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**Vocal Performance and Affective Delivery in the
Music of Heinrich Schütz**

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**Melbourne Conservatorium of Music
University of Melbourne**

September 2019

**A thesis submitted in partial fulfillment of the requirements of the degree of
PhD in Music Performance**

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<i>Alleluja! Lobet den Herren</i> (SWV 38)	H. Schütz
<i>Canticum Simeonis I</i> (SWV 432)	H. Schütz
<i>Crucifixus</i>	Claudio Monteverdi
<i>Danket dem Herren, denn er ist freundlich</i> (SWV 45)	H. Schütz

SGrant II.

<i>Auferstehungshistorie</i> (SWV 50)	Heinrich Schütz
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SGrant III.

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<i>Musikalische Exequien</i> (SWV 279–281)	H. Schütz

SGrant IV.

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<i>Voi ch'ascoltate (Selva morale...)</i>	C. Monteverdi
<i>Dixit Dominus secundus (Selva morale...)</i>	C. Monteverdi
<i>Salve Regina (Selva morale...)</i>	C. Monteverdi
<i>Ego autem in Domino sperabo (Motectorum liber primus 1566)</i>	G. de Wert
<i>Che voi che m'innamori (Selva morale...)</i>	C. Monteverdi
<i>Adesto dolori meo (Motectorum liber primus)</i>	G. de Wert
<i>Magnificat Primo (Selva morale...)</i>	C. Monteverdi

Abstract

Seventeenth century German composer Heinrich Schütz is renowned for his skill in aligning music and text and for adopting the new Italian style that had emerged in the early part of the seventeenth century. Schütz's works demonstrate a strong affective component that is often acknowledged in the musicological literature, and yet remains elusive in the performance of his works. This thesis brings together the fields of musicology, performance practice research and vocal performance to examine Schütz's vocal works and their performance practices. Drawing on the historical background to highlight the changes in musical thought that led to the newer, more affective style of music in the seventeenth century, this thesis asserts that the affective components in Schütz's music place demands on performers to approach his music in ways that reflect those affective intentions. This necessitates a practical exploration based initially on an understanding of how rhetoric and affective delivery pervaded musical and wider culture of the seventeenth century and how they were manifested in the works of Schütz. The practical realisation of these ideas is contained in an associated performance portfolio which is analysed in the final part of the thesis. It is in the translation that occurs between the written score and the music in its sonic form that the notion of affective delivery and performance can be seen to coalesce, and the work in this thesis reveals a style of performance with the aim of matching the affective intentions of the composer's works themselves.

Acknowledgements

The research for this thesis was carried out thanks to the support from the Melbourne Conservatorium of Music (MCM) and its then Director, Professor Gary McPherson, whose encouragement and flexibility helped me to persist despite the many moments when the work of running a discipline area pulled heavily on my time. MCM support allowed me to visit the Heinrich Schütz archive at the Hessische Landesbibliothek in Kassel, Germany, where many important manuscripts are housed, and on the same visit, to attend the annual Heinrich-Schütz-Tage in Venice.

The practical component of this thesis exists thanks to the generous support from and participation of many musician colleagues from across Australia, especially the members of the vocal ensemble e21, whose expertise, patience and skill allowed me the opportunity to explore some of the finest music of the seventeenth century and to test, in real time, the ideas and methods that arose from this research. Thanks also in this regard to both MCM's Early Music Studio, its students who immersed themselves in some very challenging repertoire, and the Festival of the Ballarat Goldfields for their appetite for programs of this music.

I have had the privilege of working with Dr Erin Helyard, whose advice, mentorship and friendship have served to reassure me many times that I was on the right path. But, the start of this research, and the many steps along the way, whether through opportunities to perform or present, or through constant support, stimulation or questioning, were made possible through the efforts of Professor Jane Davidson, whose tireless energy inspires me and many others.

Finally, I acknowledge my family, friends and colleagues who have dared to ask with genuine curiosity how things were going over a considerable amount of time. None of this would have been possible however, without the love, care, help, encouragement and support of my wife Francesca, whose many weekends and holidays were offered up to provide the space to complete this work. I dedicate this to her.

**Introduction: Vocal Performance and Affective Delivery
in the Music of Heinrich Schütz**

This project contributes insights to seventeenth century vocal music performance, specifically the challenges of historically informed performance in the particular instance of the works of Heinrich Schütz (1585–1672), now heralded as the preeminent German composer of the seventeenth century. The work comprises a thesis that offers a context for the practical explorations captured in a series of live recordings presented in a performance portfolio. Its unique contribution covers three areas of scholarship: musicological studies, performance practice research and vocal performance.

In establishing a basis for the performance portfolio, the current thesis takes into account the considerable literature on Heinrich Schütz, and on how seventeenth century thinking about music and text, from a broader context, can be observed in his compositions. And while Schütz and his music have been the focus of intense study and analysis, that research has not extended directly to performance. The performances seek to generate interpretations that bring together the historical, philosophical and theoretical with the practical challenges of the performing musician today.

There are singers and historical researchers such as Ellen Harris in 1989, Richard Wistreich in 1994, Sally Sanford in 1995 and John Potter in 1998 who have taken on the task of bettering understanding of vocal performance practice as it applies to baroque and earlier repertoires.¹ For these scholars, the language of modern vocal performance is a useful tool for describing details of historical vocal performance, though they would all argue to some degree that a modern aesthetic relating to, for instance, vocal registers, the use of vibrato and vocal timbre are quite different from the way those things were understood in the baroque. Wider musicological studies have also provided a wealth of information on period sources, making the thoughts of sixteenth and seventeenth century writers on vocal matters more known – for example, John Butt in 1994, and Bernhard Ulrich in 2006.²

The investigations and performances that sit alongside each other as part of this thesis have the intention of exploring how the affective dimension of musical performance is an important component of Schütz's music, and that it forms part of wider concerns that emerged in the sixteenth and seventeenth centuries about music's expressive goals. Drawing on writings that cover the musicological and historical concern with this period to understand the context of Schütz's musical world and influences, the final component of this thesis, the performances of his works, is where the many ideas about performance and affective delivery coalesce and where the representation of Schütz as a composer known for his 'depiction of the

¹ Ellen T. Harris, "The Baroque Era: Voices," in *Performance Practice: Music after 1600*, ed. Howard M. Brown and Stanley Sadie (Houndmills, Basingstoke, Hampshire and London: MacMillan, 1989), 97-116; Richard Wistreich, "'La voce è grata assai, ma . . .': Monteverdi on Singing," *Early Music* 22/1 (1994): 7-9; Sally A. Sanford, "A Comparison of French and Italian Singing in the Seventeenth Century," *Journal of Seventeenth Century Music* 1/1 (1995): 1-12; John Potter, *Vocal Authority: Singing Style and Ideology* (Cambridge: Cambridge University Press, 1998).

² John Butt, *Music Education and the Art of Performance in the German Baroque* (Cambridge: Cambridge University Press, 1994); Bernhard Ulrich and Edward Foreman, *Concerning the Principles of Voice Training during the a Cappella Period and until the Beginning of Opera* (Minneapolis, Minnesota: Pro Musica Press, 2006).

word in music' can be tested in sonic form.³

THESIS

There are a wide range of approaches open to the modern artist when considering the interpretation of the vocal music of the seventeenth century. Variations in approach imply choices that can be made on aesthetic grounds, such as the attempt to reflect ideas about seventeenth century performance practice, or other performance criteria that may be in line with more recent performance traditions. The aesthetic choices make specific demands on the performer's singing style and technique, and conversely, the type of singing employed can have a profound effect on the aesthetic results. Furthermore, these differences in choices reflect communicative and dramatic intention that may embrace historical practices combined with modern concerns. Indeed, as a practitioner, the current author wishes to understand which aspects of today's vocal performance coincide with the stated rhetorical aims of seventeenth century writers, such as Wolfgang Caspar Printz (1690), who writes that 'the ultimate and final purpose of music is the moving of the human affections'.⁴

In the original historical context, such a purpose would have put demands on the composer, whose technique was required to serve those aims, and on the performer, who might wish to generate a performance aesthetic that recognises the affective nature of the composition and to discover a practice that enacts those affective aims.

In the existing literature, much has been written about the rediscovery or, perhaps more accurately, the reinvention of the performance practices from the seventeenth century, through the musicological study of historical treatises on singing and playing, the examination of related literature on music education and rhetoric, and from the ever developing skills and ideas of modern performers who seek to reinterpret the music of that time in ways that best reflect their own understanding of how the music is to be performed.

Research Aims

Drawing on the historical knowledge sketched above, this thesis aims to investigate affective performance expression as it relates to the works of Heinrich Schütz. This offers a particular challenge since Schütz did not write about the affective content or the affective intentions of his music directly. It is known that throughout his career he associated his own works and their performance with contemporary 'new' Italian

³ Joshua Rifkin and Eva Linfield, "Heinrich Schütz: Style," *Grove Music Online, Oxford Music Online*. Oxford University Press accessed November 12, 2012, <http://oxfordmusiconline.com.ezp.lib.unimelb.edu.au/subscriber/article/grove/music/45997>. Linfield writes that 'Schütz's main interest as a composer was in the word, its meaning and mimetic depiction through music'.

⁴ Dietrich Bartel, "Ethical Gestures—Rhetoric in German Baroque Music," *Musical Times* 144/1885 (2003): 15–19.

musical practice.⁵ The research will therefore seek to gain insights into how to perform Schütz's music today in ways that might reflect historical musical ideas, composition and performance, paying attention to seventeenth century prioritization of the relationship of words to music, affective content and rhetorical delivery, all of which are cited as key contributors to the new Italian music. This will be explored through looking at instances of affective expression in Schütz's music, examining them in the context of the musical environments in which the composer studied and worked. Further investigation will consider the contribution of the history of emotions, which can connect musical thought and practice to changes in art, religion and philosophy that took place in the sixteenth and seventeenth centuries.

Structure of the Thesis

Chapter One contains a literature review that looks at the musicological study of the music of Heinrich Schütz; the recent literature on historical performance practice and questions of vocal style; works pertaining to rhetoric and affective delivery that can be related to musical thought in the early seventeenth century; and relevant works from the history of emotions that can broaden the context for understanding music and affect as it relates to Schütz.

Chapter Two examines a selection of Schütz's music demonstrating the expressive elements of his compositions, including the use of melodic, harmonic and rhythmic devices that have led to his reputation as a composer known for his depiction of text in music. This will be explored through looking at instances of affective expression in Schütz's music and examining them in the context of the musical environments in which he studied and worked.

In Chapter Three, the historical background to ideas around affect and rhetorical delivery as they came to be emphasised in Italy and Germany in the sixteenth and seventeenth centuries will be explored. Many writings of that time, whether they be musical treatises or manuals of music instruction, refer to both the rhetorical dimension of music and the affective nature of musical discourse as a primary goal.

Chapter Four will consider the contribution of the history of emotions, which can connect musical thought and practice to changes in art, religion and philosophy that took place in the sixteenth and seventeenth centuries, and which can be traced back, at least in part, to classical Greek and Roman writers. Modern day scholarship has opened up many ways to examine musical works of the past and the context in which they existed, and, as the attention of scholars has been drawn to music's ability to communicate affective content and its power to move, it can be useful to look at the history of emotions, an approach which seeks to increase our understanding of how emotions were conceived and manifested across time.

⁵ Gregory S. Johnston, *A Heinrich Schütz Reader* (Oxford: Oxford University Press, 2013), 25.

Chapter Five contains the practical part of this thesis, which endeavours to realise the goals of affective delivery in some of Schütz's major works in performance. It examines the theoretical approach that has been the basis for that taken in the realisation of this project. It further draws links between the musical examples given in Chapters Two, Three and Four of this thesis and the portfolio, bringing the material record of Schütz's compositions into performance.

THE PERFORMANCE PORTFOLIO

Aim

The aim of the practical component of this doctoral submission is to offer evidence of the musical investigation that has sought to explore the affective dimension of Schütz's works. This is achieved by presenting live recordings of compositions by Heinrich Schütz and also some of his contemporaries, performed by the author. The works chosen (and listed below) were selected through their texts and music to explore a number of different themes and performance conditions: large-scale celebratory polychoral works for large forces, works associated with death and dying and first performed on the occasion of a funeral for an important personage, and narrative works for the passion and resurrection of Christ. Putting these pieces together in a twenty-first century context, the author has collaborated with instrumental and vocal performers well practiced in the performance of 'early' music, who have participated with the intention of discovering the expressive possibilities of this repertoire.

Repertoire

Psalmen Davids (1619)

Selections include large-scale works:

- ***Danket dem Herren, denn er ist freundlich* SWV 45**
- ***Zion sprich: Der Herr hat mich verlassen* SWV 46**
- ***Alleluja! Lobet den Herren in seinem Heiligtum* SWV 38**

Smaller scale works:

- ***An den Wassern zu Babel* SWV 37**
- ***Die mit Tränen säen* SWV 42**

***Canticum Simeonis I (1657)* SWV 432**

***Musikalische Exequien (1636)* SWV 279-281**

Die Sieben Worte Jesu Christi am Kreuz (ca. 1645) SWV 478

Historia der fröhlichen und Siegreichen Aufferstehung unsers einigen Erlösers und Seligmachers Jesu Christi (1623) SWV 50

Work by Johann Hermann Schein:

Das ist mir lieb (1623)

Works by Claudio Monteverdi—excerpts from *Selva morale e spirituale* (1641)

- ***Crucifixus***
- ***Gloria à 7***
- ***O ciechi, ciechi***
- ***Voi ch'ascoltate***
- ***Dixit Dominus secondo***
- ***Salve Regina***
- ***Chi vol, che m'innamori***
- ***Magnificat primo***

Works by Giaches de Wert (1535-1596)

***Vox in Rama - Il secondo libro de motetti* (1581)**

***Adesto dolori meo - Motectorum liber primus* (1566)**

Ego autem in Domino sperabo - Motectorum liber primus

The recorded works of Heinrich Schütz submitted for this thesis include performances from 2013 (SWV 50), 2015 (SWV 478 & SWV 279–281) and 2017 (SWV 37, 38, 42, 45, 46 & 432). The first concert in 2013 was sponsored by the Early Music Studio at the Melbourne Conservatorium of Music, with the author directing the ensemble of professional players and student singers from the organ. The second, in 2015, *Musical Exequies & the Seven Last Words*, was given as part of a collaboratory hosted by the ARC Centre of Excellence for the History of Emotions and the University of Melbourne entitled *Practising Emotions: Place and the Public Sphere*. The performers were mostly professional players and singers, with a few student performers included, the author conducting. The 2017 performance, entitled *Anguish of Hell & Peace of Soul*, was the closing concert of the *Organs of the Ballarat Goldfields Festival*, conducted by the author and featuring professional singers and instrumentalists. Also included are works by the Italian master Claudio Monteverdi (1567–1643) from his 1640 collection of sacred music, *Selva morale e spirituale*, and three motets by Giaches de Wert, a predecessor of Monteverdi at St Mark's Cathedral, Venice, and

acknowledged by Monteverdi as having influenced him as a composer. Schütz cites the importance of Monteverdi to his composing, even paraphrasing and reworking some of Monteverdi's works. The performance of these pieces, in which the author both sang and conducted, took place as the closing concert of the 2019 Ballarat Goldfields Festival in a program entitled *A Spiritual Forest—the music of Claudio Monteverdi*.

The directorial decisions undertaken in the course of this work were made through finding and revealing the affective components of the works in question and working with the singers and instrumentalists to bring these to the fore. As has been alluded to earlier in this brief introduction, Schütz used a variety of means in his compositions—structural elements which balanced forces within the ensemble—scoring smaller versus larger groups of voices, varied phrase structures, rhythmical and metrical subtleties, harmonic expressiveness which could dramatically colour key elements of text, and declamatory passages where textual syntactical rhythm itself seem to predominate.

The vocal ensembles put together for these pieces were generally one voice per part (at times two voices), as seems to have often been the practice in Schütz's day (though excluding his use of boys, where a number of boys would have sung together on one line). A relevant example would be the size of performing forces for the largest of Schütz's works in the *Psalmen Davids* of 1619. In this collection, a number of works are written for multiple 'choirs', though in some cases a choir may be a combination of a solo voice and instruments, as the 'Favorit-Chor II' in SWV 45 *Danket dem Herren, denn er ist freundlich*, where another 'Favorit-Chor I' is made up of two soprano and two tenor soloists, with the 'capell-chor' or chorus provides the tutti function along with the instruments. In this case, an ensemble of 14 singers covered the whole piece. The intention was to perform this music with a group of experienced ensemble singers, along the lines of what Michael Praetorius calls a '*Chorus recitativus*', a small group of singers who can correctly and clearly recite the text (see Chapter Four, page 62 for more on this). The desire for clarity of text was not simply based on a desire to hear the words, as Schütz stated in the preface to the *Psalmen Davids*, but for those words to also have a clarity of intention to 'stir listeners hearts and to move the affects' (Praetorius, Lippius—see Chapter Three, p. 49).

The Vocal Ensemble e21

The vocal ensemble e21, which appears in the recordings that comprise the bulk of the practical submission, was founded by the author in 2001 for the purpose of performing small-scale vocal works with a group of singers comprised of experienced ensemble members, some of whom were also accomplished soloists. The goal was to work as part of a group of independent artists who had a high level of competence in ensemble matters, including excellent music reading skills and musical perception, a fine sense of

intonation and musical expression. Some of the core group of (originally) nine singers have been part of the performances submitted here between 2013–2019, while some student performers have also been included.

Other Outputs Generated from the Project

Parallel to the thesis and the recordings project, a number of other performances and academic conference papers that informed this research have contributed to the work that comprises the author's on-going research and exploration of the music of Schütz and related repertoire. This included a concert program that was part of a symposium hosted by the ARC Centre for the History of Emotions in Melbourne, Australia in May, 2014 entitled *Feeling Exclusion: Emotional Strategies and Burdens of Religious Discrimination and Displacement in Early Modern Europe*. This program which looked at themes of exclusion and redemption, and featured works by Heinrich Schütz (SWV 37 & SWV 378) and Johann Hermann Schein, but put them alongside works by composers from both earlier and later periods. Also, in July, 2014 the author conducted a performance as part of the Melbourne Bach Symposium, which explored German baroque motet compositions, from Schütz and Schein through to members of the Bach family, which served to differentiate the more direct, madrigalistic approach of the earlier works from those of the later baroque.

