

**AMERICAN CHORAL REVIEW**

**JURGEN THYM**

**REINHARD SCHWARZ-SCHILLING**

**A TWENTIETH-CENTURY CHORAL COMPOSER**

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# AMERICAN CHORAL REVIEW

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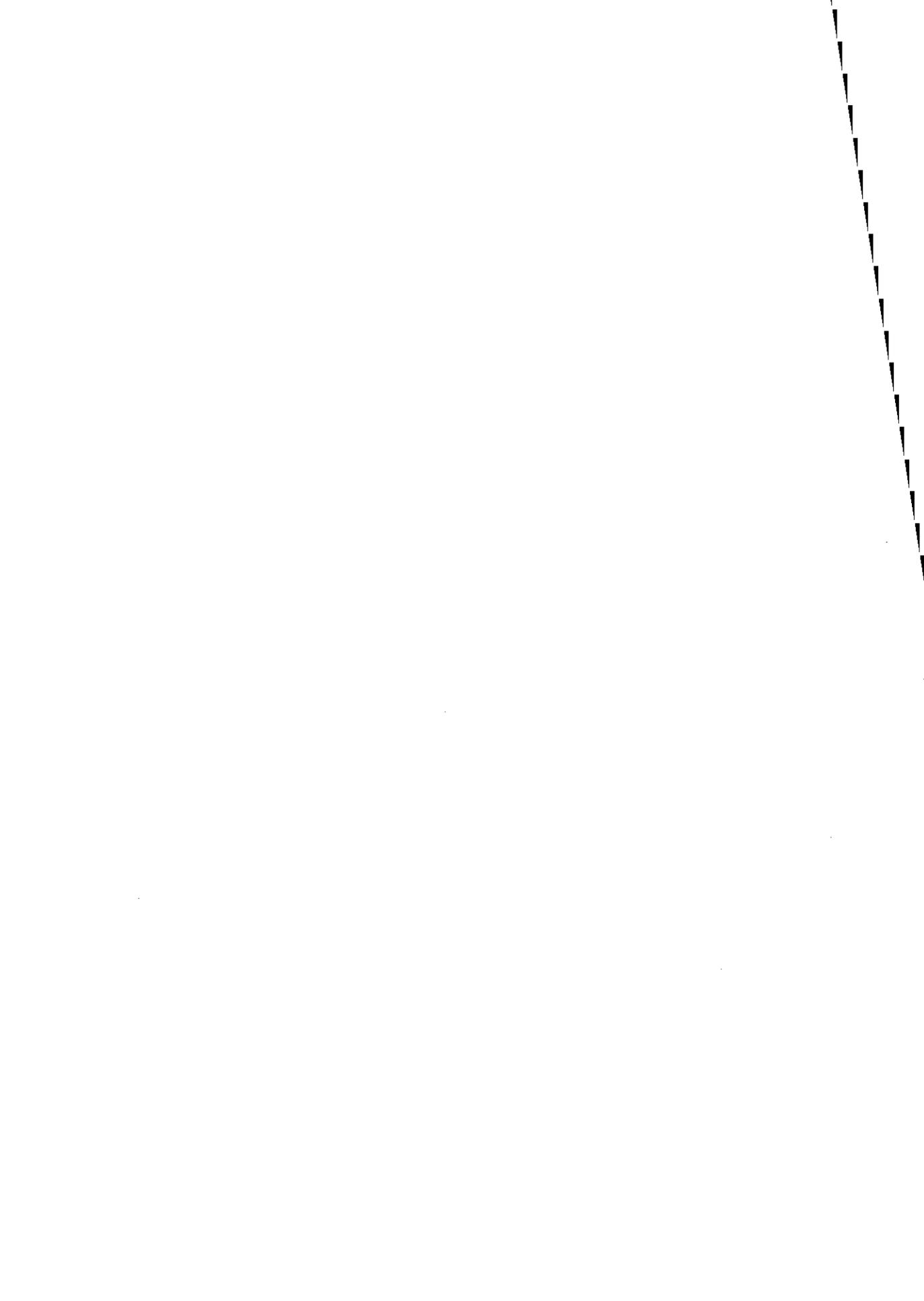
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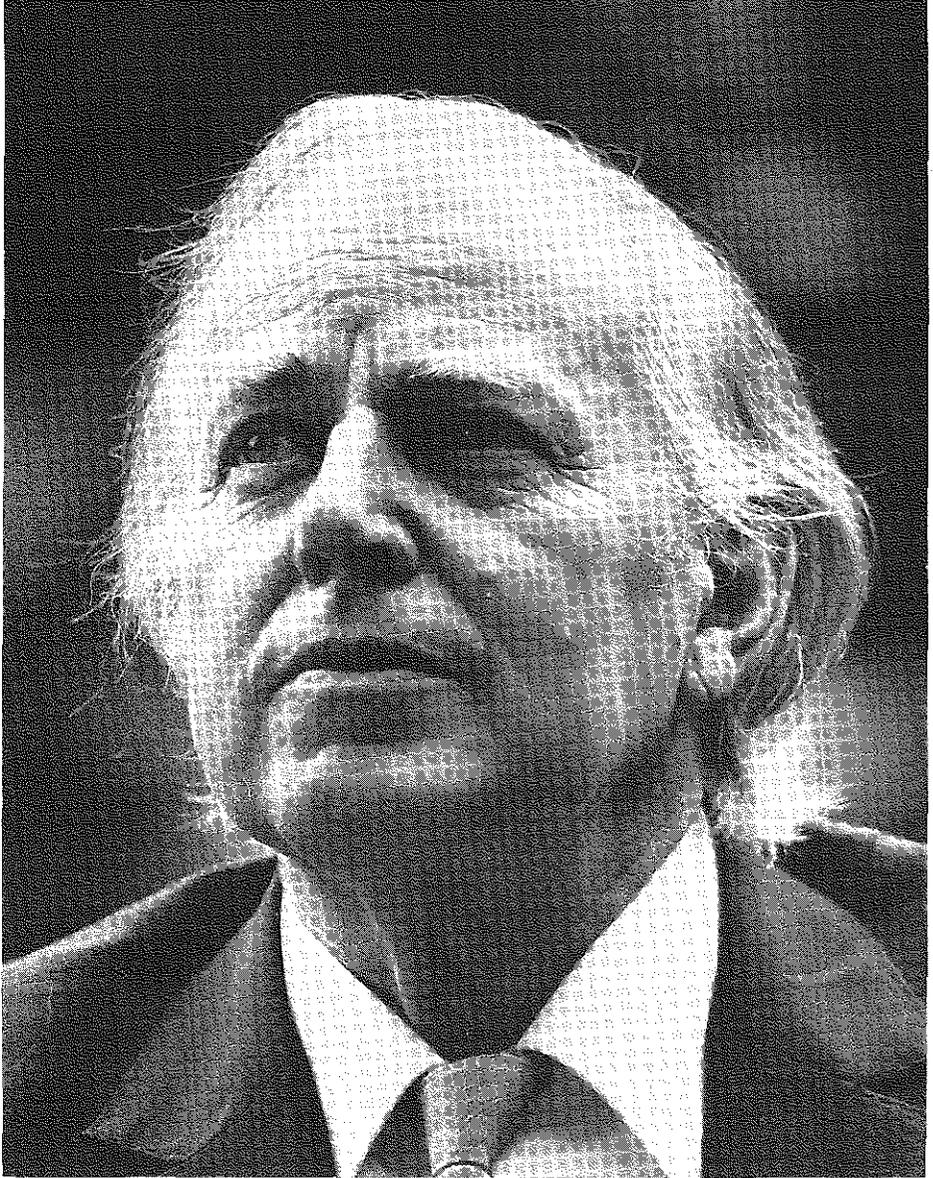
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*Reinhard Schwarz-Schilling*

*Photograph by Werner Bethsold, Berlin*

## Preface

The present issue of the *American Choral Review* requires a special foreword: In May of 1983 my wife and I travelled in Germany and Italy, visiting relatives and friends and renewing many professional acquaintances. Among the most pleasant events during those weeks was the new encounter with my former teacher Reinhard Schwarz-Schilling in Berlin. In that year he could look back with pride upon the completion of his cantata *Die Botschaft*, which had been premiered a few months earlier and which happened to be broadcast by one of Berlin's radio stations on the very day of our visit. It was, of course, a foregone conclusion that we would listen to the broadcast together. I heard the composition for the first time in its entirety, and it struck me that this work, conceived as a synthesis of the composer's symphonic and vocal *oeuvre*, should become known to a larger public through an essay that would attempt to place it in the context of twentieth-century choral music in general as well as the composer's career in particular.

I wish to acknowledge the support of several friends, especially the editor of this journal, whose patience and enthusiasm for the project offered a much-appreciated source of inspiration, and Margot Heller, the composer's last assistant, who contributed unselfishly to the realization of the project. Last but not least, I gratefully acknowledge the help of Reinhard Schwarz-Schilling who aided me in gathering the materials and answered many of my questions. I note with sadness that he did not live to see the completion of my work; he died on December 9, 1985. This issue of the *American Choral Review* is dedicated to his memory.

