transliteration -- so that Brahms' *Rinaldo* can be added to the repertoire of male choral literature.

APPENDIX A: *RINALDO* TRANSLATION

UNIVERSITY OF OREGON

September 8, 2009

To Whom it May Concern:

This memo is to confirm that the Oregon Bach Festival has granted permission to Guadalupe Rivera to reprint program notes and the text translation of Brahms's *Rinaldo* from its 1983 program guide publication.

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Published June 1983
University of Oregon Publications
Eugene, Oregon

Best wishes,
George Evano
Director of Communications



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RINALDO TRANSLATION³³

Crusaders

*Zu dem Strande, zu der Barke!
Ist euch schon der Wind nicht günstig
zu der Barke!
Ist euch schon der Wind nicht günstig
zu den Rudern greifet brünstig!
Hier bewähre sich der Starke:*

so das Meer durchlaufen wir!

*Hier bewähre, usw.
Zu dem Strande, zu der Barke, usw.*

To the shore, to the ship!
Though the wind be not ,
favorable to you yet, to the ship!
Though the wind be not
favorable, ardently grasp the helm!
Here let the strong man prove
himself:
thus we shall race through the
waves!
Here let the strong man, etc.
To the shore, to the ship, etc.

Rinaldo

*O last mich einen Augenblick noch hier!
Der Himmel will es nicht,
ich soll nicht scheiden!
Der wüste Fels, die waldumwachs'ne Bucht,*

befangen mich, sie hindern meine Flucht!

Ihr war't so schön, nun seid ihr umgeboren:

der Erde Reiz, des Himmels Reiz, ist fort!

Was hält mich noch am Schreckensort?

Mein einzig Glück, hier hab' ich es verloren!

Oh, leave me yet a moment here!
Heaven wills it not,
I must not go!
The desolate rock, the wooden
creek
constrain me, they hinder my
flight!
You were so lovely once, now
everything is changed:
the witchery of the land, the
fascination of the skies is gone!
What holds me still to this place
of horror?
I have lost my whole happiness
here!

³³ Used by permission of the Oregon Bach Festival (Eugene, Oregon) from the 1989 OBF Program Guide publication.

*Stelle her der gold'nen Tage
Paradiese noch einmal.
Liebes Herz! ja schlage, schlage!
Treuer Geist, erschaff' sie wieder!
Freier Atem, deine Lieder
mischen sich mit Lust und Qual!
Stelle her der gold'nen Tage, usw.*

*Bunte, reichgeschmückte, Beete,
sie umzingelt ein Palast.*

*Alles webt in Duft und Röte,

wie du nie geträumet hast.
Rings umgeben Gallerien.
dieses Gartens weite Räume;
Rosen an der Erde blühen,
in den Lüften blüh'n die Bäume.
Rosen an der Erde blühen, usw.
Wasserstrahlen! Wasserflocken!
lieblich rauscht ein Silberschwall,
mit der Turteltaube Locken*

lockt zugleich die Nachtigall.

Re-create once more
the paradise of golden days!
Dear heart, yes, beat, beat!
Faithful spirit, fashion them afresh!
Free air, your songs
are compact of pleasure and of pain!
Re-create once more, etc.

A palace is built around
many coloured, richly-planted beds
of flowers.
Everything stirs in fragrance and
roseate hue,
the like of which you never dreamed.
All about, galleries surround
the broad expanses of this garden;
roses bloom upon the ground,
rocked in the breezes, trees blossom,
Roses bloom upon the ground, etc.
Fountain jets! Water drops!
A silver torrent rustles sweetly,
with the turtledove's seductive
cooing
the nightingale together woos.

Crusaders

*Sachte kommt! und kommt verbunden,
Zu dem edelsten Beruf!
Alle Reize sind verschwunden
die sich Zauberei erschuf.
Ach, nun heilet seine Wunden*

*ach, nun tröstet seine Studen
gutes Wort und Freundes Ruf.
Nun heillet, tröstet gutes Wort und Freundes Ruf.*

Gently come, and wedded, come,
To the noblest of tasks!
Every enchantment witchcraft
fashioned has vanished.
Oh, upright words and a friend's
summons
now heal his wounds
And solace his hours.
Now upright words and a
friend's summons heal and
console.

Rinaldo

Mit der Turteltaube Locken

*lockt zugleich die Nachtigall.
Wasserstrahlen, Wasserflocken
wirbeln sich nach ihrem Schall.*

*Aber alles verkündet
nur sie ist gemeinet;
aber alles verschwindet
sobald sie erscheint
in lieblicher Jugend,
in glänzender Pracht!
Da Schlingen zu Kränzen
sich Lilien und Rosen;
da eilen und kosen
in lustigen Tänzen
die laulichen Lüfte,
sie führen Gedüfte,
sich fliehend und suchend
vom Schlummer erwacht.*

*Aber alles verkündet, usw.
in glänzender Pracht!*

Crusaders

*Nein! nicht länger ist zu säumen,
wecket ihn aus seinen Träumen, usw.
Zeigt den diamant'nen Schild!
Nein! nicht länger, usw.*

Rinaldo

Weh! was seh' ich, welch' ein Bild!

With the turtledove's seductive
cooing
the nightingale together woos.
Fountain jet, water drops
purl in harmony with their notes.

Everything proclaims, however,
that it is meant for her alone;
yet all things disappear
as soon as she appears
in youthful loveliness
and radiant splendor!
Then lilies and roses
twine themselves into garlands;
then the cool breezes
hasten to caress
in joyous measures,
awakened from sleep,
they come perfume-laden
flying from, and seeking, one
another.
Everything proclaims, however, etc.
in radiant splendor!

No, there is not time left to tarry,
wake him from his dreams, usw.
Display the diamond shield!
No, there is no time left, etc.

Alas, what do I see! What a vision!

Crusaders

Ja, es soll den Trug entsiegeln!

Yes, the illusion must be shattered!

Rinaldo

*Soll ich also mich bespiegeln
mich so tief erniedrigt seh'n?*

Must I see myself reflected
so deeply degraded thus?

Crusaders

Fasse dich, so ist's gescheh'n!

Take firm hold upon yourself, so
it will be done with!

Rinaldo

*Ja, so sei's, ich will mich fassen,
will den lieben Ort verlassen,
und zum zweitenmal Armiden.
Nun so sei's! so sei's geschieden!*

Yes, so let it be, I will take hold
upon myself,
leave the spot I love so well
and, for the second time, Armida!
So let it be, then, we must be parted
so!

