AMERICAN CHORAL REVIEW

GEORGE J. BUELOW

A SCHÜTZ READER

Documents of Performance Practice

JOURNAL OF THE AMERICAN CHORAL FOUNDATION, INC.
VOLUME XXVII • NUMBER 4 • OCTOBER, 1985

AMERICAN CHORAL REVIEW

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Membership in The American Choral Foundation is available for an annual contribution of $27.50 and includes subscriptions to the AMERICAN CHORAL REVIEW and the Research Memorandum Series and use of the Foundation's advisory services. All contributions are tax deductible.

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THE AMERICAN CHORAL FOUNDATION, INC.
Administered by the Association
of Professional Vocal Ensembles
Janice F. Kestler, Executive Director
251 South 18th Street
Philadelphia, Pennsylvania 19103
(215) 545-4444

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Indexed in MUSIC INDEX and MUSIC ARTICLE GUIDE

Third-class Postage Paid — Philadelphia and additional mailing offices
Postmaster: Send address changes to American Choral Review,
251 South 18th Street, Philadelphia, PA 19103
ISSN 0002-7898

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Published as a special issue of the
AMERICAN CHORAL REVIEW
Volume XXVII, Number 4
1985

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Preface

Whereas the documents of Bach's and Handel's lives have been collected in special definitive volumes, those relating to the life of Heinrich Schütz, Germany's greatest choral composer before their era, are still variously dispersed in the biographical and bibliographical literature. A plan of gathering some of the records of Schütz's activity proved particularly tempting since the composer left a series of fundamental statements that set forth the manner in which he wished his works to be performed.

We are indebted for the idea of this publication to Eva Badura-Skoda, whose studies in choral literature have been represented earlier in the pages of this journal. It was at her suggestion that the editor prepared translations of prefaces for several of Schütz's works; their number was rounded out by the translations that Arthur Mendel had made for his Schütz editions issued by G. Schirmer, and grateful acknowledgment is made for permission to reprint these in the present context. We owe a debt of gratitude above all to George J. Buelow who readily responded to the challenge of creating a Schütz Reader from the fascinating and often virtually impenetrable sources.

Schütz's writing curiously combines clarity with obscurity. Seventeenth-century German prose and terminology renders his texts vexing, but the charm and wisdom of a great artist, who was as highly educated as he was practical, is invariably evident.

The documents of performance practice we have from Schütz's hand are of special value because they offer instruction not only about his own works but about a major choral epoch. He was trained in the polychoral tradition of Venice, but in transplanting the Italian style of the High Renaissance to Germany, he became the foremost advocate of the German Baroque. Nowhere is the heritage of his illustrious teacher, Giovanni Gabrieli, so faithfully preserved as in the words of Heinrich Schütz; yet his role as an intermediary is enhanced by the fact that in the middle of his life he returned the Venice in order to immerse himself in the idiom of a new generation led by Monteverdi.

Born a hundred years before Bach and Handel, Schütz lived into a period that almost borders on theirs; his last works were written at the

beginning of the 1670's, and the documents presented here span the six decades that saw the composition of those works that appeared in print during his time.

— A.M.

Psalms of David

The music of Heinrich Schütz, which receives even greater attention than usual during this, the 400th anniversary year of the composer's birth, has long been recognized as one of the great legacies of music history. Schütz created an extraordinary repertory of sacred music for the Protestant church, placing in its shadow everything else written in this particular genre during the seventeenth century in Germany. Although much of the music by Schütz has been lost, what remains — some 500 compositions — has intrigued and inspired choral directors and audiences for at least one hundred years. It was one hundred years ago that Philipp Spitta published the first volume of his Schütz *Gesamtausgabe,* and this began a Schütz revival that has flourished ever since in Europe as well as in the United States.

Curiously, despite the continuing growth in interest in Schütz's music, and despite the burgeoning of a general musicological concern for performance practices, little specific work has been achieved concerning the problems of performing Schütz's music. In general, we are still poorly informed about the appropriate forces as well as questions of tempo, overall style, embellishments, and other vital matters as they effect Schütz's compositions. Indeed, most of the better known books and encyclopedia articles discussing Baroque performance practices divulge little about Schütz's music, as if this single greatest corpus of seventeenth-century Germany Protestant music, were self-explanatory in matters of performance.

Schütz himself was obviously concerned about how his music would be performed at those times when he was not personally involved in surpervising the musicians. Much of his music includes new problems of performance unfamiliar to musicians of central and northern Germany, stylistic and technical questions based on Schütz's adoption of recent, "modern" Italian musical styles, and particularly the performance practices of Venetian composers such as Giovanni Gabrieli, Claudio Monteverdi, Alessandro Grandi, Rovetta, Viadana, and others. Most of these Italian composers and their music were largely unknown in Germany. The fact that Schütz was introducing unfamiliar, even strange performance concepts to German court and church musicians (for example, the newly developed thorough-

bass practice), explains one reason why most of his printed collections are introduced by informative prefaces discussing the nature of and correct performance techniques for the music. In some cases these prefaces reveal invaluable insight not only into Schütz's concept of performance, but also into the whole panoply of sacred vocal music as it had recently been created by his Italian contemporaries.

Strangely, Schütz's own words in these matters, often a veritable "Schütz Guide to Performance Practices," are not well known, especially in English, and many of them have not previously appeared in their entirety in English translation. While certainly not providing a complete picture for all aspects of performing this composer's music (indeed, Schütz is regrettably silent on such crucial matters as embellishments), these remarks include extensive information of particular assistance to those performing his scores.

Of all the introductory remarks of Schütz presented here in translation, none is more informative nor contains more fascinating information than the lengthy preface to his first major choral collection, the *Psalms of David* (*Psalmen Davids,* Dresden, 1619), his first work published in Germany. The collection consists of many of Schütz's grandest and most complex vocal settings of the Psalms. As a whole the work reflects Venetian compositional practices learned during the composer's apprenticeship days as a student of Giovanni Gabrieli. This is seen most clearly in Schütz's distinction between two types of vocal ensemble, the *coro favorito* made up of four solo voices, i.e., the best available singers, and the *Capella* (i.e., *Cappella* in modern Italian), the ripieno singers who by implication have less training or less good voices and who are used for strengthening and adding color to the vocal texture. This ideal Baroque sonority, the contrast of solo and tutti groups, is also reflected in the basso continuo part in which the organist is told where the *Favoriti* or the *Capella* sing so that he can change the softness or loudness of the accompaniment accordingly.

The Psalms of David are all conceived in antiphonal sonorities, and many of them include four separate strata of sound. From this complexity of parts emerges a number of performance possibilities, which are explained by Schütz in his preface:

1. Most important, the conductor is offered considerable freedom as to how he chooses to perform these works. The *Capellen* may be omitted, may be performed by instruments alone, with instruments doubling the voices, or with instruments supporting voices on one or two of the parts. In some cases, Schütz suggests that the *coro favorito* may be performed with a solo voice accompanied by instruments on the remaining parts.

2. Schütz recommends that the antiphonal style of the music be enhanced by placing the *Capella* I with the *Favoriti* II as one group and separated from the *Capella* II and the *Favoriti* I as a second group.

