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*I hereby recommend that the thesis prepared under my supervision by* Eric Roth

*entitled* THE UNACCOMPANIED CHORAL WORKS OF HARALD GENZMER

*be accepted as fulfilling this part of the requirements for the degree of* DOCTOR OF MUSICAL ARTS

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**THE UNACCOMPANIED CHORAL WORKS  
OF  
HARALD GENZMER**

**A Thesis Submitted to the  
Division of Graduate Studies  
of the  
University of Cincinnati**

**In Partial Fulfillment  
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## PREFACE

Despite the supposedly enlightened attitude with which contemporary musicians now approach music in the twentieth century, it becomes apparent when one peruses written materials about composers and/or their works, that, if a composer has not achieved actual notoriety, his music is usually neglected, and that most survey reference books on music in the twentieth century mention only those composers who can already claim international fame. If a composer does not represent an avant garde approach to composition (i.e., if his style is basically conservative), his music makes little public stir, and, except within his native land, is virtually unknown.

In spite of the high intrinsic quality of his music, it is in this situation that Harald Genzmer finds himself. Genzmer is highly respected in Germany and Austria as a teacher, composer, and conductor. His music is widely known and performed in those countries and is readily available from German publishers.

A study of Genzmer's music brings to light certain analytical problems which result from his eclectic style. No one system of analysis is totally satisfactory; hence, certain features of a number of different systems have

been adapted and combined for the purposes of this thesis. In spite of Genzmer's close ties to Hindemith, and only after considerable expenditure of time and effort, the Hindemith system of harmonic analysis was discarded as cumbersome and ineffective. Only Hindemith's system of root analysis has been retained, and even then its use is limited to specific instances where root movement or placement is important to the analysis, unaccountable by other systems.

The system of harmonic analysis which provided the most flexibility, as well as the greatest general applicability, is that devised by Howard Hanson and enucleated in his Harmonic Materials of Modern Music: Resources of the Tempered Scale. The part of the Hanson system which has been incorporated in this study uses the following abbreviations to identify and enumerate the intervals contained within a sonority:

p = perfect fifths and their inversions  
m = major thirds and their inversions  
n = minor thirds and their inversions  
s = major seconds and their inversions  
d = minor seconds and their inversions  
t = tritone

To these letters are added numbers in superscript to specify the number of times each interval is contained in that sonority:  $p^3 m^2 n^4 s^2 d^2 t^2$ . The number of pitches in a sonority is designated by the following nomenclature:

2 pitches = diad  
3 pitches = triad  
4 pitches = tetrad  
5 pitches = pentad  
6 pitches = hexad

To enable the reader to associate this terminology at a glance with Genzmer's harmonic vocabulary, there has been appended a chart which labels those sonorities most basic to Genzmer's style (Appendix I).

Similar difficulties were encountered in the diagrammatic description of form. In this regard, the most equitable solutions for the delineation of symbology were provided by Guidelines for Style Analysis by Jan La Rue.

They are:

Main sections:

O = Introductory function  
P = Primary materials  
T = Transition  
S = Contrasting function  
K = Closing function

Other functions:

a,b,c,d, etc. = phrases  
x,y,z, = sub-phrases  
m, = motive  
> = derived from  
N, = new material

Parentheses: ( ) indicate the original source of the material or idea

Where simplicity is better served by traditional means, the more common system of upper- and lower-case

letters is used:   A   B  
                  ab ab

Many examples were chosen for the multiplicity of stylistic traits which they contain. Therefore, since

reference to some examples is made repeatedly, all examples have been grouped together as Appendix II, rather than interspersed throughout the text.

At the inception of this project, it was hoped that all of Genzmer's choral works could be studied. This proved to be impractical when the publishers of the large works would permit their perusal only on a rental basis. For this reason, no work with accompaniment has been included.

It is with a deep sense of personal gratitude that I acknowledge the aid given me by Herr and Frau Genzmer. Their graciousness in providing me with articles and music which were available only in Germany is greatly appreciated.

## CHAPTER I

### BIOGRAPHY

Harald Genzmer was born on February 9, 1909, in Blumenthal, near Bremen. His father was the famous philologist and translator of the Edda, Felix Genzmer. Shortly after his birth, the Genzmer family moved to Posen. In 1919, they moved to Berlin-Lankwitz, and in 1921, to Rostock. Genzmer's first musical impressions were gained in Rostock, but it was in Marburg, where the family moved in 1923, that the first serious training took place.

Piano lessons were given by August Wagner, who also instructed Genzmer in organ technique. In 1925, he began the study of music theory with Hermann Stephani. He began general studies at Marburg University in 1927, but at Easter in 1928, he entered the Hochschule für Musik in Berlin to join the composition class of Paul Hindemith. In addition to composition, he studied piano with Rudolf Schmidt, clarinet with Alfred Richter, instrumentation with Georg Schünemann, and comparative musicology with Curt Sachs. In the autumn of 1929, illness interrupted the continuation of his studies until the following year. He won the Mendelssohn Prize for composition in 1932, and graduated in 1934.

Continuous contact in Berlin's opera houses with such

conductors as Furtwängler, Klemperer, Walter, and Kleiber, led Genzmer to seek practical continuation of his education as a singing coach, and later, as understudy to the conductor at the opera house in Breslau. In 1938, Genzmer accepted the position of instructor of theory for laymen at the Volksmusikschule in Berlin-Neukölln. His work with laymen in Berlin led to the composition of a number of works intended for performance by amateurs.

It was in 1938 that collaboration with Oskar Sala and Friedrich Trautweins began. Trautweins was the inventor of the electronic Trautonium and its successor, the Mixture-trautonium, and Genzmer's two concerti for these instruments, in 1939 and 1952, were responsible for thrusting Genzmer's name before the public.

In May of 1946, Genzmer assumed the position of acting director and teacher of composition at the newly-founded Hochschule für Musik in Freiburg. Since 1957 he has been professor of composition at the Hochschule für Musik in Munich. He is also the president of the music department of the Bavarian Academy of Fine Arts.

In addition to the Mendelssohn Prize, Genzmer was awarded the "Musikpreis der Akademie der Schönen Künste in München" in 1960, and the music prize of the city of Munich in 1962. The first prize of the Deutschen Sängerbundes was given to Genzmer in 1961 for the cantata Vom Abenteuer der Freude.

His earliest compositions reflect his work with amateurs: Spielbuch für drei Geigen; Musik für Streichorchester; Kleine Klavierbuch. More ambitious compositions were soon undertaken, including concerti for Trautonium (2), piano (2), cello, recorder, oboe, flute, clarinet, bassoon, French horn, trumpet, and harp, as well as trios, quartets, quintets, etc., for a variety of combinations.

Large choral works with orchestra are Drei Hymnen, Racine Kantate, Messe in E, Ostermesse, Jiménez Kantate, Schiller Kantate, Der Moosburger Graduale, and the Deutsche Messe.

The Munich Chamber Orchestra has performed the Second Symphony some twelve times in the United States, and Wolfgang Swallisch conducted the New York Philharmonic in a performance of Genzmer's Prolog. Other American performances include the Trumpet Concerto, the Sinfonietta, and the Divertimento für symphonische Bläser. His most important commissioned works are Irische Harfe, the Organ Concerto, Prolog, and Der Moosburger Graduale.

Genzmer was one of seven students under Hindemith's guidance in Berlin. Three of that group, Bender, Stummel, and Spittler, died in the war; Noetel was the victim of an accident; and Reizenstein and Heydn emigrated. So it is that Harald Genzmer is the only living representative of the Hindemith School in Germany.

## CHAPTER II

### THE STYLE

The single most important facet of Genzmer's style is his harmonic vocabulary. Within the context of pan-diatonicism, the pentad sonority  $p^4mn^2s^3$  forms the basis for this vocabulary. (Although synonymous with the sonority of the pentatonic scale, it should be noted that reference here is to harmonic and vertical, not scalar and horizontal, usage. See Appendix I.) The most common derivations of the pentad sonority which Genzmer uses are the triads  $pns$ ,  $pmn$ , and  $p^2s$ , and the tetrads  $p^2mn^2s$ ,  $p^3ns^2$ , and  $p^2mns^2$ . (Example 1.)

The preponderance of perfect intervals and the absence of minor seconds and tritones lend consonance to this sonority and result in numerous parallel intervals between voices.

Sonorities containing the dissonances of the minor second (d) or the tritone (t) occur somewhat less frequently, but nevertheless are fundamental to Genzmer's vocabulary. They are the triads  $pmd$  and  $pdt$ ; the tetrads  $p^2m^2nd$ ,  $pn^2sdt$ ,  $p^2mnsd$ ,  $pmn^2st$ , and  $p^2msdt$ ; and the pentads  $p^3m^2n^2s^2d$ ,  $p^2m^2n^2s^3t$ ,  $p^2mn^3s^2dt$ ,  $p^2m^2n^3sdt$ ,  $p^2m^2ns^3dt$ , and  $p^3mn^2s^2dt$ .

These sonorities are used: (a) to create harmonic motion through the interplay of consonance and dissonance (Example 2a), (b) for their coloristic effect in emphasizing some facet of the text (Example 2b), or, (c) as an intermediate chord within a passage of increasing or decreasing dissonance (Example 2c).

Genzmer's use of pan-diatonicism and parallel thirds, fourths, and fifths gives rise to the repeated occurrence of certain sonorities which serve as the foundation of a particular passage. Similarities exist between the manner in which Genzmer utilizes these fundamental sonorities, and the way that the composers of the Common-Practice Period used the constellation of chords within the system of functional harmony. Mondbegehlänzte Zaubernacht, given here in its entirety (Example 3), is a short work which illustrates the deliberate and controlled movement of one sonority to another. The progression of  $p$ ,  $p^2s$ ,  $p^3ns^2$ , and  $p^2mn^2s$  in measure three provides the basic harmonic motion of the piece.  $p^3ns^2$  occurs eight times with four different spellings,  $c g d a$ ,  $d a e b$ ,  $f c g d$ , and  $a e g d$ .  $p^2mn^2s$  occurs six times with four different spellings,  $f c d a$ ,  $e b g d$ ,  $c g a e$ , and  $g b d f$ .

In this piece, the two tetrads  $p^2mn^2s$  and  $p^3ns^2$  and the triad  $p^2s$ , have a relationship within Genzmer's concept of pan-diatonicism which is similar to the chordal relationships in the functional harmony of the Common-Practice Period.

That this is not accidental, but rather a considered aspect of style may be seen in the passages which employ accidentals as a means of avoiding sonorities whose intervallic content would otherwise introduce undesirable intervals or dissonance. (For instance,  $b^{\natural}$  in measure four becomes  $b^{\flat}$  in measures five and six to avoid the tritone.) Genzmer adheres to this principle throughout his unaccompanied works.

The tetrad  $p^2m^2$ nd occurs three times and is the only sonority incorporating the dissonance of the minor second. Genzmer's emphasis on the consonant portion of the  $pmnsdt$  intervallic spectrum for the majority of the sonorities within a passage or piece enables him to use the dissonant intervals, particularly the minor second, as non-harmonic tones in the traditional definition of the term. In measure four, beat four, of Mondbehlänzte Zaubernacht, a minor second occurs between the alto and tenor as a suspension, and in measure six, beat one, between the alto and tenor as a retardation.

Mondbehlänzte Zaubernacht also shows Genzmer's care in the handling of harmonic rhythm, beginning very slowly and using the simplest combinations, then becoming more rapid and complex until a change of sonority occurs on each eighth-note.

Occasionally, Genzmer will use a sonority having six different pitches. These hexads are reserved for moments of great tension, or are used when unusual thick-

ness of sonority is desired. Even at these times, the intervallic content of the hexad is heavily weighted with the consonant intervals p, m, n, and s, and the scoring for six pitches seldom lasts for more than two or three chords. The most dissonant sonorities which he uses are  $p^3 m^2 n^4 s^2 d^2 t^2$  and  $p^3 m^6 n^3 d^3$ . More usual are the hexads resulting from the addition of one pitch to the pentatonic sonority,  $p^4 m n^2 s^3$ . This results in the hexads  $p^5 m^2 n^3 s^4 d$ ,  $p^4 m^2 n^3 s^4 d t$ ,  $p^4 m^3 n^2 s^3 d^2 t$ , or  $p^4 m^2 n^3 s^3 d^2 t$ .

Two points emerge when a comparison of intervallic content of the hexads used by Genzmer is made: (1) the similarity of intervallic content to the diatonic scale ( $p^6 m^3 n^4 s^5 d^2 t$ ) indicates Genzmer's preference for diatonic writing, and, (2) the major second is generally considered by him to be a consonant interval.

Close examination of sonorities with five or six pitches indicates how, when present, the dissonance of the minor second is a carefully controlled factor. Omitting the minor second from the intervallic content of the sonorities used in the first five measure of Gesang Weylas (Example 4) reduces the sonorities to exactly those which form the basic vocabulary of Genzmer's style, and is another indication that the minor second is the most important interval for coloring a sonority.

Correct preparation and resolution of the dissonance, in accordance with the rules of traditional harmony, allows

the analyst to employ the terms of passing tone, appoggia-  
tura, escape tone, etc., in their description. This does not  
seem to be the result of an overt attempt by the composer  
to apply the principles of functional harmony to non-func-  
tional music. It is instead the result of careful voice-  
leading, combined with total awareness and control of  
sonority.

The preceding illustration shows that Genzmer im-  
plies non-harmonic tones by introducing intervals of rela-  
tive dissonance (s,d,t) into a passage of relative conso-  
nance (p,m,n).

That technique, used as a chain of "suspensions,"  
may be seen in Wurze des Waldes (Example 5). The conso-  
nance of pmn is interrupted by chains of suspended major  
and minor sevenths (s,d). The underlying intervallic  
motion is in parallel fifths between the bass and tenor,  
and between the alto and soprano. The suspension of a  
seventh results when the movement of the upper voice of  
each pair is delayed for one-half count. The resolution  
of the dissonance is downward by third, the four voices  
together forming, alternately, the tetrads  $p^2m^2nd$  and  
 $p^2mn^2s$ . All voices come to a point of repose on the final  
eighth note of the measure, forming an open fifth. (This  
technique may also be seen in Example 6.)

Genzmer resolves a suspension to any consonance in  
any direction, though downward by step or third is the

most frequent.

Because the orientation of Genzmer's harmonic concepts lies so strongly in the tertian construction of chords, the Hindemith system of root analysis holds little significance in the analysis of his music. Other considerations, as discussed elsewhere, take precedence. However, when textual images or references are especially obscure or indistinct, an harmonic root analysis shows that the root is usually positioned in some voice other than the lowest, or that the root is only indicated by a very weak intervallic relationship such as a second or seventh, or a minor third or major sixth. The resulting weakness in harmonic structure thereby depicts the indefiniteness suggested in the text, and becomes a device of text-painting rather than a basic ingredient in the stylistic conception of harmonic construction. (Example 7.)

Genzmer uses two related techniques to establish a tonal center: (1) a pedal-point in any voice, and, (2) a common tone used throughout a passage. The first of these methods may be seen in the opening measures of Frühlingsdämmerung (Example 1), the second in Mondaufgang (Example 8). While the technique of the pedal-point or common tone is consistent, it is not always rigidly so.

The technique of parallel movement extends not only to intervals, but to chord-types as well. The planing of pnn occurs repeatedly throughout the unaccompanied works,

sometimes over a pedal, sometimes with independent motion in the other voices, and sometimes in trios of voices, counterpointed against one another. The latter may be seen in Du bist mir (Example 9). While the pattern of parallel triads is clear, pedantic insistence on uniformity is avoided by the occasional independent movement of one or more voices. Such a passage can usually be reduced to two voices that supply the skeletal counterpoint, in this case the alto and bass II, to which the other voices add color and density.

Although Genzmer's music is generally more homophonic than polyphonic, it can often be reduced to a two-part framework consisting of the highest and lowest voices counterpointed in contrary motion. When this is the case, there occurs a fluctuation of the intervallic content of the accompanying sonorities which reflects the general direction and shape of the phrase. The most complex sonorities occur at that point where the outer voices achieve the greatest expansion. The thrust of the phrase is accomplished through the interworking of these two ideas and resembles the shape of a wedge. In Example 2c, the expansion of the wedge is achieved by the periodic addition of one new note to the pitch content of the successive sonorities. Beginning in unison at the octave with all voices singing, the pitch content increases to three, four, five, and finally six pitches before receding. The same technique may be seen also in the closing measures of the same piece, but with

a greater degree of fluctuation (Example 10).

