

Article

A Comparative and a Syntactic Analysis of Richard Strauss's Lied *Leise Lieder* and That of Max Reger¹⁾

Aya ITO¹

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伊藤 綾¹

Abstract

Since Max Reger composed 14 songs using the same poems from Richard Strauss's pieces, several comparative analyses of their songs have been made. Some of them have considered how conscious Reger was of Strauss's works, reaching the conclusion that Reger's songs were based on a "rivalry" or an "intentional opposing concept" vis-à-vis Strauss. However, in order to understand the techniques of individual compositions, after comparative analysis one must also syntactically analyze each song, focusing on the relevance of all literary and musical elements to each other. Here, through the comparative and syntactic analysis of both composers' *Leise Lieder*, two main points are considered in this article: how conscious Reger was of Strauss's work, and what the original compositional concepts of each composer were. Both composers emphasized the last line of the last stanza of the poem, but while Strauss used the harmonic as the mainstay of his piece, Reger used a common ending for each phrase in the vocal part. The results clarify that while Reger superficially feigned to challenge Strauss, in fact he carefully constructed a very different song with his own original, unique concepts, focusing on the end phrase patterns in the vocal part.

要旨

リヒャルト・シュトラウスとマックス・レーガーの歌曲には、テキストが共通するものが14曲も存在するため、それらに関する比較分析の数は少なくない。そのほとんどは、レーガーがシュトラウスの作品をどの程度意識して作曲したのかを考察しており、レーガーの作品にはシュトラウスに対する「対抗意識」あるいは「意図的な相対するコンセプト」が根底にあると結論づけているものもある。しかしながら、個々の作品に特有の作曲手法を理解するためには比較分析のみでは不十分で、各々の歌曲における文学的要素と音楽的要素の関連性に焦点を当てた統辞論的分析も行われて然るべきであろう。したがって本論文では両作曲家の歌曲〈ひそやかな歌〉の比較および統辞論的分析を行い、レーガーはシュトラウスの作品をどの程度意識しているのか、各々の作曲家に独自の作曲コンセプトは何か、の二点について考察した。その結果、両者とも詩の最終詩行を音楽的に強調している点では共通しているが、シュトラウスは聴き手の期待を裏切る和声進行を作品の主軸としているのに対し、レーガーは歌唱声部の各フレーズ末に置いた音形の共通性とその差異に焦点を当てていることが明らかとなった。以上のことから、レーガーの〈ひそやかな歌〉は、表面的にはシュトラウスの楽曲構造を意識しているように見えるが、実際にはシュトラウスとは全く異なる独創的なコンセプトに基づいて創作されているといえよう。

Keywords: Max Reger, Richard Strauss, *Leise Lieder* op. 41-5, *Leise Lieder* op. 48-2

キーワード マックス・レーガー、リヒャルト・シュトラウス、《ひそやかな歌》作品41-5、《ひそやかな歌》作品48-2

¹ 891-0197 鹿児島市坂之上8-34-1 鹿児島国際大学大学院国際文化研究科准教授

The International University of Kagoshima, Practical Professor of Intercultural Studies, 8-34-1 Sakanoue, Kagoshima 891-0197, Japan
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1. Introduction

While German composer Max Reger (1873–1916) composed more than 300 songs over his career,²⁾ he also intently studied the songs of other composers, as reflected in his own works, especially from 1899 to 1907 and 1912 to 1915. In that period, he thoroughly studied the lieder of Franz Schubert (1797–1828), Robert Schumann (1810–1856),

Johannes Brahms (1833–1897), Hugo Wolf (1860–1903), and Richard Strauss (1864–1949), arranging them for orchestra or solo piano. Reger's study on Strauss's lieder conducted from 1899 to 1904 had distinctive results, as he not only arranged seven of Strauss's songs for piano solo³⁾ but also composed thirteen lieder using the same poems that had been used in Strauss's pieces (see table 1).⁴⁾