3. Schütz distinguishes, somewhat confusingly, between the required basso continuo (see item 7), and an organ accompaniment played from the vocal bass line which largely duplicates the vocal texture (which could be called a *basso seguente*). Schütz's distinction is the result of the then still brand-new concept of the basso continuo, in which an independent bass line that does not double a vocal bass, or that may exist in place of a vocal bass line, supports one or more melodic lines written in the new monodic style. Schütz does not imply, however, that an accompaniment by organ or other chord-producing instrument such as lute, harpsichord, chitarrone, can be left out of a performance of any of the pieces.

The contrasting sound of a group of soloists, who carry the substance of the composition as well as the entire Psalm text, and a much more freely organized ripieno group of singers or instrumentalists, or both, is Schütz's bold achievement in the Venetian style of sacred music.[1] There remain two aspects of performing this music implicit in Schütz's preface, which are frequently distorted today. First, there is no authority in this preface or any other work by Schütz to disregard the composer's clearly-stated expectation that the *coro favorito* will consist of a group of four *soloists,* and this condition must determine the size of the *Capellen,* which are meant to add sonority and magnificence to the sound. But this does not mean a large chorus and instrumental ensemble, for then the important balance with the main substance of the music inherent in the solo ensemble would be destroyed.[2] Second, Schütz's suggestion that the two groups of voices and instruments might be placed physically as two separate sounding bodies is meant to add to the effectiveness of the antiphonal style of the music. However, this does not imply the prevalent practice of spreading the various groups of instrumentalists and singers to the four corners of a church, and especially placing them in various balconies of a large church. This concept of what once was conceived to be characteristic of a "golden age" of Venetian church music is now firmly disproved.[3] Actually, anyone who has experienced such an arrangement with Schütz's multi-layered textures coming from front, sides, rear, up and down in a large building such as a church, knows that the music suffers acoustical mayhem, and that the single most important aesthetic concept of all of Schütz's music, the comprehensibility of his muscial rhetoric, is destroyed.

[1]For an excellent discussion of musical practices employed in Venice's basilica San Marco, reflecting exactly these same stylistic characteristics, see James Moore, *Vespers at St. Mark's* (Ann Arbor, 1981), vol I.

[2]Note, for example, Wilhelm Ehmann's misleading interpretation of *favoriti* as *Teilchor* or "semi-chorus," suggesting a doubling of the parts by more than one singer: Preface to his edition of the *Psalmen Davids 1619* (Kassel, 1981).

[3]See Moore, *Vespers at St. Marks,* vol. I, p. 97ff.

⁜TEXT⁜

To all musically knowledgeable
my greetings and wish to serve

It seemed almost unnecessary to me to discuss the performance of these Psalms and other compositions. The experienced Kapellmeister *will make his own choices according to the situation of individual choirs and the quality of personnel. Yet in order to offer some information to those who would want to know the author's opinion on such matters, I might list the following few points for special consideration:*

1. A careful distinction should be observed between ensembles of solo voices (Cori Favoriti) *and larger groups* (Capellen). *The former are designated to be "favored" by the* Kapellmeister *and used for the finest and most subtle effects, whereas the latter are introduced for strength and magnificence of sound. For this reason the organist should take note of the respective terms* (*i.e.* Favoriti *and* Capellen) *as they are found in the basso continuo part and exercise discretion in using sparse or full registration accordingly.*

2. If the scoring is antiphonal, one might consider placing the choirs crosswise, so that the large ensemble of the first choir is next to the small ensemble of the second choir and the large ensemble of the second choir next to the small ensemble of the first choir. This will enhance the desired effect.

3. A note for the Psalms Ich hebe meine Augen auf, *and* Der Herr ist mein Hirt *as well as for the Sacred Concerto* Lobe den Herren (*and we might also include the Canzona* Nun lob mein Seel den Herren, *if this is to be performed in eight parts a cappella without instrumental parts*): *In these works the second chorus is intended to be sung by a large ensemble. Since accordingly the first chorus would be a small ensemble, consisting of only four singers, the parts of this chorus might very well be copied out, beginning with the measure which is marked* Capella, *so that a second large ensemble could be used for better balance.*

4. When the parts marked for a large ensemble are in a high register, they are primarily intended for cornettos and other instruments. If it is possible to have them also performed by voices, so much the better. In this case one might adopt a low notation, placing the bass clef with F on the fifth line as is used to accommodate violone, trombone, and bassoon parts, and copy bass parts for the singers separately in their proper range with F on the fourth line.

5. If a large ensemble is written in a combination of high clefs and designated for instruments, it will be easily understood that the corresponding small ensemble should be performed by singers, as it is in fact intended for the major part of this collection; exceptions are the Motets and Sacred

Concertos (single Psalm verses: II 5–8 and 12/13). Yet some of the complete Psalm settings, such as Herr unser Herrscher, Wohl dem der nicht wandelt, Wie lieblich, Wohl dem der den Herren fürchtet, *could very well be performed with violins and cornettos in the upper chorus, trombones and other instruments in the lower chorus, and one singer for each chorus.*

6. Since my Psalm settings employ a recitative style (which, so far, has remained almost unknown in Germany) and since I believe there is no style better suited to the composition of the Psalms — the large amount of text being recited in continuity and without an abundance of repetition — I would like to ask those unfamiliar with this manner not to rush the tempo in performing these works. A reasonable pace should be kept, so that the words can be clearly recited by the singer and clearly perceived. Otherwise the texture would become very disagreeable and it would sound like nothing but a swarm of insects — which would be quite against the wishes of the author.

7. The basso continuo part is intended only for the complete Psalm settings. Beginning with the Motet Ist nicht Ephraim, *and throughout the remainder of the volume, the interested organist might attempt to duplicate the part writing, and if more than one organ is used the different bass parts in the Psalms might again be doubled.*

Having conveyed this to my kind fellow musicians I shall place myself with this modest effort into their good services until such a day as I can offer, with God's help, something more worthwhile.

Resurrection Story

Returned to Germany after his years of study with Gabrieli, Schütz concerned himself with the needs of the Protestant liturgy which were to occupy him throughout his life. While the *Psalmen Davids* still suggest Venetian splendor, the works that were to follow during the next three decades, calling generally for more modest means, reflect the troubled times: The Thirty Years' War had broken out when Schütz began to publish his works, yet they continued to appear, and his art reached new heights amidst growing desolation. Schütz's next major composition was a setting of the Easter story, a landmark in the genre of polyphonic gospel settings, for it was the first to be written with basso continuo.

The concern for flexibility in performance, typified in Schütz's remarks for his *Psalmen Davids,* remains evident even in his more circumscribed style of Passion music, as can be seen in this profoundly beautiful *Resurrection Story* (*Historia der fröhlichen und siegreichen Aufferstehung unsers einigen Erlösers und Seligmachers Jesu Christi,* Dresden, 1623). The text, based on the Gospels, is largely the same as one used by a previous *Kapellmeister* at Dresden, Antonio Scandello (1517–80). According to Schütz, his work is to be performed in the Easter season, in the chapels or chambers of Princes, for spiritual Christian edification.