The diatonic foundation of Genzmer's music rests in large measure in his preference for modality as the source for melodic and harmonic construction. The minor modes predominate, especially the aeolian. The dorian, phrygian, and mixolydian modes occur quite frequently, and the lydian mode, with its tritone emphasis, is seen from time to time. Chromatic inflection, the melodic emphasis of a pitch other than the final, and the simultaneous use of more than one mode often make the definitive identification of mode difficult.

Synthetic scales serve as a means of contrast to the modes, or appear in transitional passages moving to a new tonality. Occasionally, synthetic scales emerge coincidentally to the combining of different modes, but otherwise occur infrequently. Genzmer's later works tend to make use of synthetic scale patterns to a greater extent than earlier ones. Such patterns as alternating minor thirds and half-steps (3-1-3-1, etc., Example 11), and alternating whole steps and half-steps (2-1-2-1, etc., Example 12) occur the most frequently. The pentatonic scale is used rarely, despite the pentatonic nature of the harmony. An exception is Um Mitternacht (Example 12).

While the minor second and tritone are not seen as extensively throughout Genzmer's works as the more consonant intervals, those pieces whose texts suggest murky,

indistinct images make heavy use of these intervals. Texts having to do with "dreaming," "the night," "the moonlight," "the wind," etc., are particularly favored by Genzmer and form a substantial part of his output. In these pieces the minor second and tritone occur significantly more often than elsewhere, and represent the most consistent and obvious attempt Genzmer makes at text-painting (Example 14).

The ambiguity of mixed modes, chromatically inflected, and the resulting dissonance and cross-relations are used to good effect in depicting the complaining, moaning wind in Es ist ein Wind (Example 15). Almost bitonal in effect, the alto, tenor, and bass move by third relation to a repeated harmonic pattern in the aeolian mode on a, before returning to c<sup>#</sup> to end the section. The sopranos maintain the tonal area of c<sup>#</sup>, moving freely through scale patterns which outline the diminished fifth c<sup>#</sup> - g, before gradually drifting downwards to join the tonality of the lower voices. The passage begins with a high incidence of minor seconds and tritones. As the tonal areas merge, the incidence of these intervals is reduced, and the passage ends on a perfect fifth. The effect of the dying away of the wind is unmistakable and is a typical example of the high quality of text-painting found in Genzmer's works. Never contrived, it results from the adroit handling of basic techniques.

A simple descending aeolian scale, broken into two parts and divided between the tenors and basses, pictures

the rolling of the storm in Stürm, du Winterwind (Example 16). The interaction of the four equal voices is enhanced by the rapid tempo and causes quite a different effect from that in Es ist ein Wind. It should be noted that, with the exception of the penultimate chord of the first phrase, every beat is firmly grounded by the final of the mode: d. Seen earlier as a device to establish tonality, here it lends stability to a passage which might otherwise easily go awry.

Depicting the text by the juxtaposition of consonance and dissonance is the text-painting technique most frequently encountered in Genzmer's music. In Unmut, two related examples illustrate this technique. In Example 17, the triad pmn is followed by the pentad  $p^3 m^2 n^2 s^2 d$  sung to a melisma on the word schreit (cries out). There follows a few measures later the same basic progression, but, by the addition of one pitch, the pentad is expanded to the hexad  $p^3 m^4 n^3 s^2 d^2 t$  on the word entstellt (deformed).

One of the most lovely and effective examples of text-painting occurs in Tristissima Nox at the phrase "foot by foot and silent seeks the panther his lair." (Example 6.) The stealthy creeping of the panther is portrayed by means of a long chain of suspensions descending fully two octaves. The subtle alternation of suspension and resolution, and the downwards motion of the line, suggest a quiet, calming scene despite the expansion of the sonority from a diad to a tetrad.

Although not specifically a device of text-painting, a special effect is asked of the basses in Der Schwarze Mond which provides a background atmosphere for the remainder of the choir (Example 18). As an accompaniment to the text "In the moonless night climbs the echo of the rumba" sung by the sopranos, altos, and tenors, Genzmer asks that the bass line be sung "imitating the pizzicato of a double bass." This effect, subject to minor rhythmic variation, is maintained throughout the piece and achieves a dual purpose of enhancing the mood implied by the text, while at the same time providing a rigid rhythmic stability for the uneven  $\frac{7}{4}$  metric pattern of the upper voices.

Although Genzmer's approach to composition is uniformly serious, a subtle, "tongue-in-cheek" kind of humor appears in his setting of Goethe's Glückliche Fahrt. In this instance, the text-painting device which he uses is suggested by the text itself. The phrase "Aeolus looses the anxious band" is set to a scale, sung by the basses and altos, which descends an octave and a half in the aeolian mode (Example 19).

A subtle touch of humor is also encountered in Rondell. For men's voices, this piece is set to a text by Geoffrey Chaucer (1340-1400), and twice includes an archaic cadence which uses a double leading-tone with under third (Example 20). This type of cadence was common in the fourteenth century. The coincidence of dates is certainly not accidental. In spite of its apparently humorous intention in Rondell, this

cadence conforms to Genzmer's style and sometimes occurs in other pieces which use texts from this period.

Two broad categories of cadential function are distinguishable in Genzmer's works: (1) those whose function is to bring a phrase, section, or piece to a full and complete termination, and, (2) those which provide incomplete or only momentary repose. The former, or terminal cadence, closes invariably with either an open fifth (Example 20) or a full triad, pmn (Example 2b). It contains no unresolved dissonance and has the root in the lowest voice. The latter, or non-terminal cadence, is subject to much greater variety of treatment of the closing chord, but may be divided generally into three classes: (1) those which close with a full triad, pmn, but with the root in an upper voice (Example 21), (2) those which contain a major second (Example 1), and, (3) those ending on an interval other than a perfect fifth (Example 19). Genzmer sometimes uses a non-terminal cadence at the end of a piece as a coloristic device, especially when insecurity or indefiniteness is suggested by the text.

The cadence appearing most often in Genzmer's music is one in which the final chord is approached by linear motion in the lowest voice that emphasizes a flatted second scale degree (Example 2b). The phrygian implication of this type of cadence may sometimes appear in a voice other than the lowest, but does not depend upon prior phrygian

inflections in the phrase or entire piece.

Genzmer's propensity for ending a composition with a Picardy third sometimes causes problems of voice-leading when the final chord is approached by a phrygian cadence. In Meeres Stille, the diverging second soprano and second bass lines create a pungent cross-relation of  $f - f^\#$ .

(Example 22.) Owing to the strong need of the minor second to be resolved, the cross-relation, rather than weakening the cadence, intensifies it.

Another cadence appearing with regularity involves the resolution of a pentatonic sonority to a major triad. The root of the chord of resolution may be removed from the penultimate sonority by any interval up to a perfect fourth without weakening the finality of the cadence. Such a cadence occurs at the end of Das Geheimnis Amergins. (Example 23.) The pentatonic sonority  $g a b d e$  ( $p^4 m n^2 s^3$ ) resolves down a half-step to a major triad on  $f^\#$ . The tonality of the piece is firmly established as  $f^\#$ , and this resolution is not unexpected. In as much as the root of the penultimate sonority lies in the soprano rather than the bass, the phrygian character of this cadence is less obvious than is normally the case. The tritone resolution in the soprano,  $g$  to  $c^\#$ , and the diminished triad outlined by the bass, make this resolution unusual for Genzmer.

In Genzmer's shorter works (forty measures or less), the cadence is often used as a means of formal unification.

The forms of these works are generally  $AA^1$ , AB,  $ABA^1$ , or ABB. The final cadences of contrasting sections, as in binary form, AB, are usually related to one another through melodic, harmonic, or rhythmic content (though rarely are all three elements present simultaneously), and serve to close the form. In Urlicht, the form of which is AB, the final cadence of each section is similar in melodic and harmonic content (Example 24).

Analogous cadences impose a type of "musical rhyme" which provides internal structural integrity in pieces which are through-composed. In Entbietung, the melodic motive of the soprano, together with the final sonority of each cadence, supply the rhyme for each phrase (Example 25). The changing intervallic content of the anti-penultimate and penultimate sonorities of the successive cadences gradually decreases in complexity. In the single instance where the same intervallic content occurs ( $p^2mns^2$  in the third and fifth cadences), the pitch content is different. Where the pitch content is the same (cadence one and two), the rhythm is changed.

In the majority of Genzmer's works, it is the text which motivates the musical form. In those cases where the text has a clear formal structure, such structure is usually retained in the musical setting. Simple binary and ternary forms, as well as strophic settings, are particularly frequent, especially in the shorter, simpler works. In larger works, some texts are adaptable to musical settings which

resemble traditional forms: bar form (Der grimmig Tod mit seinem Pfeil), rondo (Rondell), arch form (Lied des Vogelstellers), and variation form (Römische Weinsprüche).

Textbook examples of form are not common in choral music, however, and Genzmer's choral output is no exception. Stylistically more revealing are those pieces whose structural characteristics are unique, or which employ techniques in an unusual or extraordinary manner. In this regard, Chor der Mänaden, one of Genzmer's longer pieces, is exemplary. Ritornello and motivic saturation are used as organizing features within a formal structure that is somewhat free. Example 26 shows a detailed diagram of the form. The introductory material (O) recurs three times as a ritornello and contains the motivic element from which the first ostinato figure, beginning in measure 55, is derived. (See also Example 27 which shows the ostinato pattern.)

The second ostinato (measure 75), in turn is derived from a motive occurring in the principal section (P), first phrase (a). Even though their derivation from O and P is clear, each ostinato gives the appearance of new material (N). The first ostinato undergoes two subsequent variations (measure 60 and measure 73), and its three forms, together with ostinato two, saturate sections O<sup>1</sup>, S, and T (transition). The closing section (K), also new material, is derived from S and T, and also employs the second motive in its latter part (Kb).

The consistency of proportional values in Chor der Mänaden is especially noteworthy. A recent study by Clive Pascoe has established the importance of the Golden Mean (.618) to the relative proportional values of musical form, and has shown that the Fibonacci series of integral relationships closely allies to the Golden Mean.<sup>1</sup> The Fibonacci series is:

$$\begin{array}{l}
 1 \\
 1 + 1 = 2 \\
 \quad 1 + 2 = 3 \\
 \quad \quad 2 + 3 = 5 \\
 \quad \quad \quad 3 + 5 = 8 \\
 \quad \quad \quad \quad \text{etc.}
 \end{array}$$

∴ 1; 2; 3; 5; 8; 13; 21; 34; 55

The doubling of the integers of the Fibonacci Series allows a convenient means of comparison to the sectional lengths, in measures, of Chor der Mänaden:

| <u>Section</u>                       | <u>Length</u> | <u>Fibonacci Series x 2</u> |
|--------------------------------------|---------------|-----------------------------|
| Oax                                  | 2             | 2                           |
| Oa                                   | 4             | 4                           |
| Ob                                   | 6             | 6                           |
| O                                    | 10            | 10                          |
| P                                    | 17            | 16                          |
| O+P                                  | 27            | 26                          |
| --                                   | --            | 42                          |
| O+P+O+P <sup>1</sup> +O <sup>1</sup> | 72            | 68                          |
| Total length                         | 110           | 110                         |

<sup>1</sup>Clive Brownley Pascoe, "Golden Proportion in Musical Design" (Unpublished D.M.E. thesis, University of Cincinnati, 1973).

The proportional values of the related sections are:

|   |   |                         |        |
|---|---|-------------------------|--------|
| Oa<br>(4 measures)                                | ÷ | Ob<br>(6 measures)      | = .600 |
| Ob<br>(6 measures)                                | ÷ | O<br>(10 measures)      | = .600 |
| O<br>(10 measures)                                | ÷ | P<br>(17 measures)      | = .588 |
| Pa+a <sup>1</sup><br>(10 measures)                | ÷ | P<br>(17 measures)      | = .588 |
| OPOP <sup>1</sup> O <sup>1</sup><br>(72 measures) | ÷ | Total<br>(110 measures) | = .654 |

OPOP<sup>1</sup>O<sup>1</sup>  
The margin of "error" from the "ideal" of .618 is in no instance greater than 5.5%. In addition, the diagram of form shows that the first ostinato, a significant musical event, begins at measure 55, exactly half-way through the piece. Not all of Genzmer's unaccompanied pieces show proportional relationships as clearly as Chor der Mänaden; nevertheless, it is clear that the careful handling of form and balance is a basic ingredient of Genzmer's style.

If the text has no clear form, and if the subject tends to be of an illusory nature, the musical form is often through-composed, somewhat in the manner of the sixteenth-century madrigal, in which each textual phrase received a distinctive musical treatment. Genzmer, however, creates a semblance of formal structure in pieces of this type by the incidental use of similar cadences, recurring harmonic and/or melodic motives, sequences, ritornello, similar internal phrasing, sectional contrast/resemblance/balance,

recurring harmonic progressions, and related tonal areas.

A number of the foregoing techniques may be seen in Tristissima Nox. A structural diagram of this piece is given in Example 28. While each of the large sections is dissimilar, the principal and closing sections resemble one another in length and tonal area. The cadence in measures 44-45 (2Kaz) is derived from the cadence in measures two and three (Pay), and further strengthens the sectional relationship of P and K. As the phrases and sub-phrases show, considerable organization exists within each section. Such devices are not limited exclusively to works that are through-composed, but when they do occur in such works, they serve to lend a "closed" feeling to the form.

Textual considerations are also the source for such characteristics of structural design as refrain, fantasy, and choral dialogue, but, except for the latter, they do not account for a prominent contribution to Genzmer's works.

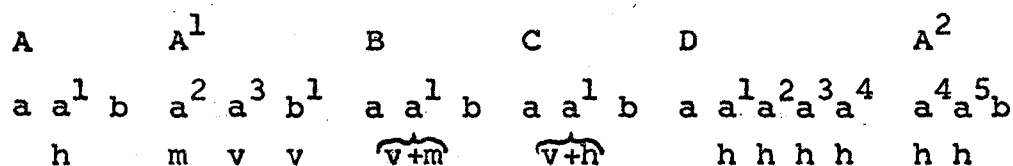
In a number of works, textual and formal elements are combined to produce an interchange between groups of voices that may be described as "dialogue." The dialogue may represent two different people or two differing viewpoints, or may set a compound sentence in its two parts. The grouping of contrasting voices may be male versus female, a small group of soli voices versus the chorus, or solo versus tutti. In most instances the two elements are combined for the concluding phrase.

Of the six compositions in this format, the most original is Echo vom Himmel, for male voices. (Example 21.) A small group of solo voices ("einige soli") in two and three parts presents the thematic material. The full chorus replies with a one word "echo" of the preceding cadence. The texture of the choral echo is expanded to four parts and gradually assumes thematic and harmonic independence, until, in the final phrase, the solo voices become the echo and extension of the chorus.

These works tend to be quite free in structure and give the impression of a fantasy. In such cases, Genzmer uses the chorus rather in the manner of a ritornello, in that each return is based on familiar material. The solo line has no formal organization beyond motivic repetition, although some pieces integrate the various components of solo and chorus.

Repeating material in a varied manner is vital to Genzmer's style, but beyond the varying of repeated internal phrases, variation as a form is not used. However, except in strophic settings, the repetition of material without any change whatsoever is almost nonexistent. Changes in voicing, harmony, and melody, singly or in combination, are used to alter recurring material. Commonly, within a major section, one phrase will be treated to as many as five "variations":  $a^1 a^2 a^3 a^4 a^5$ . If material recurs throughout a piece, it sometimes appears both varied

and in unchanged form. The following schematic diagram of Mannfred's Bannfluch shows how Genzmer incorporates the technique of variation, and by what means the phrase structure is varied within the major sections. The micro-macro relationships achieved in the form are typical of Genzmer's designs.



h = harmony  
 m = melody  
 v = voicing

Ostinato is a favorite device of Genzmer's and is treated with considerable variety and freedom. Melodic manipulation of the repeated pattern sometimes occurs to suit harmonic needs, such as avoiding the relatively static harmonies that may result from an ostinato. (Example 29.)

