Six chansons of Paul Hindemith : An Analysis in Relation to Performance

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I hereby certify the Honors Thesis of Miss Pamela Jean Flory to have been read and approved.

James R. Lindholm, Advisor

Jack L. Eaton

7 May, 1970
SIX CHANSONS OF PAUL HINDEMITH:
AN ANALYSIS IN RELATION TO PERFORMANCE

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In Partial Fulfillment
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Magnae Cum Laude

Pamela Jean Flory
April 12, 1970
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INTRODUCTION

The Problem

To determine what factors are necessary for the choral director to achieve a successful and musical performance of Six Chansons.

Source of Data

The data used as a basis for this study has been obtained chiefly from texts, contact with successful choral directors, and personal experiences.

Method and Objectives

An analytical study of the composer's life and works will be made. A textual analysis of each of the songs will be presented along with a detailed musical analysis. The purpose of this study is as follows:

1. To show the necessity for an analytical study in achieving a musical performance.

2. To offer a contribution which will serve as a practical guide to choral directors in preparing pieces for performance.

3. To expand the writer's knowledge of Six Chansons in relation to performance.

Limitations

The limitations in this study have been imposed by the restricted choice of subject matter.
Chapter 1

HINDEMITH: LIFE AND MUSIC

Six Chansons for Four-Part Chorus of Mixed Voices, a cappella was written in 1939 by Paul Hindemith on original French poems by Rainer Maria Rilke. Some introductory materials on both Hindemith and Rilke are needed before referring specifically to Six Chansons.

Paul Hindemith was born in Hanau, Germany in 1895. He did not have the benefit of middle-class education for his family was poor. In order to supplement his family's income, he played popular music in bars and played in jazz bands. Upon hearing the young man play in a nightclub, a wealthy business man recognized his talent and sponsored his musical education. Hindemith enrolled in the Conservatory in Frankfort, majoring in violin, viola, and composition.

In 1921 he performed as violist in his Second Quartet, Opus 16. From this time on the composer's fame spread throughout Germany. Upon his appointment as professor of composition at the Hochschule für Musik in Berlin in 1927, he came to the realization that his previous style was too technical and needed simplification.

Broader problems of music pedagogy, too, occupied his mind; he felt that in the layman's musical education there had been too much stress on listening and not enough on active participation. In order to encourage amateur performances, he wrote

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a vast amount of music, both vocal and instrumental, on various levels of difficulty.

This music was given the name Gebrauchsmusik, meaning "workaday music" or "functional music." Though the music was very practical, it did not reach a high aesthetic quality. As a teacher of composition, he took the same practical approach by working out a scientific system of harmony and melody which will be discussed in detail later.

Even though Hindemith had an established reputation, the Nazi regime banned his music along with the music of Schoenberg, Berg, and Webern, and he was forced to leave his post at the Hochschule. Preceding World War Two, Hindemith stayed in Switzerland and also visited Turkey, where, at the request of the Turkish government, he worked out proposals for the reorganization of music education.

Hindemith accepted a position at Yale University as a professor of composition in 1940. Several books resulted from his teaching activities: A Concentrated Course in Traditional Harmony, and Harmony Exercises for Advanced Students, Elementary Training for Musicians, and A Composer's World.²³⁴⁵


After a brief visit to Germany in 1949, Hindemith discovered he could not find a place in his old environment. In 1953 he gave up American residency to accept a post at the University of Zurich. He remained there until his death on December 28, 1963.

Before studying Hindemith's harmonic technique and style, it is necessary to examine the composer's general views on these matters. In *A Composer's World*, Paul Hindemith states definite opinions about the importance of technique:

A composer may remain totally ignorant of the wider world of musical thought, musical creation, and musical reception shown in these pages; he may never outgrow his oxlike devotion to the moment's technical demands; but may we not hope that after he is told of the performer's keenness in respect to a composition's technique he, for his part, will comprehend that his own technique of assembling musical material should likewise be applied with utmost discrimination—a discrimination not arising out of his own preoccupation with the peculiarities of sounds and their application, but determined by factors more important than his individualistic speculations?