Table 1. Parallel compositions by Strauss and Reger³⁾

Titles of poems (poets)	Richard Strauss (1864–1949) originated (published)	Max Reger (1873–1916) originated (published)
<i>All' mein Gedanken</i> (Felix Dahn)	① op. 21/TrV 160 no. 1 February 1889 (1890)	⑪ op. 75 no. 9 November/December 1903 (1904)
<i>Du meines Herzens Krönelein</i> (Felix Dahn)	② op. 21/TrV 160 no. 2 April 1889 (1890)	⑬ op. 76 no. 1 probably December 1903 (1904)
<i>Morgen</i> (John Henry Mackay)	③ op. 27/TrV 170 no. 4 May 1894 (1894)	⑩ op. 66 no. 10 August 1902 (1902)
<i>Traum durch die Dämmerung</i> (Otto Julius Bierbaum)	④ op. 29/TrV 172 no. 1 May 1895 (1895)	① op. 35 no. 3 June/July 1899 (1899)
<i>Nachtgang</i> (Otto Julius Bierbaum)	⑤ op. 29/TrV 172 no. 3 June 1895 (1895)	⑥ op. 51 no. 7 August 1900 (1901)
<i>Meinem Kinde</i> (Gustav Falke)	⑥ op. 37/TrV 187 no. 3 February 1897 (1898)	③ op. 43 no. 3 October/November 1899 (1900)
<i>Glückes genug</i> (Detlev von Liliencron)	⑦ op. 37/TrV 187 no. 1 February 1898 (1898)	② op. 37 no. 3 June/July 1899 (1899)
<i>Hat gesagt - bleibt's nicht dabei</i> (Des Knaben Wunderhorn)	⑧ op. 36/TrV 186 no. 3 March 1898 (1898)	⑫ op. 75 no. 12 November/December 1903 (1904)
<i>Leise Lieder</i> (Christian Morgenstern)	⑨ op. 41/TrV 195 no. 5 June 1899 (1899)	④ op. 48 no. 2 February 1900 (1900)
<i>Wiegenlied</i> (Richard Dehmel)	⑩ op. 41/TrV 195 no. 1 August 1899 (1899)	⑤ op. 51 no. 3 August 1900 (1901)
<i>Ich schwebe</i> (Karl Henckell)	⑪ op. 48/TrV 202 no. 2 September 1900 (1901)	⑧ op. 62 no. 14 December 1901–February 1902 (1902)
<i>Freundliche Vision</i> (Otto Julius Bierbaum)	⑫ op. 48/TrV 202 no. 1 October 1900 (1901)	⑨ op. 66 no. 2 August 1902 (1902)
<i>Waldseligkeit</i> (Richard Dehmel)	⑬ op. 49/TrV 204 no. 3 September 1901 (1902)	⑦ op. 62 no. 2 December 1901 (1902)

Table 1 shows that Reger was notably interested in Strauss's work. Reflecting this interest, there have been several comparative analyses of these lieder of Strauss and Reger, which were based on common texts. For example, Petersen's study is one representative early comparative analysis;⁶⁾ she compared Strauss's and Reger's lieder to clarify what makes a lied "Straussian." Since Strauss's lieder are the base of analysis in her study, she explains Reger's lieder in the way: they are similar to or different from Strauss's, or they are more or less something than Strauss's; and she concludes by discussing what "Straussian" is but not what "Regerian" is. Steinbeck characterized Reger's lieder as "homage to Strauss as rivalry"⁷⁾ and evaluated them as inferior to Strauss's. While Schaarwächer cast doubt on Steinbeck's evaluation, he also observed that "Reger had in his settings the intentional opposite conception to Strauss."⁸⁾ Both Steinbeck and Schaarwächer chalk the similarities and differences of Reger's setting to Strauss's as showing his competitiveness. It is conceivable that their opinions may have been influenced by Reger's remark in his letter to Theodor Kroyer, a musicologist, in 1902, on a composition of Reger's set to the same poem used in Wolf's lied "Begegnung": "Yesterday I set to a text [that] has already been composed by Hugo Wolf to music. 'Crime against the crown,' isn't it!"⁹⁾ Unlike Steinbeck and Schaarwächer, Popp views this remark as Reger's "own position-verification and discovery of a personal lieder-style."¹⁰⁾ We may appreciate her reference to Reger's personal lieder-style, although she gives no concrete examples of it due to limitations of space. Schaper, one of the latest studies about this issue, says that the conclusions of the prior studies are at "an impasse;"¹¹⁾ he warns of the danger of relying only on letters for analysis and finds it meaningless to consider only the similarity or difference between Strauss's and Reger's works. In order to clarify the individual features of each composer's lied, he analyzes Reger's settings as independent works, not in comparison or competition with those of Strauss. As a result, he succeeds in clarifying the differences in the composers' poem-interpretations and the individual expressions of musical climax. Through this analysis, Schaper draws a conclusion that Strauss's "settings of poems are many-faceted artworks of forms" in which "motivic and harmonic formations influence each other not only in the whole of the piece but also in each part". He notes "it seems a characteristic