In addition to slight changes in the rhythmic notation of the ostinato itself, rhythmic manipulation often consists of the opposing of the pulse of the ostinato as established by the pattern of repetition, to the metric pulse as indicated by the meter signature. In Chor der Mänaden the ostinato figure of the bass and alto lasts for six counts, divided three plus three, and set against the pulse of the  $\frac{4}{4}$  meter. (Example 27.) After a few measures the meter signature becomes  $\frac{3}{4}$  and the ostinato is reduced to five beats. The alto figure, rather than doubling the

bass as before, now imitates the bass at the space of two beats.

The use of simultaneous ostinati, derived from a common source and varied rhythmically, may likewise be seen in Maienzeit bannet Leid, in which the three note ostinato of the two lower voices is based on the first melodic motive of the upper voice. (Example 30.)

The frequent appearance of canon throughout Genzmer's works is indicative of his favor of that technique as a contrapuntal device, and is the only polyphonic or imitative technique seen with any degree of regularity. His treatment of canon is free, and, like most of the devices he employs, is limited to short, restricted usage. Within a piece, one section or phrase might be treated canonically, while the rest is either homophonic or free polyphony. Canon between pairs of voices, as in Mondbeglänzte Zauber-  
nacht (Example 3), or between trios of voices, as in Glückliche Fahrt (Example 31), results when each pair or trio is in parallel motion. Genzmer's skill in handling polyphony in general, and canon in particular, is considerable, as evidenced in Tanzende. (Example 29.) The alto is in canon with the soprano at the fourth below and at the interval of one beat; the tenor is in canon with the soprano at the octave below and is augmented at the ratio of 3:1; and the bass provides a free ostinato pattern derived motivically from the soprano. The similarity to the

medieval mensuration canon with a pes is striking.

The abundant variety and subtlety of choral textures achieved through techniques of voicing attest to Genzmer's thorough understanding of the vocal art, as well as to his ability to work unencumbered within the restrictions of the unaccompanied medium. Genzmer does not call for unusual effects, such as whispering, glissando, or aleatoric techniques, but the finesse of vocal skill called for often makes considerable demands on the performers. Although the effort to achieve a certain choral color sometimes leads to exaggerated combinations of range and dynamics, tessituras and ranges are, for the most part, moderate.

Genzmer's concern for vocal and tonal color is manifested in a number of idiosyncracies of style: frequent unison of all voices, or pairs of voices; all voices in parallel octaves except one independent, inner voice; a proclivity for writing the alto and tenor in exact unison; and shifting, multiple divisi combinations. (Example 32.)

The development of a sonority by the stacking of voices is a coloristic device used in a number of Genzmer's works. In Wir haben dir Klatsch auf Geklatsche gemacht, the upwards development of quartal harmonies is immediately followed by the downwards projection of thirds. (Example 33.) In both instances the sonority is the result of overlapping or intertwining motives followed immediately by sustained tones.

The close relationship of text to music, observed in other aspects of Genzmer's style, exists in melodic concepts as well. His melodic sense is very strong and totally grounded in the diatonic nature of the harmony. Scalewise melodic movement is flavored lightly with skips of major and minor thirds and perfect fourths. The melodic interval of a perfect fifth is more common in the bass than in the upper voices, while the skip of an octave is frequent in all voices. The melodic outline of a diminished fourth or octave is a favored method of creating poignancy.

Canon, parallel motion, imitation, non-harmonic tones, rhythmic variety, and skillful voice-leading and voice-crossing alleviate the tendency towards static melodic movements in the inner voices caused by the restricted harmonic vocabulary and the relatively narrow tessituras of his earlier and simpler works.

Harmonic dissonance is always approached by smooth, predominantly diatonic voice-leading. When a voice skips to a dissonance, the interval is usually small, and the dissonance is resolved in the opposite direction of the skip. (Example 4.)

The same concern for symmetry, evidenced in Genzmer's treatment of form may be seen in his handling of melody. (Example 34.)

The rhythmic contrast most characteristic of

Genzmer's style is the simultaneous or successive utilization of duple and triple subdivision of the pulse. Die Liebe weicht vor Feuer nicht illustrates the cross-rhythms produced by the duple/triple interplay of the tenor and soprano voices. (Example 35.) A similar result is achieved when meter signatures having the same pulse, but different subdivisions, are combined ( $\frac{9}{8}$  and  $\frac{3}{4}$ ), as in Tanzende. (Example 29.)

Intricacies of rhythm and meter are not frequent, and are often the product of textual considerations. Multi-metric passages or compositions are almost invariably the result of rhythmic peculiarities of the text, and normally, where such passages occur, a basic pulse is maintained. (Example 36.)

The preceding example also shows that, typically, Genzmer's text settings are syllabic and homophonic, with little or no repetition of words or phrases. Melismatic vocal lines are rare, and generally have a pictorial purpose. The most extraordinary aspects of Genzmer's texts, however, are their consistently high quality, and the international nature of their sources. The majority of poets are of German origin, but poetry of France, Italy, England, Ireland, Spain, Finland, India, China, South America, the Slovak countries, and the United States is also set. All the texts are translated into German except Römische Weinsprüche, which remains in Latin but includes

German subtitles.

Insofar as no texts are taken from sacred sources, all of Genzmer's works are secular. Only six pieces, Urlicht, Herz, werde wach und singe, Christkindleins Wiegenlied, Die Liebe weicht vor Feuer nicht, Die Weihe der Nacht, and Echo vom Himmel may be said to have a subject matter which would permit their interpretation as sacred, but no stylistic characteristics set these pieces apart, and they are all contained in sets which are otherwise entirely secular in nature.

### CHAPTER III

#### THE WORKS: 1940 to 1956

Prior to his first a cappella work, Genzmer composed three sets of Lieder and two large works for chorus and orchestra. The first work to include voice was Vier Lieder, for soprano and piano, written in 1940. The four titles in the set are: (1) Lilie der Auen, (2) Sehnsucht nach der Heimat, (3) Vöglein Schwermut, and (4) Frohsinn. In 1941, Liederbuch, also for soprano and piano, appeared. It includes: (1) Tulpe, (2) Die Badende, (3) Stimmen im Strom, (4) Preislied, and (5) Frühlingsregen. Drei Lieder for soprano and orchestra was written in 1942. The three pieces in this set, (1) Botschaft, (2) Nacht, o holde, and (3) Wasserspiele, received their premiere in Berlin under the direction of Fritz Zaun, with Elizabeth Schwarzkopf, soprano.

The intervention of World War II made large-group performances difficult, and it was not until 1946 that Drei Hymnen, for soprano, alto, and baritone solos, mixed chorus, and orchestra, was written. It is a large work in three parts (Advent/Advent II/Weihnacht), and takes some forty-five minutes to perform. It was not given its first performance until 1949. The Racine Kantate for baritone,

mixed chorus, and orchestra also appeared in 1949. The performance time is twenty minutes.

Genzmer wrote his first works in the a cappella medium in 1952, but it was 1956 before any of them were copyrighted and published. The a cappella works will be discussed in the order of their composition. Commentary in this section will be limited to a general description of the work; amplification of information contained in the heading for each piece; and mention of qualities which may be unique or outstanding in that work.

Frühlingsdämmerung (1952)

Joseph von Eichendorff  
Mixed voices, à 4  
Performance time: 65"  
Bärenreiter-Ausgabe 3795

This piece, and its companion piece, Mondbeqlänzte Zaubernacht, are Genzmer's first a cappella works. They typify his a cappella style. The ranges are limited, dissonances are mild, and pitches are easy. The vivace tempo causes primary difficulty in the delivery and enunciation of the text. Compounding this problem is the lack of opportunity given the singers to breathe. Nevertheless, it is an excellent and effective composition. It is through-composed and uses sequence and similar cadences for unification. Other characteristic traits are the metric change from triple to duple subdivision, the parallel fourths and fifths, the quartal-quintal harmonies, the pedal tones in

the bass, and the appearance of minor seconds and tritones at points of stress. It is also interesting to note that, except for the direction vivace e piano, not a single diacritical mark occurs in the piece.

Mondbeglänzte Zaubernacht (1952)

Ludwig Tieck  
Mixed voices, à 4  
Performance time: 45"  
Bärenreiter-Ausgabe 3795

This short piece is given in its entirety in Example 3. It is in double canon between the soprano and alto, and tenor and bass. The final cadence is suggestive of the under-third cadence of the fourteenth century. It is notable that the melodic, dynamic, and harmonic climaxes all occur simultaneously, and that the text "steig auf" is depicted musically.

Fünf Chorlieder nach mittelhochdeutschen Texten (1955)

Mixed voices

1. Wurze des Waldes (Spervogel) 1'
  2. Ich will truren fahren lan (Spervogel) 2'
  3. Klageliche Not (Hesse von Rinach) 1'
  4. Du bist min (Hesse von Rinach) 45"
  5. Swel man ein quot wip hat (Spervogel) 30"
- Total performance time: 5' 5"
- B. Schott's Söhne 39665, 39666, 39667

These five pieces to Middle High German texts are charming, easy, and relatively short. They present considerable variety of mood and subject. None has a

"key signature," though each has a different tonal center. Wurze des Waldes tends to be outer-voice-oriented, and has a different meter signature for almost every measure:  $\begin{matrix} 4 \\ 4 \end{matrix}$   $\begin{matrix} 6 & 7 & 5 & 4 \\ 4 & 4 & 4 & 4 \end{matrix}$  etc. The sonority  $p^2 m^2$  recurs with regularity throughout the piece, and is a mild departure from the harmonic norm preferred by Genzmer in other short and simple works.

Ich will truren fahren lan is strophic and in binary form. In the principal section the upper voices are perfectly regular in phrase structure and accent, but the basses, who have the melody, have phrases of 10, 7, 8, and 7 beats. This counterpoint of the bass against the repeated phrases in the top voices causes a shifting pattern of color to take place throughout the section. The B section contrasts by way of the uneven metric pattern,  $\begin{matrix} 5 & 4 & 3 \\ 4 & 4 & 4 \end{matrix}$ , and by synchronizing the bass with the other voices. Coincidentally, the intervallic content of the bass melody is  $p^2 m n^2 s$ .

The tenors are given the melody in Klageliche Not, with the other voices counterpointed against them. The basses have ostinato patterns in which the six repetitions receive five different modifications. This piece is considerably less homophonic than usual for Genzmer's style. There is little use of chromaticism, other than to provide a phrygian inflection of the aeolian mode, but the independence of each line ensures variety and provides a sense

of movement to the Picardy ending.

Du bist min presents the most complex metric changes in any piece of Genzmer's output.  $\frac{3}{8}$  and  $\frac{5}{8}$  patterns are inserted into the basic quarter-note pulse. Appearing for the first time here is textural contrast, a trait seen often in later works. The piece begins à 4, but six measures from the end the texture is reduced to male and female voices in octaves; the final three measures are expanded to six parts, SSATBB. (Example 9.)

Canon between the male and female voices provides the compositional device in Swel man ein quot wip hat. This is a lively piece and brings the set to a brisk close. The canon begins somewhat obscurely as imitation, but soon regularizes to strict canon at the octave. Canon in mirror inversion is also used.

Des Knaben Wunderhorn (1956)

Treble voices, à 3-4

1. Frau Nachtigall 1' 30"
2. Ablösung 1'
3. Kinderpredigt 1'
4. Urlicht 1' 15"
5. Der verschwundene Stern 2'
6. Wacht auf, ihr lieben Vögelein 1'
7. Käuzlein 2' 15"
8. Christkindleins Wiegenlied 2' 45"

Total performance time: 15'

B. Schott's Söhne 39372-39376

These eight pieces are for treble voices in three to four parts, and were the first of Genzmer's unaccompanied publications. Their brevity and simplicity, sensitive texts and settings, and the balanced and finely wrought forms, give them a versatility that need not limit their performance to boy's voices, as the title implies. The voice parts are indicated by Roman numerals, and even combinations of mixed voices should be successful with little or no revoicing necessary. They are ideal for young choirs and, in addition to their high musical quality, provide a fine pedagogical resource. The harmonic vocabulary is primarily pmn, p<sup>2</sup>s, and pns, and the settings make use of canon, ostinato, and simple text-painting. They generally tend to be treble-dominated, but each line exhibits sufficient independence to avoid boredom without becoming excessively difficult. Slight topical references connect some of the pieces, but programming singly or in any combination would be possible. The texts are of a simple, folklike nature.

Ablösung is perhaps the most difficult piece in the set, due to the multimetric rhythmic organization of the first section. However, the contrasting section of the binary form is in a regular  $\frac{4}{4}$  meter. The lowest voice receives a five-beat ostinato pattern in contradistinction to the uniform movement of the upper parts.

Kinderpredigt is a children's sermon, complete with

moral. The bouncy nature of Kinderpredigt makes it a good companion piece to Urlicht, which is one of the loveliest of all Genzmer's works. The deeply serious text receives a mild, gentle setting that grows to insistent determination before receding to the close. Typical of so many of Genzmer's works, the climax is reinforced by the textural expansion of voicing, in this instance, from three to four parts. Not unexpectedly, serious texts are set in minor modes, bright texts in major. The brightest piece in the set, Wacht auf ihr schönen Vögelein is a choral fanfare, set almost entirely with pairs of voices, I and II, and III and IV, in parallel fifths. It is in the mixolydian mode with considerable inflection of  $f^\sharp$ .

Also in the mixolydian mode is Christkindleins Wiegenlied, a lovely lullaby to the Christchild. It has five strophes and is à 4. The unpretentious nature of the setting enhances the effectiveness of this piece. The final cadence to the co-finalis of the mode supplies a delicate tonal contrast.

#### Alte Lieder (1956)

Treble voices, à 2-4

1. All mein Gedanken
2. Den Ackermann soll man loben
3. Der grimmig Tod
4. Der Gutzgauch
5. Der Maie
6. Es waren zwei Königskinder

7. Grüss Gott, du schöner Maie
  8. Ich fahre dahin
  9. Maienzeit bannet Leid
  10. So treiben wir den Winter aus
  11. Weiss mir ein Blümlein blaue
- Total performance time: 18'
- Bärenreiter-Ausgabe 3636

The eleven pieces in this set are Gebrauchsmusik in the most versatile sense. They are for "soprano and alto, in 2, 3, and 4 parts, also with stringed instruments--3 violins or two violins and viola--to be practiced." They are very easy strophic pieces varying in length from eight to thirty-four measures. The sources of the melodies span the fourteenth to nineteenth centuries, and include, among others, The Locheimer Liederbuch of 1452. Simplicity of setting and length should not be misleading, for they are eminently performable and artistically creative. Rhythmic and melodic independence of voice parts provides abundant variety in the settings. Especially outstanding are Der Gutzgach, Maienzeit bannet Leid, and Weiss mir ein Blümlein blaue.

Der Gutzgach is canonic in two and three parts at the octave and fifth. The upper voice leads the way for the strict canonic imitation of the lower voice. The middle voice drops the canon after four measures and is counterpointed freely to the other voices.

Maienzeit bannet Leid (Example 30) uses a double ostinato in the lower two voices to accompany the treble

melody. Momentary contrast is provided by free canon involving all three voices before the lowest voice reassumes the ostinato pattern.

Canon again supplies the organizational technique in Weiss mir ein Blümlein blaue. The opening phrase of this melody is identical to that of the hymn tune Old Hundredth.

Es waren zwei Königskinder is the shortest piece in terms of number of measures with seven, and the longest in terms of verses with seventeen. It also uses the double-leading-tone cadence mentioned earlier in connection with Rondell. (Example 20.)

Den Ackermann soll man loben is noteworthy for the contrasting rhythmic treatment given its two voices. While not strictly adhered to, the  $\frac{5}{4}$  meter is divided by two plus three in the upper voice and by three plus two in the lower.