Jurgen Thym



## The Composer as Evangelist

*No artist is entirely unaffected by his time, not even when he appears to work in opposition to it. The degree to which tendencies of the time support the artist or challenge him to develop counterforces will be different for each individual according to his nature and his goals. Musical production, which has increased enormously in our time, thus shows a confusingly varied picture. In comparison with methods of composition that began more than fifty years ago with atonality and later were systematized in the twelve-tone technique, and in comparison with electronic music and other innovative trends, the attitude of the tonally oriented composer today is easily viewed as that of one defending a lost cause. He may even be suspected of having furthered his own isolation through a lack of intellectual flexibility. In response, I can only sketch my own position in the following few remarks which by necessity will have the character of a credo.*

*There can be no doubt that the revolutionary upheaval in music before 1914 had the function of countering rigidity, of ridding music of academicism of any kind, and of liberating forces for the creation of a new art whose aim, above all, was to be essentially true. The intense excitement, the expressionist outcry for liberation — these were sound artistic symptoms at the beginning of a movement that risked official disdain in order to achieve its goals. Yet the later phase of institutionalizing what had been won by revolutionary verve began to divide artistic talents. In the newly evolved situation, tonal music proved to exert a strong and decisive pull, the more so since it tried to recreate itself from its primary generating forces. The development and achievement of music in the 1920's — secular as well as sacred — is convincing proof of this.*

*To grant tonality a timeless significance no doubt is based on a belief in laws which, though of superhuman nature, find their correlates in human beings. This belief is strengthened by the ever new experience of the tonal composer that, in working with the tonal material, he is dealing with genuine forces. In working organically he has the task of balancing the differentiated elements of sonority and motion in ways that must be tested ever afresh, so that their energies create the desired overall-effect of intensity and flux. To this end he must even forego arousing in the listener ephemeral pleasures directed only at a single level of human experience: the intellect,*

*the nervous system, or the emotions. The goal of the composer is to create a work of art that can appeal as much as possible to the whole man and affect him in his totality; this totality may be expressed here as Mind, Soul, and Heart.*

First published in German under the title *Warum ich tonal komponiere* (Why I adhere to tonality) in *Philharmonische Blätter* (Program Notes of the Berlin Philharmonic Orchestra), June 1964, on the occasion of the Berlin premiere of Schwarz-Schilling's Symphony in C.

\* \* \*

The preceding defense of tonality may appear anachronistic at a time when legions of composers pay homage to the masters of the past not only through musical quotations and collages but through a decided return to tonality and its structure-establishing forces. The regeneration of tonality from the ashes of the avant-garde is perhaps one of the most remarkable phenomena in the music at the end of a century that for a long time upheld compositional innovation and experimentation as *a priori* virtues. Only recently, more precisely in the 1970's, have these approaches been subjected to increased questioning by European and American composers alike; it is nowadays unlikely that a document espousing an imperturbable belief in the God-given nature of tonality will be tossed aside as a confession of an inflexible conservative. Exactly this view, however, had been the prevalent reaction to voices like Schwarz-Schilling's for many decades of the twentieth century.

Two distinct waves of modernism have impressed themselves on the art of our century, determining its character as well as the way we think about art. In music the first of these waves began around the turn of the century in artistic centers such as Paris and Vienna and before World War I led to a musical style essentially different from that of the nineteenth century in the works of Debussy, Schoenberg, Stravinsky, and others; the revolutionary zeal of the artistic movements in the first wave of modernism reverberated well into the 1920's. It was not until the end of the decade that a period of consolidation began with a new generation of composers, most of them born around 1900 and entering the musical scene as forces to be reckoned with; this process of consolidation was profoundly disturbed by political and economic developments in the 1930's, most notably in Europe.<sup>1</sup> A second wave of modernism in music during the 1950's and 1960's led to total

<sup>1</sup>See Joseph Kerman, *Contemplating Music* (Cambridge, Mass.: Harvard University Press, 1985), pp. 14 and 20-22, on waves of modernism, and Hermann Danuser, *Die Musik des 20. Jahrhunderts* (Laaber, W. Germany: Laaber-Verlag, 1984), pp. 195 ff., on the 1930's as a period of consolidation.

serialism, electronic music, and chance music. Supported by modern media as well as numerous festivals and workshops for contemporary music, the exchange of ideas among composers led to an ever quickening pace of innovation and experimentation.

It is in the context of the growing institutionalization of the second wave of modernism that Schwarz-Schilling felt the need to state his artistic position. Without denying the significance of the revolutionary achievements by modernist composers, he gently but firmly pointed to tonality as a force of undiminished validity for the composition of musical works of art, and he defended his choice as a decision of an ethical and religious nature. In the cultural climate of the 1960's Schwarz-Schilling's defense of tonality appeared decidedly old-fashioned, but its courageous affirmation of beliefs that were not *en vogue* during that time lent a voice to many composers whose works had been pushed aside by the rapid pace of recent artistic developments. It was a position that deserved respect. (Theodor W. Adorno criticized the modernism of the 1950's from an entirely different perspective in "Modern Music is Growing Old," but he expressed as well an uneasiness about the institutionalization of creativity.<sup>2</sup>)

\* \* \*

Born in 1904 in Hanover, the capital of the Prussian province in Northern Germany, into a family with a long tradition of providing an atmosphere conducive to intellectual and artistic pursuits, Reinhard Schwarz-Schilling received lessons in piano and music theory at quite an early age; he familiarized himself with the works of J.S. Bach (St. Matthew Passion), Beethoven (String Quartets), and Bruckner (Symphonies), as well as operatic music; at the age of fourteen he jotted down his first youthful compositions. After completing his high school education with a diploma (*Abitur*) in classical languages, he went through a difficult transition period before he decided to devote his life to music. In 1922 he began musical studies at the Munich *Hochschule für Musik*, which at least in the first few years were complemented by attending lectures at the university in art history, natural science, and philosophy. His principal teacher during those years was the composer Walter Braunfels who in 1925 became the director of the Cologne *Hochschule für Musik*. After spending a year in Florence, Schwarz-Schilling followed him to Cologne. The years in Cologne appear to have clarified Schwarz-Schilling's professional goals — besides Braunfels (composition), his teachers were Heinrich Boell (organ), Carl Ehrenberg (conducting), and Philipp Jarnach (score reading) — but before he

<sup>2</sup>Theodor W. Adorno, "Über das Altern der Neuen Musik," in *Dissonanzen* (Göttingen, W. Germany: Vandenhoeck & Ruprecht, 1956), pp. 136-59.

considered himself ready to move on his own, he felt the need for two years of a self-imposed apprenticeship with Heinrich Kaminski.

Kaminski, an artist of undeniable musical and philosophical integrity who lived in a remote rural area of Upper Bavaria, surrounded only by his family and a few devoted students, became Schwarz-Schilling's musical and spiritual mentor in 1927. The next two years were decisive in many ways: besides providing instruction for refining the aspiring composer's technical craft and helping him to acquire a musical language of his own, the older friend instilled in Schwarz-Schilling a deep, almost mystical, conviction of the transcendental forces in music. The seriousness of purpose in using the resources of music for ethical and religious goals that characterizes most of Schwarz-Schilling's musical output from its earliest manifestations to the last works can ultimately be traced to the influence of Kaminski. The composer emerged from his years of apprenticeship with an unalterable conviction about his artistic mission; in 1929 he married the eminent Polish pianist Dusza von Hakrid, whom he had met through Kaminski, and accepted a position as organist and choir director in Innsbruck.

The Innsbruck years, which Schwarz-Schilling considered difficult but in retrospect also some of the happiest years of his life, were significant in three ways: the positions as organist at the *Canisianum*, a Catholic seminary for the education of priests, and as conductor of the Innsbruck Chamber Chorus provided an income for supporting a family (the Schwarz-Schillings had a daughter, Cara, and two sons, Fridolin and Christian), it gave the young musician hands-on experience in several performance media, and it left enough time for composing. Many of the works written in Innsbruck were for organ or chorus, among them the important motet *Dominabitur* (WV 10, 1933),<sup>3</sup> but during that time also originated two large-scale compositions, which signalled to the musical world that Schwarz-Schilling was a voice to be reckoned with: the String Quartet in F Minor (WV 8, 1932) and the Partita for Orchestra (WV 12, 1935). Both works received repeated performances during the 1930's as well as later, not only in Europe but also in North America and Asia.

The years in Innsbruck that saw the first upsurge in Schwarz-Schilling's creativity came to an end in 1935. For the next three years the composer lived in Feldafing near Munich as an independent artist, promoting his career as a composer and performer through frequent travels. Quite a number of his works had been heard in Germany, Austria, Switzerland, and in the United States, and it was only a matter of time before his efforts would be recognized through an academic position. In 1938, Fritz Stein, the director of the Berlin *Hochschule für Musik*, appointed Schwarz-Schilling to the faculty of this most distinguished

<sup>3</sup>The abbreviation WV, here and in subsequent references, stands for *Werk-Verzeichnis*, the thematic catalogue of the composer's music compiled by Margot Heller: *Reinhard Schwarz-Schilling: Werkverzeichnis und Schriften* (Wolfenbüttel and Zurich: Möseler, 1986).

institution. (Karl Straube, cantor at St. Thomas's in Leipzig and friend of the Reger scholar Stein, seems to have been quite instrumental in securing the appointment for the composer.) Schwarz-Schilling served on the composition and theory faculty of the *Hochschule* for the remainder of his professional career; in 1955 he was promoted to the rank of professor, and in 1969 — two years before his retirement — he became chairman of the school's composition department. Until his death he lived in or near Berlin: from 1938 to 1946 in Geltow near Potsdam, from 1946 to 1953 in Berlin-Zehlendorf, and finally for more than thirty years in Berlin-Grunewald.

The years after 1935 in no way meant a decline in Schwarz-Schilling's creativity, but it is perhaps symptomatic of the times that for more than a decade the composer refrained from writing major instrumental or vocal works; it appears as if in reaction to the political oppression during the Nazi regime and to the catastrophic events of World War II, Schwarz-Schilling devoted his creativity to small, even private, musical genres: *Kleine Kammermusik* (WV 15, 1937), the Eichendorff Songs (WV 19 and 20, 1944), *Sonatina for Piano* (WV 27, 1947) as well as several smaller choral and organ works are most characteristic of this period of transition and, perhaps also, of crisis.<sup>4</sup>

It was not until the 1950's that the composer began to write large-scale works again, and it is perhaps not coincidental that a renewed contact with the *oeuvre* of Kaminski, his mentor in his early years, may have contributed, at least in part, to the noticeable turn in the composer's output. After Kaminski's death in 1946, Schwarz-Schilling was designated as the executor of his teacher's estate, and he fulfilled that assignment through unselfish efforts on behalf of Kaminski's works as an organist, conductor, editor, composer, and author. At the first performance of Kaminski's final work (*Das Spiel vom König Aphelios*) in Göttingen in 1950, Schwarz-Schilling spoke of his teacher's death not only as an occasion to look back and to honor the artistic legacy of an outstanding musical and spriritual guide, but also as an occasion, especially for those who had been touched by Kaminski's work, of rededicating themselves to the goals Kaminski had espoused, namely, the idea of music as a transcendental art and the idea of the artist as a mediator between God and Man.<sup>5</sup> The reverential tone that no doubt prevails in this commemorative address is compensated for by a clearer vision of his own mission as a composer following the disasters of the time. Kaminski had once again functioned as a catalyst.