Hindemith suggests several of these factors that should influence the composer's technical considerations. The size of the hall in which the music is to be performed is one factor. In a small hall, the melody lines and most intricate rhythmic patterns are easily discerned. The composer has the greatest amount of freedom to develop his technique to the highest realms. In the larger hall, the composer loses this freedom. The technique must change completely so that the rhythms and melodies are not too intricate and the harmonic changes do not move so fast that the listener does not grasp them. Due to these important factors controlling technique, the composer should at least try to have his pieces performed under the conditions for which they were composed.

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The intellectual capacity of the listeners is also a factor. The composer must not be so arrogant about his music that he fails to consider the public that will listen to his works. One other factor influencing technical decisions is the performer's degree of skill in playing and singing. The composer must be fully aware of these specific performing aspects before choosing technical devices of writing.

Hindemith next attacks some "allegedly modern achievements," saying that such systems have no reference to the basic musical fact. He refers the inventors of such systems as the twelve-tone system, to look into music history. Similar methods had been tried as early as the eleventh and twelfth centuries. He continues:

The method which in my opinion showed the greatest subtlety is one suggested in a little book published in 1751 by the English musician William Hayes. Its title is The Art of Composing Music by a Method Entirely New, Suited to the Meanest Capacity. It is a satire on the wave of Italian music, with its composers of frequently inferior quality, which at that time swept over London. His advice is, to take a brush with stiff bristles (like a toothbrush), dip it into an inkwell, and, by scraping the bristles with the finger, spatter with one sweep a whole composition onto the staff paper. You have only to add stems, bar lines, slurs, etc., to make the opus ready for immediate performance. Whole and half notes are entirely absent, but who cares for sustained tones anyway! (what a striking forecast of one of the ugliest modern musical diseases!)

I would not have dwelt so long on these strange peripheral endeavors, were it not for the fact that such a discussion shows how far one can be led astray by the emphasis upon a musical factor of secondary importance—namely, style. The ethical power of music is entirely neglected.

Hindemith's style is distinctive because of Baroque and Classical practices which meet with modern techniques of harmony and counterpoint. Hindemith draws heavily on the compositional forms of both the

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Baroque and Classical periods: sonata form, variation form, concerto grosso, passacaglia, and fugue.

Basically there are two stylistic periods in his writing, even though it is difficult to draw a distinct line between them. The two periods are best divided by the writing of Unterweisung im Tonsatz in 1937. This title is translated into English as The Craft of Musical Composition. In this book Hindemith defined the theoretical basis of his style. Later the composer tried to justify his theories through the rewriting of several earlier works. This caused a revision of his book to be made in 1948.

Hindemith's first works showed a Brahmsian influence, especially in polyphony. The influence of Reger is seen in his fondness for chromaticism. In Hindemith's fugues we feel a close link to Bach. These three influences are strongly felt, especially in Hindemith's early music.

During this period of romantic influence, Hindemith wrote the Opus 11 group of sonatas, and the first four String Quartets. He also composed Das Marienleben, a song cycle based on Rainer Maria Rilke's poem of the same name, dealing with the life of Christ's mother, a jazz piano suite, 1922, Cardillac, his first full-scale opera, and many other works utilizing all mediums.

It took more than a decade for Hindemith to develop the style for which he is famous. A period of experimentation in expressionism, parodic elements, and jazz followed his period of romanticism. Gradually he absorbed the Neo-classic ideals. 8

In his book *Unterweisung im Tonsatz* Hindemith defines the theoretical basis of his style. The system is based upon the chromatic scale with a clearly defined organization of the twelve notes. The notes have different melodic and harmonic values determining their function, according to the relations between the notes. The twelve tones play a similar part to that of the seven in the diatonic system.

In his system all intervals are arranged in ascending order of dissonance from the octave to the tri-tone. The degree of tension determines how they will be used. Chords are not necessarily constructed out of superimposed thirds, but rather all chords can be explained in reference to a tonal center. The interval of a fourth, and its inversion, a fifth, is prominent in his music, especially in melodic contexts.

The general principle of Hindemith's chromatic scale is derived from the harmonic series. The first step alters the order of the notes in the harmonic series by moving them one or more points upward or downward. Next he establishes their corresponding new fundamentals until twelve different fundamentals are found, creating a chromatic row.

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Series 19

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The order determines the degree of relationship between the central note, C, and the other eleven notes of the chromatic scale. The further we move from left to right, the lower becomes the degree of this relationship until it reaches zero on the F sharp. Series 1 is called a "functional mode." This functions as a graph showing permanent relations and functions.