#### Italienisches Liederbuch (1956)

Mixed voices, à 4-5

1. Der Tempel (Torquato Tasso)
2. Das Bild (Jacopo da Lentino)
3. Unmut (Cino da Pistoia)
4. Die Liebe weicht vor Feuer nicht (San Francesco d'Assissi)
5. Chor der Mänaden (Angiolo Poliziano)

Total performance time: 12'

Bärenreiter-Ausgabe 3885

It is with the five pieces in the Italienisches Liederbuch that Genzmer begins his full exploitation of

the a cappella idiom. Had he not already been an experienced composer, these pieces might indicate a gigantic leap forward stylistically. However, his style had been firmly established in other idioms, and the Italienische Liederbuch simply represents the application of these stylistic devices to the unaccompanied chorus. Ranges are extended, vocal colors explored, and harmonies expanded. Formal and technical integration grows complex with melodic and harmonic interrelationships abounding. The most striking feature is the increased emphasis on the tritone. There are more tritones on the second page of Der Tempel than in all of the previous works together. To a certain extent, the tritones are the result of the synthetic scales seen for the first time in Der Tempel, but additionally, the tritone is exploited for its coloristic value.

Der Tempel is set for mixed voices in six parts, SSATBB. The tertian nature of the harmony produces numerous seventh, ninth, and eleventh chords. The number of voice parts is constantly fluctuating, and it is by means of the addition or subtraction of voices that color changes and harmonic motion take place. The synthetic scale, which provides the thematic material for the first major section (2-1-2-1-2-1-2-1), begins with the tenors and is passed on to the female voices. It rises in parallel minor thirds for an octave and a half, and covers some twenty-four measures before coming to an end. The foundation for the entire

scalar passage is supplied by the basses, baritones, and tenors; they are given an ostinato pattern firmly entrenched in the dorian mode. The combination of scales uses ten of the twelve pitches, omitting only  $g^\#$  and  $b^b$ . The unstable effect of the synthetic scale is resolved in the following section which, by way of contrast, is wholly stable.

One of the most polyphonic of Genzmer's works is Das Bild. Canon and imitation characterize the entire piece, and no divisi passages occur. It is for SATB and, like Der Tempel, makes great use of the tritone.

The text of Unmut (Displeasure) allows ample opportunity for dissonance as a text-painting device. (Example 17.) Two of the most dissonant chords used by Genzmer ( $p^4 m^2 n^3 d^2 t$ ,  $p^3 m^4 n^3 s^2 d^2 t$ ) appear in this piece, one on "deformed," the other on "death." Like the first piece in this set, triadic chord structure is the rule, and subtleties of coloring occur through the fluctuating number and combination of voices. Each text phrase receives a different treatment and formal relationships are maintained solely by tonal means.

Rhythmic variety furnishes the principal mode of contrast in Die Liebe weicht vor Feuer nicht. This is a beautiful text and is set simply. Unison and parallel motion characterize the opening. Imitation and gently undulating lines depict the phrase "Love sees the world revolving at her feet." (Example 35.)

The final piece in the set is Chor der Mänaden.

It is a drinking song of exceptionally high caliber on a text by Angiolo Poliziano (1454-1494). The highly organized and integrated formal structure lends it an air of solidarity, despite its furious tempo. It is in six parts, SSATBB, and is characterized by the same techniques seen in the other pieces in this set. It is one of Genzmer's most outstanding compositions.

Verklärte Herbst (1956)

Georg Trakl

Men's voices, à 6

Performance time: 2' 30"

Nagels Verlag Kassel

Divisi passages of the second tenor and second bass make this piece TTTBBB. It is the first work for men's voices, and is typical of the works which follow it as to style and techniques used. The thick, rich sonorities of divisi passages are countered by unison or two-part passages. Voices cross with regularity, and ranges are very wide. The text by Georg Trakl is picturesque and the setting appropriate.

## CHAPTER IV

THE WORKS: 1957 to 1959

### Fünf Chöre nach Texten von Jacques Prévert (1956/57)

Mixed voices, à 4-10

1. Wie man einen Vogel malt (38670)
2. Lied des Vogelstellers (41580)
3. Stadturlaub (39970)
4. Ungeheuer und rot (41579)
5. Rechenstunde (39971)

Total performance time: 14'

B. Schott's Söhne

These pieces were published in two sets at different times, causing some confusion in their numbering. Stadturlaub and Rechenstunde were published in 1958 as numbers one and two, respectively, of Zwei Chöre nach Texten von Jacques Prévert. Wie man einen Vogel malt, also published in 1958, received no number. Lied des Vogelstellers and Ungeheuer und rot were published in 1966 as numbers two and four, respectively, of Fünf Chöre nach Texten von Jacques Prévert. Their listing in the Schott's catalog is as numbered in the heading, but the individual pieces retain the number of their original publication. Thus, both Lied des Vogelstellers and Rechenstunde are number two.

The German translations of Prévert's poems are by Kurt Kusenberg. Wie man einen Vogel malt is a witty poem,

delightfully set. Numerous divisi passages expand the chorus to ten parts. (Example 32.) It is through-composed, homophonic and syllabic throughout, with abundant meter changes to accommodate the text. (Example 36.) This is one of Genzmer's longer works, 132 measures, and while it is not profound, it is very effective.

Equally effective and quite similar in treatment is Rechenstunde. It portrays the wandering mind of a student during arithmetic class. Underlying the imaginings of the child is the reiterated chant of the lesson: "two and two are four, four and four are eight." Divisi passages include sopranos à 4, but the normal division is SSAATTBB. Metrical irregularity is less pronounced than in Wie man einen Vogel malt, but the text is subject to greater variety in its rhythmical setting.

Lied des Vogelstellers and Ungeheuer und rot are notable for the width of vocal range in the bass and baritone voices. In Ungeheuer und rot the baritones have a tessitura that for nine measures lies between  $c^1$  and  $f^1$ , and the basses are called upon to sing Great D, fortissimo.

No significant technical features exist to make these pieces unusual, but the exceptional vitality of the music fully complements and enhances the texts.

Sudamerikanische Gesänge (1957)

Mixed voices, à 4-9

1. Weisse Verlassenheit (Leopoldo Lugones)
2. Der schwarze Mond (Vicente Gómez Kemp)
3. Tristissima Nox (Manuel Gutiérrez Nájera)
4. Sensemaya (Nicolás Guillén)

Total performance time: 12'

B. Schott's Söhne 39934,5,6,7

Nearly every stylistic technique in Genzmer's vocabulary is present in these pieces. Coloristic devices abound, principally in Weisse Verlassenheit and Tristissima Nox and the integration of motivic and thematic elements is nowhere more complete than in Sensemaya.

The ethereal quality of the moonlit night described in Weisse Verlassenheit conjures up a myriad of phantasmagorical images: "shining silk," "body of silence," "shadowed tower," "shadows like thoughts," "abyss of quiet." A through-composed, chantlike melodic line weaves throughout the work and is passed from voice to voice. Indistinctness is depicted by the unsettled tonal structure, pedal tones, vacillating harmonies, and frequent use of the tritone, both melodically and harmonically. Phrases are short, with only vague motivic similarities. Tertian chordal structures are invariably inverted. Voices are grouped so as to achieve the widest possible variance in color, and divisi passages are typically numerous with the basses and sopranos each à 3 at times.

In sharp contrast, the beat of the rumba throbs relentlessly through Der schwarze Mond in the form of a "pizzicato" ostinato. (Example 18.) The upper voices form simple, parallel triads that rise and fall to the uneven gait of the  $\frac{7}{4}$  meter. "As the rumba ascends in the black of the night," the texture thickens, and the parallel major triads of the soprano and alto are planed upwards, ascending on an aeolian scale to the highest pitches in the piece, then quickly dropping back as the rumba fades into the night.

This piece presents a remarkable and effective picture, created by the simplest means of text-painting. Monotony is avoided in the ostinato by occasional rhythmic adjustment and strategically placed rests, and in the upper parts by the partially independent motion of the tenors, which is used as a foil to the uninterrupted parallel motion of the women's voices.

Similar subject matter and treatment make Tri-stissima Nox a companion piece to Weisse Verlassenheit. It tells of the "unmeasurable peace" of the hour before dawn, when "the world slumbers," and the "languid wings of the wind drop to the earth." Each phrase of the text generally receives its own melodic and harmonic treatment, and to that extent, it is through-composed. Some internal thematic relationships do exist, however, and the tonal structure casts a tripartite shape to the whole.

(Example 28.) The feeling of peacefulness and rest are established by means of descending melodic and harmonic patterns, and text-painting abounds, often in the subtlest of forms: "dream of infinity" is set to a balanced synthetic scale of 3-1-3-1-3-1, while inner voices sustain a tonic pedal.

Sensemaya is subtitled "chant to kill a snake," and is a setting of the same poem by Nicolás Guillén that inspired Silvestre Rivueltas's tone poem for voice and orchestra, Sensemaya, in 1937. Nowhere in Genzmer's output is the integration of motivic and thematic elements more thoroughly handled than here. That integration, together with the insistent, chantlike quality of the rhythm, drives the piece tenaciously to the climax: "Sensemaya is dead." The harmonic vocabulary is very consonant, with dissonance reserved for special words such as "crawling,"  $p^2 d^2 t^2$ .

The pieces in this set represent Genzmer at his very best. Each idea is carefully calculated and applied, and the text and music compliment each other completely. Indeed, these pieces seem to indicate that Genzmer chooses his texts in part for their pictorial and coloristic qualities, and for their adaptability to his style.

Mannfred's Bannfluch (1957)

George Gordon Noel Lord Byron  
 Mixed voices, à 4-8  
 Performance time: 2' 45"  
 B. Schott's Söhne 39672

Most of Genzmer's unaccompanied works are in sets of from two to eleven pieces. Mannfred's Bannfluch is one of the exceptions, having been published alone, and is one of his best pieces. It is set to a text by George Lord Byron, and is for mixed voices, divisi à 8, SSAATTBB. The text is very difficult to understand in the German translation by J. W. von Goethe and is filled with obscure references that do not retranslate to English with ease. Nonetheless, it is the text which motivates the content, and strength of form is its greatest asset. (See page 23 for its structural diagram.) Like Sensemaya, it is vivace, syllabic, and has a driving rhythm. The minor third is given a prominent place in both the harmonic and melodic structure of the principal sections, with parallel minor thirds and triads resulting from the synthetic scale, 1-2-1-2-1-2-1-2. The second contrasting section uses a melodic line identical to one in Sensemaya, but this seems to be more a coincidence of melodic/scalar relationships than an intended reference. The final contrasting section uses a rhythmic notation that does not occur in any other unaccompanied work: bracketed groups of three to seven notes to be sung evenly over two beats by the entire chorus. The piece closes with a return to the principal material and has a brief coda.

Drei Chorlieder vom Wein (1957)

Men's voices, à 4

1. Die Gewissheit (Gotthold Lessing)
2. Der Weinschwelg (anonymous)
3. Römische Weinsprüche (anonymous)

Total performance time: 5' 30"

B. Schott's Söhne 39972,3,4

These three drinking songs are for men's voices; they are simple, charming, and effective, but offer no stylistic advances. The first, Die Gewissheit, makes incidental use of canon and sets the mood for what is to follow:

If I will be alive tomorrow, I certainly  
cannot know,

But should I be alive tomorrow, that I will drink,  
I with certainty do know.

Der Weinschwelg is the first of Genzmer's compositions to use a soloist, and tells of all the good that comes to those whose drink is wine. The solo passage is marked "Solo oder einige Soli," (solo or some soloists). It is scored for the baritone voice, a cappella, and emulates plainchant.

These first two pieces are limited in range, short, and present no vocal difficulties. The melodic motive of a minor third is present to a prominent degree in both, but otherwise no similarities exist. Their attraction lies principally in their textual appeal and the light-hearted nature of the settings.

Technically and creatively, Römische Weinsprüche is in sharp contrast to the preceding two compositions. It is unique among Genzmer's a cappella compositions as the only one not in German. The text is in Latin and is provided with a German translation, but it does not underlay the notes and is not intended to be sung. The outstanding features of this work are its vital rhythmic drive, and the shifting, ostinato foundation of the opening section. As in Die Gewissheit and Der Weinschwelg, the melodic prominence of the minor third is notable, and occurs in every section of the form. Appearing first as a link between the introductory measures and the opening section, the ostinato pattern (f, d, g, d) of the bass underlays the shifting rhythmic pattern of the upper voices. It undergoes transposition to c, f, b<sup>b</sup>, and a<sup>b</sup>. The ostinato pattern is imbued with a remarkable tonal ambiguity that allows it to reinforce the tonality of the upper voices, or to cause an entirely new tonal area to emerge.

The rhythmic vitality is enhanced by the acceleration of the tempo from  $\text{♩} = 108$  to  $\text{♩} = 112$ , and by the asymmetrical phrase lengths of three, five, and seven measures.

These pieces are listed in the catalog of Genzmer's works under the title given in the heading, but on the publications themselves as Drei Lieder für vierstimmigen

Männerchor a cappella.Um Mitternacht (1958)

Mörike

Mixed voices, à 4

Performance time: 3'

Bärenreiter-Ausgabe 3734

This is a simple binary setting, in two strophes, of another text whose subject is the "night." The first section is à 4, but the contrasting section is à 6, SSATBB. The two sections are differentiated primarily by means of meter and rhythm, the first in duple division, the second in triple. The strophes are different only in the rhythmic setting of the text, and text-painting is a factor in only the opening phrase of the first strophe.

In der Nacht gesungen (1958)

Rudolf Schröder

Mixed voices, à 4

Performance time: 3'

B. Schott's Söhne 39976

This is a very pretty piece, easy, and very short, being just thirteen measures in length. It is similar to Um Mitternacht in subject matter and in its unpretentious nature, and is also strophic. Except for a general quality of peacefulness, text-painting is not used. Only two chords contain the dissonance of a minor second, and wide spacing alleviates all harshness.

Kläffer (1959)

Goethe

Mixed voices, à 4

Performance time: 45"

Bärenreiter-Ausgabe 3732

A "Kläffer" is a yelping dog, and, in this case, one who chases horseback riders. The music gallops along to a  $\frac{12}{8}$  meter and is set almost entirely to the rhythmic pattern of ♩ ♪. As in other pieces in fast tempos, (Römische Weinsprüche, Mannfred's Bannfluch) the minor third is the most prominent melodic interval, but both melodic and harmonic components are secondary to the rhythmic setting. The piece is quite short, taking just forty-five seconds to perform, but the musical setting is appropriate to the text.

Drei Chöre nach Zuckmayer (1959)

Carl Zuckmayer

Men's voices, à 4-6

1. Haus-Segen 65"2. Wiegenlied an der Bergstrasse 1' 25"3. Herz, werde wach und singe 1' 30"

Total performance time: 4' 15"

B. Schott's Söhne 40178, 40179, 40180

These three pieces are for men's voices. They are characterized by their shortness and simplicity. All three are slow, and Haus-Segen and Herz, werde wach und singe divide the choir à 6, TTB<sup>3</sup>BB.

Wiegenlied an der Bergstrasse is set for tenor solo.

The accompaniment of the chorus is set entirely to an overlapping, descending ostinato pattern, g, f, d, that pictures the gentle dropping of the dew. The third chorus of the set, Herz, werde wach und singe, is the longest and most attractive. Much of the time, the tenors, à 3, are scored an octave above the basses, à 3. The resulting wide ranges and tessituras force the basses to Great E with considerable frequency, and the first tenors maintain a tessitura that extends to one-line a<sup>b</sup>. The fullness of the choral sonority, together with the intermittent canon and text-painting, creates a powerful effect, despite the brevity of the setting.

Wir haben dir Klatsch auf Geklatsche gemacht (1959)

Goethe

Mixed voices, à 5

Performance time: 1' 20"

Bärenreiter-Ausgabe 3731

Although published separately, this piece and Kläffer are sufficiently similar that they can logically be performed together. Both are set to texts by Goethe; both are fast and brief; and both are set to a rollicking  $\frac{12}{8}$  meter.

Freely translated, the title of this piece means "We have caused a scandal (for) you by gossiping." It is scored for SSATB and has two strophes set in binary form. The effect of "gossiping" is achieved by setting the paral-

lel fifths in the men's voices in contrary motion against the parallel triads in the women's voices. Each section of gossiping is followed by a sighing "ade" ("too bad"), constructed of falling thirds, or overlapping entrances in which each lower voice part enters a third below the preceding one. (Example 33.) A two-measure, codetta-like extension of the "ade" figure closes the piece.