Whatever may have caused Schwarz-Schilling's new approach to his art in the late 1940's, the majority of his works after 1950 are different in

<sup>4</sup>See this author's essay "Die klavierbegleiteten Eichendorff-Lieder von Reinhard Schwarz-Schilling," in *Aurora: Eichendorff Jahrbuch* 38 (1977), pp. 77-86.

<sup>5</sup>The lecture is published in Heller, *op. cit.*, pp. 149-56.

scope and content from his earlier works; in fact, they realize trends that were embodied, perhaps imperfectly, in the works of his Innsbruck years. The new approach to composition became evident in three different modes of musical expression and organization that remained separate strands until they were merged in his *magnum opus*, the symphonic cantata *Die Botschaft*, at the end of his life. The three paths that he began to pursue after rededicating himself to Kaminski's goals were the motet, the cantata, and the symphony, and these genres and their structural and expressive implications remained, almost exclusively, the focal point of his compositional activities for the rest of his life.

A cantata and an *a cappella* work stand at the beginning of the new decade: *Lob der Mutter* (WV 38, 1950) and *Vom Baum des Lebens* (WB 39, 1950); both works are very personal, even introspective, but they also reach out to other human beings with the celebration of maternal love as a moving cosmic force (WV 38) and with the message of the indivisibility of all creation (WV 39). The cantata series continues with *Laetare* (WV 59, 1958), a *Vormesse* (the portion of the liturgy preceding the Eucharist) for Laetare, the fourth Sunday during Lent, and *O Heiland reiss die Himmel auf* (WV 61, 1958), an Advent cantata. Among the larger instrumental works composed after 1950 are the Violin Concerto (WV 45, 1953), premiered by the Berlin Philharmonic Orchestra with Siegfried Borries as soloist and Joseph Keilberth as conductor, *Sinfonia diatonica* (WV 55, 1957), *Concerto per Organo* (WV 56, 1957), dedicated to the memory of Schwarz-Schilling's son Fridolin, and the significant Symphony in C (WV 63, 1963). Beginning with the mid-1950's, the genre of the motet gained in importance for the composer as an expressive medium through which he could reach larger audiences in liturgical contexts. Three motets (*Ein wenig nur; Lass mich in Treue; Ich tret hinzu*) originated in the summer of 1955 (WV 51), and also the *Missa in Terra Pax* (WV 50, 1955) must be mentioned here. The motet series continued with *Exaudi Domine vocem meam* (WV 64, 1964-73), a collection of four psalm motets, and *Die Einsetzungsworte nach Paulus* (WV 65, 1966), a setting of part of the communion. The 1970's saw the composition of a multi-voiced *Vater unser* and the motet cycle *Über die Schwelle* (WV 76, 1975), perhaps one of Schwarz-Schilling's most personal works.

The three strands of Schwarz-Schilling's creative work, the cantata, the symphony, and the motet, were, as we have said, eventually blended in the large-scale work for soloists, chorus, and orchestra: *Die Botschaft* (WV 80, 1979-82) was to become the composer's *magnum opus*, presenting his evangelical "message" about man's relation to God, love and suffering, death and resurrection, and culminating in a jubilant affirmation of God's majesty.

Choral works no doubt are at the center of Schwarz-Schilling's compositional activity. This does not mean that the soliloquies and meditations of his piano and chamber music are insignificant or peripheral, but choral works, in their secular as well as sacred manifestations, helped the composer to overcome the dangers of isolation and solitude that face the modern artist; they helped Schwarz-Schilling to channel his creative strength into musical genres that by their very nature are communal rather than private. Choral works are community-oriented in a twofold sense: 1. their performance requires a collective of musicians (not necessarily professionals) rather than individual soloists, thus unifying a group of people for a common purpose, and 2., they presuppose an audience (at least ideally) that is attentive to the messages — religious, political, or philosophical — for which the choir functions as a musical intermediary and which in turn shape the audience into a community of listeners. The blossoming of choral music in the twentieth century that began with the revival of folk music and liturgical music in the 1920's can no doubt be linked to the need for new forms of communal art in an era characterized by mass movements threatening to obliterate the individual. Schwarz-Schilling's choral works respond to such a need; without exception they are embedded in a functional context, liturgical, social, or didactic.

The group of sacred choral works is clearly the largest to show this function of his music. The cantata *Laetare* (WV 59) is a *Vormesse* for the third Sunday before Easter; the cantata (*O Heiland, reiss die Himmel auf*, WV 61) was composed for one of the Sundays in Advent. *Signum Magnum* (WV 57) and *Cibavit* (WV 70) were written for the biennial meetings of the German Catholics in 1958 and 1980, respectively; both involve congregational singing. Almost all of Schwarz-Schilling's motets can be assigned definite positions in the liturgy; it is worth mentioning that the majority of them is on texts in the German vernacular rather than Latin, making them suitable for Protestant services. The liturgical function of the chorale settings of WV 79 (*Weihnachtsmusik*) and WV 81 (*Achtzehn Choräle*) is obvious; their modest difficulty makes them ideal for performance by amateurs. Schwarz-Schilling's secular choral works are similarly founded in a social context. Many of them were published as sheet music for mixed and male choruses or in music anthologies for high schools. The nature of their texts makes many of them appropriate for celebrating good company, conviviality, and social occasions of a higher order.

\* \* \*

In the following, a number of selected choral works from various periods of the composer's life will be discussed: the *a cappella* works will be represented by *Dominabitur*, *Missa in Terra Pax*, *Benedictus*, and *Über die Schwelle*, and the cantatas *Lob der Mutter*, *Laetare*, and *Die Botschaft*.

*Dominabitur* (WV 10) is Schwarz-Schilling's first contribution to the genre of the motet. Written in Innsbruck in 1933, the three-and-a-half-minute work shows in a condensed form many of the techniques that the composer applied to great effect in his *a cappella* works after 1950: imitative as well as non-imitative counterpoint, free alternation between duple and triple division of the quarter note (giving the choral sound a "living" rubato quality), and homorhythmic sections with intricate metric effects. The motet, a setting of the Gradual for Epiphany, is based on excerpts from Psalm 71 (72 in the King James version) and Daniel 7. The bipartite structure is reflected in the music in various ways: The psalm verses are set in B minor (with internal cadences on *B*, *G*, and *B*, marking sub-sections), whereas the Daniel text leads to B major, the key of the elaborate concluding Alleluia. Furthermore, both the psalm text and the prophet's verse end with exuberant Alleluia settings, their ecstatic quality being underscored by a faster tempo, textural changes, and free accentuation of the word (Ex. 1).

## EXAMPLE 1

Al - le - lu - ja,  
 Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,  
 Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,  
 Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

Both sections are dovetailed through a device from the stock-in-trade of *a cappella* composers: the imitative entries of the new section begin before the preceding one has come to an end (Ex. 2).

The *Missa in Terra Pax* (WV 50), composed and first performed in 1955, is Schwarz-Schilling's largest *a cappella* work. In style and formal disposition it owes a good deal to the Franco-Flemish masters of the High Renaissance, but the stylistic borrowings from an earlier age are blended here with twentieth-century sonorities to form a genuine synthesis of old and new techniques. Moreover, by giving no emphasis to the traditional centers of attraction in settings of the Mass text, namely *Et incarnatus*, *Et vitam venturi*, and *Benedictus*, the composer creates space for his very

## EXAMPLE 2

al - le - lu - ja, al - le - lu - - - ja.      broad & forceful

al - le - lu - ja, al - le - - - lu - - - ja.      *ff* Po -

al - le - lu - ja.      *ff* Po - tes - tas e - ius, — po - tes - tas ae -

al - le - lu - ja, al - le - lu - ja.      *ff* Po - tes - tas e - ius, po -

personal and timely interpretation of the Mass expressed in the title of his work. In Schwarz-Schilling's setting the affirmation of peace and the prayer for peace are central concerns stressed through subtle musical means.

The Mass took its title from the continuation of the Gregorian intonation of the Gloria: *Et in terra pax*. The melodic line with its characteristic lilting thirds constitutes a characteristic motto throughout (Ex. 3).

## EXAMPLE 3

*mp*  
Et in — ter - ra pax ho - mi - ni - bus

It is originally stated at the beginning of the Gloria and finally returns in a more elaborate form in the Amen concluding the movement. This coda is restated at the end of the Agnus Dei, emphasizing the conceptual correspondence between the earlier affirmation of peace (*Et in terra pax*) and the concluding prayer for peace (*Dona nobis pacem*).

A second melodic element that assumes structural significance in the Mass is introduced at the beginning of the Kyrie. The melodic line characterized by leaps of fourths and fifths pervades all voices in the first section of the Kyrie, its intervals form the building blocks of the Christe exclamations in the second section, and it returns in the contrapuntal textures of the third section in the alto (by inversion and diminution) and twice in the soprano (Ex. 4).

## EXAMPLE 4

Assai mosso (♩ = 92-96)

Ky - ri - e e - le - i - son, e - le - - - - i -

Ky - ri - e e - le - i - son, \_\_\_\_\_

The Credo (Patrem omnipotentem, Et in unum Deum) takes its point of departure from the same motif; the two leaps of a descending fourth clearly relate this section to the preceding Kyrie. Even more striking is the use of the motif for each of the Agnus Dei statements in the last movement. Since, as has been mentioned, the Agnus Dei concludes with the Et in terra pax motto at the words *Dona nobis pacem*, the composer provides a synthesis in this movement by joining thematic materials that had remained separate strands in earlier sections of the Mass.