In his *Ludus Tonalis* (1942), Hindemith puts Series 1 into practice. This set of preludes and fugues for piano is laid out in relation to Series 1. Bach wrote his set of Preludes and Fugues to show chromatic relationships where Hindemith uses the fundamentals in Series 1.

![Diagram](image)

**Series 2**

Series 2 shows the harmonic values of the intervals. Moving from left to right the intervals become "less simple" and "less perfect" increasing in harmonic tension. Upon this row Hindemith builds a system of chords.

Chords containing relatively simpler and more perfect intervals possess, according to Hindemith, a higher "harmonic value" than chords with intervals belonging to the right hand end of the row. If chords with higher harmonic value move to chords of lower value, the result of such progressions is a harmonic fall (harmonischer Fall), in the opposite case a harmonic rise (harmonischer Anstieg). As the harmonic tension increases in inverse ratio to the harmonic value of the interval or chord, it follows that a step from a "valuable" chord

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10 *ibid.*, p. 74.
(wertvoller Klang) to a less "valuable" one increases the
degree of tension. This crescendo and diminuendo in the
harmonic tension, which is created by the movements of chords
of different values, is called the "harmonic incline" (har-
monischer Gefalle).

An index of "best" intervals is also given to help determine
which has the highest harmonic value, which in turn determines the har-
monic value of the chord. For this index we refer back to Series 2.
The "best" intervals are in order from left to right.

To find the root of the chord, establish the root of the best
interval, which is not always the lower of the two notes. With this
method it is possible to find the roots of the most complicated chord
formations. The steps involved in this method are:

1. Establish the root of each chord in a given progression;
2. Select the best interval from the line formed by this
succession of roots;
3. Select the root of the best interval.

This is the root of the whole progression.

The above discussion is merely an outline of Hindemith's har-
monic theories. This knowledge is important, however, in looking at
any of Hindemith's music.

Another important characteristic of Hindemith's style is his
form of cadences. Hindemith never utilizes more than fifths, octaves,
or triads in a cadential structure. If there appears to be a cadence
with an additional note, it is not actually a cadence. The additional
note indicates the music moves ahead even though appearing to rest.

\[11\text{Thid., p. 75.}\]
Hindemith's rhythms often gain considerable momentum because of their steady flow. One strong influence upon Hindemith's music is his concept of music as a moral or ethical force. He feels music is not just entertainment, but rather a philosophical and spiritual part of the nature of man. Hindemith's latest works stressed religious mystical thoughts rather than the humor that had been used. Hindemith's consistent style and theory across four decades has established him as an important Twentieth Century composer and theorist.
Chapter 2

RILKE: LIFE AND POETRY

The music written by Paul Hindemith is only half of Six Chansons. The text by Rainer Maria Rilke makes up the other half. Since Rilke is little known in the United States, a summary of his life and works is necessary.

Renate Maria Rilke, as he was baptised, was born in Prague on December 4, 1875. His parents brought him up as a girl until he was five years old. They felt he had been sent in place of their daughter who had died before reaching her first birthday. 12

Rilke's early life was very unhappy, and like many poets, he believed he could ease his troubles only by transferring them to his art. He lived the aesthetic life to the full, submitting himself to a rigorous discipline, aiming at the elucidation of man's role in the world. Clara Westhoff, a sculptress, married Rilke in 1901. As a husband he was too respectful of his wife's individuality to share a life with her. They had a daughter born in 1902, but from then on Rilke and his wife never again lived for any long period together. 13

Despite this troubled beginning, Rilke became a well-known German poet. Among his most famous German works are Duineser Elegien, Das


Marienleben, and Die Sonette an Orpheus.

Rilke resided at different periods in Germany, France, and Switzerland, with visits to Scandinavia, Italy, Spain, Russia, and his native Austria-Hungary, making himself a truly European poet. His contact with the French language inspired him to write poems originally in French. Rilke had an intense practical interest in many other languages since his early life. He made translations of the French poet Valéry. His friendship with Valéry led to his first attempt at French lyric poetry in 1924. He was a bit awkward in this language as compared to his German poetry, but his eloquence grew with practice. His discovery that his poetic gift had been granted to him in other languages was one of his greatest joys.