Other contributions towards which the author further explored the ideas developed in this thesis were three presentations:

2013: Sourcing Emotions in the Medieval & Early Modern Worlds at the University of Western Australia—*Heinrich Schütz and Affective Vocal Performance*

2014: Research presentation at the Melbourne Conservatorium of Music—*The Changing Sounds of Schütz*

2016: Joint conference of the Musicological Society of Australia and the ARC Centre for the History of Emotions—*Heinrich Schütz: Text, Music & Affective Delivery*

The conference presentations offered an opportunity to elucidate the ideas out of which this thesis has emerged, and to speak to 'academic listeners', whose responses and whose own research directions provided further encouragement for this research.

Chapter One: Reviewing Schütz Scholarship

Introduction

With the aim of contextualizing the research aims of the current project, this chapter offers a survey of the literature that forms the core sources and historical underpinnings of the arguments in this thesis.

It begins with an examination of the literature on Schütz himself, followed by works concerning performance practice, then more specifically vocal performance, with a contribution from vocal treatises and those of modern authors who shed light on particular aspects of vocal style. With singing being tied to the new musical style that emerged in the early seventeenth century, the survey moves on to the literature relating to changes of thought on musical style and musical performance in Italy, encompassing writings on musical affect, learning and rhetoric and its importance in 'Germany' (here, and throughout this thesis, 'Germany' will be used to designate the German-speaking lands). These in turn lead to broader historical and philosophical writings that consider affective composition and musicmaking as seen through the history of emotions.

The headings are arranged as follows:

Early History, Schütz Editions and Documents; Schütz Studies

Performance Practice and Recent Performance Practice Literature

Vocal Performance—Treatises, Elements of Vocal Performance—Vibrato, Vocal Timbre, Declamation

The Primacy of Text over Music—The New Italian Style in Germany

The History of Emotions

The musicological literature describing the life and works of Heinrich Schütz is vast, though a landmark study by Allen Skei undertakes a survey of work on Schütz up to 1981, listing primary and secondary sources. Skei's work outlines many of the features of Schütz research up to that point, as well as studies that fill in the context for Schütz's life and work.⁶ Since then there has been an ever-expanding interest in the composer, and while no attempt is made to present an exhaustive list of these publications in the current thesis, those publications that further scholarly approaches to Schütz's life and work, thus representing major historically significant contributions, are referenced. In particular, given the driving research question, reference to research that touches on questions of performance practice, the area of enquiry that has received by far the least scholarly attention.

⁶ Allen B. Skei, *Heinrich Schütz, a Guide to Research* (New York: Garland, 1981).

Early History, Schütz Editions and Documents

The first substantial study that mentions Schütz in detail is a three-volume work *Johannes Gabrieli und sein Zeitalter* (trans. *Giovanni Gabrieli and his time*) was published in 1834 by Carl von Winterfeld. Winterfeld discusses Schütz's music and presents the first modern edition of some of his pieces.⁷ This publication set off interest in Schütz scholarship, and in the music itself, including, for example, performances of the Schütz motet *Saul, Saul was verfolgst du mich?*, SWV 415, conducted by the Leipzig choral director Carl Riedel in 1857, and in Vienna by Johannes Brahms, in 1864.⁸

Philipp Spitta published the first complete edition of the music of Heinrich Schütz in 1885.⁹ A new complete edition was begun in 1955, led by Werner Bittinger.¹⁰ The works selected for study and performance for the current thesis have compared the Bittinger with the newer Hänssler edition, a scholarly edition brought together under the direction of preeminent Schütz scholar Günter Graulich, which is still in the process of completion.¹¹ Musical examples prepared for this thesis have been drawn from the Hänssler editions.

Erich H. Müller published the first complete edition of Schütz's letters in 1931.¹² Important English-language translations include Gina Spagnoli's 1987 thesis, an annotated translation of Schütz's letters and documents from the period 1656–1672, and Gregory S. Johnston's recently released book, comprising English translations of a large number of Schütz's letters and documents, many of which to date have only been available in German.¹³ Their value for this thesis is paramount, as they document Schütz's attitudes to matters of performance practice and offer insights into his musical thinking.

Schütz Studies

In 1939, Hans Joachim Moser produced what is now regarded as a classic Schütz study in that it has formed the basis for subsequent works (the second edition translated into English in 1959).¹⁴ The first major English language Schütz biography following Moser was that of Basil Smallman. Smallman, writing in 2000, acknowledges the relatively few English language resources on the life and music of Schütz, and updates, in

⁷ Skei, *Schütz*, xx; Carl von Winterfeld, *Johannes Gabrieli und sein Zeitalter* (Berlin, 1834; repr. Hildesheim: 1965).

⁸ Martin Elste, "Heinrich Schütz zwischen Romantik und Objektivität. Ausgewählte Stationen einer medialen Werkbiographie," in *Alte Musik und Aufführungspraxis*, eds. Dietrich Kämper, Klaus Wolfgang Niemöller and Wolfram Steinbeck (Vienna: Lit Verlag, 2007), 63–79.

⁹ Heinrich Schütz, *Sämtliche Werke*, ed. Philipp Spitta, Arnold Schering, and Heinrich Spitta, 18 vols (Leipzig: Breitkopf und Härtel, 1885–1927).

¹⁰ Heinrich Schütz: *Neue Ausgabe sämtliche Werke*, ed. W. Bittinger, W. Breig, W. Ehmman et al (Kassel: Bärenreiter Verlag, 1955–2008).

¹¹ Heinrich Schütz, *Sämtliche Werke*, ed. G. Graulich et al (Stuttgart: Hänssler Verlag, 1971–).

¹² Erich H. Müller, *Heinrich Schütz—Gesammelte Briefe und Schriften* (Regensburg: Gustav Bosse Verlag, 1931).

¹³ Gina G. Spagnoli, "The Letters and Documents of Heinrich Schütz 1656-1672: An Annotated Translation" (Ph.D., Washington University, 1987); Johnston, *Schütz Reader*.

¹⁴ Hans Moser, *Heinrich Schütz – His Life and Work*, trans. Carl F. Pfatteicher (St Louis: Concordia, 1959).

particular, more recent biographical detail that supersedes Moser's work.¹⁵

A major contribution to Schütz studies was set up in 1979 with the establishment of the *Schütz-Jahrbuch*, an annual publication of contemporary Schütz research. In a 1990 article on the history of Schütz reception written by Friedhelm Krummacher, the author highlights the validity of the suggestions and arguments made by Winterfeld and Spitta, many of which were overshadowed by the adoption in Germany of Schütz as a model for both religious and subsequently nationalist ideologies, throughout the late nineteenth and into the twentieth century (epitomizing Schütz as either a model composer in the Lutheran tradition, or as an exemplar of German music, respectively).¹⁶ Krummacher points out that these attitudes, which represent Schütz in a fairly limited way, ignore important aspects of his work, and yet persisted well into the 1950's. He suggests that, in contrast, the early writings on Schütz by Winterfeld and Spitta offer a more complete assessment of the composer's worth and abilities, seeing Schütz very much as a representative of the Italian style. Also in 1990, Wolfram Steude, now regarded as being a key Schütz scholar, offers an updated biography of the composer, summarising the shortcomings of Moser's and others' studies on Schütz and pointing the way towards further Schütz scholarship.¹⁷ He also acknowledges the clear and ideology-free writing of Joshua Rifkin in his and Eva Linfield's biographical sketch of Schütz in the *New Grove*.¹⁸ This view is more in line with more recent critical approaches that try to understand Schütz's position as being both an integrator of contrapuntal writing, typical of a more formal sixteenth century compositional style, with the newer musical style that came out of Italy around the start of the seventeenth century.

A key volume by Bettina Varwig published in 2011 re-examines many of the commonplace assumptions about Schütz's music.¹⁹ Varwig, in line with a more expanded view of Schütz by Rifkin and Krummacher, sees Schütz's formal structures as being concerned with matters beyond the 'mere' setting of text for highlighting affective content. Her work is a reflection on musical structure, historical context, and on today's assessments and performances of his music. It is a key point of reference for this thesis, a model in its detailed, yet wide-ranging scope, and provides points of difference on some matters that bear directly on questions of performance.²⁰ Drawing upon Varwig's 2009 article which looks at the relationship of rhetorical to compositional principles in the music of Schütz, scholar/practitioner John Butt sees the musical/rhetorical structure in German baroque music (specifically that of Schütz and J.S. Bach) as having

¹⁵ Basil Smallman, *Schütz* (Oxford: Oxford University Press, 2000).

¹⁶ Friedhelm Krummacher, "Überlegungen zur Schütz-Rezeption," *Schütz-Jahrbuch* 12 (1990): 73–82.

¹⁷ Wolfram Steude, "The Present State of Biographical Research on Schütz," *Schütz-Jahrbuch* 12 (1990): 7–30.

¹⁸ Joshua Rifkin and Eva Linfield, "Heinrich Schütz," *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 12, 2012, <http://oxfordmusiconline.com.ezp.lib.unimelb.edu.au/subscriber/article/grove/music/45997>

¹⁹ Bettina Varwig, *Histories of Heinrich Schütz* (New York: Cambridge University Press, 2011).

²⁰ Varwig's assessments of some of Schütz's larger works, for instance, which she sees as being formally less concerned with details of careful text setting, nevertheless have clear affective design when seen from a performer's perspective—see Chapter Four, p. 61 in this thesis.

the potential to direct the underlying feelings experienced by listeners. It will be referred to again later when the thesis turns towards affect in music and its connections to the history of emotions.²¹

Performance Practice

In the literature, much has been written about the rediscovery or, perhaps more accurately, the reinvention of performance practices from the seventeenth century, through the musicological study of historical treatises on singing and playing, the examination of related literature on music education and rhetoric, and from the ever developing skills and ideas of contemporary performers who seek to reinterpret the music of that time in ways that best reflect their own understanding of how the music is to be performed. This can be seen in the context of a modern performance tradition that has come to be labelled as HIP (historically informed performance). The label, which came to be associated in the 1980s with the idea of the 'authentic' performance of early music—or, simply, 'authenticity'—is strongly and successfully criticised by the critic Richard Taruskin, who maintains that historical recreation would inevitably conflict with a performer's creative imagination and any attempt at recreating a true historical style would be illusory.²² Bruce Haynes, a musicologist and performer who advocates a historical approach to playing baroque music, suggests using the term 'rhetorical music', since rhetoric is central to much baroque repertoire and represents an approach that sets it apart from nineteenth century influences.²³

Recent Performance Practice Literature

The general debate around HIP serves to highlight the boundaries of performance practice, some of its limitations and underlying philosophies.²⁴ Some of the questions and arguments raised are summarised in the introduction to Peter Walls' 2011 volume, *Baroque Music*, with its readings covering a range of topics, from specific concerns with aspects of instrumental and vocal technique, to more general articles that challenge HIP itself.²⁵ A useful summary of the period up to the year 2000 is also contained in an article by Dorottya Fabian.²⁶ In it, the author outlines the history of the discussion, touching on key areas, such as

²¹ Bettina Varwig, "Mutato Semper Habitu: Heinrich Schütz and the Culture of Rhetoric," *Music & Letters* 90/2 (2009): 215–239; John Butt, "Emotion in the German Lutheran Baroque and the Development of Subjective Time Consciousness," *Music Analysis* 29/i–ii–iii (2010): 19–36. DOI: 10.1111/j.1468–2249.2011.00325.x.

²² Richard Taruskin, *Text and Act: Essays on Music & Performance* (New York: Oxford University Press, 1995).

²³ Bruce Haynes, *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century* (New York: Oxford University Press, 2007).

²⁴ Nicholas Kenyon, *Authenticity and Early music: A Symposium* (Oxford: Oxford University Press, 1988); Peter Kivy, *Authenticities: Philosophical Reflections on Musical Performance* (Ithaca: Cornell University Press, 1995); John Butt, *Playing with History: The Historical Approach to Musical Performance* (Cambridge: Cambridge University Press, 2002); Taruskin, *Text*, 56.

²⁵ Peter Walls, *Baroque Music* (Farnham, Surrey, UK: Ashgate, 2011).

²⁶ Dorottya Fabian, "The Meaning of Authenticity and The Early Music Movement: A Historical Review," *International Review of the Aesthetics and Sociology of Music* 32/2 (2001): 153–167.

whether a work's essence is contained in the score - the 'Werktreue' issue. This is particularly important for seventeenth century music, insofar as the notation, valuable as it is as a record of the piece, does not generally offer up much information pertaining to expressive elements - dynamics or articulation, for instance - with the composer's deeper intentions about performance remaining hidden.²⁷ Not that this implies any deficiencies in the notation, but perhaps says more about the expectations placed on performers to 'interpret' the score. Haynes also makes this point when he writes about the differences between implicit and explicit notations—in the baroque, the notation was mostly implicit, allowing or even expecting that the performer is familiar enough with the style and conventions of the music without the need for specific directives on phrasing, articulation and tempo, for instance.²⁸ The seventeenth century theologian and music theorist Johannes Lippius (1585–1612) argues that indications of expressive dynamics do not belong in the score since these are implied '...in the correct delivery of the text.'²⁹ It is interesting to note that Lippius's words reveal something about the expectations placed on performers with regard to musical decisions not contained in the notation, with the emphasis on how the music is transformed in performance.

Vocal Performance

Further examination of matters pertaining more directly to vocal performance practice and vocal technique in the seventeenth century are to be considered. It seems impossible to look at different aspects of vocal performance of past eras without measuring them, at least initially, against those categories that have come to predominate modern thinking and writing. At the same time, it is equally important to be cognizant of the fact that our modern understanding, aesthetics and priorities are quite different from those of the seventeenth century. Modern day writings on early music vocal style and performance, while containing much valuable research that helps clarify the content of the treatises, positing ideas on how to approach the music, can also be subject to considerable polemic. John Potter, while trying to distinguish the vocal technique best suited to 'early music' from what has developed over the past 160 years, insists on the appropriateness of a high larynx position, which generally, in contemporary classical vocal pedagogical writings, is considered a sign of a poor 'classical' technique.³⁰ Richard Wistreich similarly defends this idea,

²⁷ Barthold Kuijken, *The Notation is not the Music: Reflections on Early Music Practice and Performance* (Bloomington: Indiana University Press, 2013); Nicholas Cook, *Beyond the Score: Music as Performance* (Oxford: Oxford University Press, 2013).

²⁸ Haynes, *The End of Early Music*, 108.

²⁹ Benito V. Rivera, *German Music Theory in the Early 17th Century: The Treatises of Johannes Lippius* (Ann Arbor, Michigan: UMI Research Press, 1980), 51.

³⁰ John Potter, *Vocal Authority: Singing Style and Ideology* (Cambridge: Cambridge University Press, 1998); A basic tenet of modern vocal pedagogy is that of a stable, and relatively low, larynx position. That stability offers a more even tone across the vocal range, which is also a feature of the modern classical vocal aesthetic. See Richard Miller, *The Structure of Singing* (New York: Schirmer Books, 1986); Barbara M. Doscher, *The Functional Unity of the Singing Voice* (Lanham, Maryland: Scarecrow Press, 1994); Janice L. Chapman, *Singing and Teaching Singing: A Holistic Approach to Classical Voice* (San Diego, California: Plural Publishing, 2006); Meribeth Bunch Dayme, *Dynamics of the Singing Voice* (New York: Springer, 1997).

in that descriptions for using a higher larynx position for higher singing are mentioned in some sources, and thus would suit the aesthetics of earlier period singing more than does a modern (lower larynx) vocal technique.³¹ In modern vocal pedagogical and scientific literature, a larynx that rises with pitch is considered a sign of an untrained voice.³² In the absence of clear evidence of how singers actually sounded in the seventeenth century, it can be suggested that a more modern emphasis on evenness of tone and carrying power imply a different vocal aesthetic when compared to clarity of diction, articulation and ornamentation that are often prioritised in writings about music in the seventeenth century. Ellen Harris assembles some period evidence contained in the sources but groups together sources that might otherwise be considered as being representative of quite different traditions.³³ Sally Sanford distinguishes in some detail the differences between French and Italian sources and styles in seventeenth century vocal performance and offers practical audio examples of the differences in phrasing, vibrato and articulation.³⁴ Some of these points will be re-visited below in the discussion on vocal timbre.

Vocal Treatises

Vocal treatises and their study form an essential part of any understanding of the musical tastes, values and priorities of the period in question, though their diversity in style and content reflects a variety of approaches and intentions.³⁵ The often quoted Italian vocal treatises that appear in the sixteenth century—Giovanni Camillo Maffei (1562), Nicola Vicentino (1555), Gioseffo Zarlino (1588), Ludovico Zacconi (1592) and some in the early seventeenth century—Giulio Caccini (1601) for example—contain a range of topics, with guidance on matters ranging from comportment and basic, general musicianship, to music theory, ornamentation and matters of musical style.³⁶ Looking back to these treatises, Mauro Uberti discusses in considerable detail the demands of late sixteenth century vocal technique, citing the above-mentioned sixteenth century authors.³⁷ He makes some distinctions about vocal colour and agility that would seem to explain some of the differences between an earlier vocal aesthetic and the one often described as 'romantic' or modern. However, his ascribing of certain negative features of that later vocal style rest on a biased evaluation that focuses on a limited view of modern technique, rather than acknowledging the freedom of function that so many modern pedagogues value. In this he echoes some of the thoughts of

³¹ Richard Wistreich, "'La voce è grata assai, ma . . .': Monteverdi on Singing," *Early Music* 22/1 (1994): 7–9.

³² Johan Sundberg, *The Science of the Singing Voice* (Dekalb, Illinois: Northern Illinois University Press, 1987), 113.

³³ Harris, "The Baroque Era: Voices,".

³⁴ Sally A. Sanford, "Comparison," 1–12.

³⁵ Harris, "The Baroque Era: Voices," 100.

³⁶ Edward Vaught Foreman, ed., *Late Renaissance Singing* (Minneapolis, MN : Pro Musica Press, 2001). Foreman's translations include: Giovanni Camillo Maffei's *Discorso della voce e del modo* (1562) and Ludovico Zacconi's *Prattica di musica* (1592); Gioseffo Zarlino, *The Art of Counterpoint: Part Three of Le istituzioni harmoniche*, trans. Guy A. Marco and Claude V. Palisca (New Haven: Yale University Press, 1968); Giulio Caccini, *Le nuove musiche*, ed. H. Wiley Hitchcock (Madison: A-R Editions, 1970).