The choral textures and sonorities are extremely varied throughout. They range from pervasive imitation of a melodic line (Kyrie, first section) to homorhythmic chordal blocks (Gloria) and homorhythmic passages based on strict contrary motion (Sanctus, Benedictus); from intimate duos (Kyrie, Agnus) to the full-textured fabric of six voices with soloists (Hosanna); from brief concise statements differentiated only by register (Credo) to long, drawn-out developments of melodic lines (Agnus), from syllabic declamation resulting in an ecstatic percussive sound (*Pleni sunt coeli, Hosanna*) to richly melismatic passages resulting in ethereal effects (Amen of the Gloria).

The *Benedictus* (WV 75), composed in 1975 upon commission by Rudolf Pohl, the conductor of the Aachen Cathedral Choir, is a setting of two verses of Psalm 118. The structure of the work is clearly determined by the four segments of the text: 1. *Benedictus qui venit in nomine Domini*; 2. *Benediximus vobis de domo Domini*; 3. *Deus Dominus, et illuxit nobis*; 4. *Alleluia, alleluia*. The textual segments are differentiated in motet-fashion through contrasting melodic material and texture. The first section is a canon in two voices characterized by a certain pentatonic quality and smoothly flowing melismas (Ex. 5). The duo is expanded in the next section to a quartet with two new motifs in which registers and voices are exchanged in the manner of invertible counterpoint.

## EXAMPLE 5

The musical score for Example 5 consists of four staves. The top two staves are vocal parts (Soprano and Alto) and the bottom two are piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: '-ni qui ve - - nit in no - - - - - mi - ne Do - mi - ni: -' and 'Be - - - ne - dic - tus qui ve - - - nit in no - mi - ne Do - - - - - mi - ni: -'. The score includes dynamic markings like 'p' and 'f', and articulation like 'acc' and 'tr'.

The third section is in many ways a condensed version of the first. It is pervaded by the same pentatonic two-part canon, but the answering voice now enters after two rather than five measures. Furthermore, the two-part texture of the duo is now amplified through octave doublings preparing the richer homophonic sonorities of the last section. The Alleluia highlights the upper voices, which are set off against the sustained pedal of tenor and bass, providing a foundation for the faster-moving soprano and alto parts. The last Alleluia statements recall the pentatonic manner of the beginning.

*Über die Schwelle* (Over the Threshold, WV 76), composed in 1975, is one of Schwarz-Schilling's most personal works. The topic of man's temporary existence on earth had been a concern of his in earlier compositions, most notably the Eichendorff settings of 1944 (*Todeslust*, *Marielied*, *Kurze Fahrt*), which are cast in the form of piano-accompanied solo songs. More than thirty years later the composer turned again to the universal theme of death in a three-part motet for a mixed chorus of eight voices. The motet-cycle is based on three sacred poems (*Wenn einst . . .*, *Memento*, *Bitten*), written by the composer, which he amplified in the last part with liturgical prayer acclamations from the Dies Irae of the Requiem and the Ave Maria.

The triptych is characterized by an almost systematic avoidance of contrapuntal complexities (which are so much at the surface of the *Missa in Terra Pax* and the *Benedictus*); *Über die Schwelle* is generated exclusively from chordal sonorities; at times pedal tones or sustained chords may allow voices, mostly upper voices, to gain a melodic profile of their own, but by and large a homorhythmic chordal style prevails for the sake of textual intelligibility. Related to this issue is the differentiated declamatory treatment of the text; the composer uses both duple and triple divisions of whole, half, and quarter notes in order to present the words in the subtlest of declamatory nuances. The emphatic treatment of the text with constantly fluctuating durational values gives the motet an almost improvisatory rubato quality that is particularly idiomatic to choral singing.

The homophonic style of *Über die Schwelle* was no doubt inspired by some of Josquin's motets, especially those written after the composer had come into contact with the Italian *lauda*. (In 1980 Schwarz-Schilling wrote to me that for a long time he had been searching for an edition of Josquin's motet *Tu solus, qui facis mirabilia*, a work that meant a great deal to him because of its general aura of mysticism.) In this context it is worth noting that the beginning of the last part of *Über die Schwelle* contains certain resemblances to Josquin's *Tu pauperum refugium* (Ex. 6).

## EXAMPLE 6

*p legato*

Sopran 1  
2

Herr, Du gabst Le - ben, gabst den Tod, dem wir auf al - len

Alt 1  
2

Herr, Du gabst Le - ben, gabst den Tod, dem wir auf al - len

Tenor 1  
2

Herr, Du gabst Le - ben, gabst den Tod, dem wir auf al - len

Bass 1  
2

Herr, Du gabst Le - ben, gabst den Tod, dem wir auf al - len

*poco*

*pp*

We - gen all - zeit ent - ge gen - gehn:

We - gen all - zeit ent - ge gen - gehn:

We - gen all - zeit ent - ge gen - gehn:

We - gen all - zeit ent - ge gen - gehn:

The first part of *Über die Schwelle* (*Wenn einst*) immediately addresses a threshold experience; in view of the inexorable nature of death, man can find salvation only by accepting Christ as the Redeemer. The second part (*Memento*) continues the train of thought by stating that the

mysterious cycle of life, death, and resurrection decrees leaving all earthly things behind. The third part (*Bitten*) concludes the meditation with a prayer for the acceptance of death as a necessary condition of experiencing true life and faithfully fulfilling God's word. Prayer acclamations from the Requiem and the Ave Maria conclude the motet. (The first part of the motet is printed in the appendix with English text.)

*Lob der Mutter*, composed in 1950 and premiered five years later, is Schwarz-Schilling's first cantata. Its brevity and small ensemble may easily tempt the listener into misjudging the stature of the work within the composer's total output. *Lob der Mutter* is, indeed, an important milestone for Schwarz-Schilling. For many years after 1938 the composer had devoted his creative work to small musical genres rather private in nature; the cantata once again opened up the path to the larger forms that characterized his Innsbruck years. Moreover, the topic of maternal love, earthbound and cosmic at the same time, which the cantata addresses in four interlocking movements, looks forward in its sincerity and scope to the composer's climactic work, *Die Botschaft*, completed thirty years later.

The cantata is by and large a work for soprano solo, but an alto solo as well as a three-part chorus contribute significantly to rendering the message of the composition. The first movement (*O Mutter, wenn ich dein gedenke*) evokes in very general terms the issue of motherhood; it is accompanied by the strings in smoothly flowing contrapuntal lines. Its leitmotif pervades most of the first three sections of the cantata in various transformations. It leads without pause to the meditations of the next section (*O leidgebunden Menschengeschlecht*). A somber message about man's destiny to mature only through suffering and failure finds its consoling response in the alto solo with its statement that maternal love is able to mend such adversities. In an arioso-like recitative that may be considered the core of the cantata (*O tief geheimnisvolle Kraft urmütterlicher Liebe*) a soprano solo initiates the final section in which both soloist and choir sing praises to maternal love as a cosmic force.

The cantata *Laetare* was composed in 1958 upon commission by RIAS Berlin, one of two public radio stations in West Berlin, and premiered in the same year by the RIAS Chamber Chorus under Günther Arndt. The cantata is based on several texts from the *Vormesse* for the fourth Sunday in Lent. The sections are Introit, Kyrie, Oration, Gradual, and Tract (the liturgy that replaces the Alleluia verse during Lent). The composition was conceived as a setting of the German translation of these texts; a rendition of the work in German is therefore preferable, but in order to facilitate performances in other countries, the Latin original was added in the 1965 edition of the piano-vocal score. The rhythmic contours of the vocal parts remain largely unaltered, but a few changes were necessary to accommodate the Latin text.

Schwarz-Schilling organized the five sections of the liturgy into a tripartite musical architecture: The Introit stands by itself, Kyrie and Oration follow each other without pause, and so do Gradual and Tract. The outer sections are clearly the weightiest in terms of texture, instrumentation (trumpets obbligato), and choral forces (full chorus of 4–6 voices), whereas Kyrie and Oration establish a contrasting middle section; they feature considerably reduced performing forces (muted strings, no trumpets) thereby giving these portions of the work a rather intimate, almost introspective, character. All sections are linked through common thematic and motivic material. Most obvious, however, are those connections between Introit and Gradual, which use the same psalm verse (*Ich freue mich, dass mir gesagt ward*); the composer chose to reinforce the textual repetition with musical repetition at the beginning of the Gradual. The recapitulation effect thus strengthens the overall tripartite structure of the cantata.

The Introit is clearly organized in four different sections: Intonation (mm. 1–10), Fugue (mm. 12–47, Interpolation (mm. 48–58), and Coda (mm. 59–75), whereby the first and third sections as well as the second and fourth sections are correlated through melodic and harmonic elements. A chant-like intonation centering on *E* is presented in massive block chords by both choral and instrumental forces at the beginning of the Introit. It is worth noting that the pitches of all voices from the outer to the inner parts are mirrored around an imaginary horizontal axis. (See Example 7; the idea of contrary motion is central to Schwarz-Schilling's work, not only in the cantata under discussion.)

## EXAMPLE 7

Poco sostenuto, non troppo Lento ( $\text{♩} = 66$ )

Freu - - e dich, Je - ru - sa - lem, freu-e dich! \_\_\_  
Lae - ta - re, - Je - ru - sa - lem, lae - ta - re: \_\_\_

Freu - - e dich, Je - ru - sa - lem, freu-e dich! \_\_\_  
Lae - ta - re, - Je - ru - sa - lem, lae - ta - re: \_\_\_

Freu - - e dich, Je - ru - sa - lem, freu-e dich! \_\_\_  
Lae - ta - re, - Je - ru - sa - lem, lae - ta - re: \_\_\_

The gesture is repeated on the words “Ihr, die ihr in Trauer wart, seid fröhlich” (mm. 8–11) and “Ich freue mich, dass mir gesagt ward” (mm. 48–49). The majority of musical events in the Intonation as well as

Interpolation sections are similarly generated from the idea of contrary motion, for instance, the last statement of "Wir gehen zum Hause des Herrn" which terminates in a highly characteristic sonority (a ninth chord with a minor third on *E*) that gains significance later in the cantata (Ex. 8).

