

Article

A Study of Max Reger's Lied Composition Techniques: Comparative and Syntactic Analysis of Two *Frieden*, opp. 79c-4 and 76-25

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マックス・レーガーの歌曲作曲法に関する一考察 —《平穩》作品 79c-4 と 76-25 の比較および統辞論的分析を通して—

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要旨

マックス・レーガーは約300曲もの歌曲を作曲したが、作曲が複数回試みられた詩はヨーゼフ・フッゲンベルガーの「平穩」、すなわち作品79c-4（1901年）と作品76-25（1905年）のみである。それにもかかわらず、この二曲の《平穩》に関する詳細な分析は存在しない。そこで本研究ではまず比較分析を通して両者の類似点と相違点を明らかにし、次に統辞論的分析を通してレーガー独自の作曲技法について考察した。

分析の結果、以下のふたつの点が明らかとなった。第一に、二曲の《平穩》は別々の作品として作曲されているものの、音楽的に最も強調されたテキストはほぼ同じであった。第二に、二曲とも歌唱声部において注目すべき特徴を有していた。具体的には、1901年版には各フレーズ末に共通の音高線の使用が、1905年版には楽曲全体にリズムおよび旋律モチーフの組み合わせが認められた。この二曲の核となる音楽要素は異なるが「楽曲全体にひとつないし複数のモチーフを拡張する手法」を使用している点では両者は共通している。この作曲技法は、レーガーの歌曲作曲におけるコンセプトのひとつとして、今後の歌曲分析においても注目されるべきであろう。

Abstract

Although Max Reger composed ca. 300 lieder, there is only one text, *Friede* by Joseph Huggenberger, which was set to music twice: op. 79c-4 (1901) and op. 76-25 (1905). Since there is no detailed analysis of these two "*Frieden*," this study first clarified the similarities and differences in composition techniques between these two lieder through comparative analysis, and second, considered Reger's original compositional techniques evidenced in the two works through syntactic analysis.

As a result of the analysis, the following points were clarified. First, the musical structures of these two *Frieden* and the musically most emphasized part of the text are almost the same, although these two lieder were composed as totally separate pieces. Second, both lieder have very original characteristics in the vocal parts: the handling of melodic contours in *Friede* 1901 and the combination of rhythmic and melodic motifs in *Friede* 1905. From this, it can be seen that although the core musical elements of these two lieder are different, both use a common technique: extension of a motif or several motifs to the whole of the piece. This compositional technique can be taken as a key concept for the analysis of Reger's lieder.

キーワード マックス・レーガー、ドイツ歌曲、《平穩》作品79c-4、《平穩》作品76-25

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1. Introduction

Although the German composer Max Reger (1873–1916) wrote about 300 lieder throughout his career (Popp 2010),

there are few detailed analyses of his lied composition techniques. Thus, the study of Reger's lieder lags behind that of his works in other genres such as instrumental music. The

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aim of the present study is to break through this state.

Among Reger's considerable number of lieder, only the poem *Friede*, by Josef Huggenberger (1865–1938), was set to music twice: op. 79c-4 (*Friede* 1901 hereafter) and op. 76-25 (*Friede* 1905 hereafter).¹⁾ Moreover, *Friede* 1905 is not a revised edition or new arrangement of *Friede* 1901; it is composed as another, new lied, completely different in melody, but with the same lyrics. Despite this unusual situation and connection between the works, there has been no comparative analysis of these two "*Frieden*." Mercier and Nold (2008, 23, 26, 246, 280) mentioned the connection between two lieder but gave only a brief commentary; Schmid (1929), about *Friede* 1905 only, is the sole detailed individual analysis.²⁾

Hence, this study first clarifies the similarities and differences in composition techniques between these two lieder through comparative analysis, and second, considers Reger's original compositional techniques through syntactic analysis.³⁾

2. The background to the two treatments of Huggenberger's *Friede*

In advance of the analysis of the lieder themselves, I consider through existing sources why Reger composed two lieder only for *Friede*, and no other lyrics.