of Strauss's lied-composition, which has been insufficiently observed until now".¹²⁾ Schaper concretely reveals a "Straussian" style here, but there is no mention of which features clarified through his analysis could be called "Regerian"

These previous studies hit an impasse because they limited their focus to comparing elements or parts. After comparative analysis, we need to consider how the features clarified through such an analysis affect the whole of the piece and produce the individuality of the lied, that is, to apply "syntactic analysis." In this study, I use as a basic definition of syntax that of the *Oxford English Dictionary*: "the arrangement of words (in their appropriate forms) by which their connexion and relation in a sentence are shown." It further refers to "the constructional uses of a word or form or class of words or forms, or those characteristic of a particular author." I then adapt this basic definition in my lied analysis to refer not only to the structure of the poem but also to the lied's musical elements, such as motifs, themes, phrases, etc., and to comprehensively consider their interrelations.

In this paper, I conduct a comparative and a syntactic analysis of Strauss's and Reger's respective *Leise Lieder*, because, so far, there have been no detailed analyses of these songs. Based on the outcome, I also present some original composition concepts.

2. Analysis of Morgenstern's Poem *Leise Lieder*

Before conducting the musical analysis, let us examine this poem's construction and content as an independent work of literature. The original German text of *Leise Lieder* was written in 1898 by Christian Morgenstern (1871–1914), a German poet and a contemporary of Strauss and Reger. The original text, its English translation, and the meter are as shown in plate 1.

First, let us consider the structure of the poem. *Leise Lieder* is written in three stanzas of four lines each; all lines except the last one have nine syllables. The metric foot of each line is constructed using only trochees, that is, a stressed syllable followed by an unstressed one; hence, all lines begin and end with stresses. The consistent number of syllables and the stressed syllable at the beginning and end of each line give a stiff feel to the verse—only the foot of the word "ewige" in the last line of the third stanza departs from it; it is a dactyl, that

<i>Leise Lieder...</i>		<i>Gentle Songs...</i>		
Stanza	Line	Syllable	Rhyme	
I	1	Leise Lieder sing ich dir bei Nacht,	9 a	Gentle songs sing I to you by night,
	2	Lieder, die kein sterblich Ohr vernimmt,	9 b	Songs, that no dying ear receives,
	3	noch ein Stern, der etwa spähend wacht,	9 a	nor a star, that somewhat
	4	noch der Mond, der still im Äther schwimmt;	9 b	peering watches, nor the moon, that still in ether swims,
II	1	denen niemand als das eigene Herz,	9 c	that no one but the own heart,
	2	das sie träumt, in tiefer Wehmut lauscht,	9 d	that it dreams, in deep sorrow listens
	3	und an denen niemand als der Schmerz,	9 c	and on which no one as the pain,
	4	der sie zeugt, sich kummervoll berauscht.	9 d	that it signals, it sorrowfully intoxicates.
III	1	Leise Lieder sing ich dir bei Nacht,	9 a	Gentle songs sing I to you by night,
	2	dir, in deren Aug mein Sinn versank,	9 e	to you, in whose eyes my senses sank
	3	und aus dessen tiefem, dunklen Schacht	9 a	and on the deep, drank pit
	4	meine Seele ewige Sehnsucht trank.	10 e	my soul eternal yearning drank.