The poems chosen by Hindemith for his Six Chansons are from a set of 59 entitled Vergers (Orchards) originally written in French in 1926. Rilke loved the word "verger" so much that he said it had given him the courage to write in the "borrowed language". What he meant by it he explained in a letter: "...A meadow planted with fruit trees, neither garden nor field but perhaps a combination of both—the trees, the hum of bees, the sweet scent of wild flowers, the freshness of grass, all expressed in this word, which is light, bright and sappy as a poem by Francis Jammes—how should I not have been tempted to write in this language?"

Rilke could not emphasize enough that his French poems were not "translated" from German thought but were really thought out and shaped.

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15. The book of these poems is not available.

in the spirit of the language in which he was trying to write.

Little is given about these later French poems since Rilke is known mainly for his German works. _Vergers_ was his first real attempt at expressing himself in the French language. Because Rilke was merely experimenting with the language, he chose to write about scenery, seasons or animals rather than subjects of a grave philosophical nature. As mentioned in the brief summary of Hindemith's works, _Das Marienleben_, a song cycle, was also based on Rilke's poetry. Hindemith wrote this cycle originally in 1923 then revised it in 1948. So Hindemith was familiar with Rilke before he set _Six Chansons_ in 1939.

In choosing the poems as texts for his songs, Hindemith often used only sections or verses of _Vergers_ not an entire poem. For example, _Printemps_ is just one section from seven sections, and _En Hiver_ is only the second verse from the sixth section.\(^{17}\) Since the entire set of poems, _Vergers_, is not available, exact reference cannot be shown.

\(^{17}\)Jack L. Eaton, interview regarding lecture notes from Choral Literature from the Roccoco Period to the Contemporary Period, (Dr. Allen Ross, School of Music, Indiana University, Bloomington, Indiana, Summer, 1969.)
Chapter 3

TEXTUAL ANALYSIS

Analysis of text becomes exceedingly important when singing a translation from the original text. Not only should the meaning be correctly translated, but, also, the rhyme scheme and meter pattern should match with those of the original.

Six Chansons were set to the original French poems of Rilke. The English translation was made by Elaine de Sincay. In order to make a valid judgment of this translation, a detailed comparison of the French and English versions must be studied. The English translation of Six Chansons fits perfectly with the French verses. The rhyme schemes are exactly alike. Even intricate matching of words within lines can be found. The metrical pattern of the lines is kept in the translation, making it possible for the English verse to fit as easily with the music as the original.

Without a careful study of this type, justification of the use of a translation would not be valid.
I. La Biche

O la biche; quel bel intérieur s'anciennes forests
Dans tes yeux abonde;
Combien de confiance ronde
Mêlée à combien, combien de peur.
Tout cela, proté par la vive
Gracilité de tes bonds.
Mais jamais rien n'arrive, rien n'arrive
À cette impessessive ignorance de ton front.

I. The Doe

O thou doe, what vistas of secular forests appear
In thine eyes reflected
What confidence serene affected
By transient shades, by shades of fear.
And it all is borne on thy bounding
Course, for so gracile art thou!
Nor comes aught to astound, aught to astound
The impassive profound unawareness of thy brow.

18Elaine de Sinçay (trans.), Six Chansons, by Rainer Maria Rilke, "The Doe" (Mainz: B. Schott's Sohne, 1913).
A swan is breasting the flow
All in himself enfolded
Like a slow moving tableau.
And so, at some time or place,
A loved one will be molded
To seem like a migrating space;
Will near us, floating redoubled
As a swan on the river
Upon our soul so troubled,
Which swells it by the addition
Of a wraith a quiver
With delight and suspicion.

—Elaine de Sincay (trans.), Six Chansons, by Rainer Maria Rilke, "A Swan" (Mains: B. Schott's Söhne, 1913).
III. Since all is passing

Since all is passing, retain
The melodies that wander by us.
That which assuages when nigh us
Shall alone remain.
Let us sing what will leave us
With our love and art;
Ere it can grieve us, can grieve us,
Let us the sooner depart.