Huggenberger's poem was first published in 1901, by G. Franz'sche Hofbuchhandlung (Lukaschik 1901, 27).⁴⁾ Reger composed the music for *Friede* shortly after the poem's publication and submitted the manuscript on the twelfth of July 1901 in his hometown, Weiden. Two years later, in July 1903, this lied was published in the magazine *Blätter für Haus- und Kirchenmusik* by Hermann Beyer & Söhne, as an appendix, without an opus number. The next year, 1904, all Reger's music that had been published as appendixes in the magazine was collected and published by the same publisher with the opus number 79, arranged alphabetically from A to G and by genre.⁵⁾ *Friede* 1901 was included in this collection, as the fourth piece of *Kompositionen für Singstimme und Klavier, Opus 79c*.⁶⁾

However, Huggenberger might not have known that Reger had already composed music for his poem. He presented Reger with two poems in his own handwriting in 1904: *Friede* and *Schmeichelkätzchen, Opus 76-29*.⁷⁾ Reger sent a thank-

you letter to Huggenberger on the second of September of the same year, and wrote in the letter "I'll compose the two poems soon" (Hase-Koehler 1928, 127). This indicates that Reger had not (and did not then) inform Huggenberger that he had already composed for *Friede* or that the work had already been published.⁸⁾ He then set the poem to music again between May and July 1905.⁹⁾ This new *Friede* 1905 was included in Reger's collection *Schlichte Weisen, Opus 76*, as the twenty-fifth song.¹⁰⁾

Thus, although there are no notes, sketches, or handwritten materials from which we can know for certain how Reger interpreted this poem and how his interpretation was reflected in his music, from the historical background we can nevertheless infer that Reger not only composed *Friede* 1905 to show his gratitude to Huggenberger but also that he was already seeking other ways to express the poem musically.

3. Analysis of Huggenberger's poem

Before the musical analysis of the two *Frieden*, we need to decipher the poem's construction and content as an independent work of literature. The original German text of *Friede*, its English translation, and the meter of this poem are shown below (plate 1).

First, let us consider the structure of the poem. *Friede* was written in two stanzas of four lines. The odd-numbered lines have seven syllables and the even-numbered lines have six. All lines begin with long meters and all the feet are trochees (—). The end rhyme is a cross-rhyme, that is, each pair of odd lines rhymes in each stanza, as does each pair of even lines. This strict framework makes a stiff impression in general. In the first line of the first stanza, the contrasting words "tief" (deep) and "über" (over) are used, creating a three-dimensional expanse in the scenery described here. In the third lines of the first and second stanzas, the repetition of words, "Well' der Welle" and "Bild an Bild," produces complementary rhythms and draws a metric and symbolic connection between the stanzas.

Next, let us consider the poem's content. The first stanza is about a landscape, which the protagonist is presumably viewing. A branch of a willow tree is hanging over a brook. Under the branch, small waves are moving over the surface of the water. The protagonist is experiencing absolute tranquility and silence. In the second stanza, the protagonist's viewpoint

Plate 1. *Friede's* original text, English translation, and the structure of the poem.

		<i>Friede</i>			<i>Serenity</i>	
Stanza	Line		Syllable	Rhyme		
I	1	Tief im Talgrund über'm Bach	7	a	Deep down in the valley over the brook	
	2	Sich die Weiden neigen:	6	b	The willows lean;	
	3	Leis' zieht Well' der Welle nach,	7	a	Gently follows wave after wave,	
	4	Friede rings und Schweigen.	6	b	Serenity all around and silence.	
II	1	Auch in meinem Herzen mild	7	c	Also in my heart	
	2	Schlummert ein die Klage,	6	d	The sorrow mildly falls into slumber,	
	3	Und mich grüßen, Bild an Bild,	7	c	And, greeting me, scene after scene,	
	4	Sel'ge Jugendtage!	6	d	Blissful days of youth!	

moves from the external to the internal, as, thanks to the calm landscape, his sorrow subsides. Simultaneously, the sweet, blissful memories of his youth flood back, and he is temporarily immersed in them. It is only during this time that he can forget his sorrow.