Schütz employs two groups of performers. The first ensemble (Schütz uses the word *Chor*) includes the Evangelist and an instrumental accompaniment; the second ensemble includes the remaining dramatic characters of the Gospel story of the Resurrection: Christ, the three Marys, angels, Cleophas, the high priests, the Apostles, etc., and the basso continuo part. A number of important considerations, both stylistic and practical involving a performance of the *Historia,* are emphasized by Schütz.

1. As is true with all of his works, the words are paramount both as the basis of Schütz's compositional achievement and also for the effectiveness of a performance. He stresses this fact in several ways: The Evangelist is urged to recite his part in a "completely free rhythm, dwelling on any syllable only as long as this would be appropriate in usual, slow, understandable speech, thus in the "oratorical style." While Schütz does not say so, the modern performer needs to be aware that it is the oratorical style, i.e., a dramatic employment of speech that the composer recommends, not ordinary,

conversational speech. The Evangelist's part must be sung in a manner representative of the most impassioned rhetoric heard from a church pulpit. To lend further freedom to the Evangelist's singing, Schütz urges the accompanying ensemble to rehearse carefully with the singer until they can feel and follow the freedoms he takes with his part. Also, Schütz warns that the singers of the various dramatic characters should be accompanied by a "quiet" stop on the organ "so that the diction is clearly understood."

2. Schütz's instructions for realizing the basso continuo part of the Evangelist are particularly important. While an organ, positiv, lute, or other chord-producing instrument will be satisfactory, the composer preferred and made available parts for four viols. The violists are to realize a four-part harmony (Schütz uses the term *falso bordone*) to support the recitation. But Schütz urges that as on the organ so also in one of the viol parts some kind of freely improvised embellishments — passage work — should enhance the accompaniment. This requires that one of the violists has attained a subtle feeling for early seventeenth-century melodic divisions to grace both the long-held chords and cadential points.

3. To increase the effectiveness of the drama, Schütz also expresses concern that the continuity of the music be maintained, without pauses between the Evangelist's recitation and the various solo passages for other characters. He points to the fact that the basso continuo for the dramatic characters is included in the parts for the four violists, "so that they are alerted whenever they should enter again with the Evangelist's role and so that proper continuity for the work, without any confusion, is assured." As a corollary, the large book of parts for the dramatic characters also includes the text of the Evangelist's part, for the same purpose of assuring continuity of performance and avoidance of pauses between entrances of the various singers.

4. The most radical freedom of choice permitted by Schütz affects his settings of the dramatic characters, which are largely written as duos of extraordinary musical beauty, supported by a basso continuo. Schütz allows that one part of the duo can be played on an instrument rather than sung, or even entirely omitted. Today, neither of these suggestions seems necessary or desirable; they merely reflect Schütz's willingness to compromise the integrity of his musical design for the practicality of performance.

5. In three places Schütz gives the word "chorus" — his term is *pleno choro* — for performing the opening movement (SSATTB), the closing "Victoria" (double chorus SATB-SATB plus the solo voice of the Evangelist), and the chorus of the Apostles (SSATTB). There is no indication, and little reason to expect, that Schütz wished a large chorus suddenly to enter at these points in the work. Rather, it is clear that these three choruses are to be sung by his second "ensemble" of performers, the voices of the dramatic personages, together with the addition of the viol ensemble.

6. Finally, Schütz recommends that the conductor experiment with the placing of the two performing groups but leaves the solution "to the discretion of discerning musicians" as to how they could be placed so that the work can be performed "in a more pleasing and engaging manner." His sole suggestion that only the Evangelist be visible, while the other singers might be hidden from sight, would perhaps still be effective in a church setting. In the concert hall, however, the audience would most likely receive greater musical and dramatic impact from the music through actual visual contact with all of the soloists. Whether the work might be semi-staged seems a question less feasible to pursue since most of the roles are composed of two individual voices; but clearly Schütz urged the conductor to arrive at a solution "best suited to place and circumstance."

≒TEXT≒

To the Reader
my greeting and service

In planning to present my composition of the glorious and triumphant Resurrection Story of our Lord and Redeemer Jesus Christ, the performer will have to direct his attention to two ensembles, namely

1. The ensemble of the Evangelist

2. The ensemble of dramatic personages

It is left to everyone's judgment, depending upon the nature of the place of performance and the convenience of the performers, whether both ensembles are placed together in one location or separate, one from another.

The Ensemble of the Evangelist

1. The part of the Evangelist may be sung with the accompaniment of organ, positiv, lute, or some similar instrument. For this reason the text of the Evangelist's part has been added to the basso continuo part. If the organist wishes to do his part well, he is reminded that whenever the harmony (falso bordone) *does not change, some graceful and appropriate figures and runs should enhance the accompaniment — in this work and wherever it is a matter of rendering the* falso bordone *in an appropriate manner; otherwise it will not serve its function properly.*

2. Whenever possible, it will be better to omit the accompaniment of organ or a similar instrument and replace it with four viols (parts for which have been included) to support the part of the Evangelist.

3. It will be necessary, however, that the ensemble of Evangelist and four viols is very carefully rehearsed in such a manner that the part of the Evangelist is recited in completely free rhythm, as it seems right to the singer. He should not dwell on any syllable any longer than one would in ordinary, slow, and understandable speech.

The viol players, accordingly, should not be guided in their performance by any beat other than that indicated by the recited words of the Evangelist which, once again, have been added in their parts; thus there can be no error. One or the other violist, however, might add some embellishments, as is customary for the falso bordone *and which will produce a good effect.*

4. It should be further noted that the basso continuo part that serves to accompany the parts of the dramatic personages is given in the parts of the four viol players as well, so that they are alerted whenever they should enter

again with the Evangelist's role and so that proper continuity for the work, without any confusion, is assured.

5. At the end of the part books for the four viols a concluding chorus à 9 is copied out, in which these parts could join, if so desired.

The Ensemble of Dramatic Personages

1. This ensemble must be placed close to the organ, because the entire portion representing the action must be sung to the accompaniment of a very quiet stopped organ sound, so that the diction of the singers is clearly understood.

2. The Kapellmeister, *or whoever directs the performance, might also be placed with this chorus and give an appropriate slow beat (which represents the soul and life of all music, so to speak).*

3. The larger book, in which the parts for the dramatic personages are contained, includes also the text of the Evangelist's part, so that they can see from it whenever they should enter.

4. I have set the portions of the story where only one person is speaking, such as the Lord Christ, Mary Magdalene, etc., in duo, *the role of the Lord Christ in particular for alto and tenor. Both parts, or only one of them, may be sung; in the latter case, the other may be performed by an instrument or, if so desired, omitted.*

5. Whenever Chorus *is indicated for a verse, it means that it may be sung by the full ensemble.*

For the sake of clarity, I will list the parts needed to perform this story:

1. A large book, containing the parts of the dramatic personages;

2. A book containing the Evangelist's part;

3. Four books, containing the four viol parts;

4. The basso continuo.

Some remarks might be added as to how this story may be performed in a more pleasing and engaging manner. For instance, only the Evangelist might be visible, whereas the other singers might be hidden from sight; or some other disposition of this kind may be made. I have purposely omitted such directions and left matters to the discretion of discerning musicians who doubtless will arrive at a solution best suited to place and circumstances, whenever they take the work in hand. May they bear with me for the small suggestion given above and grant me their kind favor.