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Elaine de Singay (trans.), Six Chansons, by Rainer Maria Rilke, "Since all is passing" (Mainz: B. Schott’s Söhne, 1943).
IV. Printemps

O mélodie de la sève
Qui dans les instruments
De tous ces arbres s'élève,
Accompagne le chant
De notre voix trop brève.
C'est pendant quelques mesures
Seulement que nous suivons
Les multiplés figures
De ton long abandon,
Ô abondante nature.
Quand il faudra nous taire,
D'autres continueront...
Mais à présent comment faire
Pour te rendre mon grand coeur complémentaire?

IV. Springtime

O song that from the sap art pouring
And through the sounding board
Of all this greenwood art soaring,
Amplify our brief tone,
The dying strain restoring.
Tis but few measures' duration
That we share the fantasy,
The endless variation

21Elaine de Sincay (trans.), Six Chansons, by Rainer Maria Rilke, "Springtime" (Mainz: B. Schott's Söhne, 1913).
Of thy long ecstasy,
O nature, fount of creation.
After our song is ended,
Others will assume the part,
But meanwhile how can I tender
Unto thee all my heart in full surrender?
V. En Hiver

En hiver, la mort meurtrière
Entre dans les maisons;
Elle cherche la sœur, le père,
Et leur joue du violon.
Mais quand la terre remue,
Sous la bêche du printemps,
La mort court dans les rues
Et salue
Les passants.

V. In Winter

With the winter, Death, grisly guest
Through the doorway steals in
Both the young and the old to quest,
And he plays them his violin.
But when the Spring's spades are beating
Frozen earth beneath blue sky,
Then Death his way goes fleeting
Lightly greeting
Passersby.

Elaine de Sincay (trans.), Six Chansons, by Rainer Maria Rilke, "In Winter" (Mainz: R. Schott's Söhne, 1943).
VI. Verger

Jamais la terre n’est plus réelle
Que dans tes branches, ô verger blond,
Ni plus flottante que dans la dentelle
Que font les ombres sur le gazon.
Là se rencontre ce qui nous reste,
Ce qui pèse et ce qui nourrit,
Avec le passage manifeste
De la tendresse infinie.
Mais à ton centre la calme fontaine,
Presque dormant en son ancien rond,
De ce contraste parle à peine,
Tant en elle il se confond.

VI. Orchard

The earth is nowhere so real a presence
As mid thy branches O orchard blond,
And nowhere so airy as here in the pleasance
Of lacy shadows on grassy pond.
There we encounter that which we quested
That which sustains and nourishes life,
And with it the passage manifested
Of sweetest tenderness undying
But at thy center the spring’s limpid waters,
Almost asleep in the fountain’s heart,
Of this strange contrast scarce have taught us
Since of them it is so truly part.

23Elaine de Sincay (trans.), Six Chansons, by Rainer Maria Rilke, "Orchard" (Mainz: B. Schott’s Sohne, 1963).
Chapter 4

MUSICAL ANALYSIS

After an understanding of the text of each song, there must be a study of the music and how it fits with the subject of the text. A separate analysis of each song is given beginning with an outline of the division of each song into phrases and tonality. An analysis of the structure and suggestions for good performance will follow.
I. The Doe

Meter: \( \frac{3}{4} \) in \( \frac{4}{4} \)

Tempo: Moderato e dolce (\( \mathcal{M} = 72 - 80 \))

Form: A B C A with Introduction

Introduction - 4 beats; tonality A; monophonic

A - phrase 1 - 13 beats; tonality A; homophonic;
   rhythmically deliberate \( \uparrow \uparrow \)

B - phrase 2 - 13 beats; tonality c\#; contrapuntal;
   rhythmically smooth \( \uparrow \uparrow \)

C - phrase 3 - 11 beats; tonality c\#; homophonic;
   highly varied rhythmically

A - phrase 4 - 16 beats; tonality A; homophonic;
   rhythmically deliberate \( \uparrow \uparrow \)

To get the best performance of the introduction to "The Doe,"
use a few light voices with very little vibrato. The rhythmic pattern
of the introduction is the same as in the beginning of the second
phrase, third phrase and the fourth phrase. The sopranos have the
melody during the first part of the song and their line should be
brought out and kept very legato. The feeling of long, unbroken
phrases and even dynamics should help keep the legato sound. The end
of phrase one is not an actual cadence since the added soprano note E
does not fit into the triad. Because of this, the voices should sus-
pend silently across the rest. The second phrase then begins without
the music ever really resting.