In the poem, the reason for the protagonist's sorrow is not explained clearly. However, the "willow" in the second line of the first stanza is a symbol of "death" (Chevalier and Gheerbrant 1969, 1001), "sorrow and misery" (Vries 1974, 687–688) or "condolence of the dead" (Kretschmer 2008, 205). From these symbolical meanings, we can imagine that his sorrow might be elicited by "death," which is waiting in his near future, and by the days of his youth, to which he can never return. We can perceive that the inevitable fate of a living being is reflected in the strict frame of the poem's construction. At this moment, the protagonist is of an age at which he feels "death" nearing. He feels resignation to "death" rather than fear, and thinks back on his blissful youth.

This poem was written in the twentieth century, but the style, with its naturalistic description and philosophical view of life and death, are clearly inspired by the Romanticists of the early-to-mid-nineteenth century. One might interpret this use of the style of a former age, too, as showing the protagonist's nostalgia.

4. Analysis of Reger's lieder

4.1. Comparative analysis

In order to clarify how Reger embodied the structure and content of the poem in his two "*Frieden*," I first compare the construction of each lied (table 1).

From table 1, we can see that the two songs were composed as totally different songs, but nevertheless have a frame in common. Both are through-composed in four-quarter time and using almost the same musical terminology. The keys are different—*Friede* 1901 is D major, *Friede* 1905 is E major—but both are written in a sharp key signature. Although the key signature in ed. 1901 is D major, the music begins with the subdominant (IV); moreover, some tones on the left hand of the piano part are notable. The F or F1 tones in the first measure and c or C tones in the second measure are given naturals, although they are scale notes of D major. Because of this, the effective key here is no longer D major (see example 1).

Throughout this lied, the effective key is always unstable and unclear, because accidentals are used frequently and dominant seventh chords of various tonalities are used consecutively, with the frequent use of diminished seventh chords. The only place that D major is apparent is in the last four measures of the lied (see example 2).

The cadence in D major appears for the first time from measures 17 to 18, where the vocal part finishes, and repeats

Table 1 The structure of *Friede* 1901 and of *Friede* 1905

		<i>Friede</i> 1901 (op. 79c-4)	<i>Friede</i> 1905 (op. 76-25)
Form		Through-composed	Through-composed
Time		4/4	4/4
Key		D major (# × 2)	E major (# × 4)
Musical terminology		Ziemlich langsam, doch nie schleppend; immer ausdrucksvoll	Ziemlich langsam (breit und ausdrucksvoll, doch nie zu langsam)
Number of bars	Prelude	2 beats	1 measure
	The first stanza	6 measures + 2 beats	12 measures
	Interlude	2 measures	3 measures
	The second stanza	9 measures	12 measures
	Postlude	2 measures	2 measures
Words changing		-	3 repetitions of "sel'ge" of the fourth line in the second stanza.
Vocal part	The highest tone	fis ² : m. 3 (<i>Bach</i>), m. 15 (<i>Bild</i>)	dis ² : m. 9 (<i>Nach</i>), m. 20 (<i>Klage</i>)
	The lowest tone	a: m. 7 (<i>Schweigen</i>)	h: m. 2 (<i>Tief</i>)
Piano part	The highest tone	fis ² : m. 20 (the last tone of the postlude)	h ² : m. 25 (<i>Sel'ge</i>)
	The lowest tone	D ¹ : m. 18 (<i>Jugendtage</i>)	E ¹ : m. 13 (<i>Schweigen</i>), m. 28 (<i>Jugendtage</i>)
F clef in the right hand of piano part		<ul style="list-style-type: none"> • Prelude-m. 4 (<i>Zieht</i>) • m. 6 (<i>Schweigen</i>) -m. 9 (interlude) • m. 2 (<i>Schlummert</i>) -m. 16 (<i>Sel'ge</i>) 	<ul style="list-style-type: none"> • Prelude-m. 6 (<i>Neigen</i>) • m. 12 (<i>Schweigen</i>) -m. 13 (interlude) • m. 25 (the first "Sel'ge") -m. 26 (the second "Sel'ge")