³⁷ Mauro Uberti, "Vocal Techniques in Italy in the Second Half of the 16th Century," *Early Music* 9/4 (1981): 486–95.

Potter and Wistreich.

Foreman sets out in a thesis on historical Italian vocal treatises four different categories—singing manuals, prefaces to musical works, guides to proper ornamentation and compendium types, which place singing and vocal music into a larger musical context.³⁸ An examination of fifteenth to seventeenth century vocal treatises was compiled by Bernhard Ulrich in 2006, in which treatise excerpts following similar themes are arranged alongside one another for comparison.³⁹ A thorough study of German musical treatises, attitudes to music, and music education are contained in Butt.⁴⁰ He describes the Italian influence on the German musical world, the Lutheran belief in music as a valuable tool for theological/rhetorical persuasion and how both these pointed towards taking music performance to a more exalted level, with an emphasis on music's *affective* power. Butt's concern is mainly, as he says, with the 'why' behind writings on performance practice, in contrast to a focus on the 'what' or the content of the treatises examined in some contemporary writing.

Elements of Vocal Performance

With the above acknowledgement that vocal style and the priorities for singers have changed between the seventeenth century and the modern era, this study will turn to some of the specific elements that may have changed over the intervening centuries. New repertoire and its aesthetics, a changing understanding of vocal technique itself, and the physical demands placed on voices by bigger performing venues and larger orchestras have all served to shift the priorities for the modern singer. There are some references to larger halls and larger voices in the seventeenth century, but overall, more flexibility, a voice capable of intricate ornamentation, and clear diction were prioritised over the development of a larger sound, as is often the case today, particularly with regard to opera performance, where large modern orchestras and larger opera houses or concert venues have put bigger acoustical demands on singers.⁴¹

³⁸ Edward Vaught Foreman, "A Comparison of Selected Italian Vocal Tutors of the Period Circa 1550 to 1800" (D.Mus.A., University of Illinois, 1969), 18.

³⁹ Ulrich and Foreman, *Concerning the Principles of Voice Training*.

⁴⁰ Butt, *Music Education*.

⁴¹ Wistreich, "Monteverdi," 9; Michael Praetorius and Jeffery T. Kite-Powell, *Syntagma Musicum III* (Oxford: Oxford University Press, 2004), 230. Praetorius, in a section warning about the overuse of ornamentation, states that 'Singing, then, should not be denied its natural power and grace...by disfiguring diminutions, and each word and sentence should be properly intelligible to everyone.' Statements similar to this regarding the importance of intelligibility are found in the writings of Heinrich Schütz. Praetorius uses the words 'zittern' and 'bebende' which are variously translated as wavering and vibrating.

Vibrato

There are variations in the use of such terms as, for instance, vibrato, wavering and tremulo, which permit differing interpretations, as can be seen with two important seventeenth century figures: Christoph Bernhard, who writes of 'the undesirability of the tremulo' and Michael Praetorius, who describes 'a particularly lovely vibrant, buoyant or pulsating voice' and then states, under the heading of Nature, the essential qualities of a voice: 'First, a singer must have a nice, pleasant vibrato...'.⁴² It is not completely clear whether the writers are speaking of different effects, or simply describing good and bad versions of the same phenomenon. Brown, in writing about the history of vibrato in the nineteenth and twentieth centuries, shows that there continued to be variation in both terminology and meaning well into the twentieth century, and that the modern understanding and prevalence of vibrato in performance was generally not what was meant by the use of those terms in earlier times.⁴³ Vibrato, in the modern era, is still notoriously difficult to define as to its cause, though its use in solo singing has become ubiquitous. Two prominent writers from the modern voice science tradition, Johan Sundberg and Ingo Titze, describe vibrato in considerable detail and offer theories on its variability and application. It would appear that in the seventeenth century it was used more judiciously than it is in the modern era. Bernhard, for instance, sees it as a kind of ornament to be used for expressive purposes.⁴⁴ Sanford suggests two different types of vibrato were in use in the seventeenth century which correspond to Italian and French singing styles, but insists that the use of vibrato should be considered an expressive option for this music, not a constant.⁴⁵ In any case, the rate and amplitude of vibrato does affect pitch perception, so its application in the ensemble context of seventeenth century vocal music, where precise intonation and clarity of vowel and textual declamation are important, is challenging.⁴⁶

Vocal Timbre

Descriptions of vocal timbre demonstrate significant change since earlier centuries and it serves as a useful topic to compare earlier and modern practice. Although the main concern here is to understand vocal practice in the seventeenth century, one early writer on vocal matters, Conrad von Zabern, represents a useful starting point, since his work continued to be cited over many subsequent generations.⁴⁷

⁴² Walter Hilse, "The Treatises of Christoph Bernhard," *Music Forum* 3 (1973): 14; Praetorius and Kite-Powell, *Syntagma Musicum III*, 231.

⁴³ Clive Brown, *Classical and Romantic Performing Practice, 1750-1900* (Oxford: Oxford University Press, 1999), 518.

⁴⁴ Sundberg, *Science*; Ingo Titze, *Principles of Voice Production* (Englewood Cliffs, N.J.: Prentice Hall, 1994); Hilse, "Bernhard," 14.

⁴⁵ Sanford, "Comparison," 3.

⁴⁶ Sundberg, *Science*, 178. Sundberg relates that ensemble singing with minimal or no vibrato places high demands on pitch acuity.

⁴⁷ Conrad von Zabern, "The Early Renaissance," in *Readings in the History of Music Performance*, ed. Carol MacClintock (Bloomington: Indiana University Press, 1982), 15.

A fifteenth century writer, Von Zabern is among the first of the writers of musical treatises to focus attention on matters of vocal performance per se. He touches on themes that are relevant for both later vocal treatises and for the performance of vocal music in the renaissance and baroque periods. His discussion on vocal timbre, and, in particular, the naming of vocal registers that he calls 'low', 'middle' and 'high' and how they should be treated, is one that is repeated in other sixteenth and seventeenth century sources.⁴⁸ The idea he puts forward, that the singing voice should have clear timbral distinctions as it moves across registers, marks a clear difference from the vocal technical teachings of the modern era, where the goal has largely been to develop an even register balance of the voice across its whole range.⁴⁹ There is a mixture of the aesthetic and the technical in Von Zabern's remarks, in that he is advocating a style of singing (plainchant) that gets softer as it ascends and is richer and fuller at the bottom. This is so as not to strain the voice nor 'to disfigure the chant'.⁵⁰ Sanford acknowledges this approach in what she labels as the 'vocal pyramid', though it should be pointed out that the lowest voices in any vocal ensemble do possess a richer set of harmonics than the highest voices, so descriptions that compare heavier bass voices to lighter treble ones may be acknowledging basic vocal timbral characteristics as much as making suggestions for performance.⁵¹

The acknowledgement of the need to smooth the transition between vocal registers begins to appear in later baroque sources - Pier Francesco Tosi's *Opinioni de' cantori antiche e moderne o sieno Osservationi sopra il canto figurato* of 1723 is the first in which a more unified sound across the registers is offered as a model of vocal beauty, leading to a new vocal ideal that established itself in the nineteenth century.⁵² Vocal registers have historically been described as 'chest' and 'head' voice, though with the modern inclusion of more scientific language into vocal pedagogical writings, these have started to be replaced by the more physiologically descriptive 'heavy' and 'light' registers.⁵³

⁴⁸ Joseph Dyer, "Singing with Proper Refinement - from De modo bene cantandi (1474) by Konrad von Zabern," *Early Music* 6/2 (1978): 217.

⁴⁹ "...a register is a phonation frequency range in which all the tones are perceived as being produced in a similar way", Sundberg, *Science*, 49; "... a classic aim of singing pedagogy is to reduce or even eliminate timbral variation between registers...", Sundberg, *Science*, 51.

⁵⁰ Dyer, "Singing," 219.

⁵¹ Sally A. Sanford, "National Singing Styles," in *A Performer's Guide to Seventeenth Century Music*, eds. Stewart Carter and Jeffrey T. Kite-Powell (Bloomington: Indiana University Press, 2012), 8.

⁵² Pier Francesco Tosi, *Observations on the Florid Song; Or, Sentiments on the Ancient and Modern Singers*, trans. John Ernest Galliard (London: printed for J. Wilcox, at Virgils' Head, in the Strand, 1743) <http://find.gale.com.ezp.lib.unimelb.edu.au/ecco/infomark.do%source=gale&prodId=ECCO&userGroupName=unimelb&tabId=T001&docId=CW106439154&type=multipage&contentSet=ECCOArticles&version=1.0&docLevel=FACSIMILE>

⁵³ Foreman, *Comparison*, 34; Dayme, *Dynamics*, 76.

Declamation

A focus on text declamation, which is key to bringing the words into prominence, reflects the changes in the text-music relationship (as outlined below), and impacts on all of the vocal qualities mentioned above. Clarity of pronunciation, with an implied flexibility in the way texts are realised, a vibrato that can vary along with changes in intensity that accompany text declamation, and a vocal timbre which serves intelligibility over a uniform sound is characterised by Sanford as *speech mode*, which she equates to the style of singing expounded by both Caccini and Peri at the turn of the seventeenth century.⁵⁴

The Primacy of Text Over Music?

Although the importance of the connection of words to music was already cited back in the ninth century *Musica Enchiridis* organum treatise, and repeated throughout the following centuries, it is acknowledged that a major shift in this relationship occurred in the late sixteenth and early seventeenth centuries, in Italy.⁵⁵ Claude Palisca's work from 2006 about musical thought in the sixteenth and seventeenth centuries provides a detailed and wide-ranging presentation of how musical composition and music theory became concerned with moving the affections, and how this interest became directed towards music's effects. He shows how the changes that led to the strengthening associations of music and affect had been part of musical discourse all through the sixteenth century, as writers, inspired by classical philosophers, such as Cicero, Quintilian and Aristotle, found support for their views and understanding.⁵⁶ Palisca traces how music could be seen as an aspect of poetics, more closely associated with poetry's concerns of grammar and rhetoric, while Patrick McCreless also notes that rhetoric itself had in the sixteenth century become the model for both the visual arts and poetry.⁵⁷ Those who were part of this important transformation in musical thinking included the theorists Nicola Vicentino and Vincenzo Galilei, and perhaps most importantly, the influential Gioseffo Zarlino.⁵⁸ (Zarlino's instructions in his *Istitutioni harmoniche*, including

⁵⁴ Sanford, "National Singing Styles," 4.

⁵⁵ Claude V. Palisca, *Music and Ideas in the Sixteenth and Seventeenth Centuries* (Urbana: University of Illinois Press, 2006), 65.

⁵⁶ Cicero. *On the Orator: Books 1-2* translated by E. W. Sutton, H. Rackham. Loeb Classical Library 348. (Cambridge, MA: Harvard University Press, 1942). Cicero was suspicious of the idea of arousing the passions and divided them into the irrational and the rational aspects of the soul. Nevertheless, his work was valued and was also taken up by Christian writers such as Augustine and Thomas Aquinas; Quintilian. *The Orator's Education*, Volume I: Book 11, edited and translated by Donald A. Russell. Loeb Classical Library 124 (Cambridge, MA: Harvard University Press, 2002), Quintilian wrote of the parallels between music and oratory and his work was an important source, particularly for *pronunciatio*, or delivery; Aristotle, *The Art of Rhetoric*, ed. Hugh Lawson-Tancred (London: Penguin Books, 1991); Palisca, *Ideas*, 181.

⁵⁷ Palisca, *Ideas*, 182; Patrick McCreless, "Music and Rhetoric," in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2013), 852; McCreless describes in detail how the structure of rhetoric was adopted into the language of German music theory.

⁵⁸ Nicola Vicentino, *Ancient Music Adapted to Modern Practice*, ed. Claude V. Palisca, trans. Maria Rika Maniates (New Haven: Yale University Press, 1996), 301–302. As well as suggesting that a composition may abandon the rules of counterpoint in order to be more expressive, Vicentino, in his 1555 treatise, draws on models of oratorical

those that emphasise the matching of compositional choices to the emotions expressed through the text, were, according to Arno Forchert, a likely influence on Schütz through his composition studies with Gabrieli in Venice).⁵⁹ The new expressive relationships that developed between music and text in monody, recitative and the mannerist madrigals of the late sixteenth and early seventeenth centuries were accompanied by statements about them, as can be seen in Caccini's *Nuove musiche* (1601) and with what came to be associated with the name of Claudio Monteverdi, the so-called *seconda pratica*.⁶⁰ The stated aims here were not simply to be expressive in music, but to put the music truly at the service of the words. These matters and the ideas that led to this development will be addressed in more detail in Chapter Two.

While in Italy authors showed a concern for music's role as a mediator for affective expression, there were fewer direct references there to the study of rhetoric than there were in Germany.⁶¹ The knowledge of rhetoric in Germany came through the program of Lutheran education, begun by Martin Luther and his colleague Philip Melanchthon in the creation of the Latin schools, which combined the humanistic focus on studying Latin and the classics along with that of the Bible.⁶² Werner Breig's biographical articles on Schütz in *Die Musik Geschichte und Gegenwart* (MGG) refer to the Lutheran education he received growing up in Weissenfels before being offered, on the basis of his musical talent, a place in the well-regarded Collegium Mauritianum in Kassel.⁶³ Butt's work on music education examines the way practical music became a focus of concern in Lutheran Germany with a strong connection to rhetoric. In his study of the musical-rhetorical tradition in Germany, Dietrich Bartel outlines the importance of the Lutheran influence on musical thought.⁶⁴ Here, and in a later article, he writes of the close relationship between music and rhetoric in the teaching of the Latin schools, with the shared goal of moving listeners—the lessons often being taught by the same teacher.⁶⁵

delivery for matters relating to expressive performance; Palisca, *Ideas*, 187. Zarlino notes in his *Istitutioni harmoniche* of 1558: 'How melody and rhythm can move the soul, disposing it to various affections, and induce in a human being various behaviours'.

⁵⁹ Arno Forchert, "Heinrich Schütz und die Musica poetica," *Schütz-Jahrbuch* 12 (1990): 14.

⁶⁰ Caccini, *Le nuove musiche*, 47; The use of the term *seconda pratica* by Claudio Monteverdi (first mentioned by him in his 1605 *Fifth Book of Madrigals*), is then later clarified by his brother Giulio Cesare Monteverdi in the preface to the 1607 *Scherzi musicali*, and refers to harmony becoming, in this practice, the servant of the text, as opposed to that of the older, *prima pratica*. See Fausto Razzi, "Polyphony of the 'Seconda Prattica': Performance Practice in Italian Vocal Music in the Mannerist Era," *Early Music* 8/3 (1980): 298–311; Tim Carter, "The Search for Musical Meaning," in *The Cambridge History of Seventeenth Century Music*, eds. Tim Carter and John Butt, 163. The Cambridge History of Music (Cambridge: Cambridge University Press, 2005). Doi:10.1017/CHOL978052179238.008.

⁶¹ Palisca, *Ideas*, 206.

⁶² Butt, *Music Education*, 2.

⁶³ Werner Breig, "Schütz, Heinrich, Biographie, 2.," in *MGG Online*, ed. Laurenz Lütteken, Bärenreiter, Metzler, RILM, 2016–, pub. November 2018, accessed January 24, 2019, <https://www-mgg-online-com.ezp.lib.unimelb.edu.au/mgg/stable/14928>.

⁶⁴ Bartel, *Musica Poetica*, 8.

⁶⁵ Bartel, "Ethical Gestures," 15.

In his article on music and emotion in the German baroque, Butt states that rhetoric was used as a tool 'to redirect the emotions and move the soul appropriately'.⁶⁶ Music was given a place second only to theology in Luther's teachings, and was seen as playing an important role in making listeners more receptive to the Word, but also as a powerful carrier of the biblical text itself.⁶⁷ Bartel's work details a complex picture of how musical-rhetorical figures were used in the German baroque, contrasting the differences between a more ordered, structural view of German musical composition with that of the Italians, who rather emphasise affective performance and delivery. Butt, however, criticises what he sees as Bartel's tendency to oversimplify the differences between the Italian and German traditions, noting that many of the German treatises which draw on Italian sources also follow some of their ideas about performance, particularly on the subject of ornamentation.⁶⁸

The New Italian Style in Germany

In Germany, the adoption of the new Italian style is first mentioned in the *Syntagma musicum, Part III* of 1619 by composer and theorist Michael Praetorius, in which he acknowledges both Caccini and Giovanni Battista Bovicelli: '...Giulio Caccini ... and Giovanni Battista Bovicelli have been of particular service'.⁶⁹ Sanford and Butt describe how Italian vocal ideas coming through Caccini permeate some important seventeenth century German vocal treatises, including those written by Praetorius, Johann Andreas Herbst (1642), Bernhard (ca. 1650) and Wolfgang Caspar Printz (1678).⁷⁰ The influence of Italian music on Heinrich Schütz was partly due to a three-year period of study with Giovanni Gabrieli in Venice. Schütz, in prefaces to his works, refers to Italian performance practice and Italian composers and writes of the importance that his period of study in Venice (and subsequent visits to Italy) had for the development of his skills as a composer.⁷¹

Although Schütz's music does reflect aspects of Italianate style, to what extent does his music embody the type of new relationship that words and music took on at the start of the seventeenth century, as claimed by Caccini, Monteverdi and others? There are strong statements made about Schütz, such as 'Schütz's main interest as a composer was in the word, its individual meaning and mimetic depiction through music', while others question what they see as a tendency to over-emphasise the word-music relationship in his

⁶⁶ Butt, "Emotion," 21.

⁶⁷ Bartel, *Musica Poetica*, 8.

⁶⁸ John Butt, "Musica Poetica by Dietrich Bartel," *Early Music History* 18 (1999): 402; Butt, *Music Education*. Butt catalogues many of the relevant German treatises and their influences.

⁶⁹ Praetorius, *Syntagma*, 215.