In the second phrase there is a cadence in c\# on the seventh
beat. Harmonically this is a true cadence, but rhythmically and
textually there can be no actual cadence. This indicates that all of these factors must be studied before determining cadences. The actual cadence of the phrase occurs at the end of the second phrase in c#. The crescendo in measure 11 should be made gradually to the forte and gradually but more quickly decrescendo to the piano in measure 12.

The last phrase is like the first and should be sung rhythmically deliberate. The crescendo in the last three measures should be very gradual, and then decrescendo more quickly with a slight ritard to the pianissimo of the last chord. On the 13th beat of this phrase occurs the exact harmonic structure found on the 13th beat of the first phrase. The last phrase goes on to cadence fully in A, oddly enough on a second inversion of the chord.

Many of Hindemith's musical characteristics are especially noticeable in the middle section of this song. His fondness of imitation of voices and intricate chordal progressions are both shown. The mood set by the music fits the rhythm and mood of the text. The conductor should be aware of the gentle flow of the music before starting. The introduction can be rather deliberate rhythmically, but, also, be light and connected. It might prove helpful in rehearsing this piece to omit the introduction for several rehearsals, until the correct balance can be found. A great waste of time and effort can be avoided with this method. By rehearsing the sopranos and basses together in measure 6, and later the altos and tenors in the same place, an understanding of the function of each line is clearly shown. Experimentation must be done to discover the best method for the choir to understand fully each line sung in the entire piece.
II. A Swan

Meter: $\frac{4}{4}$ in $\frac{4}{4}$

Tempo: Lento ($J = 60 - 66$)

Form: A B C A

A = phrase 1 = 19 beats; tonality B; homophonic; rhythmically deliberate

B = phrase 2 = 17 beats; tonality varied; contrapuntal; homophonic; varied rhythmically

C = phrase 3 = 11 beats; tonality A; homophonic; rhythmically deliberate

phrase 4 = 12 beats; tonality F; contrapuntal; rhythmically varied

A = phrase 5 = 22 beats; tonality E; homophonic; rhythmically deliberate

One important thought in performing "A Swan" is the feeling of long phrases. This idea gives the sustained floating feeling needed to picture the swan. Hindemith's Baroque style is shown when the tenors start the short fugue-like section. The cadence of the first phrase in B is also the beginning of the second phrase. This tenor line is stating the theme and must be sung firmly. An idea of even gliding motion must be maintained as the lines fluctuate melodically and dynamically. This second phrase is really subdivided into two sections. In measure 9 there is an actual harmonic cadence in $E_b$, but because of the rhythm and text it cannot function as an actual cadence. It must be suspended across the quarter rest. The actual cadence of the phrase is in E in measure 11.
The third phrase cadences in A. The fourth phrase actually begins with the rest in measure 14, beginning the contrapuntal section. Each voice is independent, yet meshes together harmonically, showing Hindemith's genius. The cadence in F in measure 17 ends the fourth phrase. The last section returns to the easy motion of a swan on water. In measure 20 there is a return of the suspended Eb cadence. The phrase goes on immediately to cadence in E. A natural ritard is written in the note values, therefore, no additional ritard is needed.

For both the beginning and closing sections, rehearse each of the three lower voices with the soprano. There are really two units involved; the soprano line and the three lower voices. This method of rehearsal will emphasize the importance of these units. The sopranos, altos, and basses should be rehearsed together at the beginning of the B section before adding the tenor line. Various combinations of two and three voices should be tried for the best result of the imitation section beginning with measure 4.

The starting tempo should be rather slow but still contain a natural flow. All dynamic changes must be worked out carefully so no abrupt changes are made.
III. Since all is passing

Meter: \( \frac{6}{8} \) in 2

Tempo: Vivo (\( \mathbf{\text{J.}} = 108 - 112 \))

Form: \( A A' B A' \)

A - phrase 1 - 8 beats; tonality G; homophonic;
   rhythmically deliberate \( \text{\( \frac{3}{4} \)} \) and \( \text{\( \frac{1}{2} \)} \)

A' - phrase 2 - 8 beats; tonality G; homophonic;
   rhythmically deliberate \( \text{\( \frac{3}{4} \)} \)

B - phrase 3 - 11 beats; tonality C; homophonic;
   rhythmically varied

A'' - phrase 4 - 8 beats; tonality G; homophonic;
   rhythmically deliberate \( \text{\( \frac{3}{4} \)} \)

"Since all is passing" is a complete change from "A Swan."