## EXAMPLE 8

The musical score for Example 8 consists of four staves. Each staff has a vocal line with lyrics and a piano accompaniment. The lyrics are: "Wir gehen zum Hause des Herrn. — in do mum Do - - - mi - ni. —". The score includes dynamic markings such as *mf cresc.* and *p*. The music is in a 4/4 time signature and features a complex harmonic structure, including a ninth chord with a minor third on *E* at the end of the phrase.

The second section, *Ihr sollt frohlocken*, is organized as a fugue. The fugal subject is accompanied during its first three statements by a countersubject. (In its instrumental representation the subject is given a slightly embellished form.) After a brief instrumental episode in which the subject is fragmented, the choir enters again, soon leading to a climax in the form of a two-part canon based on part of the subject in stretto fashion, while the trumpets highlight the contrapuntal texture with part of the countersubject. The fourth section and coda intone the Doxology (*Ehre sei dem Vater*), accompanied by fragments of the countersubject (in the strings) and of the subject (in the trumpets). At the end, sonorities generated by contrary motion return, thus recalling the very beginning of the movement.

The Kyrie is conceived as a four-part fughetta for strings in which several countersubjects accompany the principal subject. At various points, the strings are joined in their presentation of the subject by the tenor and soprano delivering the Kyrie statements.

The Oration features only two vocal parts — as did the Kyrie — at first as individual groups, then as a duo. The text of the Oration is an introspective prayer asking for God's forgiveness and mercy. The different sentences of the prayer are delivered in recitative fashion over relatively static harmonic foundations. The first pedal chord accompanying the bass statement is again the ninth chord over *E* (see Ex. 8) generated through contrary motion, and the ensuing statement recalls the harmonic progressions from the very beginning of the Introit.

The Gradual is in many ways a summary of the preceding. Its introductory section (mm. 1–11) is a recapitulation of the Interpolation section of the Introit. A fugue, which follows over a *C* pedal, reintroduces several of the thematic and motivic strands from earlier movements. In fact, the subject of the fugue (“Es sei Friede in deiner Burg”) is nothing but a diminution of the countersubject from the fugue in the Introit; it continues (“und Überfluss in deinen Türmen, Friede, Friede in deiner Burg”) with the subject of the Kyrie fughetta broken into its three component motifs and concludes (“es sei Friede”) with a variant of the second of these. Vocal and instrumental parts enter every two measures with a statement of the subject. In the course of the fugue all instruments (except for the double bass) present the theme either in its entirety or in truncated form. Through a process of fragmentation the movement fades away in a gradual decrescendo.

The anti-climactic conclusion of the fourth movement is necessary in order to allow room for the brilliant finale of the cantata. The Tract follows the Gradual without pause. The words “Wer auf den Herrn vertraut, ist wie der Berg Zion” from Psalm 124 are set against the cantus firmus of the chorale tune “Jesu, meine Freude,” concluding the *Vormesse* with an ecumenical gesture by combining the musical and liturgical resources of several religions.

*Die Botschaft*, a cantata for mezzo-soprano, baritone, chorus, and orchestra, must be considered one of Schwarz-Schilling’s greatest achievements. Completed and first performed in 1982, the work is a synthesis of the composer’s accomplishments in the genres of cantata and symphony. *Die Botschaft* is by no means a traditional setting of pre-existent texts; on the contrary, the texts themselves are subject to manipulation (transposition, interpolation, abridgement) in order to support symphonic developments. In other words, musical laws find their correlate here in religious messages and theological trains of thought as expressed in the various text forms. Textual fragments from the Old and New Testament as well as the Roman liturgy are combined here with extensive sections of poems by Sister Hadewych, a Flemish mystic of the thirteenth century, and Novalis, the well-known German Romantic poet of the early nineteenth century. A detailed harmonic and motivic analysis of this rather complex four-movement work would no doubt be too far-reaching in the context of the present essay; a few general remarks, however, describing some of the extensive spans of tension and release may be in order.

Part I of the cantata, entitled *Gott und Mensch* (God and Man), traverses in a preliminary way the entire range of the work. Sister Hadewych’s poem “Wir wollen alle wohl Gott sein” (We all strive to be like God) functions as a framework for Part I; it is presented in the movement in

two phases separated by an extended middle section. After an orchestral introduction, the beginning of the poem is stated by the baritone in dark, somber sonorities in C-sharp minor (mm. 1-49). The poem is interrupted here; taking the cue from the baritone ("Gott sein"), the chorus starts with a representation of temptation (mm. 50-64), using the words from the third chapter of Genesis, "Eritis sicut Deus, scientes bonum et malum" (And ye shall be like God, knowing good and evil), and divides into two halves for the next section (mm. 65-127). While Chorus II continues to represent voices of temptation, Chorus I introduces a prayer in the form of psalm verses, "Herr Gott, versuch uns nicht!" (Lord, do not lead us into temptation, Ex. 9).

## EXAMPLE 9

Tempo giusto, più mosso  
(♩ = ca. 104)

CHORUS I  
A. Herr Gott, ver - such uns nicht!  
T. ver - such uns nicht!  
B. Herr Gott, ver - such uns nicht!

CHORUS II  
T.1. De - us si - cut De - us,  
T.2. De - us si - cut De - us,  
B.1. De - us si - cut De - us,

Tempo giusto, più mosso  
(♩ = ca. 104)  
Str. Hr.  
PP

\* Whispered, yet clearly perceptible and well accented

Much of this section is centered around D, but A, the harmonic goal of Part I and indeed of the entire cantata, is foreshadowed in quite a number of



## EXAMPLE 11

(with woodwinds) (200) (with strings) *pp*  
 do - - na pa - cem mi - se - - re - - re, do - na,  
 do - na pa - cem mi - se - - re - - re, do - na,  
 do - na pa - cem mi - se - - re - - re, do - na,  
 do - na pa - cem mi - se - - re - - re, do - na,

*più largo* *ppp* ( $\text{♩} = 60$ )  
 do - na no - bis pa - - - cem, Chri - - - ste.  
 do - na no - bis pa - - - cem, Chri - - - ste.  
 do - na no - bis pa - - - cem, Chri - - - ste.  
 do - na no - bis pa - - - cem, Chri - - - ste.

middle section by liturgical and biblical statements affirming the message of Christ as the Redeemer. The movement is organized in three sections; the first two (mm. 1–43 and mm. 44–69) contain arioso passages for baritone solo and soprano solo, respectively. Despite their internal contrasts, both sections have many things in common; they share the same tonal disposition (moving from C-sharp minor to its dominant) and they are marked by similar melodic and harmonic strands. The third section (mm. 70–120), moving from E major to B major, can be understood as a synthesis of the preceding. Both soprano and baritone continue their statements glorifying Christ the Redeemer, and the choir joins them in accepting the joyous message of the Eucharist. With the words “Hätten die Nüchternen einmal gekostet . . .” the composer returns to the ecstatic tone of the Novalis poem (m. 99), and both soloists conclude the movement with a highly expressive, almost operatic, unison passage.

Part III, *Passion und Vermächtnis* (Christ's Suffering and Legacy) continues the christological meditations begun in the second part. This time the emphasis is on Christ's suffering and death on the cross as well as their implications for men; the meditations culminate in the mystical statement (Ex. 12) "Die grösste Liebe, das tiefste Leid" (The greatest love, the deepest suffering).

## EXAMPLE 12

(80) Moderato (♩ = 84) *più largo* *espr.*  
Die grös - ste

Moderato (♩ = 84)  
(SOLO-STR.) (TUTTI STR.)  
*fp* *mf* *mp* *p*

(90)  
Lie - be — das tief - ste Leid.  
(SOLO)  
*p* *dimin.* *fp*

As was the case in Part II, the choir (except for a few brief acclamations and interjections) recedes into the background, leaving the representation of the text to the soloists, especially the soprano. Two biblical statements are highlighted in being presented without instrumental accompaniment by the soprano and baritone, respectively: John 1: 1,4,5,14 and I Corinthians 15: 55,57. The latter statement in particular, confidently pronouncing Christ's victory over death as well as man's enlightenment and salvation, is the turning point in the entire meditation. At this critical point the composer briefly recalls the C-sharp minor sonorities that concluded the baritone's initial statement in Part I, but the effect is now completely different; the expression of the remoteness of hope has assumed a new meaning here, and it is only logical that with the newly stated confidence in salvation the composer continues the quotation from Part I directly with Part IV of the cantata entitled *Gebet und Lobgesang* (Prayer and Hymn of Thanksgiving).

## EXAMPLE 13

Sostenuto ( $\text{♩} = c. 72$ )  
*assai f*

M.S. All - mäch - ti - ger - Gott! ...

Bar. All - mäch - ti - ger - Gott! ...

S. All - mäch - ti - ger - Gott! ...

O. All - mäch - ti - ger - Gott! ...

I. All - mäch - ti - ger - Gott! ...

C. All - mäch - ti - ger - Gott! ...

The last movement is free of the theological reflections prevalent in the preceding parts. By now certainty has been reached and is expressed here in the form of a prayer in which the full ensemble participates. After a grandiose and majestic evocation of the Lord in F-sharp major (see Example 13), chorus and soloists, accompanied by hymn-like orchestral sonorities, declaim the Lord's Prayer in syllabic fashion and in unison or a two-part choral texture, only occasionally fanning out into richer polyphonic formations (e.g., in the Amen). The movement contains quite a number of allusions to earlier parts of the cantata, thus underscoring conceptual connections through motivic and thematic links. For instance, the words "Und führe uns nicht in Versuchung, sondern erlöse uns von dem Übel" (And lead us not into temptation, but deliver us from evil) is set to music that hearkens back to the "temptation" section of Part I; the C-sharp tonality prevailing in that part is likewise recalled at this moment. The ecstatic jubilation of the concluding statements of the prayer "Denn dein ist das Reich" (For thine is the kingdom) follow immediately (Ex. 14).