Crusaders

Wohl, es sei! es sei geschieden!...

Good, so be it; you must part!

*Zurück nur, zurücke,
durch günstige Meere zurück!
Zurück nur, usw.
Durch Meere zurück!
Dem geistigen Blicke erscheinen die Fahnen,
erscheinen die Heere das stäubende Feld!
Zurück nur, zurück, usw.
Zur Tugend des Ahnen ermannt sich der Held, usw.
Zurück nur, zurücke!*

Back then, back,
back across propitious seas!
Back then, back, etc.
Back across the sea!
To the inner eye, the standards,
the armies, the dusty field appear!
Back then, back, etc.
By the virtue of his ancestors the hero
recovers his mettle, etc.
Back then, back, etc.

Rinaldo

*Zum zweitenmale
Seh' ich erscheinen
und jammern, weinen
in diesem Tale
die Frau der Frauen!
Das soll ich schauen
zum zweitenmale?
Das soll ich hören,
und soll nicht wehren,
und soll nicht retten!*

For the second time
I see the fairest of all women
appear, and lament
and weep
in this vale!
Must I behold this
twice?
Must I hear it
and not prevent it,
afford no help?

Crusaders

Unwürdige Ketten!

Shameful bonds!

Rinaldo

*Und soll nicht wehren,
und soll nicht retten?*

Shall I not prevent it,
and shall I not help?

Crusaders

Unwürdige Ketten!

Shameful bonds!

Rinaldo

*Das soll ich hören
und soll nicht retten?
Und umgewandelt
seh' ich die Holde,
sie blickt und handelt
gleich wie Dämonen,
und kein Verschonen
ist mehr zu hoffen!*

Must I hear this
and afford no help?
And I behold
the fair one transformed,
she looks and acts
exactly as devils do,
and no sparing
can be hoped for more!

Crusaders

Kein Verschonen ist zu hoffen!

No sparing can be hoped for!

Rinaldo

*Vom Blitz getroffen
schon die Paläste, usw.*

The palaces already
struck by storm, etc.

Crusaders

Vom Blitz getroffen, usw.

The palaces already, etc.

Rinaldo

*...die Götterfeste,
die Lustgeschäfte
der Geisterkräfte
mit allem Lieben
ach, sie zerstieben!*

...the feasts of the gods,
the pleasurable employment
of the powers of the spirit,
together with all love,
alas, they are scattered as dust!

Crusaders

Ja, sie zerstieben!

yes, they are scattered as dust!

Rinaldo, Crusaders

Umgewandelt seh' ich die Holde, usw.

I behold the fair one transformed,
etc.

Crusaders

*Schon sind sie erhöret,
Gebete der Frommen.*

The prayers of the pious
are granted favourable hearing
already.

Rinaldo

*Im Tiefsten zerstöret,
ich hab' euch vernommen.*

Blighted in the depths
I perceived you.

Crusaders

Noch säumst du zu kommen?

Do you still delay coming?

Rinaldo

*Ihr drängt mich zu kommen,
unglückliche Reise, unseliger Wind.*

You urge me to come,
unlucky voyage, fatal wind!

Crusaders

Geschwinde, geschwind.

Quickly, quick!

Rinaldo

Unseliger Wind!

Fatal wind!

Crusaders

*Geschwinde, geschwind.
Noch säumst du zu kommen?
Es fördert die Reise
der günstige Wind.
Geschwinde, geschwind.*

Quickly, quickly!
Do you still hesitate to come?
The following wind
favours the voyage.
Quickly, quick!

Crusaders

*Segel schwellen, grüne Wellen!
Weisse Schäume!
Segel schwellen, grüne Wellen,
weisse Schäume, seht die grünen,
weiten Räume, von Delphinen
rasch durch schwommen, usw.*

Swelling sail, green waves, ...
White spume!
Swelling sail, green waves,
white spume, see the broad
green expanses skimmed swiftly
through by dolphins, etc.

Wie sie kommen! Wie sie schweben!
Wie sie eilen! Wie sie streben!
Wie sie kommen!
Und verweilen so beweglich,

so verträglich!
Segel schwellen! Grüne Wellen!, usw.

How they come! How they hover!
 How they hasten! How they strive!
 How they come!
 And linger, so nimble in
 movement,
 and so sociable!
 Swelling sails! Green waves!, etc.

Rinaldo and Crusaders

Das erfrischt und verwischt
das Vergang'ne.
Das erfrischt, usw.
Dir begegnet das gesegnet Anfang'ne, usw.

It refreshes and blots out
 What is past.
 It refreshes, etc.
 You met with a blessed
 beginning, etc.
 Marvelous, marvelous, etc.
 Marvelously sailed back.
 We have reached our great goal,
 We have reached our great goal -
 reached it!
 Let the battle-cry of the Promised
 Land
 Ring out to the sacred shore:
 Godfrey and Solyman!

Wunderbar, wunderbar, usw.
Wunderbar zurück geschwommen,
unser grosses Ziel ist da,
unser grosses Ziel ist da! ist da! da!

Schalle zu dem heiligen Strande

Losung dem gelobten Lande:
Godofred und Solyma!

APPENDIX B: INTERVIEW WITH MAESTRO HELMUTH RILLING

UNIVERSITY OF OREGON, EUGENE, OREGON

JUNE 27, 2007

Guadalupe Rivera, Jr.: Rinaldo has been a popular subject amongst composers, with over 100 operas and ballets. Brahms seemed to relate to the Rinaldo story and Goethe's text, relating to Rinaldo's inner struggle with Armida, with a possible correlation to Brahms' own love life. Would you consider this a correlation between Brahms and Rinaldo?

Helmuth Rilling: Well, obviously Brahms must have been interested in the story and this is in the text, the special text in which he uses for the cantata. Brahms would not compose a piece if he was really not interested in the text. You can see that, for example, in the *German Requiem*, where he does not take the liturgical text from the Mass, the Latin text, which would be the normal thing and of course someone like Brahms knew the *Requiem* of Mozart. But he would say, "If I right a Requiem, I would need a special text." So he chooses from the Bible the text himself, which he thinks is good for thinking about a Requiem. And this is a sign that how important [sic] a text for Brahms is. And if he takes

the text of *Rinaldo*, then it is something that concerns him personally.