Example 1 *Friede* 1901, mm. 1-4

Ziemlich langsam, doch nie schleppend; immer ausdrucksvoll

1

Tief im Talgrund ü bermBach sich die Wei - den nei - gen; leis zieht

Example 2 *Friede* 1901, mm. 17–20

17

Ju - gend - ta - ge.

ritardando

pp

ppp

D: V V IV I V₇ IV I

in the postlude, from measures 19 to 20. Because of this use of D major, the feeling of an ending is intensified in these bars.

In *Friede* 1905—unlike in *Friede* 1901—the tonic chord of the key signature, E major, is used from the beginning of the first measure. This phrase appears in the beginning and returns in the interlude, in the third and fourth lines of the second stanza, and in the postlude. This produces the strophic form within the through-composed form. Other than these parts, the key becomes unstable because of repeated modulations. In *Friede* 1905, this point is common with *Friede* 1901—the succession of dominant seventh chords of various tonalities and diminished seventh chords destabilizes the tonality. In addition, more complex chords such as an augmented triad or a half-diminished seventh chord, which are not used in *Friede* 1901, are used often in *Friede* 1905. Furthermore, a greater variety of harmonies is used in *Friede* 1905, bringing more various sounds.

Both lieder have preludes, postludes, and also interludes between the first and second stanzas. *Friede* 1905 is ten measures longer than *Friede* 1901. The reason is that there is a difference in note value given to each syllable. In *Friede* 1901, quarter notes are mostly given to the heavy meters, whereas these meters are given half notes in *Friede* 1905; because of this, the bars involved in the vocal part increase in *Friede* 1905. Additionally, *Friede* 1905 repeats the word “sel’ge” (blissful) three times in the last line of the second stanza; this significantly increases the number of measures, as well.

There are almost no similarities in the placement of the highest tone in the two lieder. Conversely, in both vocal and piano parts, the lowest tone is placed on the last word of each stanza, “Schweigen” (silence) and “Jugendtage” (days of youth). Hence, one could think that these two words might be keywords for Reger in this poem. Furthermore, the range used in the two lieder is also the same. In both, the register of the right hand of the piano part is lowered to the F clef at three points: from the prelude to the first half of the first stanza; from the last word, “Schweigen,” to the interlude; and on “sel’ge” in the last line of the second stanza. From this commonality, it is assumed that the change of register in *Friede* 1905 preserved that in *Friede* 1901.

These various commonalities of structures in the two lieder make clear that Reger’s basic interpretation of the poem *Friede* didn’t change in the four years between the first composition in 1901 to the second composition in 1905. That is, Reger represented the poem with almost the same structure, implying the same interpretation, in a different piece. As this indicates, the differences must inevitably be in the musical content. Hence, the following section will analyze each song syntactically.

4.2. Syntactic analysis

First, let us consider *Friede* 1901. As proper characteristics of this lied, the configuration of basic note value and the melody contours are enumerated. Wehmeyer indicates that Reger often set a basic note value in his vocal pieces (1950, 37–52). In the same way, one can distinguish *Friede* 1901 with the basic note value in each part: the vocal part is a

quarter note, the right hand of the piano part is an eighth note and the left hand of the piano part is a half note (see example 1).

In the vocal part, the poetic meter is replaced by the musical rhythm. Because of this, various notes are used here, but most of them are quarter notes. However, a dotted half note and a half note are used for the first time on the final word, “Jugendtage” (days of youth). The value of these two notes deviates from the basic note value in the vocal part, thus emphasizing the word (see example 2).

The right hand of the piano part is fundamentally constructed of two musical voices. They are consistently written with eighth notes and assume the role of the complementary rhythm. The only places where the rhythm is suspended are on the word “Schweigen” in measure 7 (see example 3) and in the last bar of this lied (see example 2). The deviation from the basic note value in measure 7 is the representation of “silence,” while that in the last bar emphasizes the feeling of the ending of this piece.