The tempo should be very lively. The phrases look shorter than those in other pieces, but because of the fast tempo these short phrases must become parts of larger phrases. The pitfall of this song is that the rhythmic stress can become too punched on the first beat of each measure. There should be no actual stress on any of the beats, just continuous movement. The first phrase ends with a cadence in B that functions as a half cadence. The moving under parts in measure 7 have great importance and should be brought out, yet remain very legato. The end of this second phrase in G is the actual cadence implied by the half-cadence.

The broadening in the next section is already indicated by the rhythm, and should not be slowed down by the conductor. The tenor line is most important in the \( \frac{3}{8} \) measure. The fermata should not be held
long. The cadence of this section is in C. The last section repeats the A' section and should return to a lilting pianissimo. The implication is of time passing, reminiscent of many melodies and departing quickly before too much pondering causes grief. Because of this desire to depart hastily, there should be no ritard in the last two measures.

The dynamic change from piano and pianissimo in the first sections to the forte in the B section must be made abruptly. The forte is maintained steadily to the end of measure 13. Then an abrupt change to pianissimo is needed to return to the mood of the A' section. This pianissimo must remain constant to the end.

Words are a problem in this third song. The more lightly and softly the song is sung, the more distinct and crisp must be the diction. The conductor should never set the tempo faster than the choir can easily and distinctly pronounce the words.
IV. Springtime

Meter: \( \frac{12}{8} \) in \( 4 \)

Tempo: Moderate \( (J = 66 - 72) \)

Form: A A B

A - phrase 1 - 9 beats; tonality \( A_b \); homophonic; rhythmically varied

phrase 2 - 17 beats; tonality \( A_b \); homophonic; rhythmically varied

A - phrase 3 - 9 beats; tonality \( A_b \); homophonic; rhythmically varied

phrase 4 - 17 beats; tonality \( A_b \); homophonic; rhythmically varied

B - phrase 5 - 9 beats; tonality \( G^# \); homophonic; rhythmically varied

phrase 6 - 16 beats; tonality \( G^# \); homophonic; rhythmically varied

This is probably the most complex of the Six Chansons, yet it still carries all of the carefree spirit of springtime. The first two sections are essentially the same, and it is in these two sections that the delight of Spring is portrayed. The first phrase cadences in \( F \), yet moves immediately into the second phrase. In measure 4 there is harmonically a cadence in \( G^b \) occurring in the middle of the second phrase. There is no actual resting point at this cadence, and the phrase continues to cadence in \( A^b \).

The next two phrases are like the first two except for a few rhythmic changes to fit the text. The cadences exactly match the first ones.
The last section changes this mood to one of thoughtfulness. The tonality is actually A♭, but it is written enharmonically as G♯. The fifth phrase cadences in E.

The last phrase returns to the tempo used at the very beginning. Measure 19 is similar to measure 4 and measure 11, both in C♭. The final cadence is in G♯ (A♭).

The problem presented by this piece is similar to that of the third chanson, "Since All Is Passing." There is a strong tendency to stress rhythmically the first, fourth, seventh and tenth beats of each 12/8 measure. The conductor must experiment with using no stress at all in rehearsals. The balance between the natural tendency to stress and the instructions for no stress should be good for performance.

During rehearsals of the second section, the alto and tenor lines should be sung together to achieve perfection of the change of rhythm from three to four in measure 9. The great contrast occurring in the last section is the high point of this song. The dynamic gradations must be followed exactly as marked to give the pensive atmosphere.
V. In Winter

Meter: \( \frac{1}{4} \) in \( \frac{4}{4} \)
Tempo: Pesante ( \( \dot{\text{d}} = 60 \) )
Form: A B A B

A - phrase 1 - 13 beats; tonality \( B^b \); homophonic; rhythmically varied

B - phrase 2 - 15 beats; bi-tonal \( E^b - G^b \); imitative; rhythmically varied

A - phrase 3 - 13 beats; tonality \( B^b \); homophonic; rhythmically varied

B - phrase 4 - 16 beats; tonality \( E^b \); imitative; rhythmically varied

This fifth chanson, "In Winter," is slow and deliberate at the beginning. Forward pushing movement is needed to carry the forte throughout the phrase. Rhythmic precision is absolutely necessary from the first downbeat to the last cut-off. The beginning of the phrase is in \( E^b \) and cadences in \( B^b \). There is a suspended cadence in \( G^b \) in the second measure of this phrase. Forward drive is needed to keep the phrase moving at this point.