GR: I read an article that stated Brahms' cantata was a "metaphor for Brahms' renunciation of passion and earthly love as a romance to his strong creative calling (composition), as that of Rinaldo whose creative calling was that of a knight." Would you say that the composition of *Rinaldo* was autobiographical or strongly related to Brahms?

HR: Well, why don't you say it just related to Brahms, autobiographical I would not call it.

GR: Both texts of *Rinaldo* and the *Alto Rhapsody* are by Goethe. Why do scholars pair the two as both being "dramatic" works of Brahms.

HR: Well it is interesting to see that, of course, *Rinaldo* practically is "Tenor Rhapsody." You could call it that, with one soloist who sings all the time. It would be easily possible that you would compose that for different soloists but it's just this one person just as it is in the *Alto Rhapsody*. One soloist conveys all the moods of the text.

GR: On your recent CD that was released this past November, you pair the *Rinaldo* with the Schubert *Gesang der Geister*. Is there a reason you put all these three works together?

HR: As you know the Schubert *Gesang der Geister* text is from Goethe and Goethe's text is always of very high value. The wording of this text is very good. It is a painting, which Goethe gives the words, not only the sentence but the painting, the sound, is very good. And of course the thought of always going beyond that what is the very description. Talking about water, the topic of the Schubert *Gesang der Geister*, is in comparison to the fleeing away of human life, is something you can easily find in the two Brahms pieces. And so I thought this would be a good pairing. Of course also the fact that all three pieces the choir is a men's choir [sic].

GR: Returning to *Rinaldo*, I was reading in the program notes that Brahms first opera was February 28, 1869, the performance of *Rinaldo*. Do you believe that this was his first opera?

HR: Well, I am not so sure. Certainly, from all of Brahms pieces, *Rinaldo* is the most near to that of an opera. Also in Brahms writing, some parts of the tenor part, are really

dramatic, in some ways Italian. Maybe Brahms never came so close to writing the Italian music as he did in the *Rinaldo*. These things where he goes up to the high A, very dramatic, full orchestra.

GR: Why do you think Brahms never had a formal fully staged opera?

HR: I think he did not feel that this was his field, because at this time the Italian and French opera was having much success and a strong following, not only in the countries of the composers but also in Germany. I think Brahms just felt this was not his part.

GR: I read that he never just found the right libretto or the right text.

HR: He would have found the text. He just felt this was not the right thing.

GR: Do you feel he left it up to Wagner?

HR: No this was his great problem. The School of Music not only like himself (Wagner) but his following, they were coming out at that time. They were very strong. They were saying what Brahms did was old fashioned and he stuck to that. You see Brahms is a composer who comes from the tradition of the music. He does not break with

tradition as Wagner does, finding out something completely new and despising what had been before. But he [Brahms] was very interested in the music [of Bach and Handel], and he built his music coming from this tradition. This is the reason he didn't write opera.

GR: Concerning influential works, we know that Brahms had an extensive library of books and other composer's music in his personal library. Do you think there were any major operatic influences in *Rinaldo*?

HR: I don't think so.

GR: Any choral influences?

HR: I don't think so.

GR: We know that *Rinaldo* was originally written for a competition for which Brahms missed the deadline. He cited he was never happy with the final chorus. Then in 1864, Clara Schumann inquired with Brahms about the completion of *Rinaldo*. What do you think the major reasons he waited so long, from 1863-1869, that he waited so long to complete *Rinaldo*.

HR: I cannot answer that. Brahms was a person who would always try to improve what he could. It might have been something that he said "this is an important piece and I will

not destroy it,” as he did many other things, but “I will improve things,” and this especially into his final chorus.

GR: I read that the first version of the final chorus, he destroyed, as he did with the other things he did not want published.

HR: What a pity, eh?

GR: In the cantata, he sets apart the final chorus. Do you think that is a stylistic feature of his, any reason, or just to set it apart as “the final chorus?”

HR: I think during the piece, he does not have very much time to write extended choruses, just the chorus alone. There are choruses as you know, but the focus of this is on *Rinaldo*, the tenor, and so making a final statement, not using the individual voice, but the voice of the full chorus and the full orchestra makes sense.

GR: After the *Requiem* was composed and performed, it is mentioned in one of Michael Musgrave’s books, that Clara Schumann asked Brahms was *Rinaldo* important enough to follow that of *Ein Deutsches Requiem*. Does this make *Rinaldo* suffer as a work or was it overshadowed by the success of the *Requiem*?

HR: The piece like the German Requiem, with these texts, these important texts, and also the venues where this was

performed for the first time, the Cathedral in Bremen, would have a larger audience who would have interest in such a piece, and I think you should see *Rinaldo* as something more personal to him, not going out to a broad audience, but something with which he wanted, to write, in some ways, for himself because he thought that was interesting.

GR: During that time, since *Rinaldo* was of a secular nature and the *Requiem* was sacred, do you feel that is why *Rinaldo* was overshadowed by something of a sacred subject?

HR: Certainly was more popular. The *Requiem* was something that touched everyone's life. From time to time, people, parents, relatives, friends die and you need the source like the *Requiem*. This is different from a piece like *Rinaldo*. I think you can compare in some way with Schumann's secular compositions. He was a close friend and Schumann had written many of these types of compositions of secular text, also, some of them not being so short. These types of pieces may have sort of challenged him (Brahms) to have written something in that genre.

GR: The reason I chose this, when looking for a recording for *Rinaldo*, only two were available for purchase. One was

the Danish National Radio Symphony and the other was yours.

HR: I have done that piece several times because I think it's a very good piece. Why it's not performed of course has to do with the text, on one side, and on the other side has to do with the forces. You need an extremely good tenor because it's such a challenge for the tenor and you need a very good men's choir. Both tenor voice and men choir are not found easily. That may be the reason.

GR: That may help answer my next question, which would be why there is not an American recording of this piece.

HR: Surprising, eh?

GR: What type of tenor should sing the role of *Rinaldo*?

HR: You need a dramatic tenor with an Italian voice.

GR: The orchestra is about the same size as the *German Requiem*, minus the harps. How many men would you say would balance the orchestration for *Rinaldo*?

HR: Well it depends on very much of the type of voices you have. This should not be too big. I think we had about 40 in the choir and I think you should not go over 60.