Dresden, on the Feast of the Annunciation, 1623

Heinrich Schütz
Author

Becker Psalter

The decade of the 1620's foreshadows in some measure the course of Schütz's life and work. In an exuberant gesture the young artist had sent advance copies of the *Psalmen Davids* to friends as an announcement of his wedding. At the end of the decade he was widowed, and he remained alone for the rest of his life; only one granddaughter eventually survived him. To find some solace in his bereavement, he turned, as he wrote, to a new set of Psalm settings, totally different from his first; and in this work Schütz assumes for the first time his important role as guide and mentor of his young German colleagues.

The collection of Psalm settings on texts by Cornelius Becker, *Psalmen Davids, hiebevorn in teutzsche Reimen gebracht, durch D. Cornelium Beckern, und an jetzo mit ein hundert und drey eigenen Melodeyen . . . gestellet* (Freiburg, 1628), was dedicated to the Electress Hedwig, widow of Christian II of Denmark who was the brother of the Saxon Elector Johann Georg I. Composed during the darkest period in Schütz's life, the work was based on German paraphrases of the 150 Psalms that had been published by their author, Cornelius Becker, a German theologian and poet, professor at Leipzig University, and a staunch Lutheran. The so-called *Becker Psalter* became the centerpiece of Lutheran Psalmody, and it was set to music by several composers before Schütz, including Seth Calvisius (Leipzig, 1605), and Heinrich Grimm (Magdeburg, 1624). Schütz composed, with a few exceptions, new melodies for the texts, and his work gained considerable popularity, being reprinted in 1640 and in a new and revised edition in 1661.

Regrettably, Schütz's splendid psalm chorales, with their treasury of original melodies, have never become well-known in later centuries, no doubt overshadowed by the power and unique beauty of Bach's own settings of the much better known and traditional chorale melodies of the Protestant church. As has been suggested by Walter Blankenburg, the editor of the modern edition of the collection, these chorales invite a rich variety of performance possibilities, including four-part settings for vocal soloists or chorus, vocal solos with instrumental support, as keyboard works, or as purely instrumental compositions. Schütz's chorales are simpler than those by Bach both in contrapuntal and harmonic features, but the melodies retain many of the poetic subtleties and rhythmic freedoms of the texts that

were no longer acceptable for musical interpretations in the late Baroque. As Schütz emphasizes in his introduction, he wishes to have his melodies sung as "guided by the words." Regular bar lines are absent, a tradition of chorale settings in the sixteenth and seventeenth centuries, and small strokes replace rests, or holds, that other composers used to indicate ends of lines of the verses. Schütz, however, also stresses that he hoped his melodies would be sung in "a proper tempo of today's style," which is not very slow as might incorrectly have been suggested by this time in the older chorale notation in breves and whole notes. This is perhaps another clue to the need today to avoid unduly slow tempos that seem to mar many of the performances of Schütz's works.

≒TEXT≒

To the Kind Reader

Although what I have presented here in the way of new melodies for the late Doctor Cornelius Becker's Psalter is not especially elaborate or artful, yet is was not easy to compose.

I wanted, first of all, to adopt the manner of the old hymns, though allowing for a modern style of music. For this reason I did not use merely breves and whole notes but more often half notes, quarter notes, and eighths, so that the melody might be livelier and the words might not be extended too long but become more readily perceptible and the psalm be concluded the sooner. I did so especially in view of the fact that the quicker notes, when sung in the proper tempo of today's style, do not detract from the seriousness of the hymns; in fact, the older chorales, though written in long note values, are nevertheless usually sung by the Christian congregation at a more fluent pace.

Second, I have used small strokes rather than rests at the end of each verse line, because rests have no proper place in this type of composition; indeed, such songs or melodies without regular rhythm are much better sung as guided by the words. If, however, some of the melodies should seem too secular in nature, or if some of the composers or organists should want to turn them into chorales proper, they might copy out the descant (which has the choral or principal part) in long note values with interpolated rests and will, I hope, find this solution satisfactory.

Now, dear reader, if you should be pleased with my work, use it in praise of God our Lord; should one or the other melody displease you, make use, in its place, of the old and known melodies which the register placed at the end of this book will list for you, or do lend your help in having someone else compose better ones and publish them for the greater glory of God.

May God keep you.

H.S.

German Requiem

Princely patronage offered Schütz the opportunity for writing works in larger scoring, even under the most depraved circumstances of the times of war; and traditionally the occasion of a memorial service was marked by elaborate music, though — as befitting the nature of the occasion — kept essentially within the confines of the capella style.

The Requiem for Prince Heinrich of Reuss, ruler of a small Saxon principality, was dedicated to a patron of the arts with whom Schütz had been associated for many years in close personal friendship. In the custom of the time, the Prince himself had given careful thought to the arrangements for the service. He had chosen the Scripture text for his funeral sermon and had it engraved on the sarcophagus in which he was to be buried. On either side of this text were added "all those sayings from Holy Writ and those versus of the Christian hymns" that had held a special meaning for him.

Thus Schütz's texts for the work were fully prepared, and it is of great musical interest how consciously he applied a mixture of the old and modern styles to them. He composed the Psalm verse on which the sermon was based in the time-honored manner of the antiphonal motet for double chorus. But the other text portions were set as elaborate sacred concertos in which various groups of solo voices alternate with the full choral sound.

The first movement, in which several Protestant chorales are interspersed in remarkably free rhythmic treatment, is cast in the form of a Mass setting, with the German *Kyrie* providing a choral framework for the initial solo portions. But the final movement, the *Nunc dimittis* — the customary concluding canticle of Vespers — is treated by Schütz in a form that clearly unfolds the new resources of the dramatic style. In moving response to the incipit and opening choral section, the voices of two seraphim join with the voice of the departed in Heaven.