⁷⁰ Sanford, "National Singing Styles," 4; Butt, *Music Education*, 13; Johann Andreas Herbst, *Musica poetica sive compendium melopoeticum* (Nürnberg, 1643), 111; Hilse, "Bernhard,"; Wolfgang Caspar Printz, *Musica modulatoria vocalis* (Schweidnitz, 1678), 22.

⁷¹ Johnston, *Schütz Reader*, 25.

compositional output (Rifkin, 1985; Forchert, 1993; Butt, 2010; Varwig, 2011).⁷² They suggest, on the one hand, that rhetorical constructions exist at a deeper level of compositional awareness, and on the other, that Schütz's compositions have an inner musical logic and structure that indicates a much more complex mix of factors than are often cited.

The History of Emotions

A myriad of approaches can shed light on the history of music and assist in widening understanding of how music has been developed as a technology to channel and communicate emotion. The work of Susan James, 1997, Thomas Dixon 2003, Susan Karant-Nunn, Barbara Rosenwein 2015, and Monique Scheer 2012 gives shape to the history of ideas as revealed through the works of philosophers and theologians, and provides a lens through which music and its growing concerns with emotion and affective delivery can be viewed.⁷³ Their writings show how thinkers, including Aristotle, Thomas Aquinas, Cicero, Quintilian and Augustine—who contributed to an understanding of the passions and of affective delivery—had an impact on the way music and the arts in the sixteenth and seventeenth centuries came to be understood, both in Italy and in Protestant Germany.

The use of the word 'emotion' was, according to Dixon, not really used before the nineteenth century, when it became associated with Thomas Brown's new 'science of the mind'.⁷⁴ Earlier periods, according to Dixon, wrote rather of the 'voluntary movement or affections' as against the 'unruly passions'.⁷⁵ The naming of the passions and affections, and the value ascribed to them in terms of passivity or action, varied quite widely.⁷⁶ Aristotle lists fourteen passions in his *Rhetoric*, and Susan James, in her study of the philosophy of the seventeenth century and its concerns with emotion, sees Aristotle and Aristotelianism as the starting point for later writing.⁷⁷ The concepts built around the affections and passions became an

⁷² Joshua Rifkin and Eva Linfield, "Heinrich Schütz: Style", *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 12, 2012 <http://oxfordmusiconline.com.ezp.lib.unimelb.edu.au/subscriber/article/grove/music/45997>; Rifkin, "Image," 657; Arno Forchert, "Heinrich Schütz und die Musica poetica," *Schütz-Jahrbuch* 12 (1990): 7–23; Varwig, *Histories*, 38; Butt, "Emotion," 24.

⁷³ Susan James, *Passion and Action: The Emotions in Seventeenth Century Philosophy* (Oxford: Oxford University Press, 1997); Thomas Dixon, *From Passions to Emotions: The Creation of a Secular Psychological Category* (Cambridge: Cambridge University Press, 2003); Susan C. Karant-Nunn, *Reformation of Feeling: Shaping the Religious Emotions in Early Modern Germany* (Oxford Scholarship Online, 2010) DOI: 10.1093/acprof:oso/9780195399738.0001; Barbara H. Rosenwein, *Generations of Feeling: A History of Emotions, 600–1700* (Cambridge: Cambridge University Press, 2015); Monique Scheer, "Are Emotions a Kind of Practice? (and Is That What Makes Them Have a History)? A Bourdieuan Approach to Understanding Emotion," *History and Theory: Studies in the Philosophy of History* 51, no. 2 (2012): 193–220.

⁷⁴ Thomas Dixon, "Theology, Anti-Theology and Atheology: from Christian Passions to Secular Emotions," *Modern Theology* 15/3 (1999): 305.

⁷⁵ Dixon, *From Passions to Emotions*, 3.

⁷⁶ James, *Passion and Action*, 29.

⁷⁷ James, *Passion and Action*, 5.

important part of seventeenth century moral philosophy. In contrast to what James describes as Aristotle's rather 'informal' listing of the passions, Cicero had a more structured approach, limited to only four fundamental passions: distress and pleasure, fear and desire.⁷⁸ It was this more structured approach that was subsequently adopted and adapted to Christian moral purposes by St Augustine, who united both the passions and the affections under the category of love, with the directed will giving rise to either appropriate or inappropriate affections.⁷⁹ That, in turn, brought this concept into Protestantism through its influence on Luther.⁸⁰

Karant-Nunn's research on the emotional dimensions of Reformation Germany acknowledges historian Barbara Rosenwein's idea of 'emotional communities', which shed light on shared modes of emotional connection.⁸¹ While Rosenwein traces writings on the passions and affections as they went from the ancient world through to medieval and early modern thought in France and England, Karant-Nunn considers the Lutheran world, examining how emotion was expressed through the language of sermons, as preachers sought to influence and mould their congregants' behaviour.⁸² In studying the background to both the writing and delivering of sermons, she cites the same sources on rhetoric and oratorical delivery mentioned above in the context of the new understanding of music and its goals of moving listeners: Quintilian and Cicero, who in turn had drawn on the writings of Plato and Aristotle.⁸³ Birgit Stolt draws direct links between Luther's knowledge of the art of oratory, as seen through his references to the works of Quintilian, and his appreciation of music's power to move, (an idea that is itself reflected in Quintilian's *Institutio oratorio*). Luther indeed ascribes to music a value second only to theology, where its place in the liturgy and in education is considered central.⁸⁴

An important contribution from the history of emotions for this thesis is the writing of Monique Scheer.⁸⁵ Scheer situates her understanding of emotions in the context of Practice Theory, drawing on the theory of French sociologist Pierre Bourdieu. Here, emotions are seen as being 'practiced', which can include deliberate actions and intentions, along with inner states that can be experienced as thoughts, feelings or perceptions.⁸⁶ Important also to Scheer is the acknowledgement that emotions are practiced and

⁷⁸ James, *Passion and Action*, 5. James categorises the list as 'informal' since Aristotle doesn't have one fixed, definitive list, but names a variety of passions in different places within his work.

⁷⁹ James, *Passion and Action*, 6; Dixon, *Passions*, 40.

⁸⁰ Dixon, *Passions*, 27.

⁸¹ Karant-Nunn, *Reformation*, 4.

⁸² Karant-Nunn, *Reformation*, 6.

⁸³ Karant-Nunn, *Reformation*, 8.

⁸⁴ Birgit Stolt, "Rhetoric und Musik in Martin Luthers Bibelübersetzung," *Zeitschrift für Germanistik* 4/2 (1994): 287; Adam Hough, "Musically Expressed Theology, and the Golden Age of Martin Luther's Reformation" (Masters dissertation, University of Victoria, Canada, 2011), 7.

⁸⁵ Scheer, "Are Emotions a Kind of Practice?"; Pascal Eitler, Bettina Hitzer and Monique Scheer, "Feeling and Faith—Religious Emotions in German History," *German History* Vol. 32, No.3 (2014): 343-352.

⁸⁶ Scheer, "Are Emotions a Kind of Practice?," 200.

experienced bodily in a social context. She further notes that the bodily experience is not to be seen as separate to a mental state; but is rather a more 'mindful body' existing within a specific historical situation.⁸⁷ Emotions can be enacted or experienced, can possess qualities making them feel more subjective or objective, and be seen as more inner or outer, depending on context.⁸⁸ In examining seventeenth century music, and specifically that of Heinrich Schütz, in the context of a musical culture that valued affective composition and performance, and a religious environment in which music was seen as a key element in communicating scripture, the notion of emotional practice can be conceived as a way of enacting the performer's goal of practicing affective delivery. It thereby implies communities of composers, performers and listeners, for whom the 'weapons of rhetoric' were intended.⁸⁹ The thesis will return to the history of emotions in more detail in Chapter Four.

The enacting of emotional or affective goals in performance, however, does depend on musical works that exhibit affective traits, where the compositional elements lend themselves, through overall structural design, moments of harmonic emphasis or declamatory strength, to choices that heighten a work's expressive possibilities, acknowledging that '... through the delivery... we understand the composition'.⁹⁰

Summary and Conclusions

This chapter has sought, through an examination of the literature, to present ideas on the changing views of the music of Heinrich Schütz, and how they are connected to the musical thought and style that emerged at the start of the seventeenth century. As this thesis is also concerned with Schütz performance today, it has looked to research on historical performance, and how questions of performance practice have been shaped through discussion and experimentation. With the larger context for Schütz's music being its relatedness to Italian baroque music and musicmaking and the philosophies that gave rise to them, it has shown how ideas about affective expression and the knowledge of rhetoric made important contributions to the changing ideas on the text–music relationship. In seeking to further broaden the concepts around affective expression beyond the bounds of the purely musical, it has looked to the history of emotions to reimagine the emotional communities of the composer, performer and listener as a way of understanding the way emotion moves from a material object (the music) through performance into practice.

In the next chapter the thesis will explore particular instances of affective expression as can be seen in the compositions of Heinrich Schütz, and how they are connected to the changes that became associated with early seventeenth century Italian music culture.

⁸⁷ Scheer, "Are Emotions a Kind of Practice?," 201.

⁸⁸ Scheer, "Are Emotions a Kind of Practice?," 207.

⁸⁹ Judy Tarling, *The Weapons of Rhetoric— a guide for musicians and audience* (Hertfordshire, U.K.: Corda Music, 2005)

⁹⁰ Don Harràn, "Toward a Rhetorical Code of Early Music Performance," *The Journal of Musicology* 15/1 (1997): 24.

Chapter Two: Schütz in Historical Context

Introduction

This chapter situates Heinrich Schütz historically, tracing musical thought and practices in sixteenth and early seventeenth century Italy that established the basis for the new styles of composition flourishing in the early 1600's. It examines how the descriptions of musical forms and practices such as *stylo oratorio*, *stylo recitativo*, *stilo concitato* and *seconda pratica* can be related to the musical language Heinrich Schütz employs in his compositions.⁹¹ His works can be seen to be representative both of newer forms and musical attitudes coming out of seventeenth century Italy and to reflect an integration of contrapuntal writing—often associated with an older, more formal style of composition. Schütz refers to these different aspects of his compositional output in a number of prefaces to his published works, where he also acknowledges the direct influence of Giovanni Gabrieli (c.1554-7–1612), Claudio Monteverdi (1567–1643), and Alessandro Grandi (1590–1630), declares his enthusiasm for Italian music and performance style, and laments the general lack of familiarity with it in Germany.⁹²

The Italian Influence

In 1602, the composer and lutenist Giulio Caccini published his *Le nuove musiche*, claiming that his collection signalled a major turning point in the development of the new musical style.⁹³ In the work's preface, Caccini draws on his learning at the hands of Giovanni Bardi's Florentine Camerata, declaring music's new priority of being at the service of text, and citing the musical style praised by the Greek philosopher Plato '...(that music is naught but speech, with the rhythm and tone coming after; not vice versa), with the aim that it enters into the minds of men and have those wonderful effects admired by the great writers'.⁹⁴ Although Caccini was only one of a number of figures who contributed to the new music, his *Le nuove musiche* had a profound influence on subsequent practices and on theorists outside Italy; in France, and in particular in Germany, where it was cited by Michael Praetorius, Schütz's immediate predecessor at the court of Dresden (see above, p. 21).

⁹¹ Heinrich Schütz, *Eile mich, Gott zu erretten*, ed. Günter Graulich (Neuhausen-Stuttgart: Hänssler Verlag, 1975). The designation *In stylo oratorio* is included at the start of this composition from Schütz's 1636 *Kleine Geistliche Konzerte*; Johnston, *Schütz Reader*, 27. In the preface to his 1619 *Psalmen Davids*, Schütz suggests *stylo recitativo* is the most apt style for the setting of psalms; Gerald Drebes, "Schütz, Monteverdi und die Vollkommenheit der Musik – *Es stet Gott auf* aus den *Symphoniae sacrae II* (1647)," *Schütz-Jahrbuch* 14 (1992): 25–55. Drebes' analysis of SWV 356 compares aspects of Schütz's work with Monteverdi's *Combattimento di Tancredi e Clorinda*, the first of Monteverdi's compositions to use the *genere concitato* or excited genre; Claude V. Palisca, *Music and Ideas in the Sixteenth and Seventeenth Centuries* (Urbana and Chicago: University of Illinois Press, 2006), 161–165.

⁹² George J. Buelow, "A Schütz Reader—Documents on Performance Practice," *American Choral Journal* 27/4 (1985): 5–6. Contains English translations of the prefaces to a number of Schütz's compositions; Johnston, *Schütz Reader*, 181. Schütz acknowledges basing one of his compositions in his *Symphoniae sacrae III* on Alessandro Grandi's *Lilia convallium*; Johnston, *Schütz Reader*, 147. The lack of familiarity of Italian style is referred to in the preface to Schütz's *Symphoniae sacrae II* of 1647.

⁹³ Tim Carter, "On the Composition and Performance of Caccini's "Le nuove musiche" (1602)," *Early Music* 12/2 (1984): 208–209. Carter argues that Caccini's claims are exaggerated both in terms of originality and novelty.

⁹⁴ Caccini, *Le nuove musiche*, 44.

As outlined in Chapter One, the art of rhetoric as it relates to musical composition has some overlap with ideas reflecting the development of the word-music relationship expressed through, as an important example, Monteverdi's *seconda pratica*. A number of important authors, including Varwig and Linfield (particularly in the latter's article on SWV 415, *Saul, Saul, was verfolgst du mich?*) emphasise that rhetorical construction is key in assessing 'affection as an expressive force'.⁹⁵ But it is worth noting that these authors differentiate rhetorical construction, wherein the verbal text may be seen as '...a springboard for independent musical design...' from the way a composer may convey specific moments of particular affective intensity, of which there are many in the works of Schütz.⁹⁶ This is not to assert that particularly expressive elements necessarily exist as separate to overall features of design, but that these moments can be key contributors in signalling affective content to both performers and ultimately, to listeners. The employment of strong dissonance on significant words or phrases (see below discussion for both SWV 50 and SWV 478), or passages of text declamation that may be clearly mapped onto ideas of heightened speech (as shown below in the discussion of SWV 282), are some examples of techniques that may possess a strong perlocutionary force, whilst still being part of an overall rhetorical construction. In this sense, they can be viewed somewhat in isolation, much as one might analyse aspects of rhythm, melody or harmony. The musical examples selected for inclusion in this chapter examine not only the compositional details that suggest affective content existing in the score, but also reflect on what these details suggest to a performer seeking to realise one of the main goals of seventeenth century music, 'to represent human speech and arouse the affections'.⁹⁷

Schütz in Focus

Schütz's first opus, published in Venice by Gardano in 1611, is a set of nineteen Italian madrigals that signal the end of his apprenticeship with Gabrieli in Venice. In the tradition of the polyphonic madrigal, Schütz's madrigals do not use *basso continuo*, Gabrieli having required his students to learn to compose without it.⁹⁸ These Italian period madrigals demonstrate sophistication in their expressive use of harmony and a careful attention to text - the latter an aspect of Schütz's subsequent output that is considered a key feature in many of his works. Schütz is very consistent in his use of imitative counterpoint throughout, something he continued to value throughout his long career as a composer, and to which he later referred in the preface to his 1648 *Geistliche Chormusik*: '...there is no doubt, even amongst all musicians educated in good schools, that in the most demanding study of counterpoint, no one can rightly set out on other types of

⁹⁵ Eva Linfield, "Rhetoric, Rhythm and Harmony as Keys to Schütz's *Saul, Saul was verfolgst du mich?*," in *Critica musica – Essays in Honour of Paul Brainard*, ed. John Knowles (Amsterdam: Gordon & Breach, 1996), 227.

⁹⁶ Bettina Varwig, "Expressive Forms: Rethinking Rhetoric in the Music of Heinrich Schütz" (Ph.D., Harvard University, 2006), 166.

⁹⁷ Rivera, *German Music Theory*, 51.

⁹⁸ Some madrigal collections had already begun to appear with basso continuo by this time, as was Monteverdi's *Fifth Book of Madrigals* of 1605.

composition...unless he has already been sufficiently schooled in the style without basso continuo, and...has acquired the necessary requisites of a regulated composition...'.⁹⁹ In an article in the inaugural Schütz-Jahrbuch, Paolo Carapezza writes that the development of a musical syntax that paralleled the subtleties of language itself was perhaps the great contribution that madrigal composition, and even more so the composition of *seconda pratica* madrigals, made to musical development in the late sixteenth- and early seventeenth centuries.¹⁰⁰

Texturally, Schütz's madrigals resemble Monteverdi's Third Book (1592), while having a more contemporary harmonic sense that seems closer to those of Monteverdi's Fourth Book (1603). Schütz favours a 5-voice texture more regularly than Monteverdi, opting only occasionally for Monteverdi's use of groupings of high and low parts, and having fewer moments of homophonic treatment.¹⁰¹ Schütz colours the poetry through a range of word-tone techniques, including *madrigalisms* which show basic, direct associations between word and tone—e.g fast passages on 'fuggi' (flee) or falling semitones on 'lasso' (alas). Schütz's harmony is rich with dissonance, used most pointedly in bringing out strong affective content. Ex. 2.1 in the second madrigal, *O dolcezza amarissime*, shows the simultaneous use of both a diminished fourth and a minor second on the word 'duro'—in a phrase, '*...quanto è più duro...*' which speaks of 'how hard the loss'.¹⁰²

The image shows a musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, and Bass) in a 5-voice texture. The lyrics are: "quan - to'è più du - ro per - der - vi,". The music is in a key with one flat (B-flat) and a common time signature. The score highlights a specific phrase where the word "duro" is set to a dissonant interval, specifically a diminished fourth and a minor second, as mentioned in the text. The notation includes various musical symbols such as notes, rests, and bar lines.

Ex. 2.1 SWV 2 *O dolcezza amarissime*, bars 7–9.

Shortly after his Opus 1 Schütz began to display a varied use of style and genre, integrating the *concertato* style, *seconda pratica*, and other features of seventeenth century Italian music, alongside the more

⁹⁹ Johnston, *Schütz Reader*, 164.

¹⁰⁰ Paolo Carapezza, "Schütz's Italian Madrigals: The Choice of Texts and Stylistic Relationships," *Schütz-Jahrbuch* 1 (1979): 46.