Plate 1. *Leise Lieder's* original text, its English translation, and the structure of the poem¹³⁾

is, a stressed syllable followed by two unstressed syllables. Consequently, this line has ten syllables in all, producing an exception in the meter and an emphasis on the last line, and so Strauss shortened the word “*ewige*” to “*ew’ge*” to reduce it to nine syllables, consistent with the other lines. Reger also shortened this word to “*ew’ge*”—a standard poetic technique that he applies to the same purpose as Strauss. Indeed, he may have adopted the tactic from Strauss, because Morgenstern’s original poem did not shorten the word, leaving it full seemingly to emphasize it, as the most important word in the line, through the change in the number of syllables; in fact, Reger also repeated the word twice, and thereby increased the number of syllables in the last line to eleven. The end rhyme in this poem is a cross-rhyme, that is, each pair of odd lines rhymes in each stanza, as does each pair of even lines. Furthermore, the full first line of the first stanza is repeated in the first line of the third stanza, and each odd line in the first and third stanzas has the same rhyme.

Next, we come to the poem’s content. The first stanza described the stillness of the song sung by the protagonist to the one he loves. The notable point here is the couplet made up of the third and fourth lines. These lines express the song’s stillness through night symbols: a star and a moon. The couplet produces metrical rhythms here and they impress

upon us the calm and tranquil scene. The second stanza describes the pain and anguish of the protagonist creating the song. To express the depth of the protagonist’s pain, couplets are used again in the first and second halves of this stanza. As in the couplet in the first stanza mentioned above, the couplets here clearly emphasize the protagonist’s pain. However, the succession of couplets is broken off in the third stanza. Its first line is a repetition of the first line of the first stanza, and the construction of the sentences in the first and second lines of the first and third stanzas are similar. Thereby, the third stanza takes on a “recapitulation” effect. In contrast, the content is quite different between the stanzas. In the last stanza, the protagonist yearns for the one he loves, and “drowns” in her eyes—oblivious to the world. We can suspect from the contents of the first and second stanzas that his one-sided love will be unrequited; however, the third stanza has a tragic atmosphere: he is only looking at the one he loves, intoxicated by the pain of love, avoiding contact with the outside world, and withdrawing into himself. He wishes for no change from this state of longing. The remarkable constructions in this poem, namely the couplets and the repetition of the first line of the first and third stanzas, embody the idea that his love goes around in circles, and the inflexible number of syllables embodies his sunken, fixed senses.

Table 2. The structure of settings of *Leise Lieder* by Strauss and by Reger

		Richard Strauss	Max Reger
Composition date		June 4, 1899	February 28, 1900
Published		1899	1900
Form		Through-composed	Through-composed
Musical terminology		Ruhig gehend	Sehr ausdrucksvoll: Langsam, aber nicht schleppend
Key		E ♭ major (♭ × 3)	D major (♯ × 2)
Time		2/4	9/16
Number of measures	Prelude	None	None
	The first stanza	11 measures + 1 beats	8 measures
	Interlude	None	2 beats
	The second stanza	14 measures + 1 beats	11 measures
	Interlude	2 measures	1.5 beats
	The third stanza	13 measures	8 measures
	Postlude	1 measure	None
		42 measures	28 measures
Words changing		“ewige” of fourth line in the third stanza is changed to “ew’ge”.	“ewige” of fourth line in the third stanza is changed to “ew’ge” and repeated.
Vocal part	The highest tone	e ♯ 2: m. 22 (<i>zeugt</i>)	g 2: m. 10 (<i>Niemand</i>), m. 23 (<i>dir</i>)
	The lowest tone	c 1: m. 34 (<i>versank</i>)	c ♯ 1: m. 28 (<i>Sehnsucht</i>)
Piano part	The highest tone	c 4: m. 4 (<i>kein</i>), m. 12 (<i>denen</i>)	e 2: m. 10 (<i>Niemand</i>), m. 23 (<i>dir</i>)
	The lowest tone	E ♭ 1: m. 41 (<i>trank</i>)	E 2: m. 27 (<i>Sehnsucht</i>)

3. Analysis of Strauss's and Reger's Lieder

3.1. Comparative Analysis

To show how Strauss and Reger respectively embodied the structure and content of the poem *Leise Lieder*, I first compare the construction of each lied (see table 2).