EXAMPLE 14

*♩ = c. 80, Gradually leading into the tempo* (+ *Pass.*)

The score consists of three main sections. The first is a piano introduction in G major, 4/4 time, with a tempo of approximately 80 beats per minute. It features a string part (STR.) starting with a *ppp* dynamic, followed by a piano part (*p*) that gradually increases to *mf* with a *piu cresc.* marking. The second section is a vocal entry for Soprano (M-S.), Baritone (Bar.), and a four-part vocal choir (Vn, Vc, T, U). All vocal parts begin at measure 50 with the lyrics "Denn Dein ist das Reich". The dynamics for the vocal parts are *mf* with a *crescendo* leading to *f*. The piano accompaniment continues with a *crescendo* to *f*. The third section is a piano accompaniment starting at measure 50, marked *(Tutti)*, with a *crescendo* to *f*.

(STR.) *ppp* *p* *piu cresc.* *mf*

(50) *mf* *crescendo* *f*  
M-S. Denn Dein ist das Reich

Bar. *mf* *crescendo* *f*  
Denn Dein ist das Reich

Vn *mf* *crescendo* *f*  
Denn Dein ist das Reich

Vc *mf* *crescendo* *f*  
Denn Dein ist das Reich

T *mf* *crescendo* *f*  
Denn Dein ist das Reich

U *mf* *crescendo* *f*  
Denn Dein ist das Reich

(50) *(Tutti)* *crescendo* *f*

## EXAMPLE 15

The musical score for Example 15 is presented in four systems. The first system includes the vocal parts: M.S. (Soprano), Bar. (Baritone), and Chorus. The piano part begins in the second system. The score is in A major (one sharp) and 4/4 time. The lyrics are "Ho-san-na in ex-cel-sis." The dynamics range from *poco mf* to *pp*, with a tempo change to *allarg.* (ritardando). The piano part features a prominent motif of eighth notes in the right hand and a more active bass line.

The composer returns here not only to the key of A major that had first been used in connection with the consoling message stated by the soprano in Part I — the message of love in which all peace is founded — but also to an important motif from that section. The motif reverberates in various transformations in the Amen as well as in the final Allegro section (mm. 94–135) which is filled with ecstatic liturgical acclamations taken from the Sanctus of the Mass. *Die Botschaft* ends with “Osanna” statements by soloists and women’s chorus (Ex. 15) “trailing off, as it were, in spheres beyond earthly boundaries,” as the composer expressed it in his own words.

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## List of Choral Works

Compiled by MARGOT HELLER  
in collaboration with the composer

CANTATAS (with instruments)	Date	Premiere
<p><i>Lob der Mutter</i>, WV 38</p> <p>Soprano, alto, 3-part mixed chorus, strings (no double bass)</p> <p>Text by the composer</p> <p>Merseburger, Edition 661, 1964; performance material on rental</p> <p>Duration: 15 minutes</p>	1950	1955
<p><i>Laetare</i> (<i>Vormesse</i> for Laetare Sunday), WV 59</p> <p>5–6 part mixed chorus, strings, 2 trumpets</p> <p>Liturgical text</p> <p>Merseburger, Edition 523, 1965; performance material on rental</p> <p>Duration: 13 minutes</p> <p>Commissioned by RIAS Berlin</p>	1958	1958
<p><i>Signum Magnum</i> (Proper for the Assumption of the Blessed Virgin Mary), WV 57</p> <p>4–6 part mixed chorus, congregational singing (ad lib.), 4 trumpets, 4 horns, 4 trombones (or organ instead of wind ensemble)</p> <p>Liturgical text</p> <p>Unpublished</p> <p>First performance: Berlin Olympic Stadium, <i>Deutscher Katholikentag</i> (90,000 people participating)</p>	1958	1958
<p><i>O Heiland reiss die Himmel auf</i> (Cantata for Advent), WV 61</p> <p>Soprano, 2-part women's chorus, violin, viola, organ; male voices in last stanza ad lib.</p> <p>Text anonymous, Cologne, 1623</p> <p>Merseburger, Edition 152, 1960</p>	1958	1958

Spring 1988

31

CANTATAS

Date

Premiere

Duration: 9 minutes

Commissioned by RIAS Berlin.

Recording: Cantate T 72719 K/1960

*Die Botschaft*, WV 80

1979-82

1982

Mezzo-soprano, baritone, chorus, large orchestra

Texts by Novalis (Friedrich von Hardenberg) and the 13th-century mystic, Sister Hadewych, with interpolated Biblical and liturgical texts

Bärenreiter; performance material on rental

Duration: 34 minutes

The work was premiered on October 24, 1982 in the Berlin Philharmonic Hall. After the concert the composer was honored in a special ceremony during which he received the Order of Merit of the Federal Republic of Germany. A second performance was put on tape and is available in a recording: Thorofon Capella MTH 288/1985.

MASS

Date

Premiere

*Missa in Terra Pax*, WV 50

1955

1955

4-6 part mixed chorus *a cappella*

Liturgical text

Bärenreiter, Edition 3169, 1955

Duration: 18 minutes

The score of the work was presented to Pope John Paul II by the composer at an audience in St. Peter's Square in Rome in 1979.

MOTETS (Sacred choral works *a cappella*)

Date

Premiere

*Dominabitur*, WV 10

1933

1936

4-part mixed chorus

Liturgical text (The motet is a setting of the Gradual for Epiphany.)

Schwann, Edition 1593, 1934

Duration: 3½ minutes

*Three Latin Motets*, WV 32

1947

1948

O Sacrum Convivium

Venite Ad Me

Pater Noster

3-5 part chorus, mixed and equal voices

Liturgical texts

MOTETS (Sacred choral works <i>a cappella</i> )	Date	Premiere
Anton Böhm & Sohn, Editions 9468, 8811, 9469, 1951; No. 2 also in <i>Pange Lingua</i> (Böhm 8811) Total duration: 5 minutes		
<i>Three Motets</i> , WV 51 Ein wenig nur, Herr, wende dich uns zu Lass mich in Treue deine Wege wandeln Ich tret hinzu 6-part mixed chorus Liturgical texts: Psalm 89 (90) and Psalm 30 (31); Psalm 16 (17); Psalm 26 (27). The motet cycle is a setting of the Gradual, Offertory, and Communion for the Sixth Sunday after Pentecost. Bärenreiter, Editions 3179, 3177, 3178, 1955 Total duration: <i>ca.</i> 8 minutes	1955	1955
<i>O Salutaris Hostia</i> , WV 52 3-part women's chorus Liturgical text Anton Böhm & Sohn, Edition 10785, 1962 Duration: 2¼ minutes	1955	?
<i>Four Psalm Motets</i> , WV 64 Exaudi Domine (Introit) Protector Noster (Gradual) Benedicam Dominum (Offertory) Unam Petii (Communion) 4–6 part mixed chorus Liturgical texts: Psalm 27 (26); Psalm 84 (83) and 21 (20); Psalm 16 (15); Psalm 27 (26) Bärenreiter, Edition 5427, 1974 Total duration: <i>ca.</i> 8 minutes	1964/73	1964
<i>Die Einsetzungsworte nach Paulus — Herr ich bin nicht wert</i> (Prayers during Communion), WV 65a, 65b 4-part mixed chorus Liturgical texts Hänssler, Edition XV 4, 1967 Total duration: 8 minutes The motets are published in the “Benedicamus” series devoted to liturgical settings and edited by Gottfried Grote. Volume 4 of the series contains, besides the compositions of Schwarz-Schilling, an “Amen” by Heinrich Kaminski.	1966/64	?

MOTETS (Sacred choral works <i>a cappella</i> )	Date	Premiere
<p><i>Cibavit</i> (Offertory), WV 70            4-part mixed chorus, soloist (<i>Vorsänger</i>) and congregational singing            Liturgical text            Performance material available through Margot Heller</p>	1959/79	1980
<p><i>Two Motets</i>, WV 72            Der Herr, der ewige Gott            Vater unser            Mixed chorus            Liturgical texts            Bärenreiter, Edition 5429—Series "Musica Sacra Nova," 1974            Total duration: <i>ca.</i> 6 minutes            Both motets have German texts with English translation underlaid; the <i>Vater unser</i> setting includes the Latin text as well.</p>	1967/73	1974
<p><i>Benedictus</i> (Offertory), WV 75            4-part mixed chorus            Text: Psalm 118 (The <i>Benedictus</i> text contains a few variants in comparison with the liturgical text.)            Hänssler, Edition 25045, 1977            Duration: <i>ca.</i> 3 minutes            The work was commissioned by Rudolf Pohl, conductor of the Aachener Domchor.</p>	1975	1976
<p><i>Über die Schwelle</i>, WV 76            Wenn einst . . .            Memento            Bitten            8-part mixed chorus            Text by the composer; the concluding section contains fragments from the <i>Dies Irae</i> and <i>Ave Maria</i> texts.            Mösel, Edition M 81073, 1976            Total duration: <i>ca.</i> 9½ minutes</p>	1975	1975
<p><i>Drei Geistliche Lieder</i>, WV 73            Aufblick            Gottes Ruf            Friedenslied            4-part mixed chorus            Text by the composer</p>	1974	1974

MOTETS (Sacred choral works <i>a cappella</i> )	Date	Premiere
<p>Hänssler, Edition 25029, 1976            No. 1 in <i>Das Musikschulwerk</i>, vol. 7, 1950,            Berlin-Leipzig: Volk und Wissen, p. 5            Total duration: <i>ca.</i> 7¼ minutes            Two of the songs (1 and 3) were composed in 1947            and 1949, respectively, as songs for solo voice and            piano. In 1967 and 1974 they were arranged for            chorus and grouped with the newly-written second            song.</p>		
<p>MISCELLANEOUS SACRED SETTINGS (Based on            Chorales and Folksongs)</p>		
<p><i>Vier Geistliche Volksliedsätze</i>, WV 5            Nun sich der Tag geendet hat            Es ist so still geworden            Der grimmig Tod            Ich weiss ein lieblich Engelspiel            4-part male chorus            Texts by I.F. Herzog (1670); Gottfried Kinkel            (1840); Anonymous, Munich, 1604; Heinrich von            Laufenberg (1421)            Bärenreiter, Edition 548, 1931; Schwann SM            2145a/1952 (revised)            Total duration: <i>ca.</i> 9 minutes</p>	1930	1932
<p><i>Psalm 13: Herr, wie lang willst du mein so gar            vergessen</i>, WV 6            3-part male chorus            Chorale text            Eichenkreuz, in <i>Neue Sätze für Männerchor</i>,            1931, pp. 58-62            Duration: 2¾ minutes</p>	1930	1932
<p><i>Ein feste Burg ist unser Gott</i>, WV 11            Male chorus, 3 trumpets, 2 violins, organ            Text by Martin Luther            Unpublished            Duration: 2½ minutes</p>	1934	
<p><i>Christe, du Lamm Gottes</i>, WV 14            4-part mixed chorus            Chorale text (German translation of <i>Agnus Dei</i>,            Brunswick, 1528)            Unpublished            Duration: 2½ minutes</p>	1936	