As Arthur Mendel had pointed out in his edition of the work, the title page of the original edition tells us a good deal about its nature and origin:

Musical Exequies
As they were Observed at the Grand Funeral Ceremonies
in Christian memory
of the Late Honored
Prince Heinrich
the Younger and Eldest Reuss/Lord of Plauen/
Member of the Council of His Imperial Roman Majesty
in Gretz/Cranichfeldt/Gera/Schleitz/Lobenstein/etc.
on the Fourth day of February last in Gera/before and
after the Funeral Sermon/and in Accordance with the
Wishes often Expressed by his late Highness during his Life-time
sung to a Soft and Concealed Organ
for 6, 8, or more voices
and
with accompanying *Basso Continuo* in two copies
the one for the Organ, the other for the Conductor or the Violone
Together with a Detailed List of the Musical Contents of this Little Work
and Instructions for the Necessary Arrangements, Addressed to the
Gracious Reader
Humbly set to Music, by Command, in final Commemoration
and published in print by
Heinrich Schütz — Electoral Saxon Kapellmeister
Printed in Dresden by Wolf Seyffert in the Year
1636

≒TEXT≒

In this little musical work there are only three pieces or Concerti:

1. All those sayings from Holy Writ and those verses of the Christian hymns which His late Highness during his lifetime secretly had inscribed on the cover and on both sides and at the head and foot of his sarcophagus, gathered together in a Concerto and arranged in the form of a German mass, like the Latin Kyrie, Christe, Kyrie Eleison; Gloria in Excelsis; Et in terra pax; *&c.*

2. The words which His late Highness had chosen as the text for his funeral sermon: "Lord, if I but thee may have," etc.

3. The Song of Simeon, "Lord, now lettest thou thy servant depart in peace," etc., which His late Highness had chosen for his burial. In the course of which a separate choir is introduced, singing different words: "Blessed are the dead," etc. There follow then the Instructions for the Necessary Arrangements for each Concerto.

I.

Arrangements for the Concerto *or German Requiem Mass:*
Naked came I out of my mother's womb.

1. This Concerto, arranged after the manner of a Latin or German mass, is really for six concerted voices, or for six singers with organ, namely two sopranos, one alto, two tenors, and one bass.

2. In the alto part, however, there will be found in two verses a bass part as well (at times when the alto is silent), which is intended to enhance the variety of the Concerto *and accordingly must also be sung along with the rest.*

3. From these six concertato *parts six other parts can be copied out (from the point where the word* Capella *occurs* [*each time*] *to the next little line) and with these a second choir or* Capella *can be set up and introduced along with the first.*

4. The Bassus continuus, *which is to be used to play on the organ the chords I wish in this work, I have transposed down a fourth, for the benefit of the singers, although I am not unconscious of the fact that it would fall more naturally for the organ down a fifth, and perhaps would thus be in a way more useful to the unpracticed organist.*

5. Since I have had to bring together into one Corpus *the verses of German hymns belonging to all sorts of modes, I hope understanding musicians will forgive me for occasionally transgressing the limits of the Ninth Mode in order to follow these hymn melodies.*

6. Anyone who should take a liking to this work of mine could make use of it not badly at times in place of a German Missa, *perhaps on the Feast of the Purification, or on the XVI Sunday after Trinity.*

II.

Arrangements for the Motet: "Lord, if I but thee may have."

It is in eight parts, for two equal choirs, and can also be arranged and performed without the organ if desired.

III.

Arrangements for the Song of Simeon:
"Lord, now lettest thou thy servant depart in peace."

1. It must be known that this Concerto *has two choirs, each choir with its own words. The First Choir has five voices and recites the words of Simeon: "Lord, now lettest thou thy servant . . ." The Second Choir has three voices, two sopranos and a baritone or high bass, and sings the following words, and others: "Blessed are the dead that die in the Lord." By means of this invention, that is, by means of the Second Choir, the author has wished to suggest to some degree the joy of the disembodied souls of the blessed in heaven, in the company of the heavenly spirits and holy angels.*

2. The First Choir should be close to the organ, while the Second is in the distance — or however it seems best on each occasion to arrange them.

3. Anyone who wishes to make one or two copies of this Second Choir and set up such groups at various places in the church would, the author hopes, increase the effect of the work not a little.

There is also a page of instructions for the player of the Violone *(bass viol).*

For the Violone *or the big Bass Fiddle a few suggestions, added in place of an appendix, because space was left over:*

That the Violone *or the big bass fiddle is the most convenient, agreeable, and best instrument to go with the* concertato *voices (when the latter are sung to the sole accompaniment of a quiet organ), and is a particular ornament of concerted music when it is rightly employed — this is not only shown by its effect, but also confirmed by the example of the most famous musicians in Europe, who nowadays everywhere use this instrument in their arrangements of this sort. For this reason it seems not unwise to include in these publications of concerted musical pieces, along with the* Basso Continuo *for the organ, another copy in addition for the* Violone, *and to add*

it to this issue. And this has been done in the present work, and I have decided to hold to this practice in the other editions which, please God, I shall publish in the near future.

Now although for the aforementioned Violone *one could set up and publish a separate bass part specially designed for that instrument, and not just issue another copy of the bass for the organ, yet in order to save money we have contented ourselves with this extra copy. And we trust to those who have learned to play this foundation instrument to know how to treat everything with a sharp ear and keen understanding. Nevertheless, for the sake of the inexperienced I have desired to include three short reminders concerning the discretion with which the* Violone *may be played from this extra copy of the organ bass:*

(1) Where an alto or tenor clef is marked, the Violone *can play along, though always in the low register, that is, an octave below; for example, in a passage for trio, consisting of two sopranos and alto, the* Violone *can play the alto part an octave lower with good effect. But the following should be observed:*

(2) When these high parts, whether they be soprano, alto, or tenor, are introduced successively in imitation, the Violone *should not play until the bass enters.*

(3) It must also be specially observed that when a single bass voice or two or more bass voices are singing, the Violone *should not play, since the vocal bass carries the foundation anyway, and the* Violone *with identical chords or unisons creates a disagreeable harmony. But this and other things that might be said will be learned from listening and experience.*

Symphoniae Sacrae II

The personal isolation in which Schütz found himself after losing his wife was aggravated by artistic isolation. Again and again we find indications in the documents of the time that the war years had made it impossible to maintain even a minimum of the performance forces with whose direction he was charged. For these reasons he repeatedly asked for leaves, and a few years after returning from his second stay in Venice, he left for the first of several sojourns in Copenhagen where the musical establishment of the Danish court offered him a wide field of activity.

Between these journeys he issued the first of his three collections of *Symphoniae Sacrae* for solo voices and instruments. While Book I of the *Symphoniae Sacrae* still uses the traditional Latin, Book II appeared with German texts; and the *Symphoniae Sacrae* eventually found their counterpart in his collections of *Kleine Geistliche Konzerte* which, in distinction to the *Symphoniae Sacrae,* were scored for solo voices with continuo accompaniment only. The collections of "sacred symphonies" and "sacred concertos" represent milestones in the development of the German Protestant cantata.

Schütz's extensive communication "to the benevolent reader" at the beginning of his *Symphoniae sacrae,* Book II (Dresden, 1647), tells us little about actual performance problems of the collection but a great deal about the origins and stylistic spirit of the music. Most of the individual pieces in this collection were composed while Schütz lived for the second time in Copenhagen, during the years 1642–1644 (the work is dedicated to the Crown Prince of Denmark). The preface displays Schütz's pride in his spreading fame, especially based on the earlier set of sacred symphonies written and published in Venice in 1629. Clearly, the composer meant to capitalize on this fame as he suggests, by publishing a second collection with the same title, but in place of Latin texts, setting his "German mother-tongue."