- GR: On your recording, you have 47 men listed as singing on the recording. Do you think that was plenty to balance the orchestra?
- HR: Yes.
- GR: Clara Schumann is mentioned as having concern with the tessitura of the tenors in the chorus in the score. What is your opinion of the chorus writing of *Rinaldo*?
- HR: Well, Brahms knew what he was doing. Again, a piece like Schubert's *Gesang der Geister*, he [Brahms] knew this piece, and he would use a men's choir in a most adequate way, which he does. I think it's beautiful writing for men's choir, before the eight-part. And to write eight-part is not very easy, eh?
- GR: Are there any orchestral issues or difficulties that come into mind in the score?
- HR: Well it is not especially difficult but it has the usual writing which is typical for Brahms, also in his symphonies – beautiful woodwind writing. He uses every instrument in the woodwind section in an appropriate way and beautiful solos for everyone. He uses the horns, as so often, in such a beautiful way they just do not play long notes, but you

got melodic and rhythmic moments. The writing for the strings is superb.

GR: Would you compare this to some of Brahms' symphonic writing?

HR: Sure. This is Brahms symphony writing.

GR: Is there anything that you feel you can share with a young conductor like me doing a research thesis on this work?

HR: Of course you would look first into the tenor part. How does he handle this large part for the tenor? Where are the Romantic moments? Where are the lyric moments? And every so often the transitions are most interesting. And from that you can go into the choral writing and how does he write for the chorus. And from that look at the orchestral writing. And certainly, this piece has some drama. This little section where they show him the shield is a stunning moment in the drama. This really is in the best sense "operatic."

GR: I look back and forth through the score, looking at the dramatic writing, the text, his tonality usage, etc. Do you think this work is worthy of a dissertation thesis?

HR: Of course. Especially if it is a large piece, it is a large unknown piece of a very well known composer. You

should put as the headline, the famous question, “Lieben sie Brahms?” Do you know that? “Do you love Brahms?” This is the famous question. And of course the answer is yes, and one would continue by saying, “Then you have to know him but knowing him without *Rinaldo* would be a mistake.

GR: That is very true. Going through research, I notice how some books just take a quick glance at *Rinaldo* and they do not go in-depth.

HR: You are right.

GR: Anything else you would like to share about this work?

HR: Well let me think. I looked at my score before I left, because I knew you were coming, and thought about bringing you my score. It would have not made much sense because I did not find many markings in addition to the printed markings. I only have my learning markings. Make sure you point out that Brahms’ technical writing in a piece like this is very clear. His dynamic markings are very detailed. Like where starts a crescendo and where starts a diminuendo. He makes it clear how tempo changes are to be handled. Like very often the use of the hemiolas when you go from a big three to a small three. These kinds of

things are astonishing. This is really a worthy piece of this composer. I would like if there were many performances of this piece.

Give your professor [Dr. Bruce Chamberlain] my regards and tell him I enjoy the piece very much. I would say over the years, maybe I have given twenty performances of the piece. Really, I consider it an important piece and would love to see more performances of it.

GR:

Well thank you very much for your time.

APPENDIX C: IPA TRANSLITERATION

“Zurück nur!” from Brahms’ *Rinaldo*

Zurück nur! Zurückke

[tsu 'ɾʏk nur tsu 'ɾʏ kə]

Durch günstige Meere!

[Dʊɾç 'gʏn sti gə 'me rə]

Dem geistigen Blicke

[dem 'gaɪ sti gən 'bli kə]

Erscheinen die Fahnen,

[ɛr 'ʃaɪ nən di 'fa nən]

Erscheinen die Heere, Das stäubende Feld.

[ɛr 'ʃaɪ nən di 'he rə das 'ʃtɔʏ bən də fɛlt]

Zur Tugend des Ahnen

[tsur 'tu gənt dɛs 'a nən]

Ermannt sich der Held.

[er 'mant zɪç der hɛlt]

“Auf dem Meere“ from Brahms’ *Rinaldo*

Segel schwellen!

['ze gəl 'ʃvɛ lən]

Grüne Wellen,

['gry nə 'vɛ lən]

Weisse Schäume!

['vaɪ sə 'ʃɔʏ mə]

Seht die grünen,

[zet di 'gry nən]

weiten Räume,

['vaɪ tən 'rɔʏ mə]

Von Delphinen

[fɔn dɛl 'fi nən]

Rasch durch schwommen,

[raʃ dʊrç ʃvɔ mən]

Wie sie kommen!

[vi zi ˈkɔ mən]

Wie sie schweben!

[vi zi ʃve bən]

Wie sie eilen!

[vi zi ˈaɪ lən]

Wie sie streben!

[vi zi ʃtre bən]

Und verweilen

[unt fɛr ˈvaɪ lən]

So beweglich,

[zo bə ˈvek lɪç]

so verträglich!

[zo fɛr 'trɛ:k lɪç]

Das erfrischt,

[dʌs ɛr 'frɪ ʃət]

Und verwischt

[unt fɛr 'vɪ ʃət]

Das Vergang'ne.

[dʌs fɛr 'gʌŋ nə]

Dir begegnet

[dɪr bə 'geg nət]

Das gesegnet

[dʌs gə 'zeg nət]

Angefang'ne.

[ʼan gə ʼfaŋ nə]

Wunderbar sind wir gekommen,

[vʊn dər bər zɪnt vir gə kɔ mən]

Wunderbar zurück geschwommen,

[ʼvʊn dər bər tsu ʼrʏk gə ʼʃvɔ mən]

Unser grosses Ziel ist da!

[ʼʊn zər ʼgro səs tsil ɪst da]

Schalle zu dem heiligen Strande

[ʼʃal:lə tsu dem ʼhaɪ li gən ʼʃtran də]

Losung dem gelobten Lande:

[ʼlo zʊŋ dem gə ʼlɔp tən ʼlan də]

Godofred und Solyma!