## MISCELLANEOUS SACRED SETTINGS

Date

Premiere

*Bis hierher hat mich Gott gebracht*, WV 16

1940

4-part mixed chorus

Text by Aemilie Juliane von  
Schwarzberg-Rudolstadt

Unpublished

Duration: 3¼ minutes

*Weihnachtsmusik* (12 Chorale settings for the  
Christmas Season), WV 79

1928-47/48

Gott sei Dank durch alle Welt  
Kommt und lasst uns Christum ehren  
Ein Kind geboren zu Bethlehem  
In dulci jubilo  
Mein Herz will ich dir schenken  
Vom Himmel hoch, o Englein, kommt  
Kommet ihr HirtenWas ist für neue Freud  
Herbei, o ihr Gläubigen

Ave, Maria zart

Singet frisch und wohlgenut

Wie schön leuchtet der Morgenstern

2-3 voices, a few pieces with instruments  
(including keyboard)

Chorale texts

Merseburger, Edition 705, 1947/1977

The second edition of 1977 contains the 12 settings  
mentioned above. Settings 3 through 11 were taken  
from the first edition of 1947, while settings 1, 2,  
and 12, composed in 1948, were published first in:  
*Achtzehn Choräle* (Nos. 1-3) by Merseburger in  
1948.Recording: Cantate T 72719 K/1960; settings 7  
and 9 only; Cantate 656005*Achtzehn Choräle* (Chorales following the order of  
the Church Year), WV 81

1948/83

Mit Ernst, o Menschenkinder

Es ist ein Ros entsprungen

Nun lasst uns Gott dem Herren Dank sagen

Wie schön leuchtet der Morgenstern

O Haupt voll Blut und Wunden

Wenn ich einmal soll scheiden

Mit Freuden zart

Die wir uns allhier beisammen finden

Auf diesen Tag bedenken wir

Herr Jesu Christ, dich zu uns wend

## MISCELLANEOUS SACRED SETTINGS

Date

Premiere

Jauchz, Erd und Himmel  
 O, dass ich tausend Zungen hätte  
 Sei Lob und Ehr  
 Du meine Seele, singe  
 Ist Gott für mich  
 Wachtet auf, ruft uns die Stimme  
 Herzlich lieb hab ich dich, o Herr  
 Jerusalem, du hochgebaute Stadt  
 2–3 voices with instruments (obbligato and ad lib.)  
 Chorale texts  
 First edition: Carl Merseburger, Leipzig, 1948  
 Second edition: Evangelische Verlagsanstalt, East  
 Berlin, 1954  
 Third edition: Willy Müller (Süddeutscher  
 Musikverlag), Edition 2316, 1984  
 The third edition contains the 18 settings  
 mentioned above. Settings 1, 2, and 4 are new; the  
 others were originally published in the 1948 and  
 1954 editions, respectively.

## SECULAR CHORAL WORKS

Date

Premiere

- Unverzagt*: “Die Zweifler sprechen,” WV 4 1930 1930  
 4-part mixed chorus  
 Text: Walther von der Vogelweide  
 Bärenreiter, Edition 3990, *Carmina Nova*, 1961  
 Duration: 1¼ minutes
- Drei Canons*, WV 29 1947  
 Wahlspruch  
 Wer freudig tut  
 Weckruf  
 2–4 parts  
 Texts: Eichendorff, Goethe, Anonymous  
 Bärenreiter, Chorblatt No. 86, 1948; Nos. 1 and 2  
 also in *Das Musikschulwerk*, Vol. 7,  
 Berlin/Leipzig: Volk und Wissen, 1950, pp. 18,  
 44–45
- Drei Sprüche in canonischer Form*, WV 30 1947  
 Merkspruch  
 Mahnspruch  
 Trostspruch  
 2-part women’s chorus (SA)  
 Texts: Goethe, Angelus Silesius, Organ inscription  
 of 1762  
 Bärenreiter, Chorblatt No. 86, 1948

Spring 1988

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SECULAR CHORAL WORKS

	Date	Premiere
<i>Vom Baum des Lebens</i> , WV 39	1950	1951
<p>Einsame Nacht            Weg nach innen            Bekenntnis            Welkende Rosen            Spruch            Mixed and women's chorus (SATB, SAT, SA,            ATB, SATB)            Text by Hermann Hesse            Bärenreiter, Edition 2526, 1950            Duration: 7 minutes</p>		
<i>Zur Feier: "Vereint euch zur hohen Stunde,"</i> WV 43	1952	
<p>3-part mixed chorus            Text by the composer            Cornelsen, <i>Festliche Chöre</i>, 5th edition, 1953            Duration: ca. 1¾ minutes</p>		
<i>Kinderlieder</i> , WV 46	1953	1954
<p>Chorus or solo voices with instruments (ad lib.)  <i>Des Knaben Wunderhorn</i> (collected by Achim von            Arnim and Clemens Brentano)            Merseburger, Edition 722, 1954</p>		
<i>Grenzen der Menschheit: "Wenn der uralte heilige            Vater,"</i> WV 48	1953	1954
<p>3-part male chorus            Text by Goethe            Nagels: Nagels Männerchor-Blätter 8,            Bärenreiter, 1954            Duration: 3¼ minutes</p>		
<i>Vier Tanz- und Liebeslieder</i> (old title: <i>Vier            althochdeutsche Liebeslieder</i> ), WV 53	1955	1962
<p>Trauern will ich lassen stehn            Floret silva undique            Komme, komm Geselle mein            Du bist mein, ich bin dein            3-part women's chorus            German song texts            Merseburger, Edition 760, 1962            Total duration: ca. 4½ minutes</p>		
<i>Kommt tanzt und singt: Tanzlied</i> , WV 68	1969	1979
<p>6-part mixed chorus</p>		

SECULAR CHORAL WORKS	Date	Premiere
Text by the composer		
Möseler, Edition 81085, 1978		
Duration: ca. 2½ minutes		
<i>Wanderers Nachtlied</i> , WV 86	1930/85	1986
4-part male chorus		
Text by Goethe		
The composer's last work; first performance by the Berliner Hymmentafel on October 4, 1986 during a memorial concert in Berlin		
MISCELLANEOUS SECULAR CHORAL WORKS	Date	Premiere
<i>Drei Russische Volkslieder</i> , WV 25	1947	
Und ist der Lenz gekommen		
Stand ein Birkenbaum		
Auf der Kasanka		
3-4 equal voices		
Folksong texts		
Verlag Volk und Wissen, Berlin/Leipzig, in <i>Das Musikschulwerk</i> , Vol. 6, 1948, pp. 116-119; setting 1 is also published by Merseburger, Edition 370 ( <i>Komm sing froh</i> , pp. 36-37)		
<i>Drei Volkslieder</i> , WV 31	1947	
Wach auf, du Handwerker		
Lieben Brüder, wo kommt ihr her		
Frau Musica singt ("Die beste Zeit im Jahr ist mein")		
3-part mixed chorus (SAB), obbligato violin in settings 1 and 3		
Folksong texts; No. 3 Martin Luther		
Bärenreiter, Edition 585, 1951; No. 2 also as Bärenreiter Chorblatt 88, 1948		
<i>Zwei Volkslieder</i> , WV 40	1950	
Ach bitterer Winter		
Nun will der Lenz uns grüssen		
4-part mixed chorus		
Folksong texts		
No. 1: Bärenreiter, Edition 3880, <i>Bruder Singer</i> , 1959, pp. 36-37		
No. 2: Merseburger, Edition 371, <i>Mit heller Stimm</i> , 1965, pp. 154-56, and Edition 372, <i>Klingender Tag</i> , 1965, pp. 116-18		

## MISCELLANEOUS SECULAR CHORAL WORKS

Date

Premiere

*Zwei Volkslieder*, WV 44

1952

Es ist ein Schnitter

Ich wollt dass ich daheime wär

3-part mixed chorus (SAB), violin ad lib.

Folksong text; Heinrich von Laufenberg

Cornelsen, *Festliche Chöre*, 1953, 5th edition, pp.

70-72 and 76-77

*Zwei Volkslieder*, WV 54

1955

Es wollt ein Jägerlein jagen

Es blies ein Jäger wohl in sein Horn

2 equal voices, 2 violins (violin and trumpet or  
horn)

Folksong texts

Velhagen & Klasing, *Singt und spielt*, 1957, Vol.

3A, pp. 44-45 and 34

## List of Publishers

Bärenreiter-Verlag, Kassel

Anton Böhm & Sohn, Augsburg, Wien

Cornelsen-Verlag, Berlin, Bielefeld

Eichenkreuz-Verlag, Wuppertal-Barmen

Hänssler-Verlag, Stuttgart

Merseburger, Berlin

Möseler-Verlag, Wolfenbüttel, Zürich

Schwann, Frankfurt a.M.