¹⁰¹ Jerome Roche, *The Madrigal* (London: Hutchinson University Library, 1972), 118; Carapezza, "Schütz's Italian Madrigals," Carapezza examines the works of prominent composers whose compositions would have influenced Schütz, namely Monteverdi and Luca Marenzio (1553/54–1599), and a number of Neapolitan composers about whom Schütz would have been aware.

¹⁰² Heinrich Schütz, *Il primo libro de madrigal* (Stuttgart: Carus Verlag, 1984/1992), 9, 32–33.

traditional contrapuntal techniques learned under the tutelage of Gabrieli—a combination that remained important to Schütz throughout his life.

SWV 282 *Eile mich, Gott, zu erretten*

A collection of small sacred concertos, the *Kleine geistliche Konzerte Part 1* were published in 1636. With Saxony still in the throes of the Thirty Years War, resources which had earlier made quite large-scale works possible (such as the 1619 *Psalmen Davids*) were no longer available. Schütz recounts in the preface to this collection: ‘All can see how the praiseworthy [art of] music, among the other liberal arts, has not only been thrown into great decline...through the continual, dangerous events of war...’.¹⁰³ The *Kleine geistliche Konzerte* contains works for between one and five voices and basso continuo (one work does include other instruments), reflecting the smaller forces then available for performance. The sacred monody in its clearest form, echoing the *stile rappresentativo* of early seventeenth century Italian dramatic music can be found in the first of the collection, *Eile, mich, Gott, zu erretten* (SWV 282).

This work, for solo voice and marked *in stylo oratorio* by Schütz, echoes the style set forth by the Italians at the start of the century, advocating the closest possible relationship of musical expression to text, and is the clearest example of this sort to be found in Schütz’s output.¹⁰⁴ As can be seen below in Ex. 2.2, the notated patterns mimic the rhythms and accents of German speech—(Ei-le mich, Gott, zu er-ret-ten, Herr, mir zu hel-fen. Es müs-sen sich schä-men und zu Schan-den wer-den, die mach mei-ner See-le ste-hen, while the use of longer note values at cadences highlight certain words—a pattern in common with Italian dramatic recitative of Monteverdi, Peri et al.

The musical score for SWV 282, *Eile mich, Gott, zu erretten*, bars 1-6, is presented in two systems. The first system contains bars 1-3, and the second system contains bars 4-6. The music is for a single voice and basso continuo. The vocal line is written in a treble clef, and the basso continuo line is written in a bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: Ei - le mich, Gott, zu er - ret - ten, Herr, mir zu hel - fen. Es müs - sen sich schä - men und zu Schan - den wer - den, die mach mei - ner See - le ste - hen. The score shows the vocal line and the basso continuo line with figured bass notation.

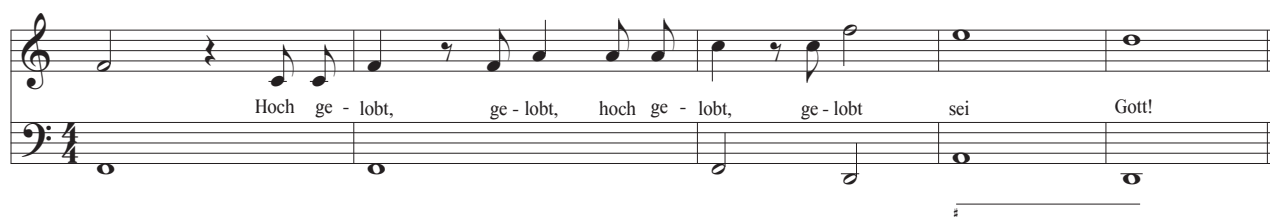
Ex.2.2, SWV 282 *Eile ich, Gott, zu erretten*, bars 1–6.

The declamatory strength of the music is made more emphatic by the use of repeated pitches, with varied rhythms—sharp, dotted rhythms, delayed entries, syncopation, all with the effect of highlighting key parts of the verbal text. The melodic shape also serves to accentuate the highs and lows of textual meaning. The

¹⁰³ Johnston, *Schütz Reader*, 106.

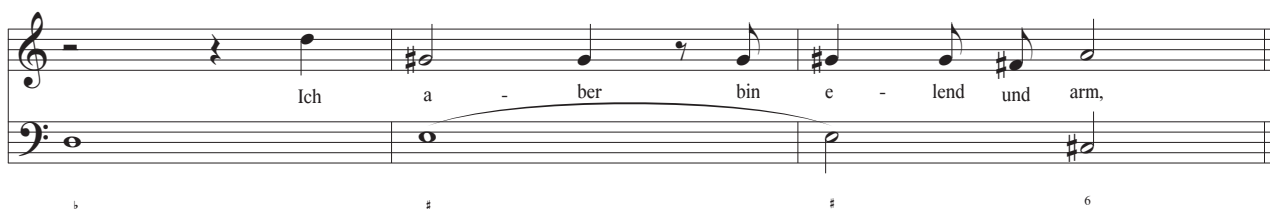
¹⁰⁴ Smallman, *Schütz*, 92; Silke Leopold, “Heinrich Schütz und Europa,” *Schütz-Jahrbuch* 33 (2011): 13. Leopold asserts that SWV 282 is Schütz’s only strongly Italianate piece of writing.

piece starts with an urgent plea to God for help, with notes at the top of the musical staff, descending steadily, if slowly, up to the first cadence an octave lower, coming to a standstill on the words ‘die nach meiner Seele stehen’ (those who stand against my soul). The word stress and accentuation are further amplified by changes in harmony and melodic contour. The most dramatic of the latter can be seen in the way Schütz sets the triumphant proclamation of praise, ‘Hoch gelobt, gelobt, gelobt, sei Gott’ the threefold repetition of the word ‘praised’ as in ‘praised most highly’, with the sung line leaping quickly through an arpeggio that moves from C4 to F5, and landing on the cadence at ‘sei Gott’ (is God)—see Ex. 2.3.



Ex 2.3. SWV 282 *Eile mich, Gott, zu erretten*, bars 30–34.

Following a brief instrumental interlude, the music resumes with a very dramatic leap of a diminished fifth downwards from d to g# (with the bass line moving from d to e) on the words ‘Ich aber, bin elend und arm’ (I, however, am needy and poor)—the sudden mood shift takes the piece back from its moment of praise-giving to the matter at hand—the need of the beseeching soul, asking for help and deliverance (see Ex. 2.4 below).



Ex. 2.4. SWV 282 *Eile mich, Gott, zu erretten*, bars 39–41.

The harmony on the word ‘arm’ (poor) underscores the instability or weakness implied in the moment—a sixth-chord that lacks finality of a perfect cadence and demands continuation. The piece then moves into a series of fast-moving phrases with syncopated rhythms that mirror the urgency contained in the text – ‘Gott eile zu mir’ (God, hasten to me), before finally rising again to the threefold plea—‘Denn du bist mein Helfer, mein Helfer und Erretter, mein Gott, mein Gott, mein Gott verzeuch nicht!’ (For you are my helper, my helper and saviour, My God, my God, my God, do not delay!), see Ex. 2.5 below. This moment of heightened urgency is in contrast to the way the work concludes. The piece ends on a note of supplication, with the final section being repeated in a much lower tessitura, cadencing on a low final ‘D’, the rhythms augmented so as to suggest a state of longing, resignation and humility.

Gott, ei - le, ei - le zu mir, Gott, ei - le, ei - le zu mir! Denn du bist mein Hel -

fer, mein Hel - fer und Er - ret - ter; Gott, ei - le, ei - le zu mir, Gott, ei - le, ei - le zu mir! Denn du

bist mein Hel - fer, mein Hel - fer und Er - ret - ter; mein Gott, mein Gott, mein Gott, ver - zeuch

nicht, mein Gott, mein Gott, mein Gott, ver - zeuch nicht; denn du bist mein Hel - fer, mein Hel - fer und Er -

ret - ter; mein Gott, mein Gott, mein Gott, ver - zeuch nicht!

Ex. 2.5. SWV 282 *Eile mich, Gott, zu erretten*, bars 42–68.

If the clarity of the text–music relationship in this solo piece reveals Schütz’s skill in emulating the *stile rappresentativo* and in bringing the musical elements into line with affective speech–like delivery, then other pieces, such as some of the larger–scale choral settings contained in the *Psalmen Davids* (1619), for instance, whose massed forces are less obvious examples of text-centred composition, achieve their aims in other ways. If some of the polychoral works in this collection seem in their scale to be related more closely to the music of Gabrieli than to the generation of text-centred Italian composers who followed the old master, Schütz’s handling of text and syntax does represent a departure from that earlier style.¹⁰⁵ There are, even in those largest-scale works, details that reveal the attention to the subtle textual details of the madrigal composer.

¹⁰⁵

Denis Arnold, “Schütz’s ‘Venetian’ Psalms,” *Musical Times*, 113/1557 (1972): 1072.

SWV 37 *An den Wassern zu Babel sassen wir*

An example drawn from the 1619 *Psalmen Davids* collection is SWV 37 *An den Wassern zu Babel sassen wir*, scored for two four-voice choirs and continuo. It demonstrates, within the strictures of a polychoral setting, a number of techniques that allow its affective intentions to come to the fore, even if the work is less freely composed than the work for solo voice and continuo quoted above. In this work one can see the use of speech-like rhythmic patterns, mostly set homophonically, so as to maximise clarity of delivery, alongside other features, such as the use of sharp dissonance to bring out the affective character of certain words. Psalm 137 has a text laden with emotional images, the strongly contrasting sorrow of the Jewish people living in exile, away from their home in Jerusalem, and the anger and desire for revenge towards their enemies that they ask for in prayer. The piece opens with the words ‘An den Wassern zu Babel sassen wir’ (By the waters of Babylon we sat down), Schütz has set speech-like patterns with first-syllable accents on the words ‘Wassern’, ‘Babel’, and ‘sassen’, but at the word *weineten* (cried), the main syllable is amplified with a strongly accented harmonic dissonance (an augmented triad with the notes E-G#-C—disturbing what might otherwise have been a six-four/four-three cadence)—in Ex. 2.6, the excerpt is marked with an arrow, the word ‘weineten’ is itself extended to four times the length of the other words in the phrase. This whole section is then repeated by Choir 2 before moving on to the next section of text. As will be seen later in the discussion of SWV 50, the *Auferstehungshistorie*, this particular dissonance in Schütz’s music has an association with the word ‘weinen’ (to cry), which he has used in a number of works across his career.

In performing these phrases, it is striking how easily the word accents, the meaning of the text, the rhythm and the harmony fall naturally point towards an expressive style of singing, whereby, for instance, ‘unimportant’ syllables lie in rhythmically weak parts of the bar. Many of these, as in the excerpt ‘und weineten’, the weak syllable ‘und’, with its short vowel, takes on a lighter, upbeat feeling which also helps to prepare the accent on ‘weineten’, where there is not only a musical accent corresponding to a downbeat, but also the above-mentioned sharp dissonance, a long vowel and a voiced consonant, all of which combine in the moment to heighten the listener’s attention. As long as the tempo of the piece is one that approximates speech rhythm enough ‘so that the text will be clearly recited by the singers and understood’, then the subtle shading of declamation in the setting of the text will become evident.¹⁰⁶ A similar effect can be seen in Ex. 2.7, with the word ‘heulen’, where, though simply set, the whole bar before the ‘key’ word gives the impression of having an upbeat or preparatory character. (Recording *SGrant I.*—from 8:56-9:09—Ex. 2.6 & from 9:45–10:00—Ex 2.7). Ex. 2.6 is discussed further on page 74.

¹⁰⁶ Johnston, *Schütz Reader*, 27. This quotation is part of Schütz’s instructions in the preface of the *Psalmen Davids* of 1619. Here he also mentions for the first time that the collection is written in the ‘stylo recitativo’ and that this style was quite unknown in Germany at that time.

Ex. 2.6. SWV 37 *An den Wassern zu Babel sassen wir*, bars 1–8.

The positioning of those key moments in the phrase work to underline the ‘painful’ dissonance, suggesting a depiction of strong emotion. Many phrases are traded back and forth between the two choirs (a typical feature of the polychoral style of composition), with the beginnings of phrases tending more towards speech rhythm, while cadences are often somewhat lengthened, so that the two choirs can come together before moving on to the next text segment. The only other time a strongly dissonant moment occurs in this work is for the setting of the word ‘heulen’ (And in our wailing...) beginning in bar 38 (Ex. 2.7)—in this instance the moment is not prolonged but it still feels quite dramatic, emerging abruptly from the surrounding harmony, with a straightforward rhythm serving to draw attention to the word accent on the strong downbeat.

Ex. 2.7. SWV 37 *An den Wassern zu Babel sassen wir*, bars 38–39

These phrases are immediately followed by a brief shift of mood on the words ‘fröhlich sein’ (be joyful). A sprightly rhythmic figure sung in the soprano line suggests the idea of rejoicing, though the rejoicing is one imposed by their Babylonian captors. Here, it is interesting to note that although this is but a short instance of focus on rejoicing in the context of a work full of sadness and longing, there is an attempt on the part of the composer to portray subtle shades of mood from image to image.

Ex 2.8. SWV 37 *An den Wassern zu Babel sassen wir*, bars 45–46

A number of other stark contrasts in this work include Schütz’s setting of the only phrase that ends in a question—‘Wie sollten wir des Herren Lied singen in fremden Landen?’ (How should we sing the Lord’s

song in a foreign land?). Here, in Ex. 2.9, Schütz draws out in length a fairly weak (*sopran*) cadence with the bass line providing the suspension—rather than the expected bass movement of up a fourth or down a fifth. The lack of finality in this cadence can suggest a musical version of the question mark, while the slow pace of the phrase seems to bring the work to a temporary halt, before charging on ahead with the next idea and exposition of text.

(60)

in frem - den Lan - den? Ver - geß ich dein,

in frem - den Lan - den? Ver - geß ich dein,

8 in frem-den Lan - - - - - den? Ver - ges - se ich dein

in frem - den Lan - - - - - den? Ver - geß ich dein,

6 4 2 #

Ex. 2.9. SWV 37 *An den Wassern zu Babel sassen wir*, bars 60–64.

These changes of musical shape, harmony and rhythmic vitality require a flexible response from the singers that can bring out each of these elements - the brief shifts of colour are built around changes in the text and reflect a level of detailed attention to phrases, even individual words, while there is also a larger, more overall shift in texture that shows the piece moving from a fairly sombre opening to a tumultuous end—as the text of the psalm moves from a mood of sadness towards thoughts of retribution.

At the midpoint in the piece, immediately following a large build-up of two and four bar phrases that culminate in a major cadence, the call for remembrance and revenge begins with a section of choral *falsobordone* chanting, where the whole eight-part vocal ensemble speaks as one in a section of free rhythmic notation before launching into the final section in which clipped, short phrases build into a terrifying rhythmic climax on the words ‘...und zerschmettert sie an dem Stein’ (and smashed them against the stones). Here the urgency and violence of the text is mirrored by the use of sharp rhythms that mimic the harsh consonant clusters of the words, with the two choirs repeating the words in short one-bar intervals before coming together on the climax of the piece. (Recording—[SGrant I.](#) from 11:11–12:00)

SWV 37 shows in a number of different ways how Schütz highlights affective content through aligning musical decisions with possibilities contained in the text:

- moments of significant harmonic interest through the use of dissonance are employed in a single choir treatment, as shown in Ex. 2.6 and 2.7.
- entire phrases are presented by Choir 1 and echoed by Choir 2, with, as in the case of Ex 2.6, with an entire sequence being repeated again at a higher pitch for further emphasis.
- Short phrases are repeated, especially those with obvious affective content—the key words being ‘Heulen’ (wailing), ‘fröhlich sein’ (being joyful), ‘mein höchste Freude sein’ (being my greatest joy), ‘rein ab’ (destroy it), and ‘und zerschmettert sie an dem Stein’ (and smashed them on the stones).

The ability to respond to the many potential subtle shifts of text which can be found in pieces such as SWV 37, and in fact, the delivery of so much text to be rendered intelligibly was a major concern for Schütz, who writes that at the time of their composition the style was unfamiliar in Germany (see note 106 on page 32). This suggests the small group of singers referred to as a *Chorus recitativus* by Michael Praetorius in his *Syntagma Musicum III* (see Chapter Four, p. 62).

SWV 50 Auferstehungshistorie

Another work by Schütz that closely aligns text declamation and music can be seen in his dramatic narrative composition, the *Historia Der fröhlichen und Siegreichen Aufferstehung unsers einigen Erlösers und Seligmachers Jesu Christi* (hereafter referred to by its common name, the *Auferstehungshistorie*) of 1623, a work with an almost identical text to that used by earlier composers, Nicolaus Rosthius (1542–1622) and Antonio Scandello (1517–1580) – the latter a predecessor of Schütz as Kapellmeister (musical director) at the Dresden court.¹⁰⁷ In this work, Schütz takes up the genre of the Easter narrative, or *historia*, already familiar to the Dresden court chapel environment, though explores more deeply the affective nature of the story, expanding the expressiveness of both the evangelist part and those of the participants or characters in the drama.