In a subtle way, the volume is also meant as a testimony to Monteverdi, with whom Schütz became acquainted during his second trip to Venice in 1629, and whose musical achievements form a distinctive musical foundation for this and other works by Schütz. The *Symphoniae Sacrae II* are modern, Italianate, small vocal concertos, of a general type very much in vogue in Venice in the first half of the seventeenth century. Schütz says that though the modern Italian manner was not well known in Germany, it was

considered by the great Monteverdi as the "final perfection of music." What Monteverdi meant by this pronouncement was that his discovery of the agitated style of music — the *stile concitato* — completed the stylistic perfection of new music. Through the rapid reiteration of tones in small note values, Monteverdi found a new means to express the emotions of anger, disdain, and war, and this new "excited" style served as the basis for those madrigals in his Eighth Book that are described by him as *Madrigali guerrieri.* Schütz is inspired by this new concept of style, and adapts the rapid declamatory reiterations of tones for much broader applications to quick repetitions of figurations, triadic patterns, and various instrumental and vocal motifs, thus in a sense developing a much more interesting and varied style out of Monteverdi's *stile concitato,* a style that was to influence numerous other composers of sacred vocal music in Germany.

Schütz also pays homage to Monteverdi by using the latter's *Armato il cuor* and the *Ciaconna, Zefiro torna,* both from the *Scherzi musicali* of 1632. The adaptation or parodying of other composers' music was, of course, a common procedure for centuries, and often it was done without acknowledgment of the borrowed music. Clearly, Schütz wished his borrowing to be known by all, as his way of honoring the Italian musical genius who so greatly influenced Schütz's own compositional style.

The sacred symphonies of this collection are largely solo compositions with a small instrumental accompaniment, usually two violins with basso continuo. The twenty-seven pieces include twelve for solo voice, ten for duos, and five for trios. The vocal style is based on the Italian practice of monody as it had become refined in the second and third decades of the century. Interestingly, Schütz voices concern that German musicians will find performances of the music, especially the exact rhythmic realization of vocal and instrumental passages in many short notes, difficult. Apparently in some places, perhaps particularly within the more cosmopolitan courts, Germans were accused of being untrained. It appears that the Italian manner of string legato bowing was also somewhat unfamiliar to many German instrumentalists, and this suggests perhaps but one more reason why, as the vogue for modern Italian music grew ever more popular in the seventeenth century, Italian musicians more and more became the core of the artists sought by courts for their musical establishments.

≒TEXT≒

To the Benevolent Reader

Dear and gracious reader, it should be explained to you that when I took my second Italian journey in the year 1629, to remain for some time, I published, by virtue of the modest talent that God has given me and of which I do not wish to boast, a small work on Latin texts for one, two or three voices with two violins or similar instruments; it was issued in Venice, having been written after the musical style practiced there, under the title Symphoniae Sacrae.

Since I learned that some of the copies, having reached German soil and having met with a favorable reception and esteem, have in some places been performed entirely with German rather than Latin texts, I have taken this as an incentive to attempt a similar small work in our German mother-tongue and, with God's help, completed a sequel (presented here) to what I had once begun.

It is true, the wretched times our dear homeland is still undergoing, which are so unfavorable to music and the other liberal arts, have had no small influence in prompting such a publication. But it was especially a prevailing lack of aquaintance in Germany with the modern Italian manner, its style of composition and performance (which the keen judgment of Signor Claudio Monteverdi in the preface to his Eighth Book of Madrigals described as a final perfection of music) that led me to give it into print.

Experience has shown (to relate the unhappy truth) that the modern Italian manner and its style of composition, with new refinements involving shorter note values, has neither rightly suited many of us Germans not trained in this tradition, nor met with proper understanding (even in places where a high level of music was presumed) and that pieces written in this style have been poorly rendered and mistreated as if in defiance of their language, so that they caused nothing but annoyance and disgust to the intelligent listener or even to the composers themselves. Thus the German nation has gained a reputation of being unskilled in the art of music (accusations of this kind from abroad not being wanting) and has met with corresponding reprehension.

Since, however, this small work — done a number of years ago and at that time dedicated to Christian V, ruler of Denmark, Norway, and of the Goths and Wends — existed only in manuscript, as is evident from the text of its dedication, and since I learned how many pieces of my authorship (as it will happen) were copied without conscientious care and distributed to distinguished musicians, I was induced to taking it in hand again and, after thorough revision, making it available in print for those who might have an interest in it.

Thus it was to the knowledgeable and well-trained musician (whose pleasure, next to the glory of God, was my only motive in issuing these few copies) that my work, as well as my hope that the style therein introduced might not displease them, were directed.

Yet I equally turn to those not acquainted with the modern rhythmic patterns or use of small note values and of the long legato stroke on the violin not practiced among us Germans (though they might wish to apply it), pleading with them that they might not hesitate to seek some instruction before they attempt performing one or the other piece in public, and that they might not mind obtaining some private practice, so that they as well as the author might not be subjected, without his fault, to undeserved censure rather than approbation.

Inasmuch as in the sacred concerto Es steht Gott auf *I have used thematic material from one of Monteverdi's madrigals,* Armato il cuor, *and from his* Ciaconna *with two tenors, I let those judge (with respect to the extent of my indebtedness) who are acquainted with these compositions. Yet this should not lead to other conclusions as to the rest of my work; I have no intention of taking pride in achievements not my own.*

Lastly, if God will grant me further life, I would like to attempt, with His merciful help, to issue more of my works, unworthy though they may be, and among them some that might prove to those who are not professional musicians, nor intend to become such, nevertheless of good use.

Farewell

Geistliche Chormusik

With advancing age, Schütz became more deeply concerned with the idea that intriguing experiments in the modern dramatic style might totally replace the solid technique of *a cappella* writing that he had studied at the source under the guidance of the great Gabrieli. The strictly contrapuntal madrigal and motet had all but disappeared from the scene, and Schütz felt that the time was ripe for setting an example of strictly polyphonic composition.

His *Geistliche Chormusik* (Dresden, 1648) bears a dedication to the city fathers of Leipzig and was presented as a gift to the choir of St. Thomas church, which Schütz regarded as one of the finest choruses in Germany. No choir before or after has ever been honored with a greater gift! For the collection of twenty-nine motets in five, six, and seven parts not only contains some of Schütz's most exquisite vocal writing, but it stands as one of the great didactic, historically-pivotal accomplishments of the German Baroque. Ostensibly, Schütz wrote the *Geistliche Chormusik* to instruct German composers in how to write in the contrapuntal style without a basso continuo foundation, i.e., counterpoint complete in itself without dependence on a realization of one or more voice-parts by a continuo player. This style Schütz deems the "hardest nut to crack" within the entire craft of composing. And he feared that it was this very aspect of music that young composers were either ignoring or in which they were inadequately trained as they immersed themselves in the Italian concerted style — the very style that Schütz had such an important role in bringing to Germany from Italy through his own collections such as the *Psalms of David* and the first two books of *Symphoniae Sacrae.*

One might be tempted to resort to a current expression to say that Schütz was seeking in this music to return to his own German "roots," for clearly the music of the *Geistliche Chormusik,* with its spirit of the universal, classical counterpoint of the *prima prattica,* is German in expression and sonority. Schütz's inclination, in middle-age, to re-establish in his own name the importance of the polyphonic spirit in German sacred music had a motivation far deeper than simply to oppose Italian style in contemporary musical practices. It must have grown out of those same innate feelings towards art music that had long dominated German music in the Renaissance, and earlier, and that extended into the eighteenth century in the music of J.S. Bach. Indeed, the ever-present contrapuntal basis of German music lived on down to the present day in the art of such diverse

composers as Richard Wagner, Gustav Mahler, Alban Berg, and Paul Hindemith.