The left hand of the piano part is also fundamentally constructed of two musical voices, across which the basic note value is a half note. Their interval is consistently one octave, and the only deviation can be seen from the end of the vocal melodies to the postlude (see example 2). In the original poem, a brief escape from the sorrow felt at death, achieved through the recollection of youth, was described. However, in Reger’s music, the ascending broken chord with eighth notes, which appears at measure 19 for the first time and which also closes this lied, releases the sounds in the tonic chord of D major, as if the protagonist basks permanently in his beautiful memories.

The most striking point in *Friede* 1901 is the melodic contours that appear in the vocal part and the right hand of the piano part. This lied is through-composed, but similar lines of melody appear at the end of every vocal phrase (see example 4).

At the end of the first phrase, the last four syllables of the second line of the first stanza, “Weiden neigen” (— — — —), have the melodic contour “fourth downward, second upward, third downward.” The rhythmic pattern follows the poetic meter: the stressed syllables are given on downbeats and long tones, and the unstressed syllables are given on upbeats and short tones.

More interestingly, it can be seen that the ending of each phrase follows the same melodic contour as the first ending phrase or a variation thereof.

At the end of the third line of the first stanza, the stresses of the last four syllables are the opposite of the fundamental one: “der Welle nach” (— — — —), where Reger uses the retrograde of the basic form. The rhythmic pattern here also follows the poetic stresses: the unstressed syllables are given on the upbeats with short tones, and the stressed syllables are given on the downbeats with long tones.

At the end of the fourth line of the first stanza, Reger puts the eighth rest between “rings” and “und”; in this way, he exactly echoes the structure of this sentence. The end of the first line of the second stanza, “Herzen mild” (— — — —), and that of the third line, “Bild an Bild” (— — — —) have only three syllables. However, Reger made it possible to still use the fundamental form through the melisma on “mild” and “Bild.” The end of the second line of the second stanza has the same stresses as the fundamental form: “ein die Klage” (— — — —). However, since “ein” is paired with “schlummert” as a separable verb, we can’t group “ein die Klage” grammatically. For this reason, Reger didn’t move the line downward from “ein” to “die,” but treated “die” as an *appoggiatura* to give the same tone as “Kla-,” and settled the issue here as a variation of the fundamental form.

The four syllables of the last line are constructed with the word “Jugendtage” (— — — —), which is given the fundamental form. However, the note value is doubled, presumably in order to emphasize the word. Moreover, the harmony brings, for the first time, enough stability to use the D major cadence. From the overall discussion above, we can infer that the unstable harmony from the beginning expresses the protagonist’s sorrow, but that Reger sublimates the sorrow in the last word, “Jugendtage,” rather than to amplify it.

Extending this idea, one may think at first that the form at the end of the first phrase (the second line of the first stanza) is the fundamental form; however, the melodic pattern of “Jugendtage” is instead perhaps the original form of this idea. Not only did Reger emphasize this word the most but also this melodic contour coincided with the cadential formula. It is possible that Reger struck on this melody line and harmony for “Jugendtage” in the beginning, and then decided to use these melodic contours at the end of each phrase to give the

Example 3 *Friede* 1901, mm. 6–8

nach, Friede rings und Schwei-gen.

Example 4 Melodic contours in the vocal phrases in *Friede* 1901

The 1st stanza

The 1st+2nd lines
Tief im Tal-grund ü-berm Bach sich die Wei - den nei-gen;

The 3rd line
leis zieht Well' der Wei - le nach,

The 4th line
Frie - de rings und Schwei-gen.

The 2nd stanza

The 1st line
Auch in mei - nem Her - zen mild

The 2nd line
schlum - mert ein die Kla - ge,

The 3rd line
und mich grü - ßen, Bild an Bild

The 4th line
sel' - ge Ju - gend - ta - ge.

piece consistency.