In Schütz’s *Auferstehungshistorie*, the Evangelist’s narrative begins each section in unmeasured plainsong notation. Many cadences, either those marking the ends of sentences, and phrases that might call for particular emphasis, are then set rhythmically. This shifting back and forth between unmeasured and measured music in the Evangelist’s part represents a departure from Scandello’s version, where the entire Evangelist narrative is written in unmeasured chant notation. These rhythmic endings of the Evangelist’s lines also serve to construct musical links to the subsequent concerted music sections, which contain the

¹⁰⁷ Walter Blankenburg, “Nicolaus Rosthius”, *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed September 28, 2018, <https://doi-org.ezp.lib.unimelb.edu.au/10.1093/gmo/9781561592630.article.23916>; Howard E. Smither, *A History of the Oratorio*, Vol. 2 (Chapel Hill: University of North Carolina Press, 1997), 264. The text of the three versions of the Easter History (by Scandello, Rosthius and Schütz) were comprised, or ‘harmonised’ from the four Gospels, was based on a text published by Johannes Bugenhagen in 1526.

words of the narrative's participants. Schütz states in his preface to the work that the Evangelist's part is to be '...recited in a completely free rhythm as seems right to the singer. He should not dwell on any syllable longer than one would in ordinary, slow, and understandable speech'.¹⁰⁸

Although Schütz bases his Evangelist part on the Easter Tone (or recitation tone) employed previously by his Dresden court predecessor, Antonio Scandello, some fifty years before, Schütz shapes and adapts the plainsong formula to subtly extend its expressive possibilities. As will be shown below, Schütz departs from the recitation tone at a number of places, giving colour or adding varied melodic shapes that mimic actions in the narrative.¹⁰⁹

The *Auferstehungshistorie* represents a fairly substantial reworking of the narrative genre, which may be attributable to influences outside of the *historia* repertoire. While most musicologists acknowledge the direct link to its Dresden precursors, Silke Leopold writes that Schütz's conception was perhaps more influenced by secular models, with the words accompanying Claudio Monteverdi's 1610 publication of the Vespers of Blessed Virgin Mary, suggesting the performance of the work in 'princely chambers'; and in the instructions for Schütz's Evangelist to sing 'without measure' to Monteverdi's *Lettera amorosa* – '...si canta senza battuta'.¹¹⁰ She goes on to suggest that the setting of the Evangelist's words to a chordal accompaniment may have been due in part to Schütz's having heard, in the years immediately before the publication of the *Auferstehungshistorie*, what was a popular form of sung verse in Italy: the singing of love letters, a form that arose out of the largely orally practiced recitation of *ottave rime*, which existed throughout sixteenth and seventeenth centuries. In these publications, including works by Monteverdi (1619) and Sigismondo d'India (1621), the solo vocal part is accompanied by long notes in the bass, which then, as with the Evangelist's part in the *Auferstehungshistorie*, moves in more regular rhythm at cadence points. Whether there is a connection between those Italian models of secular composition and Schütz's sacred history remains an open question, but it does make clear the large formal differences between the Easter histories of Scandello and Schütz and points out that perhaps those secular pieces did serve as some sort of inspiration or generative idea for Schütz's Evangelist. But it could also be argued that the novelty of the chordal accompaniment for the Evangelist's words led Schütz to feel compelled to give advice about rhythmic freedom, since the normal practice for singing the Evangelist's lines would be for free unaccompanied chant recitation.

For the purposes of comparison, however, here follow a few examples taken from both Schütz's and Scandello's compositions. The Scandello work, entitled *Österliche Freude der siegreichen und*

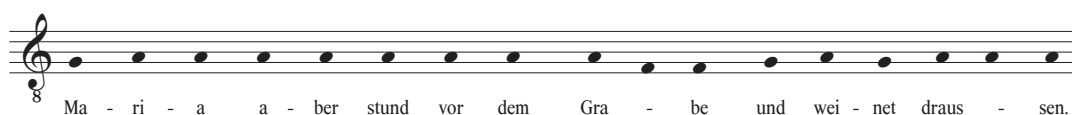
¹⁰⁸ Buelow, "Schütz," 13.

¹⁰⁹ Stefan Schulze, *Heinrich Schütz—Auferstehungshistorie* (Neuhausen-Stuttgart: Hänssler-Verlag, 1986), 26.

¹¹⁰ Silke Leopold, "Die Wurzeln der Rezitationspraxis in Heinrich Schütz' 'Auferstehungshistorie'," *Jahrbuch Alte Musik* 1 (1989): 106–118.

triumphierenden Auferstehung, was composed around 1573.¹¹¹ The work's success was attested to by its continued use at the Dresden court chapel up until its publication in 1612, thirty-two years after the death of the composer.

The selections chosen for comparison make clear some of the formal differences, including the ways the Evangelist's narrative recitative is treated, with Schütz providing an instrumental accompaniment and finishing sections of the free recitative off with concerted, rhythmicised music. Schütz also departs melodically from the more conservative recitation formula employed by Scandello, using melodic shapes that enhance the text's meaning and delivery. In Ex. 2.10 it can be seen how Scandello's Evangelist follows the simple recitation tone formula, while that of Schütz, in Ex. 2.11, briefly enters into a bar of measured music on the word 'weinet' (cried), using two repeated semi-quaver/quaver semitones to bring a more plangent element. While Scandello's version of the utterance simply presents the Gospel text, Schütz's setting makes a point of highlighting the emotional experience of the moment. (Scandello bar numbers correspond to the Heuchemer transcription).



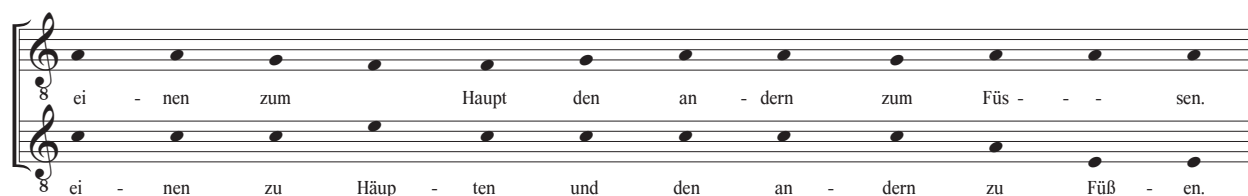
Ex. 2.10. Antonio Scandello *Österliche Freude der siegreichen und triumphierenden Auferstehung*, bars 335–339

Ex. 2.11. SWV 50 *Auferstehungshistorie*, 8. Evangelist, bars 29–31

Schütz's further expansion of the expressive possibilities of the recitation tone for the Evangelist can again be seen in comparing a brief section of his and Scandello's works (Ex. 2.12). Departing from the more

¹¹¹ Dane O. Heuchemer, "Italian Musicians in Dresden in the Second Half of the Sixteenth Century, with an Emphasis on the Lives of Antonio Scandello and Giovanni Battista Pinello di Ghirardi" (Ph.D., University of Cincinnati, 1997), 183, <http://search.proquest.com.ezp.lib.unimelb.edu.au/docview/304335906?accountid=12372>; Antonio Scandello, *Österliche Freude der siegreichen und triumphierenden Auferstehung* (Breslau: Samuel Besler, 1612).

formulaic recitation tone that is a feature of the Scandello excerpt, Schütz moves the Evangelist's line up a fifth above the normal recitation tone on the word 'head' and then quickly descends an octave for the word 'feet', in a musical/pictorial depiction of two angels, one who sits at the head and one at the feet of where Christ's body had lain. Given the fairly strict formulaic structure of the recitation tone in the hands of Scandello, Schütz's version shows expressive choices where in the earlier work the Evangelist's words are simply set to the recitation tone formula so as to more clearly depict certain words, images or emotions in the narrative.



Ex. 2.12. Parallel phrases by Scandello and Schütz

Schütz's *Auferstehungshistorie*, like Scandello's earlier work, sets the words of individual characters in the Easter narrative (Schütz refers to them as 'speaking characters' in his preface)—Jesus, Mary Magdalene, for example—not to single solo voices but to two voices (commonly more in the case of Scandello). Schütz gives the option, in his preface to the work, of performing one of the two voices instrumentally or even leaving one out altogether, but the two-voice writing, the effective use of dissonance and a range of other expressive devices serve to increase the affective power of the piece.

Ex. 2.13 takes a short section with the words of Mary Magdalene (scored as a duet), who is grieving for her Lord (Herren), and having found the tomb empty, is desperate at the loss of his body. At 'Sie haben den Herren weggenommen' (They have taken away the Lord), there is a rising chromaticism on the word 'Lord', which is stated twice, moving in the upper voice from b-flat to b-natural, with the repeat on c to c#. ¹¹² The drawn-out length of the word 'Lord' and its chromaticism suggest a sense of keening or wailing, which leads directly to a strong declamatory use of the word 'weggenommen' (taken away), given in quicker rhythms that resemble the way the words might be spoken. Here, the main word accents are underlined through use of strong beats and longer note values. In his article on the relationship of language to music, theologian Ingo Klaer makes the argument that an important aspect of music's power to serve language is its ability to portray or reflect the musical elements in language itself. ¹¹³ It is this that perhaps makes composers such as Schütz and Monteverdi write music (other than recitative, which seeks to capture speech even more directly) that seems to suit speech so well.

¹¹² Bartel, *Musica Poetica*, 359. Chromatic movement like this is mentioned by Bartel. He cites a number of authors who associate such passages with the rhetorical figure of *pathopoeia*, '...a musical passage which seeks to arouse a passionate affection through chromaticism...' Bartel also quotes from the seventeenth century theorist Thuringus' *Opusculum* (1624): 'It occurs when the passage is enhanced with affections of sorrow, joy... in such a manner that it moves both singers and audience'.

¹¹³ Ingo Klaer, "Protestantism and Musical Culture. IV: Language and Music: Listening, Speaking, Singing," *Musik und Kirche* 70/4 (2000): 214–218.

In the following eight bars, starting quite low in the voices, there begins a long, rising sequence encompassing an octave in each voice, that includes the repetition of the words ‘und wir wissen nicht wo sie ihn hin-’ (and we know not (where) they...). The quicker quaver rhythms on ‘und wir wissen’ and ‘wo sie ihn’ precede the longer minim-valued ‘nicht’ and ‘hin-’, with the two voices playing off against each other, giving a constant feeling of agitation created through the faster note values and the steadily rising pitches. The last word of the phrase, ‘hingelegt’ is initially given only its first syllable in the repeating figure, not resolving until the end of the long climb (from e4 to f5), when there is a dramatic descent in semiquavers, finishing at last with the words ‘hingelegt haben’ (where they have lain him), in what could easily be imagined as an outburst of sobbing. The tension of the rising lines is also amplified by the bass line, which also rises through an octave before arriving at the cadence. However one might read meaning into the mixture of text and music in a section such as this one, it is clear that Schütz is using a number of different strategies that bring the emotional tone of that moment in the narrative to come to the fore. The techniques used helped to create music in which the ‘oration’ is quite convincingly the ‘mistress of the words’ (to echo Giulio Cesare Monteverdi’s phrase describing the *seconda pratica*), but includes, even in this short section, quite a range of techniques, a level of rhetorical sophistication, approximating, at times, the rhythms of speech, the use of expressive harmonies, increased emphasis achieved through the placing of key syllables on strong beats, repetition and musical sequence, as well as a conscious manipulation of vocal tessitura to enhance dramatic effect.

The musical score is presented in three systems, each containing three staves (Soprano, Alto, and Bass). The lyrics are in German. The first system (bars 1-8) shows a rising sequence in the voices. The second system (bars 9-12) continues the sequence. The third system (bars 13-19) concludes the phrase with a dramatic descent. The bass line also rises through an octave before arriving at the cadence.

System 1 (Bars 1-8):
 Soprano: Sie ha - ben den Her - ren, den Her - ren weg-ge-nom-men aus dem Gra - be, und wir wis-sen nicht,
 Alto: Sie ha - ben den Her - ren, den Her - ren weg-ge-nom-men aus dem Gra - be, und wir wis-sen
 Bass: (Low notes, rising sequence)

System 2 (Bars 9-12):
 Soprano: wo sie ihn hin - und wir wis-sen nicht wo sie ihn hin - und wir wis-sen nicht
 Alto: nicht, wo sie ihn hin - und wir wis-sen nicht wo sie ihn hin - und wir wis-sen
 Bass: (Continuing rising sequence)

System 3 (Bars 13-19):
 Soprano: wo sie ihn hin - und wir wis-sen nicht wo sie ihn hin - ge - le - get ha - ben.
 Alto: nicht wo sie ihn hin - und wir wis-sen nicht wo sie ihn hin - ge - le - get ha - ben.
 Bass: (Continuing rising sequence, ending with a dramatic descent)

Ex. 2.13. SWV 50 Auferstehungshistorie, 7. Maria Magdalena, bars 1–19

In Ex. 2.14 Schütz sets the words of the two angels (sung by a pair of voices) addressing Mary Magdalene with ‘Woman, (woman) why are you crying?’ The section begins with a twofold repetition of the word for woman ‘Weib’. On the second statement of that address, the voices begin to enter one minim apart, which creates added tension as the voices move into and out of dissonance with each other, finally coming together on the last two syllables. On the word ‘weinest’ (crying) Schütz places a strong, accented dissonance at the beginning of the fourth bar, which is then repeated one tone higher two bars later. This particular use of the augmented triad in an accented position (which without the altered or raised dissonant interval would create a standard six-four chord cadential chord) can be seen in a number of instances that Schütz employs on the word ‘cry’, examples of which can be found in the first line that Jesus sings in this work, but also in other places in Schütz’s work—as mentioned earlier in this chapter in his *Psalmen Davids* (1619), *An den Wassern zu Babel*; SWV 37, *Die mit Thränen säen* SWV 42—and in his later setting of the same text in the *Geistliche Chormusik* (1648), *Die mit Thränen säen* SWV 378. In each of these cases the sharp dissonances are drawing attention to the ‘painful’ moment as a way of arousing the listener’s attention.

The musical score for Ex. 2.14 shows two voices (Soprano and Alto) and a basso continuo. The lyrics are: 'Weib, Weib, was weinest du?'. The music features a twofold repetition of 'Weib' and a strong, accented dissonance on the word 'weinest'.

Ex. 2.14. SWV 50 – *Auferstehungshistorie*, 9. Zwei Engel, bars 1–8

The same harmonic treatment on the verb ‘cry’ is employed by Schütz in the first words that Christ sings to Mary Magdalene, though this time without the further intensification that occurs in the Angels’ excerpt Ex. 2.15.

The musical score for Ex. 2.15 shows two voices (Soprano and Alto) and a basso continuo. The lyrics are: 'Weib, was weinest du? Wen suchst du?'. The music features a twofold repetition of 'Weib' and a strong, accented dissonance on the word 'weinest'.

Ex. 2.15. SWV 50 *Auferstehungshistorie*, 13. Jesus, bars 1–9

One of the few ‘major’ works by Schütz that were not published in his lifetime, *Die Sieben Worte Jesus am Kreuz* SWV 478 (The Seven Last Words of Jesus on the Cross) exists in manuscript, its date of composition still open to debate. Graulich gives it as possibly 1645, Breig simply lists the date as unknown.¹¹⁴

The work is framed by an introductory and a concluding motet (*Introitus* and *Conclusio* in the manuscript—both for five voices) based on the text of the hymn *Da Jesus an dem Kreuze stund*, with the opening movement using the first verse of the hymn and the concluding movement the hymn’s final verse. Both following the first movement and before the final one, Schütz has included an instrumental *Symphonia*. The text of the narrative was assembled from all four gospels. Unlike in his *Auferstehungshistorie*, and many of the narrative works that were to follow those of Schütz, whereby the Evangelist narrative is sung by one voice, the Evangelist part in *Die Sieben Worte* is given to a number of different, alternating solo voices (alto, tenor and soprano), and includes two segments of four-part writing (SATB) for the Evangelist as well. The voices of the characters in the Gospel story are given to individual voices.

The introductory and closing movements are motets, quite sober in style, in which the music alternates between homophonic and imitative sections. They both call for contemplation of Christ’s suffering, which the recounting of the seven last words is meant to evoke. Although the style is rather plain, there are nevertheless Schütz’s familiar use of strong dissonance to colour key words: ‘Kreuze’ (cross), for instance, whereby the suspension of soprano notes across the bar line create brief but painful harmonies, and an unusual use of parallel fourths at both appearances of the word ‘bitterm’ (bitter) brings a somewhat unsettled feeling to those phrases.

SWV 478 – *Die Sieben Worte Jesus am Kreuz*

Unlike the Passion recitation of the *Auferstehungshistorie*’s Evangelist, the style of that part in the *Die Sieben Worte* is that of Italian seventeenth century dramatic recitative. It contains a minimal use of text repetition, whereas the words of the various characters, and those of Christ, do use the repetition of key elements of text to heighten the poignancy of the words. In all of the writing for both Evangelist and others, there is a subtle use of harmony to characterise the emotional tone of the text. Most striking is the use of what Smither refers to as a ‘halo’ of instrumental obbligato accompaniment for the words of Christ. The interplay of the obbligato instruments provides many opportunities for rhetorical elaboration, adding emphasis on certain phrases, imitating and anticipating the vocal part, while providing a richer harmonic

¹¹⁴ Heinrich Schütz, *Die Sieben Worte Jesus am Kreuz*, ed. Günter Graulich (Neuhausen-Stuttgart: Hänssler Verlag, 1967) III.; Werner Breig, “Schütz, Heinrich, WÜRDIGUNG, Musik für den Dresdner Hof bis 1628,” in *MGG Online*, ed. Laurenz Lütteken, Bärenreiter, Metzler, RILM, 2016–, pub. November 2018, accessed January 14, 2020, <https://www-mgg-online-com.ezp.lib.unimelb.edu.au/mgg/stable/53224>.

and textural underpinning. Whether Schütz's use of a special sonority for the words of Christ served as a model for later composers, it has been noted that the composers Johann Sebastiani (1622–1683), Johann Valentin Meder (1649–1719) and Johann Sebastian Bach (1685–1750) all employed a special obbligato string sound for the words of Christ in their Passion compositions.¹¹⁵

In the short examples taken from the Evangelist recitative, it can be seen that main word stresses are placed where the musical accents lie, either on the strong beats of the bar, or in syncopated positions that draw attention by virtue of their rhythmic displacement. Almost all of the Evangelist's entrances begin after the downbeat of the bar, and correspond to unaccented syllables, or words (in the Hänssler Schütz edition, this includes numbers 3, 5, 7, 9, 10, 22, 24 and 26).¹¹⁶ The use of notes tied over the bar, in either syncopated or regular positions, are mostly followed by quicker rhythms, so that the effect of the held tie, when it is released, is to then propel the text forward on to the next bar and its downbeat, which then receives the main word accent (Ex. 2.16). This can be seen to apply to the main words 'Kreuze' and 'Mutter' (cross and mother). The rhythmic pulse of the Evangelist's recitatives, especially at the start of each brief section, are very different to those in SWV 50, all of which begin in unmeasured chant notation (though they mostly finish in rhythmic notation). In SWV 50 the Evangelist's part and its accompaniment begin together, but freely, whereas here in SWV 478 there is a rhythmic intention that moves the text along and makes the shaping of phrases and word groups even clearer.



Ex. 2.16. SWV 478 *Die Sieben Worte Jesus am Kreuz*, 5. Evangelist, bars 19–23

In this short excerpt there is also an example of the kind of colouring of harmony that Schütz uses—the 7th (above an implied E-harmony across the middle of the bar) falling to a plangent minor 6th on 'Mutter'.