Strauss composed his *Leise Lieder* on June 4, 1899, and Reger a few months later, on February 28, 1900, immediately after the publication of Strauss's. There is no definite proof, but it has been argued that “Reger would almost certainly have known”¹⁴⁾ Strauss's setting, because he had been intensively studying Strauss's lieder at that time. Both lieder are through-composed and establish a slow tempo. Both are composed in a major key: Strauss chose E♭ major, whose key signature has three flats, whereas Reger chose D major, which is a semitone

lower than Strauss's key and whose signature has two sharps. After the publication of this song in 1900, Reger transposed it from the original D major to C major for a baritone singer, Josef Loritz. This strongly supports the interpretation that Reger already knew of Strauss's “*Leise Lieder*” at that time and had chosen D major conscious of Strauss's version. It could also have been his humor to transpose to C major, for only the slightest difference from Strauss's lied. Additionally, Strauss's time signature is 2/4, that is, double time and hence simple meter, while Reger's is 9/16, triple time and compound meter. In contrast, Reger tried to use a completely different time signature. Strauss's lied has an interlude but Reger's not, and Reger's lied has a postlude but Strauss's not. Thus, Reger deliberately avoided undisguised similarity to Strauss's piece.

Now we focus on the vocal part. Both composers wrote the lieder in syllabic (as distinct from melismatic) style, with the syllable weight reflected in the note values. First, I'd like to consider how these composers embodied the characteristics of this poem's form: the strict syllable count, the cross-rhyme, couplets in the first and second stanzas, and the repetition of the first line of the first stanza in the first line of the third stanza. The first two characteristics, the strict syllable number and the cross-rhyme, are not reflected in the music of either composer. As we can see in table 2, the number of bars in each stanza is not consistent, and also, the end of the melody line in each even and off line is dissimilar. There is, however, an interesting commonality at the end of the phrases in Reger's lied; to be considered later, in the syntactic analysis.

We now focus on the piano part. Both composers use broken chords. In Strauss's piece, the right hand plays the broken chords and the left hand the normal chords or inner parts, while in Reger's piece, both hands play broken chords, and the soprano part of the right hand plays the melody line. Since the broken chords evoke the sound of a harp or lyre, many composers have used them to represent those instruments. In this poem, it is not mentioned that the narrator is accompanied by an instrument. However, both lieder nevertheless summon this image, with the broken chords that accompany the narrator's song evoking the accompaniment of a plucked string instrument. The imagery then also reminds us of the lyre player in Goethe's *Wilhelm Meister's Apprenticeship* (1795) who sings his loneliness and pain with a lyre at night. Not a few composers have used the broken chords in the piano part to evoke a lyre or to which to set lyre lyrics. In view of this traditional using of the broken chord, it is possible to infer that Strauss and/or Reger intended by their broken chords to evoke arpeggios played on a plucked string instrument, in this way adding a new original image which Morgenstern's poem doesn't have. In both pieces, these broken chords create the harmony; however, the harmony changes in quick succession along with the chromatic melody line in the vocal part. Owing to this, we can recognize, in both lieder, the key signature that is on the score only at the beginning and the end of each lied.

The position of the highest and lowest tones in each work is different, although the lowest tones in both Strauss's and Reger's piano parts are bestowed on the same line (but

different words). From this we can infer that both composers may have tried to emphasize the last line of the poem.

This comparative analysis clearly shows that Reger was conscious of the construction and elements of Strauss's piece, which was composed before his own. In Reger's piece, we clearly see the points where he dared to introduce a construction similar to that of Strauss. These findings may have led preceding studies to be content to conclude their evaluation of Reger's work at that point. However, I attempt to go further and clarify the features and composition techniques of each piece through syntactic analysis.