Wohin ziehst du mich (1959)

Horaz-Novalis

Mixed voices, à 4-6

Performance time: 2' 15"

Bärenreiter-Ausgabe 3733

With this piece, Genzmer returns to the harmonic vocabulary found in the Italienisches Liederbuch. It is characterized by emphasis of the tritone and minor second. The melodic basis is derived from a synthetic scale of

1 2 1 2 1 2 1 2  
e f g a<sup>b</sup> b<sup>b</sup> b<sup>b</sup> d<sup>b</sup> d<sup>b</sup> e. This scale emphasizes the intervals of the minor second, the minor third, the diminished fourth, and the tritone. Its unstable effect can be interpreted here as a text-painting of the title "Where are you pulling me?"

Its form is binary with the second section approximately three times longer than the first. The phrase structure in the second part is a modified arch form, a b c b a b<sup>1</sup>, with the closing phrase serving as a codetta. The rhythmic contrast of duple and triple subdivisions

seen in Italienisches Liederbuch is also used here. The intervallic content and the static quality of the harmony cast a somber quality over the piece that is very much in keeping with the mood of the text.

Gesang Weylas (1959)

Mörike

Mixed voices, à 4-6

Performance time: 1' 30"

Bärenreiter-Ausgabe 3734

This piece is published bound with Um Mitternacht, even though both pieces were composed at different times. Although both texts are by Mörike, there is no indication that consecutive performance is intended. Gesang Weylas is typical of Genzmer's voicing in that it is divisi from four voices, SATB, to six, SSATBB. It is a short work of twenty-three measures and is characterized by sequential treatment of the second and third phrases: a b b<sup>1</sup> (sequence) a c c<sup>1</sup> (sequence) c<sup>2</sup> (sequence). The bass and soprano move in contrary motion in the "a" phrases with the harmony becoming progressively thicker and more dissonant towards the middle of the phrase. (Example 4.) The "b" phrases consist of parallel triads in  $\frac{6}{4}$  position in the soprano, alto and tenor. The upper three voices move in contrary motion to the bass. The "c" phrases are à 6 with male and female voices each à 3 and set to parallel major triads.

## CHAPTER V

### THE WORKS: 1960 to 1973

#### Meeres Stille und glückliche Fahrt (1960)

Goethe

Mixed voices, à 6-7

Performance time: 3'

Bärenreiter-Ausgabe 4971

Genzmer's coloristic techniques are perfectly suited to these famous texts. Meeres Stille is for six parts, SSATBB, and the voicing generally is placed in the lower half of the vocal range. The basses descend to Great E, while the sopranos' highest pitch is only two-line e-flat. The intervallic content of the harmonic sonorities emphasizes the minor second and tritone, but spacing is almost always more than an octave, thereby de-emphasizing the dissonant value of the intervals while exploiting their coloristic value. The tonality also takes part in the depiction of the "quiet sea." It remains without interruption on e.

Glückliche Fahrt forms the perfect compliment to Meeres Stille. The voicing begins à 7, a second tenor part having been added. This part remains independent for only the first five measures, then joins the first tenors. The cadences of the two pieces are similar.

The increasing of the wind is depicted by the composite eighth-note rhythm formed by the canonic imitation between the men, à 3, and the women, à 3. (Example 31.) The final chord is scored with the basses on Great E, fortissimo.

Lieder der Nacht (1963)

Men's voices

1. Nachtlied (Friedrich Hebbel) 2'
2. Die Weihe der Nacht (Friedrich Hebbel) 2' 30"
3. Stille Quellen (Herman Melville) 1' 30"

Total performance time: 6'

B. Schott's Söhne 41388, 41389, 41390

Once again Genzmer returns to the "night." As seen in other pieces on similar texts, text-painting and coloristic devices provide the primary point of focus. Dissonances of the tritone and the minor second are common. Melodic intervals with a high exigency of resolution, such as the diminished fourth and octave, are frequent. Scale formations with a mixed-modal or synthetic basis give rise to numerous cross-relations. Tonal relationships are obscure and subject to continuous modulation or inflection. Chord roots are positioned above the bass, or result from very weak intervallic relationships. Divisi parts occur only in the third piece of the set.

Nachtlied is characterized by cross-relations resulting from chromatically inflected, or mixed-modal, scalar configurations. Such cross-relations occur when two chords having a common pitch-axis, but with chromati-

cally altered secondary tones, are set consecutively:

$$d \begin{array}{|c|} \hline f \\ \hline f \\ \hline \end{array} \begin{array}{l} a^b \\ a^b \end{array} c ; g \begin{array}{|c|} \hline b^b \\ b^b \\ \hline \end{array} \begin{array}{|c|} \hline d \\ d \\ \hline \end{array} \begin{array}{l} f \\ f^\# \end{array}$$

An extended hemiola occurs in the second half of the piece when the  $\frac{12}{8}$  meter is divided by the basses and baritones into six groups of two, while the tenors divide normally:



Mixed modes, together with internal pedal points, provide the basis for the harmonic and melodic structure of Die Weihe der Nacht. The aeolian mode on  $f^\#$  ( $f^\#, g^\#, a, b, c^\#, d, e, f^\#$ ) is combined with the mixolydian mode from the same pitch ( $f^\#, g^\#, a^\#, b, c^\#, d^\#, e, f^\#$ ). The resulting synthetic scale has nine pitches:  $f^\#, g^\#, a, a^\#, b, c^\#, d, d^\#, e, (f^\#)$ , and provides for both the major and minor forms of the tonic and sub-dominant chords. The binary shape of Die Weihe der Nacht is the result of its sustained internal pedals:  $\underline{f^\#, g, f^\#}; \underline{f^\#, a, f^\#}$ . The four sections in  $f^\#$  are further united by cadential similarities.

Stille Quellen opens with the basses and tenors in parallel octaves with the baritones moving independently. Divisi passages at times expand the scoring to TTTBBB. It is through-composed and each phrase of the text receives individual treatment.

Lieder der Welt (1963)

Mixed voices, à 4-7

1. Tagelied 2'
2. Finnisches Lied 2' 20"
3. Der Hoffnungslose 4'
4. Tanzliedchen 1'
5. Herz, wo warst du in der Nacht (Lope de Vega) 1' 45"
6. Tanzende (Ezra Pound) 2' 15"
7. Mistral über den Gräbern (Archibald MacLeish) 2' 20"
8. Mandalay (Rudyard Kipling) 3' 15"

Total performance time: 20'

B. Schott's Söhne 40991,2,3,4

The first two pieces contained in this set are pervaded by a folklike quality that derives in large measure from the boy-girl-love nature of the texts. Tagelied has three strophes set in dialogue fashion between the male voices, TTBB, and the female voices, SSA. The male voices begin with a lydian mode harmonized by an ostinato-like pattern in the bass. After four repetitions of the ostinato, the pattern breaks down, and the basses assume an independent part. The final chord of the male voices is held and becomes an extended pedal which is sustained beneath the "answer" by the female voices. Each phrase is five measures in length. The section for male voices uses a type of modal modulation which gives rise to considerable chromaticism. The tonality remains in d throughout, but each phrase ends in a mode different from the one in which it began, the four phrases passing consecutively

through the lydian, mixolydian, and phrygian modes. In this manner, all twelve tones are used:

|             | 1 | 2              | 3 | 4 | 5 <sup>#</sup> | 6 | 7 <sup>#</sup> | 8 | 9              | 10 | 11 | 12 <sup>#</sup> |     |
|-------------|---|----------------|---|---|----------------|---|----------------|---|----------------|----|----|-----------------|-----|
| Lydian:     | d |                | e |   | f <sup>#</sup> |   | g <sup>#</sup> | a |                | b  |    | c <sup>#</sup>  | (d) |
| Mixolydian: | d |                | e |   | f <sup>#</sup> | g |                | a |                | b  | c  |                 | (d) |
| Phrygian:   | d | e <sup>b</sup> |   | f |                | g |                | a | b <sup>b</sup> |    | c  |                 | (d) |

The section for female voices treats the modes simultaneously, rather than consecutively, the altos being in the aeolian mode on d, the second sopranos in the lydian mode on f<sup>#</sup>, and the first sopranos in the aeolian mode on a.

Tagelied and Finnisches Lied are bound together in the same publication and are complementary in a number of ways. Both consist of three strophes; both are in dialogue format; and both use the same or similar techniques. In Finnisches Lied the women are given the verse and the men reply with the chorus; in both pieces one voice of the group receives the melody, while the others accompany; and Tagelied is allegro; Finnisches Lied is tranquillo. The most significant difference is one of scoring: Tagelied is à 7, SSATTBB, Finnisches Lied is à 6, SSATBB.

Number three, Der Hoffnungslose, and number four, Tanzliedchen, are also bound together. Unlike Tagelied and Finnisches Lied, however, they are dissimilar. Der Hoffnungslose is scored for five-part chorus, SATBB, and baritone solo. It is the first work to make prominent use of a soloist, and its form is so organized as to place

the soloist in a position antithetical to the chorus. The solo is a spun-out fantasy, improvisatory, and has a wide range, extending upwards to one-line g. In contrast, the chorus is given just eight measures of music, which is sung at the beginning as an introduction and at the end as a codetta. It consists of four different subphrases, a b c d, which intermittently interrupt the solo line, ritornello-like, throughout the piece. The format is as follows:

|        |      |        |      |        |      |        |      |        |
|--------|------|--------|------|--------|------|--------|------|--------|
| Chorus | Solo | Chorus | Solo | Chorus | Solo | Chorus | Solo | Chorus |
| abacd  |      | b      |      | c      |      | d      |      | abacd  |

With Tanzliedchen, Genzmer returns to the choral-dialogue format used in the first two pieces of the set. In this case, the dialogue is between the full chorus, SATB, who plead with the parson to dance, and the male chorus, TTBB, who steadfastly resist the temptation. The setting is harmonically simple and has a buoyant rhythmic quality.

The next three pieces, Herz, wo warst du in der Nacht, Tanzende, and Mistral über den Gräbern, are bound together, and are similar by virtue of their moderately slow tempos. Herz, wo warst du in der Nacht is through-composed and illustrates Genzmer's predilection to use a wide assortment of voice combinations to achieve variety in coloration. At least one phrase is scored for each of the following combinations:  $S^1S^2ATB^1B^2$ ,  $ATB^1B^2$ ,  $S^2ATB^1$ ,  $S^1S^2A$ ,  $S^2ATB^2$ ,

S<sup>1</sup>S<sup>2</sup>TB<sup>1</sup>B<sup>2</sup>.

Tanzende has been discussed in connection with Genzmer's canonic treatment. (Page 24; and Example 29.) It is the most polyphonically conceived of all of Genzmer's works.

The most favored subject of the texts which Genzmer sets deals with "the night"; of secondary importance are texts having to do with "the wind." It is not unusual that both subjects will be combined in one text, and Mistral über den Gräbern is such a piece. A mistral is a cold, dry Alpine wind. This piece is set to three varied strophes, and like the preceding one, scoring for different vocal combinations is the primary coloristic device. Divisi passages are very short and limited to only one voice-part at a time.

Mandalay is the only piece in the set to receive individual publication. It is set in three strophes. Each strophe is through-composed and ends with a refrain. Scoring is for mixed chorus in six parts, SSATBB. There are no divisi passages.

Vier indische Lieder (1963)

Men's voices, à 4

1. Warnung 1' 15"
2. Sehnsucht 1' 15"
3. Mondaufgang 2' 40"
4. An den Flamingo 1' 15"

Total performance time: 7' 30"

B. Schott's Söhne 41551,2,3

Considerable variety exists within these four pieces for male voices. Once again the subject matter, except for An den Flamingo, deals with aspects of "the night." Warnung begins with a two-measure ostinato in the three lowest voices which provides the accompaniment to the melody in the first tenor. The tonal basis is an aeolian mode on f. After five repetitions, the ostinato is altered to enable the section to cadence. The form is a simple A B A<sup>1</sup>. Each section ends with the same melodic material, but is subjected to different harmonic and rhythmic treatment.

Sehnsucht is scored for seven parts, TTTBBBB. It has four short phrases a b a<sup>1</sup> c. The b and c phrases resemble one another by virtue of the parallel  $\frac{6}{4}$  triads that are used. The ranges are the most extreme of any of Genzmer's works; tenors ascend to one-line b, and basses descend to Great D.

In Mondaufgang internal pedals are used to establish tonality within a phrase and to provide a sense of movement from one phrase to the next. The successive pedals are f, e, f, f<sup>#</sup>, (g), c, g. The fifth phrase has no consistent pedal, but cadences to g, and the final cadence is a full step higher than the tonality in which the piece began. The balanced tonal pattern divides the work into two halves, each half beginning and ending in the same

tonality, and separated by a phrase which serves as a transition between the two. Although Mondaufgang is through-composed, the tonal design imposes upon it a sense of balance.

The final work in this group, An den Flamingo, is based on a synthetic scale with phrygian inflection. The scale undergoes transposition to a different tonal center in each successive section in the following manner:

|    |                |                |                |                |                |                |   |
|----|----------------|----------------|----------------|----------------|----------------|----------------|---|
|    | $\frac{1}{2}$  | 1              | 1              | $\frac{1}{2}$  | 1              | 1              | 1 |
| d) | e <sup>b</sup> | f              | g              | a <sup>b</sup> | b <sup>b</sup> | c              | d |
| a) | b <sup>b</sup> | c              | d              | e <sup>b</sup> | f              | g              | a |
| f) | g <sup>b</sup> | a <sup>b</sup> | b <sup>b</sup> | c              | d <sup>b</sup> | e <sup>b</sup> | f |
| d) | e <sup>b</sup> | f              | g              | a <sup>b</sup> | b <sup>b</sup> | c              | d |
| g) | a <sup>b</sup> | b <sup>b</sup> | c              | d <sup>b</sup> | e <sup>b</sup> | f              | g |

The third transposition is a true phrygian scale. Within the individual sections, the second, sixth, and seventh scale degrees are treated with some flexibility, being raised or lowered according to the direction of the line, or to avoid the tritone. Like Mondaufgang, this piece ends in a tonality different from the one in which it began.

### Irische Harfe (1965)

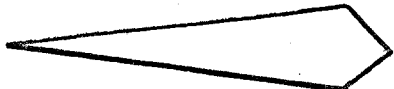
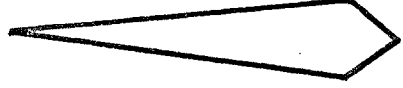
Mixed voices, à 4-8

1. Das Geheimnis Amergins (anonymous)
2. Die Heerschar der Elfin (anonymous)
3. Es ist ein Wind, der keinen Namen hat (Fiona Macleod)
4. Entbieting (Ella Young)

5. Ich höre eine Heerschar (James Joyce)

Total performance time: 12'

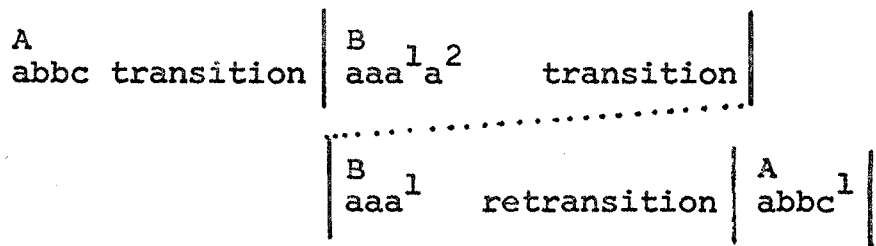
C. F. Peters, 5909a, 5909b

Irische Harfe was commissioned by the University of Cork in Ireland. They are among the best of Genzmer's compositions and, to a certain extent, represent the culmination of his choral style. Das Geheimnis Amergins is set to an anonymous eighth-century text. Each phrase is a harmonically sculptured pattern of expanding and contracting sonorities that may be diagrammed approximately as: . Before receding, each successive phrase arrives at a point of increasingly complex intervallic content that coincides with the highest pitch. The first six phrases have, consecutively, as the top pitch, b, c<sup>#</sup>, d, e, f<sup>#</sup>, g. The seventh phrase recedes to f<sup>#2</sup>, e<sup>2</sup>, and d<sup>2</sup>, before closing in unison. Taken together, the first seven phrases may be diagrammed by exactly the same outline as each individual phrase: . Divisi parts expand the scoring to SAATBB, and the bass range reaches from Great D to d<sup>1</sup>. Range and large melodic leaps make this one of Genzmer's most difficult pieces.