The words of Christ contain the most dramatic parts of *Die Sieben Worte*. Schütz frequently makes use of repetition as a way of intensification, made more emphatic by changes in tessitura (Ex. 2.17 & 2.18), syncopation (Ex. 2.17 & 2.19), the breaking up of a sung line so as to imitate halting or failing breath (Ex. 2.20).

In Ex. 2.17, the syncopated entries of the threefold plea 'Vater, Vater, Vater', (Father, Father, Father) become ever stronger. The repetition, coming at the end of each bar and tied over to the next bar, before

¹¹⁵ Smither, *Oratorio*, 374.

¹¹⁶ Schütz, *Die Sieben Worte*.

resolving onto the weak second syllable, creates a sense of urgency. Each reiteration of the plea is higher in pitch, both in Jesus' part and in the accompanying obligato instruments. This pattern only breaks at the arrival of the words 'forgive them', 'vergib ihnen'. A very similar pattern can be seen in Ex. 2.18, as the name of John is repeated to very similar music, but this time apparently without the need to create the extra tension provided by the delayed entries. The effect is quite different and appears rather straightforward as compared to the earlier example.

Ex 2.17. SWV 478 *Die Sieben Worte Jesus am Kreuz*, 1. Jesus Wort, bars 9–13

Ex 2.18. SWV 478 *Die Sieben Worte Jesus am Kreuz*, Jesus: noch 2. Wort, bars 50–55

Tarling refers to these syncopated entries as 'the impatient beat', moments that set up a feeling of anticipation.¹¹⁷ A further dimension to the idea of the impatient beat is the addition of dissonance, as can be seen in Ex. 2.19, where Jesus' cry from the cross 'Eli, Eli, lama asabthani' (My God, my God, why have you forsaken me?) begins with a tied note across the bar, which gains affective strength as the relation to the bass note changes from a minor third to a diminished fourth. Tarling, again, suggests that if the tied note is held over a dissonance, 'it should be held firmly, or even swelled before resolving'.¹¹⁸ The entry of the third repeat of 'Eli' is made even more delayed, though the tied note, dissonant treatment is this time resolved more quickly.

¹¹⁷ Tarling, *Weapons*, 185.

¹¹⁸ Tarling, 185.

Ex. 2.19. SWV 478 *Die Sieben Worte Jesus am Kreuz*, Jesus: 4. Wort, bars 125–132

Ex. 2.20. SWV 478 *Die Sieben Worte Jesus am Kreuz*, Jesus: 7. Wort, bars 209–212

The final excerpt (Ex. 2.20) shows the haltingly delivered last words of Christ, with the use of rests on the strong beats of the bar, reinforcing Christ's weakness just before the moment of death, but with a last effort to restate 'into your hands'. The ending of Christ's words is a representation of quiet acceptance, there is no drawn out cadence, the music continuing directly onto the next beat (now sung in four parts) with the Evangelist's 'And having said these words he bowed his head and gave up the ghost'. As after the opening chorus the moment of reflection is given over to the instrumental symphonia which precedes the final choruses' call to contemplate Christ's seven last words.

Summary and Conclusion

This chapter looked at how the new Italian style of composition reflected changing ideas about the text-music relationship and how the new expressivity that it gave birth to can be seen in examples drawn from the works of Heinrich Schütz. The cited excerpts show the concerns the composer had with affective goals and reveal a number of different strategies that were employed to those ends. The enactment of those affective goals, however, lie in the realm of performance. These will be addressed in Chapter Five when the thesis will turn to the performance portfolio, making links between the musical examples and their performance.

In the next chapter the thesis will move from examining direct musical examples to clarifying how the changes in musical thinking emerged out of broader expressive concerns in the arts.

Chapter 3: Discourse and Rhetoric

Introduction

The new music and musical practice in the late sixteenth and early seventeenth centuries emerged out of changes in attitude towards music's expressive possibilities. In Chapter Two we examined how those changes were associated with newer forms, with musical techniques that strove to capture more directly the subtleties of text and emotion, and how the music of Heinrich Schütz could be seen to reflect those concerns. But those changes to music were part of a growing interest in representing the passions through poetry and other arts, with authors, theorists and composers in the Renaissance drawing inspiration from classical models, in particular the works of Quintilian and Cicero, to better understand how art and music could be composed and delivered so as to maximise its impact.

In the centuries leading up to the humanist revival of classical thought and culture, music had been included as part of the ancient *quadrivium*: the study of number and proportion, allied to and taught alongside arithmetic, geometry and astronomy. During the course of the sixteenth century, the *trivium*, which included the study of logic, grammar and rhetoric, began to dominate literate culture, with music increasingly coming to be seen as an aspect of poetics. Humanists writing of the passions or affections, could also look back to Aristotle, who wrote of their importance to music, poetry and oratory.¹¹⁹

In this chapter the thesis will examine how ideas on rhetoric and affective delivery became significant for those writers concerned about music's effects and its power to move. Classical authors and their attitudes to rhetoric, to the effects and tools of communication, and to affective states were of central concern to the secular humanists, but they also held great importance for theologians, such as the Protestant reformer Martin Luther.¹²⁰ Luther and his colleague Philipp Melancthon, influenced by the humanists, valued the classics and made their study part of the program of Lutheran education, alongside that of scripture.¹²¹ Schütz, as a recipient of a Lutheran liberal arts education, and as a student of composition in Italy at a time of significant change in musical style, was ideally positioned to bring these strands of thought together.

Quintilian and Cicero

The rhetorical works of the classical authors Quintilian and Cicero, which drew parallels between rhetoric and music, were only re-discovered in the fifteenth century.¹²² Quintilian asserted that music had once

¹¹⁹ Palisca, *Music and Ideas*, 182; Butt, *Music Education*, 2. Butt makes clear that it was the revitalised interest in music as a practical discipline that brought it into the *trivium*.

¹²⁰ McCreless, "Music & Rhetoric," 853.

¹²¹ Bartel, *Musica Poetica*, 9.

¹²² Cicero, *Rhetorica ad Herennium*, trans. Harry Caplan, Loeb Classical Library 403 (Cambridge, MA: Harvard University Press, 1954). Initially attributed to Cicero, though his authorship is now considered unlikely, this work had been an important source throughout the Middle Ages and the Renaissance, particularly on the topics of delivery and memory.

belonged to oratory and that there was ‘no perfect eloquence’ without it.¹²³ Both he and Cicero also wrote of the importance of delivery, or *pronunciatio*, to a composition or speech, and used the same well-known story of Demosthenes who, when asked to rank in excellence three different parts of oratory, said that delivery was first, second and third, the implication being that a work’s success was very much dependent on a great performance. Among the elements belonging to *pronunciatio* as listed by Quintilian is appropriate expression of ideas and emotions. He saw this final component of delivery of an eloquent speech or recitation as something that could be trained and worked into a refined ability.¹²⁴ As musical thinking in the sixteenth century began to absorb these priorities, delivery became a theme for composers, who thought about how musical language reached their listeners.

Moving the Affections through Music

The concern with how the affections were moved through music led composers to attend more fully to the way vocal texts and music could be aligned. The theorists Vincenzo Galilei (ca. 1520–1591), Giovanni del Lago (ca. 1490–1544) and Nicola Vicentino (1511–ca.1576), among others, wrote of the need for composers to imitate speech, and, according to Vicentino, ‘to animate the words and, with harmony, to represent their passions’.¹²⁵ Similarly, the best known theorist of sixteenth century Italy, Gioseffo Zarlino, entitled a chapter of his *Istitutioni harmoniche* (1558)—which some have suggested is so named after Quintilian’s *Institutio oratoria*—‘How melody and rhythm can move the soul, disposing it to various affections, and induce in a human being various behaviours’.¹²⁶

The shift in music’s expressive priorities became the subject of continued discussion and study in the latter part of the sixteenth century. Prominent among Italian intellectuals debating and disseminating Renaissance ideals based on classical models was, among others, the Florentine circle known as the Camerata, led by man of letters and amateur composer Giovanni de’ Bardi.¹²⁷ The members of the Camerata sought to free music from the bonds of polyphony and to place it firmly at the service of the words, leading eventually to the development of monody and operatic recitative. Bardi was also a member of another group of scholars, the Accademia degli Alterati. A speech written by Julio del Bene in 1575 for the Accademia asserted that: ‘...through music (we) learn to be ordered and well composed in our soul and to move the affections no less than is done with rhetoric...’.¹²⁸ As music became more allied to rhetoric and

¹²³ Harrán, “Toward a Rhetorical Code,” 22.

¹²⁴ Quintilian, *The Orator’s Education, Volume V: Books 11–12*, ed. Donald A. Russell, Loeb Classical Library 494 (Cambridge, MA: Harvard University Press, 2002), 99. Quintilian lists four parts of good delivery as being: correct, lucid, ornate and appropriate—the last named corresponding to the matching of delivery to the intention and emotion of a speech.

¹²⁵ Palisca, *Music and Ideas*, 68.

¹²⁶ Palisca, *Music and Ideas*, 187. See Chapter 1, p. 10 for Forchert’s linking of Zarlino’s teaching to Schütz.

¹²⁷ See Chapter Two, note 7, about Caccini’s connection to this circle.

¹²⁸ Palisca, *Music and Ideas*, 190.

poetics, it shared the rhetorical goals of *docere*, *movere*, and *delectare* (to teach, move and delight). Increasingly, the emphasis came to be more on *movere* as the arousing of the affections or emotions became more central.¹²⁹

It can be seen that the newer musical practices that emerged in Italy in the early 1600s were clearly dedicated to the delivery of words and their affective content. Monody and operatic recitative represented significant steps in the changing musical landscape, though the development of a more expressive harmonic language in the Italian polyphonic madrigal also reflected the desire to more fully serve textual expression. These developments are perhaps best known through the preface to Giulio Caccini's *Nuove musiche* (1601) and Claudio Monteverdi's *seconda pratica* (1605), though it is the effect those ideas had as they permeated musical thought and practice in Italy and elsewhere that will be looked at in more detail. Though the concerns with the relationship between poetry and music had first led to innovations in secular song and opera, the changes in thinking and the shifting priorities also permeated religious thought and the world of sacred music.

In the case of Caccini, he claimed that the new concerns about text led him 'to introduce a kind of music in which one could almost speak in tones', and thereby 'to facilitate attaining the goal of music, namely to give delight and to move the affect of the soul'.¹³⁰ The *seconda pratica*, attributed to Claudio Monteverdi, was described by his brother Giulio Cesare Monteverdi in the following way: 'The second practice, ...considers the harmony to be commanded and not commanding, and as mistress of the harmony puts forth the oration'. Monteverdi is here writing about compositional principles that support textual expression. In his Eighth Book of Madrigals, *Madrigali guerriere ed amorosi* of 1638, he also addressed performance matters for the singers of his *Lamento della ninfa*: 'The nymph's lament is to be sung to the tempo of the affect of the soul...The rest will be pronounced in keeping with the emotions of the oration'. It is interesting to note that in the case of both Caccini and Monteverdi, the above-cited quotations both pertain to matters of composition and performance.

German Sources

Although there were longstanding connections between Italy and the German-speaking lands, with music and musicians travelling in both directions for centuries, one of the best-known, and earliest of German composers to write of the new music to come from seventeenth century Italy was Michael Praetorius in his

¹²⁹ McCreless, "Music and Rhetoric," 851.

¹³⁰ Barbara R. Hanning, Suzanne G. Cusick, and Susan Parisi, "Caccini family (opera)," *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed November 12, 2018, <https://doi-org.ezp.lib.unimelb.edu.au/10.1093/gmo/9781561592630.article.O004719>; Caccini, *Le nuove musiche*, 49.

Syntagma Musicum III (1619). He explained how the singer's office is not unlike that of an orator, and how he must use a broad arsenal of expressive devices in order to move the listener: 'Thus a musician should not only sing, but sing with particular artifice and grace; so that the heart of the listener is stirred and the affect moved, and therefore the song may attain the purpose to which it is made and to which it is directed.'¹³¹ Praetorius, writing for teachers, has the clear intention of instilling in them an attitude that supports affective performance.

The German theorist Johannes Lippius, referred to in Chapter One, and whose main concern in his *Disputatio musica secunda* (1610) was with contrapuntal, harmonic and other formal compositional matters, wrote about delivery and the importance of matching performance to the demands of text, particularly with regard to appropriate expression: 'The guiding rule is the doctrine concerning the affections, and whoever is not skilled in this is more of a crier and a cobbler rather than a musician'.¹³²

From the above examples, it can be seen that references to both composition and performance continued to be matters of concern to composers and theorists, supporting the notion that composers needed to base their works not only on contrapuntal and harmonic structures, but also around matters of textual declamation and expression - and performers needed to attend to the act of moving the audience through proper attention to the delivery of affects.

In the seventeenth century, there was a proliferation of musical treatises in Germany, many of which had a more systematic approach to questions of rhetoric and composition. Perhaps best-known and earliest among them was Joachim Burmeister's *Musica Poetica* of 1606, which applied ideas on affect and rhetoric to the analysis of composition. Bartel, in his book on rhetoric and music in the German baroque, describes the later transition into the seventeenth century somewhat dramatically, in this way: "While the Renaissance sought to portray a balanced view of the affections, the Baroque wanted to arouse and move the human spirit to its passionate extremes. Music was actively to create the intended affections, not just passively reflect them. Compositions were to both portray and arouse the affections in the listener— '...*affectus exprimere* became *affectus movere*...'.¹³³ This did not, however, mean that affective delivery was no longer central to performance, particularly of the 'newer' music.

Butt draws a distinction, however, between two contrasting styles of music (new and old, or *prima pratica* and *seconda pratica*) that co-existed in Germany, pointing out that there were still treatises, composers and performers who did not subscribe to the new style.¹³⁴ But, for those who did follow it, the role of

¹³¹ Praetorius and Kite-Powell, *Syntagma Musicum III*, 229.

¹³² Rivera, *German Music Theory*, 51.

¹³³ Bartel, *Musica Poetica*, 32.

¹³⁴ Butt, *Music Education*, 13.

affective delivery was central, and its association with Italian music remained. One only has to read Schütz's repeated remarks in the prefaces to his works, written over a forty-year span, about the unfamiliarity of the new or Italian practices still to be found in Germany, and of his enthusiasm and implementation of them, to understand their importance to his works and to their successful performance (see Chapter Two, note 5 in reference to Schütz's comments on this).

Germany, Luther and Music

For the Protestant reformer Martin Luther, music was not simply a devotional tool that fostered a more spiritual frame of mind. In the preface to a 1538 book of songs, Luther wrote: 'We are able to adduce only this one point at present, namely, that experience proves that, next to the Word of God, only music deserves being extolled as the mistress and governess of the feelings of the human heart...'.¹³⁵ Many authors cite the value that Luther placed on music, and acknowledge the implications that this had for music and music education in the Reformation were profound. Luther not only refers to music as being a gift from God and perhaps one of the greatest gifts that God can bestow, but points out its ability to elicit change in people: 'For whether you wish to comfort the sad, to terrify the happy, to encourage the despairing, to humble the proud, to calm the passionate, or to oppose those full of hate...what more effective means than music could you find?'¹³⁶

Luther recognised that the transformative power of the Word of God, including that delivered through the medium of music, needed to be understood on the deepest level. Faith was seen by Luther not only as a set of beliefs in the mind but as something that resided in the heart, thus possessing an affective dimension. He shared this view with Augustine, who had strongly influenced the development of Luther's thinking, that 'the mind's organ for knowing is the heart, as the innermost centre of human personality'.¹³⁷ The essential unity of mind, heart and will for Luther is the subject of an article by Birgit Stolt: 'That the heart is to be 'practiced' (German: *geübt*) is aimed at the lived experience in faith that touches the depths of one's actual existence'.¹³⁸

Although Luther writes about the power of the Word and music to engender appropriate emotional responses, he at times warns against intense outward emotional expression, contrasting his reformed

¹³⁵ Martin Luther, foreword to *Symphoniae iucundae* (Wittenberg: Georg Rhau, 1538), translation in Walter Buszin and Martin Luther, "Luther on Music," *Musical Quarterly* 32/1 (1946): 81.

¹³⁶ Martin Luther, *Works*, American Edition, Vol. 53, ed. Jaroslav Pelikan and Helmut T. Lehmann, trans. Ulrich S. Leupold (Philadelphia: Concordia Publishing House, 1966), 323. This quotation by Martin Luther is also drawn from the foreword to Georg Rhau's *Symphoniae iucundae* of 1538.

¹³⁷ Birgit Stolt, "Luther's Translation of the Bible," *Lutheran Quarterly* 28 (2014): 374.

¹³⁸ Stolt, "Luther's Translation," 376. This thesis will return to the idea of emotional 'practice' in Chapter 4, when discussing Monique Scheer's contribution to the history of emotions.

Christianity with the gruesomeness of some Catholic devotional practices and imagery. When making those arguments, he emphasises the more inward, heartfelt side of faith and religious feeling. Luther, and many of his colleagues and followers, extended this line of thinking and preaching—away from the overtly physical and towards a more contemplative inner meaning—to the contemplation of the passion of Christ, where the devout were encouraged to focus on the reassuring message of consolation (*Trost*), rather than on the agony of the crucifixion itself.¹³⁹ Nevertheless, his comments above with respect to music’s power to transform feelings indicate that he does refer to moving the affects quite directly.

In another article, on Luther, music and rhetoric, Stolt points out that the connection between word and music for Luther was tied to the same ideas in Quintilian’s *Institutio oratoria*: the power of feeling, the importance of an understanding of music and its relationship to rhetoric.¹⁴⁰ Luther, whose own education included the study of the classics and of music, recognised that music echoed the humanist ideals of a text-centred approach—in Luther’s case, music could not only serve the Word of God, but its power could further amplify the delivery of The Word.¹⁴¹

Klaer (see footnote 113) sought to clarify some of Luther’s thinking around the use of language. He noted that Luther favoured the power of the spoken word (as opposed to the written), the living word or ‘viva vox’—acknowledging preaching as a vital part of Lutheran teaching—and that this was tied to musical components contained within spoken language itself. Communication of mood and meaning are carried through a combination of spoken elements, which include speech-melody, rhythm, loudness and tempo, all of which can convey something well beyond the signification of the words themselves, in the speech act that moves between speaker and listener. Klaer’s idea that spoken language and musical expression share basic communicative components would appear to echo Quintilian’s notion of a ‘perfect eloquence’. Klaer also points to the music of Schütz, whom he claims crafted his compositions based not only on a careful observation of text structure, but also by mirroring the rhythm and shape of affective speech itself.¹⁴²

Italian and Lutheran Ideas Coalescing in Schütz’s Music

Text and music can work together to amplify affective meaning through conscious design and delivery. The goals of effective communication can be seen as emerging from different sources. One, through poetry and secular composition as they developed in Italy, leading to the profound changes which took place at the

¹³⁹ Karant-Nunn, *Reformation*, 251.