3.2. Syntactic Analysis

As mentioned in the comparative analysis, the tonality in both composers' lieder is chromatic and unstable. Especially in Strauss's lied, modulation through the frequent use of the enharmonic does much to create the character of the piece. Moreover, the dominant seventh sometimes shows up in an unstable harmony and promises to enable resolution to a stable tonic—an expectation, however, that is not fulfilled. The ways in which this disappointment unfolds can be categorized into three types, which I call A, B, and C.

Type A involves “moving to the other tonality to read the expected tonic as enharmonic.” See example 1. In measure 2, there is a dominant seventh $db-f-ab-cb$. The resolution of this chord to the major or minor triad is expected to end at a fundamental note gb . The vocal part indeed arrives at $gb1$; however, the chord in the piano part reads the $f\sharp1$ instead of $gb1$, making a dominant seventh with a fundamental note of d , that is, $d-f\sharp-a-c$ —a chord aimed at G major or g minor, that is, at a key remote from the expected one.

Type B involves “moving to another triad in which two tones are common with the expected triad.” See example 2. In measure 8, there is a dominant seventh $f\sharp-a\sharp-c\sharp-e$. The resolution of this chord to the major or minor triad is expected to occur at fundamental note b . However, the chord in measure 9 is instead a major triad $d-f\sharp-a$. This chord and one of the expected chords, $b-d-f\sharp$, have two common tones, but the key arrived at is remote from the expected key due to the absence of b .

Type B again emerges in the first line of the third stanza (see example 3). The text of this line, “*Leise Lieder sing ich dir bei Nacht,*” repeats that of the first line of the first stanza. Thus, Strauss used the same melody in the vocal part for the first

Example 5. Strauss's *Leise Lieder* mm. 36–42

He reflected the unified syllable number to the music construction, or rather he emphasized the last line through the chord progression.

What about Reger? In his lied, it is difficult to perceive the tonality of D major, which is the key signature of this piece, because the vocal part moves chromatically and its harmony is unstable. However, Reger did not use techniques like those of Strauss, namely, the betrayal of the expected harmony through resort to the reading with the enharmonic or using the dominant seventh. As mentioned in the “comparative analysis,” notable points in Reger’s lied are the rhythms and musical intervals at the ends of phrases in the vocal part (see example 6).

Example 6 presents the musical score of Reger’s lied with the vocal part rewritten to clarify the phrasing. A sixteenth note and an eighth note are respectively assigned to the two syllables at the end of each phrase, and most of these notes are raised by a semitone from the expected. An interesting point is the musical phrasing of the second and third stanzas, which is not in correspondence with that at the end of the line: the end of the first and third lines of the second stanza, and the third line of the third stanza. Furthermore, in the third stanza, the end of the phrase in the first line is a tautology, and that in the second line is lowered by a semitone, while all other lines are

raised by a semitone. Because both their rhythms are a combination of sixteenth and eighth notes, we may consider the different movements at these two points to be variations of one another.

The most remarkable aspect here is that the figures at the end of phrases do not have the same tonality as each other (see example 7). The tone moving from $g\sharp 1$ to $a 1$ appears four times, but it is always used in different chords.

In addition, when the notes rising by a semitone appear at the end of a phrase, most of them move from the leading tone to the tonic. However, in this lied, the resolution of the phrase from the leading tone to the tonic appears at only three points: the end of the fourth line in the first stanza at measure 8 arrives at A major, the end of the second line in the second stanza at measure 13 arrives at a minor, and the end of the lied arrives at D major (see example 8).

Of these three points, only the harmony at the end of the lied moves from dominant to tonic. Thus, the key signature of this lied is D major, but the tonic of D major appears only in the first and last measures, of which only the last measure moves from dominant to tonic, as is clarified in the tonality.