Now in regards to *Friede* 1905, the two main characteristics of this lied can be enumerated: the structure of the soprano melody in the piano part, and the combination of motives in the vocal part. The piano part is fundamentally divided into four parts, separated into two sections: one section with

several parts that form the harmony, and another with a part that plays the melody. The melody in the piano part can be categorized into three types: a) one that follows the same melody as the vocal part (e.g., mm. 7–9); b), one that plays the melody instead of the vocal part in the interlude (e.g., mm. 14–17); and c) one that plays the counter-melody to the vocal

Example 5 Rhythmic and melodic motifs of the vocal part of *Friede* 1905

The 1st stanza

The 1st + 2nd lines

Tief im Tal - grund t-bermBach sich die Wei - den nei - gen;

The 3rd line

leis zieht Well' der Wel - le nach,

The 4th line

Frie - de rings und Schwei - gen!

Interlude

The 2nd stanza

The 1st line

Auch in mei-nem Her - zen mild

The 2nd line

schlum - mert ein die Kla - ge,

The 3rd line

und mich grü - ßen_ Bild_____ an Bild,

The 4th line

sel' - ge, sel' - ge, sel'-ge Ju - gend - ta - ge.

melody (e.g., mm. 21–25).

The vocal part is constructed by the combination of seven rhythmic and melodic motifs (see example 5):

These rhythmic motifs are composed of one-measure units, and are sortable into seven motifs, from a to g. The vocal part is constructed by expansion or reduction of these seven motifs, or with a combination of two motifs.¹¹⁾

The melodic patterns of *Friede* 1901 are closely connected

with the poetic meter at the end of each phrase and with the structure of the sentences. In contrast, those of *Friede* 1905 are not related to them, although the musical meter of its motifs follows the poetic meter. In this lied, all phrases begin with motif a except for the second line of the second stanza. This creates a unity in this song. Also, motif a, following the beginning of each phrase except the second line of the second stanza, is unified by a trochee. Moreover, the soprano melody

line of the piano part in the interlude is also constructed using motifs a and b, which helps us feel the repetition of the melody from the beginning and also takes on a summary aspect covering the motifs in the first stanza.

The most remarkable thing here is the structure of the phrase from the third to the fourth line of the second stanza. The beginning motifs a, b, and c recur on the third and fourth lines, and this brings a sense of strophic stability to the through-composed lied. Furthermore, in the last line, not only is the word “sel’ge” emphasized through the three repetitions, the number of syllables in this line also increases, from six to ten. As a result, six of the seven motifs are present here, yielding a culmination of the motif-structure of this song. Thus, while *Friede* 1901 brings all of the composition techniques together only on the last word, “Jugendtage,” thus emphasizing it, *Friede* 1905 applies various techniques to the word “sel’ge,” which modifies “Jugendtage.” Thereby, *Friede* 1905 emphasizes the splendor of past days more than in *Friede* 1901.

5. Conclusion

As a result of the analysis, the following points were clarified. First, the musical structures of these two *Frieden* and the musically most emphasized part of the text (the final line) are almost the same, although these two lieder were composed as totally separate pieces.

Second, both lieder have very original characteristics in the vocal parts: the handling of melodic contours in *Friede* 1901 and the combination of rhythmic and melodic motifs in *Friede* 1905. From this, it can be seen that although the core musical elements of these two lieder are different, both use a common technique: extension of a motif or several motifs to the whole of the piece.

From these results, one can presume that Reger gave himself a special assignment when he composed *Friede* 1905: composition of a totally difference piece with the same structure and concept as *Friede* 1901.

Reger's lied composition techniques in these two lieder are not in the typical style of nineteenth-century lieder, where the music reacts directly to a scene in or the words of a poem. Instead, Reger concentrated on how he could develop little musical motifs in each song and connect them with the poem's construction, meaning, or meter. In this connection, Reger's

other lied, *Anmutiger Vertrag*, *Opus 62-16* (1902), which was composed in between the two editions of *Friede*, demonstrates similar composition techniques. In this piece, Reger created a basic rhythm from the meters of the main keyword, “Nachtigall” (—), in the poem *Anmutiger Vertrag*, and spread the rhythm and its variations throughout the piece (Ito 2017). This is a similar technique to that used in both versions of *Friede*.