These motets are not meant to be performed *a cappella,* and just as it is a marked feature of most of Schütz's vocal ensemble music, here too he urges performers to consider various combinations of voices and instruments. As stated in his words to the "benevolent reader," the twenty-nine motets are written in various styles. Interestingly enough, the composer suggests that some should be performed by chorus *and* instruments (supporting the voices) from the front of the church ("before the pulpit"), whereas others are best heard when the parts, vocal and instrumental, are not doubled or tripled or otherwise supported. Here Schütz means that the antiphonal effects inherent in some of the pieces are best left to soloists, with perhaps some actual space separation between the performing groups to emphasize the concerted style. What strikes one's attention, in addition to specific concepts of performance, is the composer's concern that the parts not be doubled or *tripled,* a valuable clue to the possible strength of performance forces Schütz might have preferred in other pieces for a choral sound.

At the end of the collection (Nos. 24, 26, 27, 28, 29), Schütz includes examples in which a text is not placed under each part (except for No. 27 where the choice of voice versus instrument is optional[1]), and these can serve the discerning conductor as models of ways to vary the performances of other pieces in the collection. Schütz also extends an invitation to organists to write out scores for the motets so they, too, can join in performances, permitting the music to "achieve its hoped for effect."

Some controversy has evolved from Schütz's remark that he knows a musician of "experience in theory and practice" who will shortly publish a treatise on counterpoint "of high value and benefit especially to us in Germany." This treatise has often been thought to be the work of Schütz's most famous student, Christoph Bernhard, the *Tractatus compositionis augmentatus.*[2] More recent evidence, however, suggests that Schütz was actually referring to a study of counterpoint by Marco Scacchi, the Italian *Kapellmeister* at the Warsaw court, a treatise that apparently was never published.[3]

[1]The seven-part motet No. 27, *Der Engel sprach zu den Hirten,* is Schütz's copy with a German translation of the text of Andrea Gabrieli's *Angelus ad pastores.* Curiously, several writers, including Wustmann, Moser, and Bukofzer, have suggested that Schütz allowed his copy of the Gabrieli work to slip into the *Geistliche Chormusik* by accident! A better explanation why Schütz published this copy of a work by the uncle of his first teacher in Venice was perhaps to give mute but musical and symbolically eloquent testimony to the Venetian master who opened the way to the very style of counterpoint that Schütz so brilliantly developed in his own works, most especially in the *Geistliche Chormusik.*

[2]Joseph Müller-Blattau, *Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard* (Kassel, 1926; new ed. 1963) strongly supported this conclusion.

[3]This conjecture was first stated in the article on Christoph Bernhard by Bruno Grusnick in *Die Musik in Geschichte und Gegenwart.*

≒TEXT≒

Benevolent Reader:

It is known and evident that the concerted style with basso continuo, having come from Italy to Germany, has met with great favor and has found an unequaled following, witness various works published and for sale in this country. I find no fault with this but welcome the considerable representation of fine and dedicated talent in the musical profession of the German nation and gladly grant its success. Yet there is no doubt among well-trained musicians that no one who has not first been schooled in a strict contrapuntal style without basso continuo can write a good and proper polyphonic setting in other kinds of composition. He must have acquired the requisites of well-regulated composing, such as the knowledge of modes; strict and free imitation as well as imitation in contrary motion; invertible counterpoint; different styles of composition according to genres; solid part-writing; the simultaneous use of different themes, etc., as is thoroughly discussed by good theorists and imparted to composition students in practice. Without these not a single work can stand up to the judgment of experienced composers (even though it might seem like heavenly harmony to uninitiated ears), nor could it be regarded as much more than an empty nutshell.

It is for this reason that I have been prompted to try my hand again at such strictly contrapuntal works and thus possibly encourage composers, especially those of the young German generation, to bite open this hard nut (whose real substance is the foundation of good counterpoint), before they proceed to the concerted style, and thus meet their first real test.

It was in Italy, too — the true musical testing ground (where I in my younger years gathered my first experience in this profession) — that the novice first had to work out and issue a sacred or secular work without basso continuo, and presumably such good procedure is still observed there. May this, my advice for early musical study, and for enhancing the prestige of our nation, be accepted by everyone in the best of spirit without conveying detrimental meaning to anyone.

Nor is it to be passed over in silence that the a cappella style without basso continuo (to which I have therefore referred with the title Geistliche Chormusik*) is by no means uniform. Indeed, some compositions written in this style are to be performed in front of the pulpit and by a full chorus of voices and instruments, whereas others are designed so that with best effect the parts are not doubled, tripled, or otherwise supported, but rather divided between vocal and instrumental performance and rendered by placing the choir at the organ or even antiphonally (if the work contains eight, twelve, or more parts). Examples of both kinds are to be found in this small work in which, for the time being, I have limited myself to the scoring of fewer voices — especially in the last few pieces, where with the mentioned style of*

execution in mind, I have not had the text placed under all the voice parts. The perceptive performer might apply the same principle to some of the earlier pieces in the volume and render them accordingly.

At the same time I would like to state herewith publicly my reservations about presenting such ideas and plead that no one should interpret this or any of my other works as intended or recommended models (for I am aware of their relative merit). Conversely, I would like to refer everyone to the greatest and veritably canonized old and new authors from Italy and other countries whose excellent and incomparable works will enlighten him who will undertake to copy and explore them so that they may guide him on the right road to genuine contrapuntal study in either of the two styles. Moreover, I have hope and, in fact, some assurance that a musician known to me to be of great experience in theory and practice will shortly issue a treatise on these matters which will be of high value and benefit especially to us in Germany, and, if this will come to pass to the general profit of students of music, I shall not fail to recommend the work with my best efforts.

Finally, if some of our organists should like to play portions of my work presented here and intentionally written without basso continuo accompaniment, and should not mind scoring them or transferring them to tablature, I hope that the trouble thus spent thereon will not only give them no regret but that this music will yet truly convey its intended effect.

May God keep all of us in His mercy.

The Author

Christmas Story

The *Geistliche Chormusik* had appeared in the year in which the Thirty Years' War ended. Two years later followed the third and last volume of Schütz's *Symphoniae Sacrae.* In it we can perceive a new orientation to which Schütz must have turned with great relief: The tide of the time is reflected in works whose scoring could more easily do justice to the various needs of the Protestant worship service; the grim necessity for extreme economy was beginning to be a thing of the past. Thus Schütz included a number of larger works, the bulk of which had probably been written in Copenhagen, and the remainder of his works is marked by greater freedom of means.