[ʼgo do fret unt ʼzo ly ma]

APPENDIX D: CHORAL WORKS OF BRAHMS³⁴
(LISTING BY OPUS)

Opus No.	Work	Year of Composition
12	<i>Ave Maria</i>	1858
13	<i>Begräbnisgesang</i> (Funeral Anthem)	1858
17	<i>Gesänge</i>	1860
22	<i>Marienlieder</i> (Songs of the Virgin Mary)	1859
27	Psalm 13	1859
29	Two Motets	1860
30	<i>Geistliches Lied</i> (Sacred Songs)	1856
31*	Three Quartets	1863
37	<i>Geistliche Chöre</i> (Sacred Choruses)	1863
41	<i>Fünf Lieder</i>	1862
42	<i>Drei Gesänge</i>	1861
44	<i>Zwölf Lieder und Romanzen</i> (Songs and Romances)	1859-1860
45	<i>Ein deutsches Requiem</i>	1865-1868
50	<i>Rinaldo</i>	1863-1868
52*	<i>Liebeslieder</i> (Songs of Love) Waltzes	1868-1869
53	<i>Alto Rhapsody</i>	1869
54	<i>Schicksalslied</i> (Song of Destiny)	1868-1871
55	<i>Triumphlied</i> (Song of Triumph)	1870-1871
62	Sieben Lieder	1873-1874
64*	Three Quartets	1874
65*	<i>Neue Liebeslieder</i> (New Songs of Love)	1869-1874
74	Two Motets	1877
82	<i>Nänie</i>	1880-1881
89	<i>Gesang der Parzen</i> (Songs of the Fates)	1882
92*	Four Quartets	1884
93a	<i>Lieder und Romanzen</i> (Songs and Romances)	1883-1884
93b	<i>Tafellied</i> (Drinking Song)	1884
103*	<i>Zigeunerlieder</i> (Gypsy Songs)	1887-1888
104	<i>Fünf Gesänge</i>	1888
109	<i>Fest und Gedenksprüche</i> (Festival and Commemorative Pieces)	1888-1889
110	Three Motets	1889
112*	Six Quartets	1891
113*	Thirteen Canons	1863

*These works are canons or vocal quartets listed in Brahms' works output.

³⁴ George S. Bozarth and Walter Frisch. "Brahms, Johannes," in *Grove Music Online*. *Oxford MusicOnline*, <http://www.oxfordmusiconline.com.ezproxy2.library.arizona.edu/subscriber/article/grove/music/51879> (accessed September 2, 2008). The following biographical sketch is largely drawn from this source.

APPENDIX E: CHORAL WORKS OF BRAHMS³⁵

(LISTING BY GENRE)

Work Type	Opus No.
Unaccompanied Works – Mixed Chorus	22, 29, 42, 62, 74, 93a, 104, 109, 110
Unaccompanied Works – Women's Chorus	37, 44, 113 (Canon)
Unaccompanied Works – Men's Chorus	41
Vocal Quartets with Piano	31, 52, 64, 65, 92, 93b, 103, 112
Works with Piano or Organ	27, 30
Works with Instrumental Ensemble	13, 17
Works with Orchestra	12, 45, 50, 53, 54, 55, 82, 89

³⁵ Ibid.

APPENDIX F: PERFORMANCE EDITIONS³⁶

³⁶ Brahms' autograph score of *Rinaldo* and his klavierauszug (piano -- orchestral reduction) used as sources for these editions.

To Mom and Dad

Johann Wolfgang von Goethe

"Zurück nur" from *Rinaldo*, Op. 50

Johannes Brahms

Edited by Guadalupe Rivera, Jr.

Allegretto non troppo ♩ = 88

TENOR 1

TENOR 2

BASS 1

BASS 2

Piano

Allegretto non troppo ♩ = 88

p

p marc.

717

T. 1

T. 2

B. 1

B. 2

Pno.

p

p

Zu - rück nur! zu - rü - cke durch gün - sti - ge Mee - re zu -

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724

T. 1
Zu-rück nur! zu - rü - cke durch gün - sti - ge Mee - re zu-

T. 2

B. 1
rück! durch gün - sti - ge Mee - re durch

B. 2

Pno.
p sempre

730

T. 1
rück, durch Mee - re, durch Mee - re zu-rück!

T. 2

B. 1
p
gün - sti - ge Mee - re, durch Mee - re zu - rück! Dem gei - sti-gen Bli - cke er - schei - nen die

B. 2
p

Pno.
p

737

cresc. *f*

T. 1 er - schei - nen die Hee - re, das stäu - ben - de Feld, er - schei - nen die Hee - re, das

T. 2 *cresc.* *f*

B. 1 *cresc.* *f* Fah - nen, er - schei - nen die Hee - re, das stäu - ben - de Feld, er - schei - nen die Hee - re, das

B. 2 *cresc.* *f*

Pno. *piu f cresc.* *f*

744

f

T. 1 stäu - ben - de Feld. Zu - rück nur!

T. 2 *f*

B. 1 *f* stäu - ben - de Feld. Zu - rück nur!

B. 2 *f*

Pno. *f*

751

T. 1
zu - rü - cke durch gün - sti - ge Mee - re zu - rück! Zu - rück nur!

T. 2

B. 1
zu - rü - cke durch gün - sti - ge Mee - re zu - rück! Zu - rück nur!

B. 2

Pno.

757

T. 1
zu - rü - cke durch gün - sti - ge Mee - re zu - rück, durch Mee - re, durch

T. 2

B. 1
zu - rü - cke durch gün - sti - ge Mee - re, durch gün - sti - ge Mee - re, durch

B. 2

Pno.

763

T. 1 *mf* *cresc.* *f*
Mee - re zu - rück! Dem gei - sti-gen Bli - cke er - schei - nen die Fah - nen, er - schei - nen die

T. 2 *mf* *cresc.* *f*
Mee - re zu - rück! Dem gei - sti-gen Bli - cke er - schei - nen die Fah - nen, er - schei - nen die

B. 1 *mf* *cresc.* *f*
Mee - re zu - rück! Dem gei - sti-gen Bli - cke er - schei - nen die Fah - nen, er - schei - nen die

B. 2 *mf* *cresc.* *f*
Mee - re zu - rück! Dem gei - sti-gen Bli - cke er - schei - nen die Fah - nen, er - schei - nen die

Pno. *mf* *cresc.* *f*

770

T. 1 *f*
Hee - re, das stäu - ben - de Feld, er - schei - nen die Hee - re, das stäu - ben - de Feld.

T. 2 *f*
Hee - re, das stäu - ben - de Feld, er - schei - nen die Hee - re, das stäu - ben - de Feld.

B. 1 *f*
Hee - re, das stäu - ben - de Feld, er - schei - nen die Hee - re, das stäu - ben - de Feld.

B. 2 *f*
Hee - re, das stäu - ben - de Feld, er - schei - nen die Hee - re, das stäu - ben - de Feld.

Pno. *ff marc.*

777

ff

T. 1

T. 2

B. 1

B. 2

Pno.