Reger finally gave to this lied, which had wandered around in unstable tonalities, a place for peaceful rest. To do so, he repeated only the word “ew’ge” in the last line and shifted the

① Lei - se Lie - der sing___ ich dir bei Nacht,

② Lie - der, die kein sterb - lich___ Ohr ver - nimmt,

③ noch ein Stern, der et - wa spä - - hend wacht,

④ noch der Mond,___ der still im A - ther schwimmt,

① de - nen nie - mand als das eig - ne Herz, das es träumt,___ in tie - fer Weh - mut lauscht

③ und an de - nen nie - mand als der Schmerz,___ ④ der sie zeugt,

sich kum - - - mer - voll be - rauscht, ___

① Lei - se Lie - der sing___ ich dir bei Nacht,

② dir,___ in de - ren Aug' mein Sinn ver - sank

③ und an des - sen tie - fem, dunk - lem Schacht ④ mei - ne See - le ew' - ge, ew' - ge Sehn - sucht trank.

Example 6. The phrasing in the vocal part of Reger's *Leise Lieder*

harmony from dominant to tonic in the key signature at the end of the line for the first time, while leaving the solution from the lowest tone to the tonic in the vocal and piano parts. This approach to emphasize the last line is the difference from Morgenstern and Strauss. Hence, Reger composed this piece so as to produce an expressive climax in the last line of the poem. We may also suspect that the melody line occurred to Reger at first, and then he got the idea of a common tone line at the end of each phrase.

4. Conclusion

This comparative analysis has clarified the elements that Reger was conscious of in the construction of Strauss's lied, while the syntactic analysis has clarified the respective concepts of the two composers' lieder. While Strauss used the harmonic as the mainstay of his piece, Reger used the common ending of each phrase in the vocal part for this

purpose. The results clarify that while Reger superficially feigned to challenge Strauss and co-opt his song, as seen in the comparative analysis of the musical elements, he actually carefully constructed his own lied using his own original concepts, as seen in the syntactic analysis.

In my previous studies on Reger's lieder,¹⁵⁾ I have shown that in some pieces he used the technique of extending a motif or several motifs to the whole of the piece. In fact, this technique can be considered one of the key features of Reger's lieder: He concentrated on the variation of one or more motifs rather than express the text using harmony or tone figures in the manner of Schubert or Schumann. Until now, I had believed that Reger had used this technique only in the lieder composed from 1901 to 1907, the period when he lived in Munich, and thereby understood this technique as a feature of that period, during which he tried to develop his own composition style through trial and error. However, *Leise*

3 *p*
Lie - - - der, die kein sterb - lich Ohr ver - nimmt,

meno pp

C7 F

7 *meno p* *p*
noch der Mond, der still im Ä - ther schwimmt,

meno p

C7 A

13 *p*
Weh - - - mut lauscht

C7 a

19 *do rit.* *ff* *al* *temp primo* *p*
mer - voll be - rauscht,

do rit. *ff* *al* *temp primo* *p*

E7 A7

Example 7. The chords including the tone moving from g#1 to a1 of Reger's *Leise Lieder*

The lowest tone in the vocal part

The lowest tone in the piano part A7 D

Example 8. Reger's *Leise Lieder* mm. 27–28

Lieder was composed in 1900, indicating that Reger was already using this technique before the Munich era.

In future work, I would like to expand on the present analysis to clarify how Reger was influenced by Strauss's style and identify other unique composition techniques of Reger's by analyzing the remaining twelve *lieder*. Likewise, I would like to consider whether the technique of "extension of a motif or several motifs to the whole of the piece" was used by him throughout his career or just during a certain phase.