The scoring of Die Heerschar der Elfin is for SSAATBB and baritone solo. The sonority of p<sup>5</sup>m<sup>2</sup>n<sup>3</sup>s<sup>4</sup>d is derived in a series of descending thirds that outlines an eleventh chord, b, d, f<sup>#</sup>, a c<sup>#</sup>, e. Besides serving as the introduction to the solo passages, this sonority, sustained by the

full choir, becomes its accompaniment. The solo, by adding a  $g^\#$  to the sustained chord in the chorus, expands the intervallic content to a full diatonic scale on  $b, p^6 m^3 n^4 s^5 d^2 t$ . The material from the solo is then taken over by the choral tenors. The female voices continue to sustain, while the basses are counterpointed against the tenors so that the composite intervallic content remains unchanged. The piece closes with the introductory material repeated as a codetta.

As in Mistral über den Gräbern, the text of Es ist ein Wind, der keinen Namen hat combines the "wind" and the "night." The bitonality used to depict the moaning of the wind is one of the most effective examples of text-painting found in Genzmer's entire output. (Example 15.) Scoring calls for SSATB, but scattered divisi passages expand the chorus to eight parts. The formal treatment of this work is particularly wellbalanced:



Entbietung is a short, through-composed work in which each phrase closes with analogous cadential material.

(Example 25.)

Ich höre eine Heerschar is a turbulent setting of a text by James Joyce. Mixed modes, synthetic scales, and a relentlessly driving rhythm depict the dreamed, nightmarish

fantasy of the advancing army (Heerschar). Scoring is for eight parts. Spacing at one point exceeds three octaves, and the range for the basses is two octaves, D to d<sup>1</sup>.

The five pieces in this set exploit the resources of the chorus to a greater extent than any other group of compositions in Genzmer's output. Wide ranges, difficult leaps, chromatic lines, and dissonant harmonies make them a challenge even for the accomplished choir.

### English Horn (1968)

Men's voices

1. Oft in der stillen Nacht (Thomas Moore)
2. Echo vom Himmel (George Herbert)
3. Ein Klagegesang (P. B. Shelley)
4. Rondell (Geoffrey Chaucer)
5. Stürm, der Winterwind (Shakespeare)
6. Sonett (Shakespeare)
7. Seemanslied (Shakespeare)
8. Frühling--Winter (Shakespeare)

Total performance time: 15'

B. Schott's Söhne 42485, 86, 87, 88, 89, 90, 91, 92

Synthetic scales, chromatically inflected modes, and an austere lyricism characterize the majority of the pieces in this set. They are for male voices with frequent division lines. The second, third, and seventh pieces use soloists.

Oft in der stillen Nacht, on a text by Thomas Moore, is one of the most lyric of all of Genzmer's works. The first tenors carry the melody throughout. The tonality is g phrygian and is inflected with lowered fourth and octave.

The second, sixth, and seventh degrees are treated flexibly, being raised or lowered depending upon the direction of the line. The form is a balanced A B A'.

Echo vom Himmel and Ein Klagegesang are for soloists and chorus. The solo parts are marked "einige Soli" (some soloists), and are for both tenors and baritones. In Echo vom Himmel, the solo parts become *divisi à 3* near the end. (Example 21.) The upper range for the solo voices in Ein Klagegesang is high; the baritones are consistently given  $f^1$  and the tenors,  $a^1$ . Both pieces are through-composed and in the form of a dialogue between soloists and chorus.

The text of Echo vom Himmel ideally suits itself to the dialogue-echo format: the soloists represent man's quest for heavenly joy; the chorus answers with an "Echo from Heaven." The echo is, at first, literal. Gradually, it becomes less exact, finally assuming independence, and furnishing the answers to man's questions.

Rondell is the only clear example of a rondo in Genzmer's output. Its form is ABACA. The first and second tenors are in unison much of the time, and form parallel fourths with the baritones. Cadential treatment uses medieval formations, and the harmonic vocabulary is restricted to  $pmn$ ,  $p^2s$ , and  $pns$ . (Example 20.)

The final four pieces in the group are all set to texts of Shakespeare. Tritones, mixed modes, chromaticism, and a driving compound triple meter paint a violent

and ominous scene of the storm in Stürm, der Winterwind.

(Example 16.) The setting is  $\begin{matrix} A & B \\ ab & ab \end{matrix}$  and has two strophes.

Sonett is a slow, melancholy setting of a melancholy text.

The German translation unfortunately is unable to duplicate the original rhyme scheme of a sonnet, and is thereby somewhat weakened in effect.

Seemanslied is a rousing sea-song on a text from The Storm. A simple harmonic vocabulary and

bass ostinati characterize this setting. It closes with a

tenor solo added above the full chorus. Frühling--Winter

shows the greatest variety of the eight pieces in English

Horn. The first two strophes receive an identical musical

setting. The metric pattern alternates between  $\frac{4}{8}$  and  $\frac{6}{8}$ .

A pattern of descending, overlapping thirds is used to

depict the call of a cuckoo, but otherwise, text-painting

is not an important factor. The third strophe (Winter)

divides the chorus into TTTBBB, the two trios doubling

each other in octaves. The meter signature is  $\frac{6}{8}$  through-

out, with contrast being achieved by abrupt dynamic alteration rather than rhythmic diversification.

#### Zwei Lieder beim Wein (1973)

Men's voices,  $\text{♩}$  4

1. Der Tod (Lessing) 2' 30"

2. Chinesisches Trinklied (Schi-king) 1' 15"

Total performance time: 3' 50"

B. Schott's Söhne 43577

These are the most recent unaccompanied pieces to be composed by Genzmer. Their outstanding feature is a

vitality of rhythmic impulse which flows energetically from beginning to end. The settings are simple, with divisions restricted to final chords. The harmonic vocabulary is elementary. The uniformly consonant sonorities use no more than four pitches, and the texts are set homophonically. Unison scoring is frequent, as are parallel fifths, octaves, and triads.

Der Tod tells of a wine-induced vision of Death. The drinker invites Death to join him in a last glass of wine, then proceeds to dupe Death into allowing him to live and drink. The architecture utilizes an expanded rondo-ritornello format, in which the return of the principal material is delayed by increasingly lengthy and complex contrasting sections.

The tonal structures of Der Tod and Chinesisches Trinklied are complementary in that each one ends in the mixolydian mode on g. Chinesisches Trinklied, however, begins on a, and passes through e, a, and c before cadencing on g.

## CHAPTER VI

### CONCLUSION AND SUMMARY

Genzmer is the last survivor of Hindemith's students, and his music quite naturally reflects his teacher's influence. Such stylistic elements as parallelisms, phrygian cadential materials, and the shape of his melodic curve and harmonic progressions have their bases in Hindemith's methods. But Genzmer's is an eclectic style, and his use of ostinati, synthetic scales, expanded tertian-oriented harmonies, quartal-quintal harmonies, and chromatic coloration, point towards Stravinsky, Bartók, and perhaps Debussy.

The chronology of his published works begins with piano and chamber music, at first easier and smaller forms, then progresses to concerti, symphonies, and large choral-orchestral works. His early style exhibits a light, transparent character with a quality of simple lyricism that recurs from time to time throughout Genzmer's works.

During the early 1950s an intensification of the rhythmic impulse and a strengthening of the energetic force of his music pointed towards the emergence of his mature style.

Genzmer's choral music typifies that style. Even in the smaller unaccompanied works, an approach of deep

seriousness with complete awareness of medium is evident. The architecture of his forms originates in the shape of the text and, in overall design, is often free. In pieces of a free nature, as in others with clear structural relationships, the internal organization depends upon an interconnection of motivic elements which cements the disparate thematic contents of each phrase into an integrated unit. Total mastery of form is evidenced in the micro-macro nature of Genzmer's compositions and in the symmetry of their shape.

In addition to its influence on form, the text is of paramount importance for its effect on harmonic parameters. The consonant/dissonant content of the harmony, as well as the general harmonic contour of the phrase, depends to a considerable extent upon the emotion evoked by the textual content. The minor second and the tritone are fundamental to the coloristic treatment of harmony seen in Genzmer's style.

Adherence to tonality, in the widest sense of the term, derives from the strong orientation towards modal concepts of tonal organization. Mixed modes with bi-tonal implications and synthetic scale patterns, particularly those alternating whole steps with half steps, or minor thirds with half steps, become more frequent in later works.

The parameters of rhythm and tempo are bound

inextricably to the ethos of the text, and to its articulatory peculiarities. The more picturesque the text, the more likely it is that the tempo will be slow and the rhythm free. Conversely, narrative subjects receive settings characterized by bright tempi, and in such pieces an energetic rhythmic drive, interlaced by changing meters, is perhaps the most readily discernible facet of Genzmer's style.

Genzmer's symmetrical melodic configurations are the products of the pandiatonic nature of the harmony and of the modal inflections or synthetic patterns of the scales. It is usually the case that the intervallic content of a melody is similar to, or identical with, the intervallic content of the supporting sonorities. The graceful lyricism found in Genzmer's melodies is the result of a careful mixture of intervallic and diatonic motion, which is interspersed with mildly dissonant non-harmonic tones.

While a number of works illustrate Genzmer's contrapuntal abilities, his music is, on the whole, homophonically conceived. Texts are set syllabically and words or phrases of the text are generally stated once only, unless a specific effect is intended.

The diversity of sources of the texts which Genzmer selects to set to music is amply illustrated by the eight pieces in the Lieder der Welt. Indeed, this title is descriptively applicable to his entire output of unaccom-

panied choral works.

Genzmer's output spans slightly more than twenty years. No clear division of style periods exists, but some broad generalizations may be made. Because Genzmer was already forty-three years old before he wrote his first unaccompanied compositions, his style had had considerable time to solidify. The changes which do take place represent an evolution of this style and do not indicate new directions. The more notable changes are: a general expansion of the ranges of all voices; a greater tendency to exploit the low range of the voice, particularly of the basses; more freedom in the treatment of dissonance, resulting in abundant cross-relations, minor seconds, and tritones; greater flexibility in the handling of modes and scales; and the evolution of micro-macro relationships of form.

A large percentage of his later works is for men's voices, but mixed voices remains Genzmer's preferred medium.

Parts for solo voices appear only rarely and are without exception for male voices. This is in part due to the fact that most of the solos occur in pieces that are scored for male voices alone. Those settings which include solos are often on texts which lend themselves to "dialogue" treatment between the solo voice or voices and the chorus.

That only two sets of pieces for unaccompanied voices have been written since 1963 (English Horn, 1968,

and Zwei Lieder beim Wein, 1973), seems to indicate that a lessening of interest in the medium on the part of the composer may be taking place. He is currently engaged in the setting of texts by Petrarch in commemoration of the 600<sup>th</sup> anniversary of the poet's death. It remains to be seen what the final form of these pieces will be.

Genzmer occupies a position of relative conservatism among composers in the twentieth century. He has not experimented with aleatoric or atonal devices, and his lone venture into electronic music is cast in the context of a traditional, twentieth-century concept of tonality. Instead, he has developed a universally acceptable style that permits unlimited musical expression and provides a bridge to the more esoteric developments of other contemporary composers. By his prolific output and by the high intrinsic quality of his work, Harald Genzmer has firmly established his position as one of Germany's "most performed composers."<sup>1</sup>

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<sup>1</sup>Quoted from a broadcast by the Bayerischer Rundfunk on the eighth of February, 1969, by Siegfried Goslich, on the occasion of the composer's sixtieth birthday.

## APPENDIX I

Common intervallic sonorities in the approximate order of their frequency of occurrence in Genzmer's music

TRIADS

pmn    pns    p<sup>2</sup>s    pmd    ms<sup>2</sup>    sd<sup>2</sup>

TETRADS

p<sup>3</sup>ns<sup>2</sup>    p<sup>2</sup>mn<sup>2</sup>s    p<sup>2</sup>mns<sup>2</sup>    p<sup>2</sup>mnsd    p<sup>2</sup>m<sup>2</sup>nd    pm<sup>2</sup>n<sup>2</sup>d    pn<sup>2</sup>s<sup>2</sup>d

pmns<sup>2</sup>d    pmn<sup>2</sup>st    p<sup>2</sup>msdt    pmnsdt    pn<sup>2</sup>sdt    pmn<sup>2</sup>dt    m<sup>2</sup>s<sup>3</sup>t

PENTADS

p<sup>4</sup>mn<sup>2</sup>s<sup>3</sup>    p<sup>3</sup>m<sup>2</sup>n<sup>2</sup>s<sup>2</sup>d    p<sup>3</sup>mn<sup>2</sup>s<sup>3</sup>d    p<sup>2</sup>m<sup>2</sup>n<sup>2</sup>s<sup>3</sup>t    p<sup>2</sup>m<sup>2</sup>n<sup>3</sup>sdt

(HEXAD)

p<sup>2</sup>m<sup>2</sup>ns<sup>3</sup>dt    p<sup>3</sup>mn<sup>2</sup>s<sup>2</sup>dt    p<sup>2</sup>mn<sup>3</sup>s<sup>2</sup>dt    p<sup>3</sup>m<sup>2</sup>nsd<sup>2</sup>t    p<sup>3</sup>6n<sup>3</sup>d

HEXADS

p<sup>5</sup>2n<sup>3</sup>s<sup>4</sup>d    p<sup>4</sup>2n<sup>3</sup>s<sup>4</sup>dt    p<sup>4</sup>32n<sup>3</sup>s<sup>2</sup>d<sup>2</sup>t    p<sup>4</sup>2n<sup>3</sup>s<sup>3</sup>d<sup>2</sup>t    p<sup>3</sup>242n<sup>2</sup>s<sup>2</sup>d<sup>2</sup>t

**APPENDIX II**



Examples 2a and 2b, Extracts from Frühlingsdämmerung

Ex.  
2a

säu - selnd ü - ber die See - en ge - hen, daß die Ni - xen verschla - fen auf - tauchen und  
 säu - selnd ü - ber die See - en ge - hen, daß die Ni - xen verschla - fen auf - tauchen und  
 ü - ber die See - en ge - hen, daß die Ni - xen auf - tau - chen und  
 ü - ber die See - en ge - hen, daß die Ni - xen auf - tau - chen und

fra - - - gen,  
 fra - - - gen,  
 fra - - - gen,  
 fra - - - gen,

Ex.  
2b

Wer mag es wohl sa - - - gen?  
 Wer mag es wohl sa - - - gen?  
 Wer mag es wohl sa - - - gen?  
 Wer mag es wohl sa - - - gen?

Example 2c, Extract from Der Tempel

4

dem zum Prei - se das Le - bens - blut in Lust und

dem zum Prei - se das Le - bens - blut in Lust und

dem zum Prei - se das Le - bens - blut in Lust und

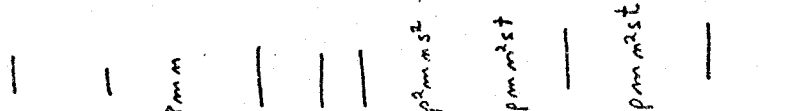
dem zum Prei - se das Le - bens - blut in Lust und

dem zum Prei - se das Le - bens - blut in Lust und

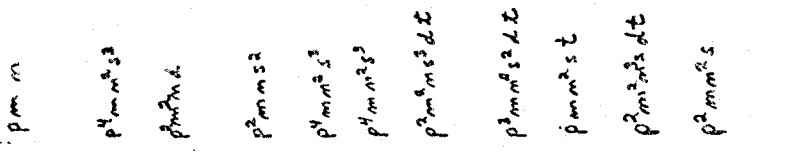


Example 4, Extract from Gesang Weylas

Intervallic content, not including the minor second:



Intervallic content of total sonority:



Sopran  
Du bist Or - plid, mein Landt das fer -

Alt  
Du bist Or - plid, mein Landt das fer -

Tenor  
Du bist Or - plid, mein Landt das

Baß I  
Du bist Or - plid, mein Landt das

Baß II  
Du bist Or - plid, mein Landt das

*Handwritten annotations: "Passing tone" above Soprano and Alto staves; "Appoggiatura" above Alto staff; "escape tone" above Alto staff.*

S.  
- ne leuch - tet;

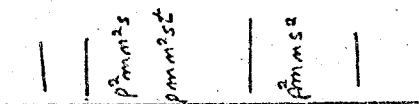
A.  
- ne leuch - tet;

T.  
fer - ne leuch - tet;

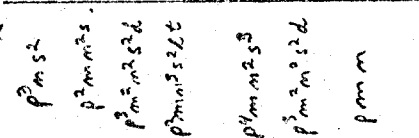
B. II  
fer - ne leuch - tet;

*Handwritten annotations: "passing tone" above Soprano staff; "passing tone" above Tenor staff.*

w/m 2nd:



w/o m. 2nd



Example 5, Extract from Wurze des Waldes

The image displays a musical score for a vocal piece. It consists of four staves of music, each with a vocal line and a corresponding line of German lyrics. The tempo marking 'poco f' is written above the first staff. The lyrics are: 'al - les hi - me - li - sches her das en möch - te dich nicht'. The music is written in a 7/8 time signature. The first staff uses a soprano clef, the second an alto clef, the third a tenor clef, and the fourth a bass clef. The lyrics are written below the notes on each staff.