Zu-rück nur! zu - rück - cke durch

Zu-rück nur! zu - rück - cke durch

ff

784

T. 1

T. 2

B. 1

B. 2

Pno.

gün - sti - ge Mee - re zu-rück, Zu-rück nur! zu - rück - cke durch

gün - sti - ge Mee - re zu-rück, Zu-rück nur! zu - rück - cke durch

790

ff

T. 1
gün - sti - ge Mee - re zu - rück, durch Mee - re, durch Mee - re zu - rück! Zur *ff*

T. 2

B. 1
gün - sti - ge Mee - re, durch gün - sti - ge Mee - re, durch Mee - re zu - rück! Zur *ff*

B. 2

Pno.

796

T. 1
Tu - gend der Ah - nen er - mannt sich, er - mannt sich der

T. 2

B. 1
Tu - gend der Ah - nen er - mannt sich, er - mannt sich der

B. 2

Pno.

ten.

8va

803 *ff*

T. 1
Held, zur Tu - gend der Ah - nen, zur Tu - gend der

T. 2

B. 1
Held, zur Tu - gend der Ah - nen, zur Tu - gend der

B. 2

Pno.

809 *mf*

T. 1
Ah - nen er-mannt sich, er-mannt sich der Held. Zu - rück, zu - rück nur! zu -

T. 2
Ah - nen er-mannt sich, er-mannt sich der Held. Zu - rück, zu - rück nur! zu -

B. 1
Ah - nen er-mannt sich, er-mannt sich der Held. Zu - rück, zu - rück nur! zu -

B. 2
Ah - nen er-mannt sich, er-mannt sich der Held. Zu - rück, zu - rück nur! zu -

Pno.

816

T. 1
rū - cke, zu - rū - cke!

T. 2
zu - rū - cke!

B. 1
rū - cke, zu - rück, zu - rū - cke!

B. 2
zu - rück!

Pno.
p *dim.* *p* *dim.* *piu p*

823

T. 1

T. 2

B. 1
zu - rück nur, zu - rū - cke!

B. 2
zu - rück nur, zu - rū - cke!

Pno.
pp *dim.*

To the Turtle Creek Chorale -- Dallas, Texas

Schlusschor: "Auf dem Meere" from *Rinaldo*, Op. 50

Johann Wolfgang von Goethe

Johannes Brahms

Edited by Guadalupe Rivera, Jr.

Allegro $\text{♩} = 104$ *f*

TENOR 1
Se - gel schwel - len! Grü - ne Wel -

TENOR 2
Se - gel

BASS 1
Se - gel

BASS 2
Se - gel

Piano
f

6

T. 1
len, grü - ne Wel - - len,

T. 2
schwel - len! Grü - ne, grü - ne Wel - - len,

B. 1
schwel - len! Grü - ne Wel - - len, Se - gel schwel -

B. 2
schwel - len! Grü - ne, grü - ne Wel - - len,

Pno.
f marc.

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11

T. 1 Se - gel schwel - len! Grü - ne, grü - ne

T. 2

B. 1 - len! Grü - ne Wel - len, grü - ne

B. 2 Se - gel schwel - len! Grü ne, grü - ne

Pno.

17

T. 1 Wel - - len, Se - gel

T. 2 Se - gel schwel - len!

B. 1 Wel - len, Se - gel schwel - len! Grü - ne Wel - len,

B. 2 Wel - - len, Se - gel

Pno. *f marc.*

22

T. 1
schwel - len!_ Grü - ne Wel - len, Se - gel schwel - len!_

T. 2
Grü - ne, Wel - len, Se - gel schwel - len! Grü - ne,

B. 1
grü - ne, grü - ne Wel - len, Se - gel schwel - len!_

B. 2
schwel - len!_ Grü - ne Wel - len, Se - gel Schwel - len!_

Pno.

f

27

T. 1
Grü - ne Wel - len, *p* Se - gel schwel - - -

T. 2
Grü - ne Wel - len, *p* Se - gel schwel - - -

B. 1
Grü - ne Wel - len, *p* Se - gel schwel - - -

B. 2
Grü - ne Wel - len, *p* Se - gel schwel - - -

Pno.

f

33 *mf cresc.*

T. 1 len! Grü - ne Wel - len, wei - ße Schäu - -

T. 2 len! Grü - ne Wel - len, wei - ße Schäu - -

B. 1 len! Grü - ne Wel - len, wei - ße Schäu - -

B. 2 len! Grü - ne Wel - len, wei - ße Schäu - -

Pno. *cresc.*

39 *mf*

T. 1 me; Se - gel

T. 2 me; *mf*

B. 1 me; *mf*

B. 2 me; *mf*

Pno. *ff marc.*

44

T. 1
schwel - len! Se - gel schwel - len! Grü - ne Wel - len, wei - ße

T. 2
schwel - len! Se - gel schwel - len! Grü - ne Wel - len, wei - ße

B. 1
schwel - len! Se - gel schwel - len! Grü - ne Wel - len, wei - ße

B. 2
schwel - len! Se - gel schwel - len! Grü - ne Wel - len, wei - ße

Pno.

50

T. 1
Schäu - me; seht die grü - nen, wei - ten Räu - me,

T. 2
Schäu - me; seht die grü - nen, wei - ten Räu - me,

B. 1
Schäu - me; seht die grü - nen, wei - ten Räu - me,

B. 2
Schäu - me; seht die grü - nen, wei - ten Räu - me,

Pno.

marc.

55

T. 1
von Del - phi - nen rasch durch schwom-men rasch durch schwom -

T. 2

B. 1
von Del - phi - nen rasch durch-schwom-men, rasch durch schwom -

B. 2

Pno.

59

T. 1
men, seht die grü-nen, seht die grü-nen wei - ten Räu-me, seht die grü-nen,

T. 2

B. 1
men, seht die grü-nen wei - ten Räu-me, seht die grü-nen, wei - ten

B. 2

Pno.

ff

64

T. 1 *f* wei - ten Räu-me, seht die grü-nen wei - ten Räu-me, von Del - phi - nen rasch durch

T. 2 *f* wei - ten Räu-me, von Del - phi - nen

B. 1 *f* Räu-me, seht die grü nen wei - ten Räu - me, von Del - phi - nen rasch durch

B. 2 *f* Räu - me, von Del - phi - nen

Pno.