The B section needs very steady rhythm especially to keep the tempo from pulling ahead with each sixteenth note. The top two voices begin the sequence in \( E^b \) while the lower two voices imitate in \( G^b \) causing sharp dissonance. The cadence of this phrase returns to \( E^b \). There should be no ritard at the end of this section.

The A section is repeated pianissimo with a harmonic cadence in D where a \( G^b \) cadence had occurred in the first phrase. This cadence
changes immediately to a unison F before ending in $E_b$. These again are no actual cadences because of their positions in the phrase.

The sopranos begin the last phrase and should sustain the line against the imitation of the three lower voices. No ritard should be made until the final cadence in $E_b$. Keep the tempo steady preceding this so the off-beat attack can be discerned. After this a gradual ritard can be made at the conductor's discretion.

The importance of the interval of a fourth in Hindemith's music is shown in the imitation section beginning in measure 4. The open fourth indicates the cold and barren picture of winter that is described in Rilke's poem. Turbulence of a winter storm is felt in the second section, diminishing and returning at the last. The grim picture of winter and Death given throughout the text is portrayed musically with the steady driving pulse of the rhythm.
VI. Orchard

Meter: $\frac{4}{4}$ in $\frac{4}{4}$

Tempo: Gay ($J = 100 - 108$)

Form: A B A

A - phrase 1 - 32 beats; tonality G; homophonic; rhythmically deliberate $\text{♭♭♭♭}$

B - phrase 2 - 16$\frac{1}{2}$ beats; tonality B; contrapuntal; rhythmically deliberate $\text{♩♩♩♩}$

phrase 3 - 25 beats; tonality A; homophonic; rhythmically varied

A - phrase 4 - 32$\frac{1}{2}$ beats; tonality G; homophonic; rhythmically deliberate $\text{♭♭♭♭}$

A delightful change from winter's grasp comes with the sixth chanson, "Orchard." A new method of using the three lower voices as an accompaniment to a solo line is introduced. It is necessary to rehearse the accompanying voices alone until the rhythms can be sung without conscious effort. After this the legato soprano line can be added to fuse the entire section together. When this unity is felt, the lower parts can begin to shape each short fragment into a curve with the highest part in the middle. This curved feeling should help to eliminate punched and choppy accompaniment.

Within the soprano line there are a variety of tonal centers, making it difficult to maintain a constant dynamic level throughout this section. To remedy this have the sopranos sing the phrase on a single pitch. Then a transfer of this feeling for a constant dynamic
level can be made to the melodic line. All voices cadence in G at the end of the A section.

The B section utilizes many of Hindemith's characteristics: the open fourth, points of imitation, parallel voices, chords without qualifying thirds, and a feeling of never-ending motion, yet with definite cadences. The soprano and tenor lines, intervallically the same, are sung in canon two beats apart, and should be rehearsed as one line. The alto and bass lines continue the feeling of vocal accompaniment. The cadence of this phrase is in B with the tenors and basses cadencing last.

In measure 13 all four voices sing together to reach the climax which occurs in measure 16. This section abruptly changes tonality to A and continues on to cadence in A. A gradual diminuendo is made before the last section, exactly as the beginning. The final phrase returns to G as the tonal center. A slight ritard in the last measure is helpful in achieving a sense of finality to the group of songs.

All that Rainer Maria Rilke experienced with the word "verger" is captured by Hindemith. The music is light, airy, and it almost paints a picture of an orchard in bloom. Every line caresses the tender beauty of the scene in Rilke's poem.
Chapter 5

CONCLUSION

Only after an analytical study of *Six Chansons* was the author able to gain enough insight into the music to attain a good performance. Specific facts about Hindemith's musical style and theories are important in the correct interpretation of the songs. The purpose of the texts becomes apparent only after studying Rilke's use of the French verse. With these facts and a detailed analysis of each song, the choral conductor has the necessary background to prepare for performance.

It is essential for the conductor to study the composer's style, the textual purpose, and an analysis of each piece in order to achieve the best possible performance.
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