The period from 1901 to 1907—in which these three pieces were composed—is called Reger's “Munich era.” In this period, he studied in depth the compositional techniques used by predecessors like Johann Sebastian Bach, Wolfgang Amadeus Mozart, Ludwig van Beethoven, etc., by means of arrangements of their works. At the same time, he was searching for an original compositional style through the fusion of traditional and experimental compositional techniques (Popp 2005, 2015).

It is not clear yet whether the compositional technique of “extension of a motif or several motifs to the whole of the piece” is a special characteristic of the Munich era or a general technique of Reger's. To answer that question, it will be necessary to analyze Reger's songs comprehensively across eras. Nevertheless, this compositional technique of motif extension has been clearly shown to be a lied composition technique employed by Reger, and can be taken as a key concept for the analysis of Reger's lieder from now on.

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Notes

- 1) Reger chose twelve of the sixty lieder in *Schlichte Weisen*, *Opus 76*, and arranged them as *Zwölf kleine Stücke nach eigenen Liedern für Violine und Klavier, Opus 103c*. *Friede* 1905 is included among them, as the sixth piece. This suggests that Reger was quite attached to *Friede* 1905.
- 2) Schmid observed some musical elements present in the sixty lieder making up *Schlichte Weisen*, and categorized these elements by the pieces they are used in. In this study, he mentioned *Friede* 1905, but only touched on its musical elements, and did not consider how to connect them with the poetical elements of *Friede*.
- 3) Syntax is “the arrangement of words (in their appropriate forms) by which their connections and relations in a sentence are shown.” Additionally, it also refers to “the constructional uses of a word or

form, or class of words or forms, or those characteristic of a particular author” (*Oxford English Dictionary*). I apply this definition in my lied-analysis, and use it to cover not only the structure of the poem, but also musical elements such as motive, theme, phrase, etc.; then, I comprehensively consider their interrelations.

- 4) The writing date of *Friede* is unknown.
- 5) 79a: for pianoforte, 79b: for organ, 79c: for vocal and pianoforte, 79d: for violin and pianoforte, 79e: for cello and pianoforte, 79f: for mixed choir, and 79g: for three vocal parts in a female or boys’ choir.
- 6) The compositions in *Kompositionen für Singstimme und Klavier, Opus 79c* consist of eight lieder overall. For how ed. 1901 was published in op. 79c, see König (2013, 21–24).
- 7) Reger was known for composing to the poems of his contemporaries more than those of classicism and romanticism (Popp 2014, 79). Although Huggenberger didn’t request that Reger compose for his poems, it is possible that he hoped that more people would come to know his poems if Reger composed to them.
- 8) In Reger’s thank-you letter, he recommended to Huggenberger that he should listen to *Mein Schätzelein, Opus 76-14*, whose lyrics were written by Huggenberger as well. However, there is no reference to *Opus 79c-4*.
- 9) Reger was composing *Schmeichelkätzchen* at the same time as ed. 1905, and both were included in the second edition of *Opus 76* in September 1905.
- 10) *Schlichte Weisen* contains sixty lieder. They were separated into six books, published from 1903 to 1912 but under the unified opus number 76, which was given when the first book was published in 1903. This is why the opus number of *Friede* 1905 (op. 76-25) is lower than of *Friede* 1901 (op. 79c-4), which was composed in 1901 but republished with the opus number in 1904.
- 11) The seven motifs a to g can be classified into rhythms. However, while the melody of bar 26 relates to measure 3 (motif b), its rhythm is similar to measure 8 (motif f), and hence it is notated as motif b+f. Similarly, the melody and rhythm of measure 27 are a combination of measures 3 (motif c) and 4 (motif d), and therefore it is notated as motif c+d.

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