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Notes

- 1) Part of this work has already been presented at the Fifth Biennial Meeting of the International Musicological Society Regional Association for East Asia, October 19, 2019.
- 2) Susanne Popp, *Blick in die Lieder* (Stuttgart: Carus Verlag, 1996), v.
- 3) Of the thirteen songs by Strauss in table 1, Reger arranged seven for piano solo: four in March 1899 ("Morgen," "Traum durch die Dämmerung," "Meinem Kinde," and "Glückes genug") and three in late December 1903 ("All' mein Gedanken," "Du meines Herzens Krönelein," and "Nachtgang"). That means the arrangements for piano solo in 1899 were composed earlier than the *lieder*, but those in 1903, later. On the 12 arrangements for piano solo, see Susanne Popp, *Reger Werk Verzeichnis II* (München: G. Henle Verlag, 2010), 1325–1328.
- 4) There are actually fourteen songs of Reger's that use the same poems as Strauss's pieces. However, "Lied der Mutter," lyrics by Richard Dehmel, was composed first by Reger as "Wiegenlied" (op. 43 no. 5) in October/November 1899, and published 1900, and only thereafter by Strauss, as "Wiegenliedchen" (op. 49/TrV 204 no. 3), in September 1901, published 1902. Thus, the song is not contained in table 1.
- 5) This table is based on the table in Jürgen Schaarwächter, "Strauss und die Komponisten seiner Zeit," in *Richard Strauss Handbuch*, ed. Walter Werbeck (Stuttgart/Weimar: Verlag J. B. Metzler, 2014), 524.
- 6) Barbara Ellingson Petersen, *Ton und Wort: The Lieder of Richard Strauss* (Michigan: UMI Research Press, 1980), 81–89.
- 7) Wolfram Steinbeck, "Hommage als Wettstreit. Regers Lieder nach Strauss." In *Reger-Studien 6. Musikalische Moderne und Tradition. Internationaler Reger-Kongress Karlsruhe 1998*, ed. Alexander Becker, Gabriele Gefäller, and Susanne Popp (Wiesbaden: Breitkopf & Härtel, 2000), 213.
- 8) Jürgen Schaarwächter, "Strauss und die Komponisten seiner Zeit." In *Richard Strauss Handbuch*, ed. Walter Werbeck (Stuttgart/Weimar: Verlag J. B. Metzler, 2014), 523.
- 9) Reger's letter to Theodor Kroyer on January 29, 1902 (Regional State Library of Regensburg, IP/4 Art. 714).
- 10) Popp, *Blick in die Lieder*, vi.
- 11) Christian Schaper, "Parallelvertonung oder Gegenlied? Über Strauss' und Regers Nachtgang und die Aporien des Liedvergleichs," in *Reger-Studien 10. Max Reger und das Lied. Tagungsbericht Karlsruhe 2015*, ed. Jürgen Schaarwächter (Stuttgart: Carus Verlag, 2016), 205.
- 12) Christian Schaper, *Parallelvertonung oder Gegenlied? Über Strauss' und Regers Nachtgang und die Aporien des Liedvergleichs*, (Stuttgart: Carus Verlag, 2016), 210.
- 13) The original text of "Leise Lieder" here is based on Martin Kießig, *Christian Morgenstern Werke und Briefe Bd.1* (Stuttgart: Verlag Urachhaus Johannes M. Mayer, 1988), 214–215, and the English translation is based on MD Mercier and Richard Nold, *The Songs of Max Reger: A Guide and Study* (Lanham, MD: The Scarecrow Press, 2008), 122–123.
- 14) Susanne Popp, *Reger Werk Verzeichnis I* (München: G. Henle Verlag, 2010), 197.
- 15) Aya Ito, *A Syntactic Study of Max Reger's Songs—Humor by the*

Poetic and Musical Meter— (Kagoshima: Faculty of intercultural Studies, The International University of Kagoshima, 2017), 245–252.

Aya Ito, *A Study of Max Reger's Lied Composition Techniques: Comparative and Syntactic Analysis of Two Frieden*, opp. 79c-4 and 76-25 (Kagoshima: The International University of Kagoshima Graduate School, 2019), 21–30.

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Sources of Musical Examples

- Examples 1, 2, 3, 4, and 5: Strauss, Richard, *Fünf Lieder*. Leipzig: F.E.C. Leuckart, 1899. Reprinted edition. London: Boosey & Hawkes, 1964. Plate B. & H. 19215a. pp. 341–344.
- Examples 7 and 8: Reger, Max, *Sämtliche Werke*, Band 31, Wiesbaden: Breitkopf und Härtel, 1955, pp. 4–7.