69

T. 1 *f* schwom-men, von Del - phi - nen rasch durch schwom-men, rasch durch schwom -

T. 2 *f* rasch durch schwom - - - men, rasch durch schwom -

B. 1 *f* schwom men, von Del - phi - nen rasch durch schwom - men, rasch durch schwom -

B. 2 *f* rasch durch schwom - - - men, rasch durch schwom -

Pno.

73 **Un poco tranquillo**
p

T. 1 men. Wie sie kom - men!

T. 2 men.

B. 1 men. Wie sie kom - men!

B. 2 men.

Pno. *dim.* *p dol. leggiero*

79

T. 1 Wie_ sie_ schwe - ben! Wie sie ei - len! Wie_ sie_

T. 2 *p* Wie sie kom - men! Wie_ sie_ schwe - ben!

B. 1 Wie_ sie schwe - ben! Wie sie ei - len! Wie_ sie_

B. 2 *p* Wie sie kom - men! Wie_ sie_ schwe-ben!

Pno.

86

T. 1
stre - ben! *p* Wie sie kom - men! Wie_ sie__

T. 2
Wie sie ei - len! Wie sie stre - ben!

B. 1
stre - ben! *p* Wie sie kom - men! Wie_ sie

B. 2
Wie sie ei - len!_ Wie sie stre - ben!

Pno.

92

T. 1
schwe - ben! *p* Wie sie ei - len!_ Wie_ sie__

T. 2
Wie sie kom - men! Wie_ sie__ schwe - ben!

B. 1
schwe - ben! *p* Wie sie ei - len!_ Wie_ sie__

B. 2
Wie sie kom - men! Wie_ sie__ schwe - ben!

Pno.

98

T. 1 *dolce*
stre - ben! Und ver - wei - len

T. 2 *dolce*
Wie sie ei - len! Wie sie stre - ben!

B. 1 *dolce*
stre - ben! Und ver - wei - len

B. 2 *dolce*
Wie sie ei - len! Wie sie stre - ben!

Pno. *p dolce*

104

T. 1
so be - weg - lich, so ver - träg -

T. 2

B. 1
so be - weg - lich, so ver - träg -

B. 2

Pno.

110

T. 1

T. 2

B. 1

B. 2

Pno.

lich!

poco a poco cresc.

p

117

T. 1

T. 2

B. 1

B. 2

Pno.

3

123

T. 1

T. 2

B. 1

B. 2

Pno.

f marc.

129

T. 1

Se - gel schwel - len! Grü - ne Wel - len!

T. 2

Se - gel schwel - len!

B. 1

Se - gel schwel - len!

B. 2

Se - gel schwel - len!

Pno.

f marc.

135

T. 1 Se - gel schwel - len!

T. 2 Se - gel schwel - len! Grü - ne

B. 1 Grü - ne Wel - len! Se - gel schwel - len!

B. 2 Se - gel schwel - len!

Pno. *f*

140

T. 1 Se - gel schwel - len! Grü - ne Wel - len, Se - gel

T. 2 Wel - len, grü - ne Wel - len, Se - gel schwel - len!

B. 1 Se - gel schwel - len! Grü - ne Wel - len, Se - gel

B. 2 Se - gel schwel - len! Grü - ne Wel - len, Se - gel

Pno. *And.*

145

T. 1 *p*
schwel - len!__ Grü - ne Wel - len, Se - gel

T. 2 *p*
Grü - ne,__ grü - ne Wel - len, Se - - gel

B. 1 *p*
schwel - len!__ Grü - ne Wel - len, Se - gel

B. 2 *p*
schwel - len!__ Grü - ne Wel - len, Se - - gel

Pno. *p*

150

T. 1 *mf cresc.*
schwel - - - - len! Grü - ne Wel - len,

T. 2 *mf cresc.*
schwel - - - - len!

B. 1 *mf cresc.*
schwel - - - - len! Grü - ne Wel - len,

B. 2 *mf cresc.*
schwel - - - - len!

Pno. *cresc.*

155

T. 1 *f* wei - ße Schäu - - - me; *mf* Se - gel

T. 2 *f* *mf*

B. 1 *f* wei - ße Schäu - me; *mf* Se - gel

B. 2 *f* *mf*

Pno. *ff* *f marc.*

161

T. 1 *f* schwel - len! Se - gel schwel - len! Grü - ne Wel - len, wei - ße

T. 2 *f*

B. 1 *f* schwel - len! Se - gel schwel - len! Grü - ne Wel - len, wei - ße

B. 2 *f*

Pno.

167

T. 1 *f* Schäu - me; seht die grü - nen wei-ten Räu - me

T. 2 *f*

B. 1 *f* Schäu - me; seht die grü - nen, wei-ten Räu - me,

B. 2 *f*

Pno.

172

T. 1 von Del-phi - nen rasch durchschwom-men, rasch durch schwom-men.

T. 2

B. 1 *f* von Del-phi - nen rasch durchschwom-men, rasch durch schwom - men.

B. 2 *f*

Pno. *ff*

177

T. 1 *f* Seht, seht die grü-nen, wei - ten Räu-me, seht die grü-nen,

T. 2 *f*

B. 1 *f* Seht, seht die grü-nen, wei - ten Räu-me, seht die

B. 2 *f*

Pno.

183

T. 1 wei - ten Räu-me, von Del-phi-nen rasch durch schwom-men, von Del - phi - nen rasch durch shwom-men,

T. 2

B. 1 grü-nen, wei - ten Räu - me, von Del - phi - nen rasch durch schwom-men, von Del - phi - nen

B. 2

Pno.

188 *f*

T. 1 *f* rasch durch schwom - men.

T. 2 *f*

B. 1 *f* rasch durch schwom - men.

B. 2 *f*

Pno. *ff* *dim.* *p*

193 *p* **Un poco tranquillo**

T. 1 *p* Das er-fri - schet, das er - fri - schet,

T. 2 *p* Das er-fri - schet,

B. 1 *p* Das er-fri - schet, das er - fri - schet,

B. 2 *p* Das er-fri - schet,

Pno. *p*

199

T. 1 und ver-wi - schet das Ver - gang' - ne.

T. 2 das er - fri - schet, und ver wi - schet das Ver -

B. 1 und ver-wi - schet das Ver - gang' - ne.

B. 2 das er - fri - schet, und ver wi - schet.

Pno.