*poco f*  
al - les hi - me - li - sches her das en möch - te dich nicht

*poco f*  
al - les hi - me - li - sches her das en möch - te dich nicht

*poco f*  
al - les hi - me - li - sches her das en möch - te dich nicht

*poco f*  
al - les hi - me - li - sches her das en möch - te dich nicht

Example 6, Extract from Tristissima Nox

27

*p*

Fuß vor Fuß und schweigend sucht der Pan-ther sein La - ger, von Wildgeruch um-

*p*

Fuß vor Fuß und schweigend sucht der Pan-ther sein La - ger, von Wildge-ruch um-

*p*

Schwei-gend sucht der Pan-ther sein La -

## Example 7

## Tristissima Nox

Ausgeliefert der Nacht war die Welt. Kobolden ohne Schlaf,  
 The world is delivered of night. Gremlins without sleep,  
 Gaukelbildern, wilden, ohne Mass. Jetzt scheint die Welt  
 and illusions, savage, without bounds. Now the world seems to  
 zu schlummern, die Dämm' rung erwartend.  
 slumber, the twilight awaiting.

**4 Vivace**

*f* Gau- kel- bit- dern, wil- den, ohne

*f* Aus- ge- lie- fert der Nacht war die Welt. Ko- bol- den oh- ne Schlaf, Gau- kel- bit- dern, wil- den, ohne

*f* Aus- ge- lie- fert der Nacht war die Welt. Ko- bol- den oh- ne Schlaf, Gau- kel- bit- dern, wil- den, ohne

*f* Aus- ge- lie- fert der Nacht war die Welt. Ko- bol- den oh- ne Schlaf, Gau- kel- bit- dern, wil- den, ohne

**7 Adagio**

*p* Maß. — Jetzt scheint die Welt zu schlummern, die Däm- mung er- war - tend.

*p* Maß. — Jetzt scheint die Welt zu schlummern, die Däm- mung er- war - tend.

*p* Maß. — Jetzt scheint die Welt zu schlummern, die Däm- mung er- war - tend.

*p* Maß. — Jetzt scheint die Welt zu schlummern, die Däm- mung er- war - tend.

Example 8, Extract from Mondaufgang

11 *mp* *Poco più mosso*

-ringt sich der tie - fen Nacht. Schon far - ben sich  
 -ringt sich der tie - fen Nacht. Schon far - ben sich  
 -wärts der tie - fen Nacht. ... licht, wie die jun - ge  
 -wärts der tie - fen Nacht. ... licht, wie die jun - ge

15 *cresc.* *mf*

mit Mon - den - schein die öst - li - chen Be - zir - ke.  
 mit Mon - den - schein die öst - li - chen Be - zir - ke.  
 Bir - ke, mit Mon - den - schein die öst - li - chen Be - zir - ke.  
 Bir - ke, mit Mon - den - schein die öst - li - chen Be - zir - ke.

19 *poco accel.* *mf*

Nun sprühn des Mon - des Strah - len - my - ri -  
 Nun sprühn des Mon - des Strah - len - my - ri -  
 Nun sprühn des Mon - des Strah - len - my - ri - a -  
 Nun sprühn des Mon - des Strah - len - my - ri - a -

22

a - den gleichwie aus ei - nem Schim - mer - kelch her - vor,  
 a - den gleichwie aus ei - nem Schim - mer - kelch her - vor,  
 - den aus ei - nem Schim - mer - kelch her - vor  
 - den aus ei - nem Schim - mer - kelch her - vor,

Example 9, Extract from Du bist min

The image shows a musical score for a vocal piece. It consists of four staves. The first two staves are vocal lines with lyrics. The third and fourth staves are piano accompaniment. The music is in 3/4 time and G major. The lyrics are: "du muost im - mer, im - mer drin - ne sin." and "du mu - ost im - - mer drin - ne sin." The score includes dynamic markings like *p* and *pp*, and a rehearsal mark '8'.

*p* du muost im - mer, im - mer drin - ne sin.

*pp* du muost im - mer, im - mer drin - ne sin.

*p* 8 du mu - ost im - - mer drin - ne sin.

*p* du mu - ost im - -

Example 10, Extract from Der Tempel

The musical score is presented in three systems, each with three staves (Soprano, Alto, and Bass). The lyrics are written below the vocal staves. The piano accompaniment is shown in the bottom staff of each system. The score includes dynamic markings such as *poco cresc.*, *mf*, and *p*. The lyrics are: "Und wie im Him - mel ei - ne ob - re Sphä - - re das All - - be - herrscht, so hab' für Eu - re Au - ob - re Sphä - re das All be - herrscht, so hab' für Eu - re Au - gen mein Herz, o Frau, zum Tem - pel ich ge - macht." The piano part features a melodic line with various dynamics and articulation marks.

Example 11, Extract from Ich höre eine Heerschar

ff  
Als Sie - ger schüt - teln sie ihr grü - nes

ff  
Als Sie - ger schüt - teln sie ihr grü - nes

ff  
Als Sie - ger schüt - teln sie ihr grü - nes

ff  
Als Sie - ger schüt - teln sie ihr grü - nes

ff  
Als Sie - ger schüt - teln sie ihr grü - nes

ff  
Als Sie - ger schüt - teln sie ihr grü - nes

23

S.  
grü - - - nes Lok - ken - haar:

A.  
schüt - teln sie ihr grü - nes Lok - ken - haar:

T.  
grü - - - nes Lok - ken - haar:

I.  
schüt - teln sie ihr grü - nes Lok - ken - haar:

B.  
grü - - - nes Lok - ken - haar:

Example 12, Extract from Mannfred's Bannfluch

9

Mei - ne Seel sei auf der dei - nen.

Meine Seel sei auf der deinen mit Gewalt und Zeichen-wink.

Mei - ne Seel sei auf der dei - nen.

Meine Seel sei auf der deinen mit Gewalt und Zeichen-wink.

Example 13, Extract from Um Mitternacht

*Andante e piano*

Sopran  
Ge - las - sen stieg die Nacht ans Land

Alt  
Ge - las - sen stieg die Nacht ans Land,

Tenor  
Ge - las - sen stieg die Nacht ans Land,

Baß  
Ge - las - sen stieg die Nacht ans Land,

Example 14, Beginning of Es ist ein Wind, der keinen Namen hat

*p*      *p*<sup>25</sup>      *p*      *p*<sup>25</sup>      *p*      *p*<sup>3msd<sup>3</sup>t<sup>2</sup></sup>      *p*<sup>3m<sup>2</sup>msd<sup>2</sup>t</sup>      *p*<sup>3m<sup>2</sup>ms<sup>3</sup>d</sup>      *p*<sup>3ms<sup>2</sup></sup>      *pms*

I  
Sopran  
Wenn der Tag dun - kelt,      wenn Zwie - licht er - wacht,  
When the day darkens,      when twilight a - wakes,

II  
Wenn der Tag dun - kelt,      wenn Zwie - licht er - wacht,

Alt  
Wenn der Tag dun - kelt,      wenn Zwie - licht er - wacht,

Tenor  
Wenn der Tag dun - kelt,      wenn Zwie - licht er - wacht,

Bass

*pms*      *p*<sup>3msd<sup>3</sup>t<sup>2</sup></sup>      *p*<sup>3m<sup>2</sup>msd<sup>2</sup>t</sup>      *p*<sup>3m<sup>2</sup>ms<sup>3</sup>d</sup>      *p*<sup>3ms<sup>2</sup></sup>      *pms*      (d. = d)      *pmm*      *pms*<sup>2</sup>      *pms*

4  
I  
S.  
wenn Tau - trop - fen      ta - gen,      wenn Stille träumt ...  
when dew - drops      form,      when stillness dreams

II  
wenn Tau - trop - fen      ta - gen,

A.  
wenn Tau - trop - fen      ta - gen,      wenn Stille träumt ...

T.  
wenn Tau - trop - fen      ta - gen,      wenn Stille träumt ...

B.  
wenn Tau - tropfen      ta - gen,      wenn.      Stil - le träumt. ...

Example 15, Extract from Es ist ein Wind, der keinen Namen hat

*d* = minor 2<sup>nd</sup>  
*t* = tritone

3

7

(3-18)

S. hör ich ei-nen Wind, kla- gen,  
 I hear a wind complaining

A. hör ich ei-nen Wind, hör ich ei-nen Wind

T. hör ich ei-nen Wind, hör ich ei-nen Wind

B.

8

S. kla- gen, kla- gen, kla- gen

A. kla- gen bei Tag und Nacht, hör ich ei-nen Wind

T. kla- gen bei Tag und Nacht, hör ich ei-nen Wind

B.

9

S. - gen bei Tag und Nacht. Was ist der Wind,  
 by day and night

A. kla- gen bei Tag und Nacht.

T. kla- gen bei Tag und Nacht.

B.

Example 16, Beginning of Stürm, du Winterwind

Vivace  $\text{♩} = 152-160$

|          |  |   |
|----------|--|---|
| Tenor I  |  | 1. Stürm, _____ stürm, _____ du Win - - ter - -<br>2. Frier, _____ frier, _____ du Him - - mels - -               |
| Tenor II |  | 1. Stürm, _____ stürm, _____ du Win - - ter - -<br>2. Frier, _____ frier, _____ du Him - - mels - -               |
| Baß I    |  | 1. Stürm, _____ stürm, _____ du Win - - ter - -<br>2. Frier, _____ frier, _____ du Him - - mels - -               |
| Baß II   |  | 1. Stürm, _____ stürm, _____ stürm, du Win - - ter - -<br>2. Frier, _____ frier, _____ frier, du Him - - mels - - |

4

|  |                    |
|--|--------------------|
|  | - wind!<br>- grim! |
|  | - wind!<br>- grim! |
|  | - wind!<br>- grim! |
|  | - wind!<br>- grim! |

Examples 17a and 17b, Extracts from Unmut

Ex. 17a

*pmm* *p<sup>3</sup>m<sup>2</sup>m<sup>2</sup>s<sup>2</sup>d* *pmm*

nach Ra-che schreit,  
for revenge cries out,

nach Ra-che nach Ra - che schreit; ;

nach Ra - che nach Ra - che schreit; ;  
nach Ra - che schreit,

nach Ra - che nach Ra - che schreit;

Ex. 17b

*pmm* *p<sup>3</sup>m<sup>4</sup>m<sup>3</sup>s<sup>2</sup>d<sup>2</sup>t* *pmm* *mf*

wünsch ich mir ent - stellt. — Doch tief miß -  
I wish (to be) deformed. *mf*

wünsch ich mir ent - stellt. — Doch tief miß -  
*mf*

wünsch ich mir ent - stellt. — Doch tief miß -  
*mf*

wünsch ich mir ent - stellt. — Doch tief miß -

Example 18, Beginning of Der schwarze Mond

**Vivace e un poco piano**

*Sopran*  
In die mond-lo-se Nacht

*Mezzo-Sopran*  
*Alt*  
In die mond-lo-se Nacht

*Tenor*  
In die mond-lo-se Nacht

*Baß*  
Dron, dron,  
(Das pizzicato eines Kontrabasses nachahmend)

4  
klet - - tert das

*simile*

6  
E - - cho des Rum - ba,

E - - cho des Rum - ba,

E - - cho des Rum - ba,

Example 19, Extract from Glückliche Fahrt

4

Ä - o - lus lö - set das ängst - li - che Band.

Ä - o - lus lö - set das ängst - li - che Band.

Ä - o - lus lö - set das ängst - li - che Band.

Ä - o - lus lö - set das ängst - li - che Band.

Ä - o - lus lö - set das ängst - li - che Band.

Ä - o - lus lö - set das ängst - li - che Band.

Ä - o - lus lö - set das ängst - li - che Band.

Ä - o - lus lö - set das ängst - li - che Band.

Example 20, Extract from Rondell

ob auch das

ob auch das

ob auch das

ob auch das

Herz den bitt-ren Hieb- er - - fahr.

Herz den bitt-ren Hieb- er - - fahr.

Herz den bitt-ren Hieb- er - - fahr.

Herz den bitt-ren Hieb- er - - fahr.

Example 21, Extract from Echo vom Himmel

The musical score is divided into three systems. The first system contains the first two lines of the vocal melody and piano accompaniment. The lyrics are: "Lei - - de? Was fällt nach Gram und Drang-sal einst mir zu?". The piano part features a triplet of eighth notes in the right hand and a similar triplet in the left hand. The second system contains the next two lines of the vocal melody and piano accompaniment. The lyrics are: "Freu - - de. Ruh.". The piano part continues with a similar rhythmic pattern. The third system is marked "Tranquillo" and "rallentando". It contains the final two lines of the vocal melody and piano accompaniment. The lyrics are: "Licht, Freu-de, Ruh; wie lang da-rin - nen leb - - ich? E - - wig." and "E - wig, e - wig." followed by "E - wig, e - wig." on the next line. The piano part features a triplet of eighth notes in the right hand and a similar triplet in the left hand. The score includes various dynamic markings such as *mf*, *p*, and *pp*.

Example 22, Extract from Meeres Stille

4

16

heu - ren Wei - te re - get kei - ne Wel - - le sich. pp

heu - ren Wei - te re - get kei - ne Wel - - le sich. pp

heu - ren Wei - te re - get kei - ne Wel - - le sich. pp

heu - ren Wei - te re - get kei - ne Wel - - le sich. pp

heu - ren Wei - te re - get kei - ne Wel - - le sich. pp

heu - ren Wei - te re - get kei - ne Wel - - le sich. pp

heu - ren Wei - te re - get kei - ne Wel - - le sich.

Example 23, Extract from Das Geheimnis Amergins

26 *rall.*

S. Mon - des? Wer macht kund die Stel - le, wo die

A. Mon - des? Wer macht kund die Stel - le, wo die

T. Mon - des? Wer macht kund die Stel - le, wo die

B. Mon - des? Wer macht kund die Stel - le, wo die

27 *ff rit.* *plmm<sup>2</sup>5<sup>3</sup>*

S. Son - ne kau - ert, wenn nicht ich, wenn nicht ich?

A. Son - ne kau - ert, wenn nicht ich, wenn nicht ich?

T. Son - ne kau - ert, wenn nicht ich, wenn nicht ich?

B. Son - ne kau - ert, wenn nicht ich, wenn nicht ich?

*ff*

## Example 24

Extracts  
from  
Urlicht

7

Pein, je lie - ber möcht ich im Him - mel sein.

Pein, je lie - ber möcht ich im Him - mel sein.

Pein, je lie - ber möcht ich im Him - mel sein.

*mf*

wird leuch-ten mir bis

*mf*

wird leuch - ten mir bis

*mf* zus.

wird leuch-ten mir bis

*p*

in das e - wig se - lig Le - ben.

*p*

in das e - wig se - lig Le - ben.

*p*

in das e - wig - se - lig Le - ben.