In 1664 Schütz published the last of his dramatic gospel settings, his famous *Christmas Story,* the *Historia von der Geburt Jesu Christi.* With this work he arrived at a final synthesis of styles representing the age of Gabrieli and the age of Monteverdi: He never fully abandoned the lofty tradition of Venetian antiphony, though it is now more deftly applied to high and low voices, chorus, and instruments; and in his German Magnificat of 1672 — the work that is inscribed in the sources as his *"Schwanengesang"* — he returned to composition for double chorus. It had been preceded by his three settings of the Passion Story, written in strictest *a cappella* style.

Schütz published only the accompanied Evangelist's part of the Christmas Story. In the printed edition he omitted the choruses, ensembles, and aria-like sections, for he had learned that "outside of well-appointed princely choirs these inventions would hardly achieve their proper effect." He made them available to the public in manuscript copies, but gave an option to the average church performing group of using adaptations or substitutes that their own choirmasters might devise. In the combination of serving the forces of the small church choir as well as the large performing forces commensurate with his more demanding style, he carried out for the last time the dual role in which the mentor of a new generation had served throughout his life. But in his own concerted numbers he unlocks once more all the wealth of his great imaginative powers. The instrumental scoring is now richly specified, wondrously varied and complete, and it is fully dedicated to all the dramatic nuances of the text, as is the distribution of solo voices.

The soprano role of the Angel is accompanied by a trio sonata setting of strings; the ensemble of high men's voices representing the Shepherds is characterized by the sound of two recorders; the Wise Men are three tenors accompanied by strings; the High Priests and Scribes form a quartet of basses blended with two trombones (with the continuo part, a texture of seven bass parts that remains miraculously transparent); and the bass aria of Herod is a dramatic high point marked by the sound of two trumpets. The total form is rounded out by the reappearance of the gentle ensemble of soprano and high strings in the Angel's final message, and a concluding chorus of thanksgiving joins all voices with the orchestra.

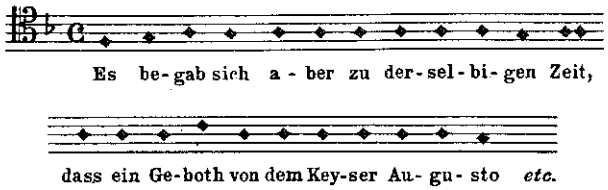
It might be added that Schütz carefully saved the feature of trumpet accompaniment for the entrance of the King, which, with its intriguing fusion of sinister and magnificent character, marks the crisis of the drama. The trumpets are not included in the final chorus, and from this might be inferred that they should be absent also from the opening chorus. This chorus poses a special editorial problem since all original material for it is lost save for the verbal text and a continuo part in which the choral entrances are indicated. Thus the realization of this section for full chorus and instruments is left to modern editors who have dealt variously with the challenge: Those who have added trumpet parts (and this holds probably also for the addition of recorders) have not taken into consideration Schütz's exquisitely balanced design.

The composer's instructions for the execution of the Evangelist's part differ interestingly from those given in the original edition of the *Resurrection Story;* but they are highly detailed and form the beginning of his preface.

≒TEXT≒

To the gracious reader into whose hands this copy may come, the following brief information is offered:

The entire action of this work has been divided by the author between two distinct groups [Chöre], *namely the Evangelist's group and the concerted group at the organ* [Chor der Concerten in die Orgel]. *The Evangelist's group is comprised in the three copies here present, of which one is for the voice, the second for the organ, and the third for the bass viol* [Bass-Geige] *or* Violone. *The intelligent director will choose for the Evangelist's part a good, bright tenor voice, to sing the words solely in the meter and tempo* [Mensur] *of intelligible speech (without any time-beating with the hand). And the composer is content to let intelligent musicians judge to what extent he has been successful or unsuccessful in the melodic and rhythmic setting* [Modulation und Mensur] *that appears above the words of the Evangelist — a setting, in the* Stylo Recitativo, *which is new and has hitherto, so far as he knows, not appeared in print in Germany. In this connection he wishes only to observe that if anyone prefers to employ the old speaking [i.e., chanting] style of plainsong (in which the Evangelist's accounts of the Passion and other sacred stories have hitherto been sung in our churches, without organ), he hopes the present setting will not fall far short of the mark if it be sung from beginning to end in the manner begun in the following example:*



As regards the other, concerted group at the organ: this group comprises ten concerted pieces belonging to this story, the nature of which may be seen from a list appended below. But it must not be omitted to state that the author has hesitated to publish these pieces, because he has observed that outside of well-appointed princely choirs these inventions of his would hardly achieve their proper effect. But he leaves it to the discretion of any who may wish to acquire a copy of them to apply either to the Cantor in Leipzig or else to Alexander Hering, organist of the Creutz-Kirche in Dresden, where they may be had, together with these three printed copies for the Evangelist's group, for a reasonable price. Moreover he leaves those who may wish to use his music for the Evangelist to adapt to these ten concerted pieces (of which the texts are included in these printed copies) to their

pleasure and the musical forces at their disposal, or even to have them composed by someone else. Finally his excuse is that it is only in order to save laborious and extensive copying that he has had a few copies printed of the music for the Evangelist's group, and if it had not been for this consideration he would have withheld them, too.

This new presentation of the *Christmas Story* preface as translated by Arthur Mendel, first of the American Schütz scholars, should not be without a quotation of the final paragraph he wrote in the introduction for his edition:

> This *Christmas Story* perfectly embodies what Dr. Alfred Einstein has happily called a "second naïveté" — a transfigured simplicity which, in retrospect, it is hard not to attribute to a foreboding of approaching death. When such a foreboding overtakes the young Mozart, it has tragic connotations. But when we see Schütz, full of years, rounding out an artistic life in every sense truly successful with the production of works in which art so fully conceals art as in this *Christmas Story,* we derive an esthetic satisfaction not only from the work itself, but from the autumnal simplicity with which it serenely caps the whole arch of Schütz's creative achievement.

The Author

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The American Choral Directors Association, founded in 1959, is a non-profit professional organization whose active membership is composed of 11,000 choral musicians from schools, colleges and universities, churches, community and industrial organizations, and professional choirs. Its general purposes are to foster and promote excellence in choral music, including performance, composition, publication, study, and research.

Through its fifty-two state and seven divisional organizations, as well as on the national level, the Association sponsors workshops, conventions, and festivals where ideas are shared and explored, problems discussed, and music is heard. Its publications program includes monographs on various specialized subjects of interest to choral directors, state and division newsletters, and the monthly *Choral Journal*, which contains articles, reviews of books, recordings, and music, as well as notices of choral activities throughout the nation.

Active membership in American Choral Directors Association is currently available at $25.00 per year. For further information, write the American Choral Directors Association, P.O. Box 5310, Lawton, Oklahoma 73504.

Through affiliation with The American Choral Foundation, ACDA members may obtain regular membership in the Foundation, including a subscription to the AMERICAN CHORAL REVIEW, for a reduced contribution of $20.00. ACDA members interested in joining the Foundation are asked to make application directly to the Foundation at 251 South 18th Street, Philadelphia, Pennsylvania 19103, being sure to identify themselves as ACDA members.