205

T. 1 Das er-fri - schet, das er - fri - schet,

T. 2 gang' - ne. Das er-fri - schet,

B. 1 Das er-fri - schet, das er - fri - schet,

B. 2 das Ver-gang' - ne. Das er-fri - schet,

Pno.

211

T. 1 und ver-wi - schet das Ver - gang' - ne.

T. 2 das er - fri - schet, und ver wi - schet das Ver -

B. 1 und ver-wi - schet das Ver - gang' - ne.

B. 2 das er - fri - schet, und ver wi - schet das Ver -

Pno.

217

T. 1 *p* Dir be-geg - net das ge - seg - net,

T. 2 gang' - ne. Dir be-geg - net

B. 1 *p* Dir be-geg - net das ge - seg - net,

B. 2 gang' - ne. Dir be-geg - net

Pno.

223

T. 1
das ge-seg - net An-gefang' - ne, dir be geg - net, —

T. 2
das ge - seg - net An - ge - fang' - ne,

B. 1
dir — be - geg - net, — dir be geg - net, —

B. 2
das ge - seg - net An - ge - fang' - ne,

Pno.

229

T. 1
das ge - seg - net, *poco cresc.* das ge-seg - net —

T. 2
dir be-geg - net — das ge - seg - net, —

B. 1
das ge - seg net, *poco cresc.* das ge - seg - net —

B. 2
dir be-geg - net das ge - seg - net,

Pno.

235

T. 1 An - ge - fang' - ne, *poco f* das ge seg - net

T. 2 das ge - seg - net An - ge - fang' - ne. *p*

B. 1 An - ge - fang' - ne, *poco f* das ge - seg - net

B. 2 das ge - seg - net An - ge - fang' - ne.

Pno.

241 **Tempo Primo**

T. 1 An - ge - fang' - - ne.

T. 2

B. 1 An - ge - fang' - - ne.

B. 2

Pno. *p* *cresc.*

246

T. 1

T. 2

B. 1

B. 2

Pno.

ff Wun

ff Wun

ff Wun

ff Wun

250

T. 1

T. 2

B. 1

B. 2

Pno.

der - bar, *ff* Wun - - - - - der - bar,

der - bar, *ff* Wun - - - - - der bar,

der - bar, *ff* Wun - - - - - der bar,

der - bar, *ff* Wun - - - - - der bar,

3. Wun 3. der bar,

3. 3. 3.

Detailed description: This musical score is for a vocal ensemble (Tenors 1 & 2, Baritone 1 & 2) and piano. It covers measures 246 to 250. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. Measures 246-249 feature a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal parts enter in measure 249 with the word 'Wun' on a long note, marked *ff*. In measure 250, the vocal parts sing 'der - bar,' followed by 'Wun' on a long note, also marked *ff*. The piano accompaniment continues with triplets and other rhythmic patterns. The score is written for five staves: T. 1, T. 2, B. 1, B. 2, and Pno.

[illegible][illegible]

263

T. 1 der - bar, wun - der - der -

T. 2 bar sind wir ge - kom - men, wun - der - bar zu-rück ge -

B. 1 bar sind wir ge - kom - men, wun - der - bar zu-rück ge -

B. 2 wir ge - kom - men, wun - der - bar zu - rück

Pno. bar sind wir ge - kom - men, wun - der - bar zu-rück ge -

268

T. 1 bar, un - ser gro - sses Ziel ist

T. 2 schwom - men, un - ser gro - sses Ziel ist

B. 1 schwom - men, un - ser gro - sses Ziel ist

B. 2 schwom - men, un - ser gro - sses Ziel ist

Pno. schwom - men, un - ser gro - sses Ziel ist

272 da, un - - - - - ser

T. 1 da, un - ser Ziel

T. 2 da, un - ser - gro - sses Ziel

B. 1 da, un - - - - - ser gro - sses

B. 2 da, un - ser gro - sses, un - ser

Pno.

276 Ziel ist da, **ff** **Vivace non troppo**

T. 1 ist da, **ff** da! da!

T. 2 ist da, **ff** da! da!

B. 1 ist da, **ff** da! da!

B. 2 Ziel ist da, **ff** da! da!

Pno. **Vivace non troppo**

283

T. 1 *f* Schal - le zu dem hei - li-gen Stran - de Lo - sung

T. 2 *f*

B. 1 *f* Schal - le zu dem hei - li-gen Stran - de Lo - sung

B. 2 *f*

Pno. *f*

291

T. 1 dem ge - lob - ten Lan - de: Go - do-fred und So - ly - ma, Go - do

T. 2 dem ge - lob - ten Lan - de: Go - do-fred und So - ly - ma, Go - do

B. 1 dem ge - lob - ten Lan - de: Go - do-fred und So - ly - ma, Go - do

B. 2 dem ge - lob - ten Lan - de: Go - do-fred und So - ly - ma, Go - do

Pno.

300

ff

T. 1 fred und So - ly - ma, Go - do - fred,

T. 2 *ff* Go - do - fred und So - ly - ma, Go - do

B. 1 *ff* fred und So - ly - ma, Go - do - fred und So - ly - ma, Go - do

B. 2 *ff* Go - do - fred,

Pno. *ff*

308

T. 1 Go - do - fred, Go - do - fred und So - ly - ma, Go - do

T. 2 fred, Go - do - fred, Go - do - fred und So - ly - ma, Go - do - fred und So - ly -

B. 1 fred, Go - do - fred, Go - do - fred und So - ly - ma, Go - do - fred und So - ly -

B. 2 Go - do - fred, Go - do - fred und So - ly - ma, Go - do

Pno.

318

T. 1
fred, Go - do - fred und So - ly - ma, Go - do -

T. 2
ma, Go - do - fred und So - ly - ma, Go - do - fred und So - ly -

B. 1
ma, So - ly - ma, Go - do - fred und So - ly -

B. 2
fred, So - ly - ma, Go - do -

Pno.

326

T. 1
fred und So - ly - ma, So - ly - ma,

T. 2
ma, Go - do - fred, Go - do - fred und So - ly - ma,

B. 1
ma, Go - do - fred, Go - do - fred und So - ly - ma,

B. 2
fred und So - ly - ma, und So - ly - ma,

Pno.

336

T. 1

T. 2

B. 1

B. 2

Pno.

Go - - - do - fred und

340

T. 1

T. 2

B. 1

B. 2

Pno.

So - - - ly - ma! _____

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