Example 25,

Extracts from  
Entbietung

3

S. Mee-res,  
A. Mee-res,  
T. Mee-res,  
B. Mee-res,

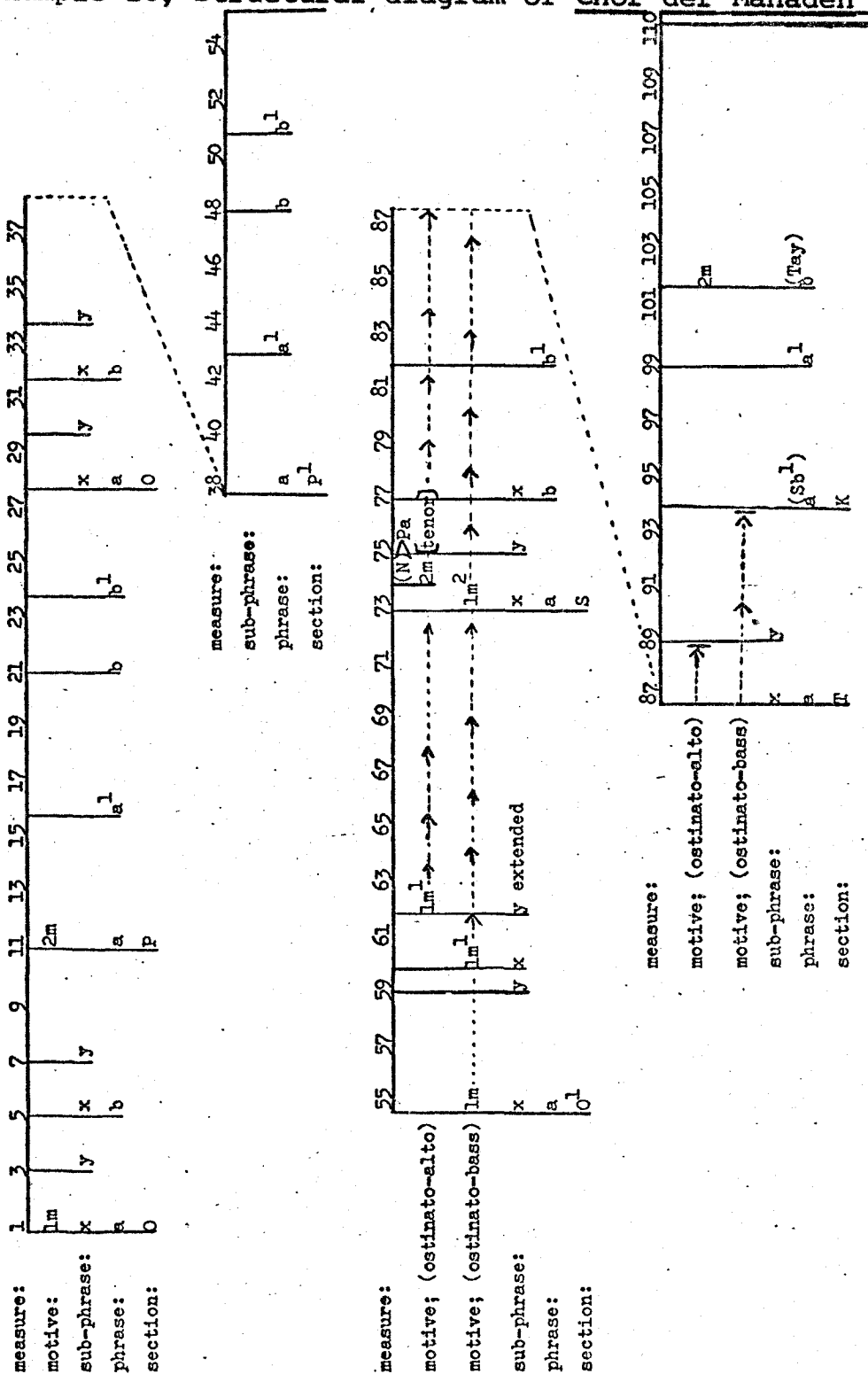
6

S. Grat der Welt su-chen. Ich  
A. Grat der Welt su-chen. Ich  
T. Grat der Welt su-chen. Ich  
B. Grat der Welt su-chen. Ich

12

S. lieb-test; Ein-bil-dun-gen und Schlaf.  
A. lieb-test; Ein-bil-dun-gen und Schlaf.  
T. lieb-test; Ein-bil-dun-gen und Schlaf.  
B. lieb-test; Ein-bil-dun-gen und Schlaf.

Example 26, Structural diagram of Chor der Mänaden



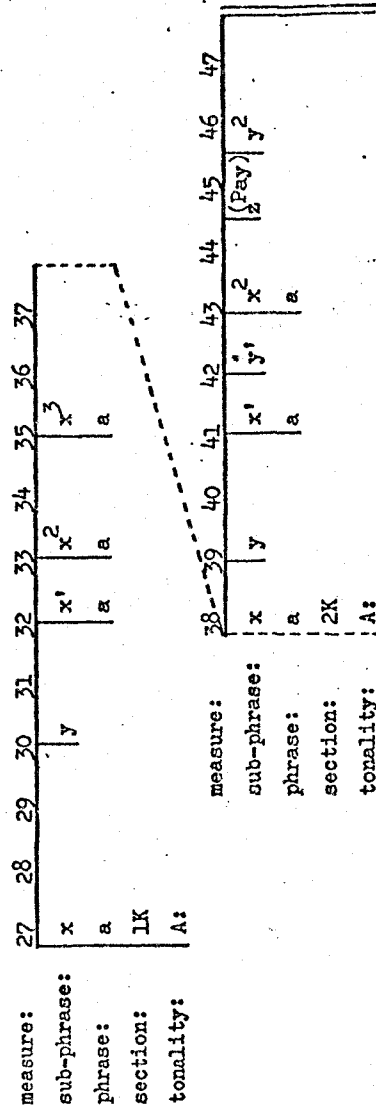
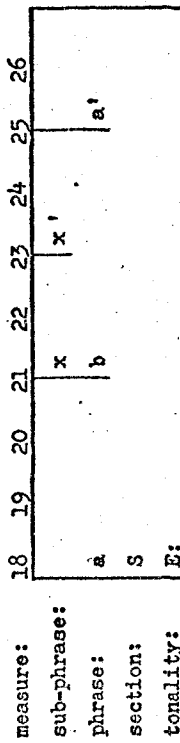
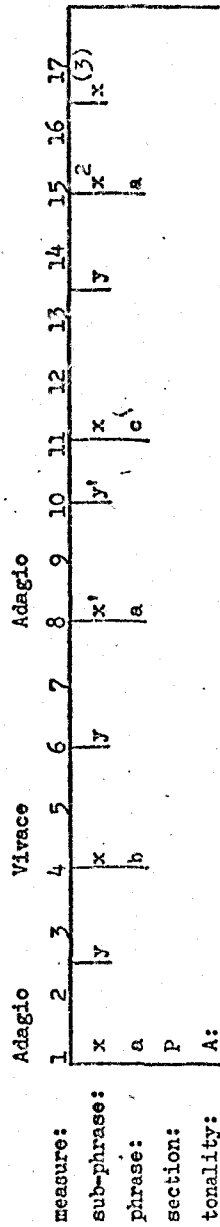
Example 27, Extract from Chor der Mänaden

Sei - - en wir trun-ken, vom  
 Sei - en wir trun - ken, sei - en wir trun - - ken, sei - en  
 Sei - - en wir trun-ken, vom  
 Sei - en wir trun - ken, sei - en wir trun - - ken, sei - en

Kopf bis zum Zeh, — Bak-dios, Bak-dios,  
 wir trun-ken vom Kopf bis zum Zeh, vom Kopf zum  
 Kopf bis zum Zeh, Bak-dios, Bak-dios,  
 wir trun-ken vom Kopf bis zum Zeh, vom Kopf zum Zeh,

o - eh! o - eh! — dim. o -  
 o - eh! o - eh! — dim.  
 Zeh, vom Kopf zum Zeh, — vom Kopf zum Zeh, — dim.  
 o - eh! o - eh! — o - eh! dim.  
 vom Kopf zum Zeh, vom Kopf zum Zeh, — vom Kopf

Example 28, Structural diagram of Tristissima Nox



Example 29, Beginning of Tanzende

S, A, T, B

*Allegretto leggiero*

S Dun - kel - ä u - gi - ge, du, von der ich träu - me, un - ter den

A Dun - kel - ä u - gi - ge, du, von der ich träu - me,

T Dun - - - kel - - - ä u - - - gi ge,

B Dun - - - kel - - - ä u - - - gi - ge, du, von

S Tän - ze - rinnen ist kei - ne wie du, mit El - fen - bein - soh - len, so leich - ten

A un - ter den Tän - ze - rinnen ist kei - ne wie du, mit El - fen - bein - soh - len, so

T du, von der ich

B der ich träu - - - me, un - ter den

S Fu - - bes. Ich ha - be dich nicht in den Zel - ten ge - fun - den, in dem ge -

A leich - ten Fu - bes. Ich ha - be dich nicht in den Zel - ten ge - fun - den, in dem ge -

T träu - - - me, un - - ter den

B Tän - - - ze - - rin - - nen ist kei - ne wie

Example 30

Maienzzeit bannet Leid

Maienzzeit  
 Mai - en - zeit - ban - net - Leid, - Fröh - lich - keit - ist ge -  
 ban - net Leid, Fröh - lich - keit - ist ge -  
 breit' - ü - ber Feld und Wald und  
 breit' - ü - ber Feld und Wald und  
 Wald und Grü - ne Au - Auf dem Rain  
 Grü - ne Au - - en. Auf dem  
 Grü - ne Au - - en. Auf dem  
 Blü - me - lein groß und klein neu er - schei - n' - wei - ße, ro - te,  
 Rain Blü - me - lein groß und  
 Rain Blü - me - lein groß und

20  
 gel - be samt den blau - Rings im Gras sind  
 klein - neu er - schei - n' - Ah.  
 klein - neu er - schei - n' - Rings im  
 schnell sie auf - ge - sprun - gen. Durch den Wald Durch den  
 Gras - sind schnell sie auf - ge - sprun - gen. Durch den  
 21  
 man - nig - falt Sang er - schallt, daß es hallt.  
 Wald man - nig - falt Sang er - schallt, daß es  
 Wald - Sang er - schallt,  
 22  
 Wahr - lich, bes - ser ward er nie be - sun - gen.  
 hallt, bes - ser ward er nie be - sun - gen.  
 daß - hallt.  
 31  
 Übertragung von Max Pohl

Example 31, Extract from Glückliche Fahrt

The image displays a musical score for six voices, arranged in three pairs of soprano and bass staves. The lyrics are: "Es säu - seln die Win - de. Es rührt sich der Schif - fer." The score is written in 4/4 time with a key signature of one flat (B-flat). The first three staves (Soprano 1, Bass 1, and Soprano 2) have a dynamic marking of *p* (piano) at the beginning. The lyrics are written below each staff, with hyphens indicating syllables that span across multiple notes. The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The overall structure is a simple harmonic setting of the text.

Es säu - seln die Win - de. Es rührt sich der Schif - fer.

Es säu - seln die Win - de. Es rührt sich der Schif - fer.

Es säu - seln die Win - de. Es rührt sich der Schif - fer.

Es säu seln die Win - de. Es rührt sich der Schif -

Es säu seln die Win - de. Es rührt sich der Schif -

Es säu - seln die Win - de. Es rührt sich der Schif -

Example 32, Extract from Wie man einen Vogel malt

117 *p*

Dann zupfst du ganz sacht ei-ne Fe - der.

Dann zupfst du ganz sacht ei-ne

Dann zupfst du ganz sacht ei-ne

Dann zupfst du ganz sacht ei-ne Fe - der.

121

aus dem Vo-gel - ge - - fie - der,

Fe - der aus dem Vo - gel - ge - fie - - - - - der,

Fe - der aus dem Vo - gel - ge - fie - - - - - der,

aus dem Vo - gel - ge - - - - - fie - der,

126

und schreibst in ei - ne E - de des

und schreibst in ei - ne E - de des

130 *ritardando*

Bil - des dei - nen Na - men nie - der.

Bil - des dei - nen Na - men nie - der.

The image shows a musical score for a piece titled 'Wie man einen Vogel malt'. It consists of four systems of music, each with a vocal line and piano accompaniment. The first system (measures 117-120) features a vocal line with lyrics 'Dann zupfst du ganz sacht ei-ne Fe - der.' and piano accompaniment. The second system (measures 121-125) continues the vocal line with lyrics 'aus dem Vo-gel - ge - - fie - der,' and piano accompaniment. The third system (measures 126-129) features a vocal line with lyrics 'und schreibst in ei - ne E - de des' and piano accompaniment. The fourth system (measures 130-133) features a vocal line with lyrics 'Bil - des dei - nen Na - men nie - der.' and piano accompaniment, marked with the instruction 'ritardando'. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamics.

Example 33, Extract from Wir haben dir Klatsch auf Geklatsche gemacht

11

wir la-chen dich aus, nun

wir la-chen dich aus, nun

wir la-chen dich aus, wir la-chen dich, la-chen dich

wir la-chen dich aus, nun

la-chen dich aus, nun

13

hilf dir her-aus, nun hilf dir her-aust A - de, z -

hilf dir her-aus, nun hilf dir her-aust A - de, a - de,

aus A - de, a -

hilf dir her-aus, nun hilf dir her-aust

hilf dir her-aus, nun hilf dir her-aust

16

*diminuendo*

de, a - de, a - de,

a - de, a - de

de a - de, a - de,

a - de, a - de

a - - de, a - - de,

## Example 34, Diagrams of symmetrical melodic patterns

Wurze des Waldes

Swel man ein guot wip hat

Weisse Verlassenheit

The image displays three musical examples, each consisting of a staff of music and a corresponding diagram illustrating a symmetrical melodic pattern. The first example, titled "Wurze des Waldes", shows a melodic line on a staff with a diagram below it that is a trapezoid, indicating a rise and fall in pitch. The second example, titled "Swel man ein guot wip hat", shows a melodic line on a staff with a diagram below it that is a triangle, indicating a rise and fall in pitch. The third example, titled "Weisse Verlassenheit", shows a melodic line on a staff with a diagram below it that is a triangle, indicating a rise and fall in pitch.

Example 35, Extract from Die Liebe weicht vor Feuer nicht

The image shows a musical score for a vocal piece. It consists of two systems of four staves each. The first system contains the first two lines of the lyrics, and the second system contains the next two lines. The lyrics are written in German. The music is in a major key and 4/4 time. The first system starts with a mezzo-forte (*mf*) dynamic marking. The lyrics are: "Sie sieht die Welt zu ih - - - ren Fü - ßen krei - sen" (top line), "Sie sieht die Welt zu ih - ren Fü - ßen krei - sen" (second line), "Sie sieht die Welt zu ih - ren Fü - ßen krei - sen und" (third line), and "Sie sieht die Welt zu ih - ren Fü - ßen krei -" (bottom line). The second system continues with: "und darf im eig - - - nen Lich - te se - - - lig wei - len," (top line), "und darf im eig - - - nen Lich - - te se - lig" (second line), "darf im eig - nen Lich - te se - - - - - lig wei - len, und darf im" (third line), and "sen und darf im eig - - - - - nen" (bottom line).

Sie sieht die Welt zu ih - - - ren Fü - ßen krei - sen

Sie sieht die Welt zu ih - ren Fü - ßen krei - sen

Sie sieht die Welt zu ih - ren Fü - ßen krei - sen und

Sie sieht die Welt zu ih - ren Fü - ßen krei -

und darf im eig - - - nen Lich - te se - - - lig wei - len,

und darf im eig - - - nen Lich - - te se - lig

darf im eig - nen Lich - te se - - - - - lig wei - len, und darf im

sen und darf im eig - - - - - nen

Example 36, Extract from Wie man einen Vogel malt

12

Was nun den Vo - gel

Was nun den

irgend etwas Nütz-li - ches.

Was nun den

ir - gend etwas Nütz - li - ches. Was nun den Vo - gel

16

an - geht, so leh - ne die Lein - wand an ei - nen

Vo - gel an - geht, so leh - ne die Lein - wand an ei - nen

Vo - gel an - geht, so leh - ne die Lein - wand an ei - nen

an - geht, so leh - ne die Lein - wand an ei - nen

19

Baum in ei - nem Gar - ten, in ei - nem Wäld - chen, ver -

Baum in ei - nem Gar - ten, in ei - nem Wäld - chen, ver -

Baum in ei - nem Gar - ten, in ei - nem Wäld - chen, ver -

Baum in ei - nem Gar - ten, in ei - nem Wäld - chen, ver -

23

- birg dich hin - ter dem Baum oh - ne zu spre - chen,

- birg dich hin - ter dem Baum oh - ne zu spre - chen,

- birg dich hin - ter dem Baum oh - ne zu spre - chen,

- birg dich hin - ter dem Baum oh - ne zu spre - chen,

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