Süddeutscher Musikverlag, Willy Müller, Heidelberg

Velhagen & Klasing, Berlin, Bielefeld, Hannover

Volk und Wissen, Berlin, Leipzig

# Appendix

In 4, Moderately flowing

Wenn einst (from WV 76)

*pp*\* *mp*

Sopran  
1 Oh  
2 in-to your shin-ing day, Oh

Alt  
1 in-to your shin-ing day, don't  
2 When once — the dark - ness en - ters in-to your shin-ing day, don't

Tenor  
1 When once — the dark - ness en - ters, Oh.  
2 When once — the dark - ness en - ters, Oh

Bass  
1 When once — the dark - ness en - ters, don't  
2 When once — the dark - ness en - ters, Oh

5

*p* *pp*

S.  
1 — don't turn them a - way, de-  
2 — don't turn them a - way, just trust the call from dis - tant land, de-

A.  
1 — turn them a - way, just trust the call from dis - tant land, de-  
2 — turn them a - way, just trust dis - - tant call,

T.  
1 — turn them a - way, just trust dis - - tant call, de-  
2 — turn them a - way, just trust dis - - tant call, de-

B.  
1 — don't turn them a - way, just trust dis - - tant call, de-  
2 — don't turn them a - way, just trust dis - - tant call, de-

\* The dynamic markings above the systems apply to all voices, except where individual markings are given.

10

10

S. 1 -liv - er your spir - it in God's hand. Threat-ened, you fear to face un-

S. 2 -liv - er your spir - it in God's hand. Threat-ened, you fear to face un-

A. 1 -liv - er your spir - it in God's hand. Threat-ened, you fear to face un-

A. 2 -liv - er your spir - it in God's hand. Threat-ened, you fear to face un-

T. 1 - just trust in God's hand. Threat-ened, you fear to face un-

T. 2 - just trust in God's hand. Threat-ened, you fear to face un-

B. 1 -liv - er your spir - it in God's hand. Threat-ened, you fear to face un-

B. 2 -liv - er your spir - it in God's hand. Threat-ened, you fear to face un-

16

16

S. 1 look at him whose bound-less im - mense suf - fring gave us the

S. 2 look at him whose bound-less im - mense suf - fring gave us the

A. 1 yield-ing death, look at him whose bound-less im - mense suf - fring gave us the

A. 2 yield-ing death, look at him whose bound-less im - mense suf - fring gave us the

T. 1 look at him whose bound-less im - mense suf - fring gave us the

T. 2 look at him whose bound-less im - mense suf - fring gave us the

B. 1 yield-ing death, look at him whose bound-less im - mense suf - fring gave us the

B. 2 yield-ing death, look at him whose bound-less im - mense suf - fring gave us the

21

21

S. 1 strength to fol - low him in part-ing and go thru life's ad-ver - si-ty.

S. 2 strength to fol - low him in part-ing and go thru life's ad-ver - si-ty.

A. 1 strength to fol - low him in part-ing and go thru life's ad-ver - si-ty.

A. 2 strength to fol - low him in part-ing and go thru life's ad-ver - si-ty.

T. 1 strength to fol - low him in part-ing and go thru life's ad-ver - si-ty.

T. 2 strength to fol - low him in part-ing and go thru life's ad-ver - si-ty.

B. 1 strength to fol - low him in part-ing and go thru life's ad-ver - si-ty.

B. 2 strength to fol - low him in part-ing and go thru life's ad-ver - si-ty.

27 *p* *cresc. poco a poco* *mf* *mp*

S. 1 Help us, Lord help us, Lord Je-sus Christ,  
 S. 2 Help us, Lord help us, Lord Je-sus Christ,  
 A. 1 Help us, Help us, Lord help us, Lord Je-sus Christ,  
 A. 2 Help us, Help us, Lord help us, Lord Je-sus Christ,  
 T. 1 Help us, help us, Lord help us, Lord Je-sus Christ,  
 T. 2 Help us, help us, Lord help us, Lord Je-sus Christ,  
 B. 1 Help us, help us, Lord help us, Lord Je-sus Christ,  
 B. 2 Help us, help us, Lord help us, Lord Je-sus Christ,

32 *p* *cresc. molto* *f* *molto sempre*

S. 1 help us, thou art our Sav-iour, Sav-iour for all of us, a  
 S. 2 help us, thou art our Sav-iour, the Sav-iour for all of us, thou  
 A. 1 help, thou art our Sav-iour, the Sav-iour for all of us, thou  
 A. 2 help, thou art our Sav-iour, the Sav-iour for all of us, thou  
 T. 1 help, thou art our Sav-iour, Sav-iour for all of us, thou  
 T. 2 help, thou art our Sav-iour, Sav-iour for all of us, thou  
 B. 1 help, thou art our Sav-iour, the Sav-iour for all of us, thou  
 B. 2 help, thou art our Sav-iour, the Sav-iour for all of us, thou

37

S. 1 Sav-iour for all, thou art our Sav-iour, thou art our Sav-iour, thou art Christ! Christ!  
 S. 2 art our Sav-iour, thou art our Sav-iour, thou art our Sav-iour, thou art Christ!  
 A. 1 art our Sav-iour, thou art our Sav-iour our Sav-iour Christ! Chri-  
 A. 2 art our Sav-iour, thou art our Sav-iour thou art our Sav-iour thou art Christ!  
 T. 1 art our Sav-iour, thou art our Sav-iour our Sav-iour Christ!  
 T. 2 art our Sav-iour, thou art our Sav-iour our Sav-iour Christ!  
 B. 1 art our Sav-iour, thou art our Sav-iour our Sav-iour Christ!  
 B. 2 art our Sav-iour, thou art our Sav-iour our Sav-iour Christ!

41

1. *più p*  
 S. -ste e - - lei - - - - - son Chri - ste e - le - - - - i - son,  
 2. Chri - -

1. *più p*  
 A. - - - - ste e - le - - - - i - son,  
 2. Chri -

1. *pp*  
 T. Chri -

2. Chri - -

B. 1. Chri - -  
 2. Chri - -

45

*poco allargando* *pp* *ppp*

1. Chri - - - ste, Chri - ste e - lei - - - - - son.  
 2. Chri - - - ste.

1. *pp*  
 A. Chri - - - ste, Chri - ste e - lei - - - - - son.  
 2. *ppp*  
 - ste e - lei - - - - - son, e - le - i - son.

1. *ppp*  
 T. - ste e - lei - - - - - son, e - le - i - son.  
 2. *ppp*  
 - ste.

1. *ppp*  
 B. - ste.  
 2. *ppp*  
 - ste.

\*1) hardly distinct from the sustained sonorities with only a few very flexible voices on the first Tenor part.

## The Author

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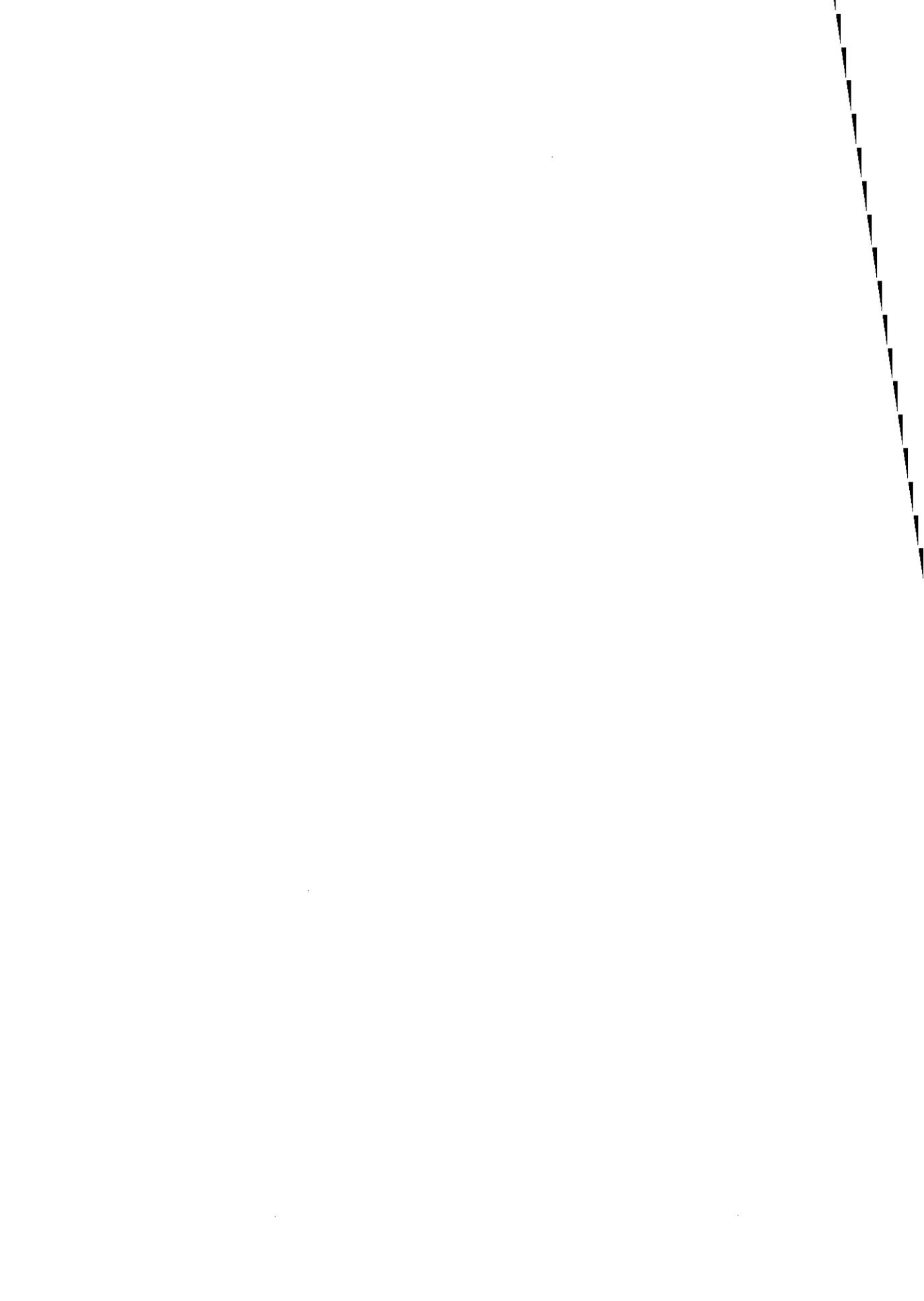
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