¹⁴⁰ Quintilian, *The Orator’s Education, Volume IV, Book 10*, ed. Donald A. Russell (Cambridge, MA: Harvard University Press, 2002), 225.

¹⁴¹ Birgit Stolt, “Rhetorik und Musik in Martin Luthers Bibelübersetzung,” *Zeitschrift für Germanistik, Neue Folge*, 4/2 (1994): 288.

¹⁴² Klaer, “Protestantism and Musical Culture,” 214–218.

turn of the seventeenth century. Another, through a program of religious influence articulated in the writings of Martin Luther, which formed the basis for the Lutheran Latin school program and sacred compositions for church or private devotion. They both reveal cultural environments that display shared principles of eloquence and affective performance, with rhetoric and the power of music being key underlying concepts.

Heinrich Schütz's music showed traits stemming from both German and Italian music and has been acknowledged for successfully bringing the new Italian style into German music.¹⁴³ Having come through a Lutheran Latin school, followed by a vibrant court academy in Kassel, and then on to further compositional studies in Venice, his training would have allowed him to absorb many of the ideas on music, text, rhetoric and affect that were to become part of musical discourse in the early part of the seventeenth century.

Heinrich Schütz – Education

The educational program begun by Luther and his colleague, Philip Melanchthon, brought about the creation of the Latin schools (*Lateinschule*), which combined the humanistic focus of study of the classics with a study of the Bible. The influence of classics as part of the educational program meant that students were given a thorough training in rhetoric. Musical training was also a key part of religious education, and as the Lutheran *Kantor* who taught music was also tasked with the teaching of Latin and rhetoric, this helped to forge a key link between school and church.¹⁴⁴ It is perhaps then unsurprising that, later, when German composers and theorists, educated in the Lutheran Latin schools, began to write about music and affective discourse, their works contained references to rhetorical terminology and techniques.¹⁴⁵

In attempting to arrive at a picture of Schütz's musical training and practice with a view to seeing how ideas on rhetoric, poetics and music would have been familiar to him, it may be helpful to look at his years of schooling and further study. His early education at a civic Lutheran Latin school (*Lateinschule*) in Weissenfels included the daily practice of music, religious instruction and liturgical performance, activities that would have been shared by many young boys, like Schütz, growing up in the merchant classes in Saxony. And, as acknowledged above, with the value that the Lutheran tradition placed on the spoken

¹⁴³ Hilse, "Bernhard," 122. The *Psalmen Davids* are an obvious early example of this with their kinship to works by Gabrieli. Eva Linfield, "Heinrich Schütz: Sacred Concertos," in *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed 20 July 2019, <https://doi-org.ezp.lib.unimelb.edu.au/10.1093/gmo/9781561592630.article.45997>. Linfield describes the much later *Symphoniae sacrae III* (1650) similarly.

¹⁴⁴ Butt, *Music Education*, 2; Butt, "Emotion," 21. Butt reinforces the ethical aspect of rhetorical instruction in Lutheran education by citing its intention to "...redirect the emotions and move the soul appropriately".

¹⁴⁵ Bartel, "Ethical Gestures," 15.

word and its connection to the biblical Word as taught and practiced through preaching, the teaching included the study of rhetoric.

Schütz's musical talent came to the attention of the Landgrave Moritz of Hessen-Kassel - a major leader in the cultural life of Saxony, and who was to become Schütz's patron—when, on a visit to Weissenfels, the Landgrave heard the then fourteen-year old Schütz sing.¹⁴⁶ Following the Landgrave's visit, Schütz was offered a place at the famous court academy, the *Collegium Mauritianum* in Kassel, where he deepened the knowledge he had already acquired as a student at the *Lateinschule*. There, in a courtly setting, along with fellow aspiring musicians and young aristocrats from across Europe, he took part in a flourishing artistic community which fostered a thorough grounding in music, religion and the liberal arts, an environment that would have embodied those principles valuing rhetoric, the power of music and eloquent delivery.¹⁴⁷ His musical training in Kassel came under the tutelage of Georg Otto, music director at the *Collegium Mauritianum*, who had distinguished himself both as a composer and in his service to the Kasseler court—in the latter regard, most memorably as the teacher to both Schütz and to Landgrave Moritz himself. Moritz, who came to be known as 'Moritz the Learned' made the study of the arts a key part of the educational program at the Mauritianum and made his court a centre of international artistic activity. Schütz seems to have excelled especially in Latin, Greek and French, and his studies would have encompassed a broad range of legal and literary subjects that prepared him for a possible career as a jurist.

After matriculating in Kassel, Schütz prepared to enter the University of Marburg to pursue legal studies, a direction towards which he seemed destined, until his patron, Landgrave Moritz, sent him to study composition with Giovanni Gabrieli in Venice. Gabrieli was celebrated not only as a composer and teacher of great worth, but was also organist at St Mark's Basilica, which was at the time the most important centre of musical activity in the city. In a period of some four years Schütz was provided with the skills that would change his career trajectory and would lead eventually to his post as Kapellmeister at the Dresden court. The richness of the musical life that existed in Venice—it was also a very important centre of music publishing—left Schütz with a knowledge of and an affinity for Italian music and its performance that became central to the way he composed.

With regard to Schütz's appointment at Dresden, it is perhaps worth noting that the links between the cultural life of Dresden and Italianate court culture did not begin in the first decades of the seventeenth century. As far back as the mid-sixteenth century, there was a process of Italianisation at the Dresden

¹⁴⁶ Johnston, *Schütz Reader*, 251. This is reported by the Dresden Senior Court Chaplain, Martin Geier, as part of the curriculum vitae written for Schütz's funeral.

¹⁴⁷ Werner Breig, "Heinrich Schütz in Kassel," *Schütz-Jahrbuch* 33 (2011): 19-29; Gerhard Aumüller, "Einblicke in die Lebenswelt von Heinrich Schütz während seiner Jugendjahre in Hessen," *Schütz-Jahrbuch* 35 (2013): 77-152. Aumüller offers a detailed account of life at the Kassel court during the time of Schütz's studies there.

court, begun by Elector August, who set about making Dresden the cultural centre of Saxony. Italian architects, painters, sculptors and musicians (including the first Italian Kapellmeister of the Dresden court, Antonio Scandello) were brought to the court at Dresden, and this trend continued throughout the sixteenth century and into the next. Elector Johann Georg I, who brought Schütz to Dresden in what turned out to be a life-long appointment, had travelled to Italy as a young man, and had grown up in a court environment deeply permeated by Italian culture. He instigated his own process of Italianisation when he took the throne following the death of his brother, Christian II.¹⁴⁸ This process included developments in natural history, medicine and architecture, and the acquiring of musicians who had important connections to Italy, most prominent among them being Schütz himself.¹⁴⁹

Summary and Conclusion

This chapter has examined questions surrounding affect and music, their relation to composition and performance, and of how they came to be valued parts of contemporary discourse in the sixteenth and seventeenth centuries, showing that there was a concern for both the structures and mechanisms that amplified affective content within music and its effective delivery. This had implications for the composer, the performer, and for the intended audience. There was a rhetorical goal, which was to move listeners, to shift their emotional states, to, in a sense, make them more receptive to the messages being communicated.

In seeking to understand wider questions around the way emotions are experienced and communicated, the next chapter will examine these ideas and see how their relation to the music of Heinrich Schütz can be further clarified by turning to writings from the history of emotions.

¹⁴⁸ Helen Watanabe-O’Kelly, *Court Culture in Dresden* (London: Palgrave MacMillan, 2002).

¹⁴⁹ Watanabe-O’Kelly, *Court Culture*, 63–65.

Chapter 4: Affective Delivery as Emotional Practice

Introduction

In broadening the perspectives around questions of affect in the music of Schütz, the thesis will now turn to the history of emotions, where ideas about emotions and how they are experienced and communicated will be explored. In utilising the perspectives offered there the thesis will return to a specific example of a musical work of Schütz, *Danket dem Herren, denn er ist freundlich* SVW 45, as a way of understanding how the musical and textual elements of the work may have been understood, reflecting on the ways that emotional performance itself may be perceived.

In seeking to understand the history of emotions, or, the passions and affections, there are, aside from the categorisation of emotions into different qualities, questions about the activity or passivity associated with them. Monique Scheer summarises varying trends in emotions research in an exploration of the idea of emotions as a kind of practice.¹⁵⁰

Emotions can be experienced as states of mind or feelings (internal), but can also be expressed outwardly and manifested (external). The differences have been argued in a number of contemporary fields related to human experience, including cognitive psychology, which tends to see emotion as being more of a mental event rather than a bodily experience. The idea of emotion as ‘bodily arousal’ was defined in the early twentieth century by William James, and this argument has been continued more recently by neuroscientists such as Antonio Damasio, who divided it into a bodily change (emotion) and a mental perception (feeling).¹⁵¹ Extended Mind Theory (EMT) posits that experience is not separate from feeling or activity, but can be seen as unified consciousness that includes thinking, feeling, and perception, and the interplay between body, brain and the environment. EMT seeks to further break down the dualistic barrier between body and brain by understanding cognition as something which is embodied. Scheer states: ‘Situated cognition, in turn, (sees emotion) as part of the situation, focusing on the ways that affective responses *support* cognition, comprehension and social ties’.¹⁵²

Practice and Emotional Communities

It can be acknowledged that emotion, while being experienced on an individual level, exists within a cultural context where social norms and shared values, common behaviours and experiences, form part of daily life. Barbara Rosenwein has described what she calls ‘emotional communities’, where groups of

¹⁵⁰ Scheer, "Are Emotions a Kind of Practice?," 193–220. The term ‘emotion’ is, according to Dixon (see page 22 above), not really in use until the nineteenth century, and while some authors ascribe different values to the passions and affections, others did not.

¹⁵¹ Scheer, "Are Emotions a Kind of Practice?," 195.

¹⁵² Scheer, "Are Emotions a Kind of Practice?," 197.

people at different points in time may be influenced by similar sets of beliefs, rituals, and events, leading to the valuing of certain modes of expression and use of language, to name only a few.¹⁵³

The music of Heinrich Schütz, with its influences coming both from Italian and German Lutheran music practices, existed in a cultural context where discussions about music and its affective communication were current. There was a community of music practitioners (teachers, students, composers and performers), preachers, and, to some extent educated listeners, of which Schütz formed a part, who would have held associations between music and text, the power of the word and the changing dynamics of musical performance. Theoretical writings on music that were examined earlier in this thesis suggest that a knowledge of the connections between music and rhetoric, and the affective nature of proper delivery and performance, were a given.

In Chapter One reference was made to the work of Monique Scheer on the idea of emotional practice, where emotions could be seen as experiences of the self that possess both mental and bodily dimensions, and which exist within a specific cultural context. Having examined compositions of Heinrich Schütz for their affective content, and having understood the background to changes in musical thought, compositional practice and performance, all of which came to value different aspects of affection or emotion more fully over the course of the sixteenth and seventeenth centuries, it can be seen that the enacting of affective intentions involved more than just a shift in the way theorists thought of music – it involved both the conceiving of the emotional impact of music, along with its execution and effects.

In trying to understand more fully the nature of affective discourse as it relates to the music of Schütz, it must be acknowledged that affective or emotional experience exists on a number of different levels, some of which may be conscious and deliberate, others may be unconscious, or part of an individual's cultural inheritance, and may be defined in what Scheer cites as the French theorist's Pierre Bourdieu's *habitus*: a combination of cultural and/or societal histories linked to that of the individual and expressed both collectively and individually.¹⁵⁴

With the goals of composers being more directed towards the realisation of the words and their affective content, there is a discernible intention on the part of composers to guide listeners' thoughts and feelings. In the case of much of Schütz's music, it was delivered as part of a larger design as liturgical or religious music for the Dresden court chapel. As was seen in Chapter Two in works such as *Die Auferstehungshistorie* SWV 50, the overall intention of the work was to instil a spirit of religious contemplation (or 'spiritual Christian recreation' as Schütz states in his preface to the work), and there were expressive elements that

¹⁵³ Rosenwein, *Generations of Feeling*, 2.

¹⁵⁴ Scheer, "Are Emotions a Kind of Practice?," 201.

came into play through the use of particular musical figures or intense harmonies which highlighted key affective moments.¹⁵⁵ Different parts of the Passion story were considered worthy of heartfelt contemplation for Lutherans, while Luther himself emphasised the importance of focusing on the atonement or redemptive aspects of Christ's crucifixion, rather than on the more painful or even gruesome aspects that were part of late medieval (Catholic) piety.¹⁵⁶

It was in reaction to those more overtly demonstrative practices that Lutherans were encouraged to develop a more inward, but nevertheless intensely felt piety.¹⁵⁷ Luther's desire to have believers focus on the atonement of Christ's sacrifice rather than on the suffering of the Passion can be seen in a sermon delivered in the middle of Lent in 1525, in which he preached on the resurrection.¹⁵⁸ Karant-Nunn points out the importance for Luther of taking the Word and the Christian message into the heart, the heart seen as a place of feeling where faith resides.¹⁵⁹ But, as was seen in Chapter Three (note 20), Stolt insists that Luther's use of the word heart did not merely indicate a place of feeling but was also the seat of understanding: a merging of knowing and feeling in lived experience.

The coming together of people in Lutheran worship can be seen as reflecting aspects of Scheer's notion of emotional practices. There was a clear intention to direct people's thoughts and feelings through liturgy, preaching and music—which Scheer might consider a 'mobilizing function'—and these group experiences have, as Scheer indicates, horizontal effects, whereby the practices involving active participation and immersion in aurally and visually rich fields predispose people towards particular shared emotional states.¹⁶⁰ The examples of *Die Auferstehungshistorie* SWV 50 in Chapter Two, for instance, point out the ways in which certain key emotional intentions were brought to the fore, with the presentation of affectively charged elements from the resurrection narrative. That these elements might have been perceived as clearly as they were intended to be by the composer remains beyond certain knowledge, but from the evidence presented in Chapters Two and Three, it can be asserted that the community of participants and listeners (at the Dresden court chapel) would have been well schooled in the intersecting worlds of religious texts combined with a music that sought to 'stir the affects'. The performers, drawn from among some of the best that Europe had to offer, would have likely been educated in rhetoric and been well practiced in the notion of affective delivery along the lines of the new Italian style.

¹⁵⁵ Johnston, *Schütz Reader*, 33.

¹⁵⁶ Karant-Nunn, *Reformation*, 67.

¹⁵⁷ Karant-Nunn, *Reformation*, 65.

¹⁵⁸ Karant-Nunn, *Reformation*, 81.

¹⁵⁹ Karant-Nunn, *Reformation*, 84.

¹⁶⁰ Scheer, "Are Emotions a Kind of Practice?," 209, 211. Scheer indicates four categories of emotional practices: 1. Mobilising 2. Naming 3. Communicating 4. Regulating. Such functional emotional intentions are described in Natasha Veldhorst, "Pharmacy for the Body and Soul: Dutch Songbooks in the Seventeenth Century," *Early Music History*, 27 (2008): 220. 'The songbook...easily carried in a pocket, to be used alone or in company, and filled with musical medications for patients of every kind'.

There is little direct contemporary evidence about the effect that Schütz's music had on participants or listeners, though the sources of education and inspiration that influenced his development as a composer, coupled with modern day assessments of his work, do suggest a strong affective component would likely have been apparent to a discerning listener. How the affective components of a seventeenth century 'performance' might have been felt was subject to a variety of factors, many of which can no longer be recreated. But we can acknowledge that the expression of affect was a key point of discussion, revealed through the looking back to classical authors and their writings on rhetoric and the stirring of the affects, and it was these discussions that then permeated the realm of artistic and musical debate in the late sixteenth and early seventeenth centuries. The Lutheran world, also subject to some of the same influences, had its own dialogue around questions of interiority and of acceptable outward emotional expression, while at the same time acknowledging the power of music to enrich the theological message. Here, Scheer's concept of emotional regulation can clarify that there are 'feeling rules', or 'emotional styles' that may typify particular cultural practices, and that these are not simply ideas about emotion but include learned habits or behaviours which are embodied.¹⁶¹ These particularities around emotion in the private and public sphere are tied to those times and places, but we can also observe from a modern perspective that there are underlying mechanisms of perception and expression that lie outside of particular historical instances.

In a 1995 article, Klaus Scherer examines emotion in vocal expression from a modern, scientific standpoint, which gives an overview of research in the area. He cites clear evidence that listeners are capable of identifying, and to some extent, decoding, emotional expression in speakers. While singing (as opposed to speaking) presents a more complex challenge, as the voice is adapting to the demands placed upon it by the music, listeners in Scherer's research were able to 'quite reliably identify underlying affects rather well' in singing.¹⁶² In reporting studies on emotional expression in music, Gabrielsson writes of differences in performance that are discernible to listeners as performers focus on varying types of emotional expression. He also raises important questions about what it is that musicians focus on in their training, and how the expression and communication of emotions may be enacted.¹⁶³ What is clear from contemporary writings on music and its performance, for the music included in this thesis, is that a focus on emotional expression (or affective delivery) was a priority, and its realisation was an important part of training for composers and performers, having been reinforced through the other liberal arts, especially rhetoric. The emphasis on affective expression in the current thesis performance portfolio likewise seeks to make that link, with the understanding that such an emphasis is consistent with seventeenth century attitudes to composition and performance, as well as offering a focus for the modern performer.

¹⁶¹ Scheer, "Are Emotions a Kind of Practice?," 216.

¹⁶² Klaus R. Scherer, "Expression of Emotion in Voice and Music," *Journal of Voice* 9/3 (1995): 245.

¹⁶³ Alf Gabrielsson, "Studying Emotional Expression in Musical Performance," *Bulletin of the Council for Research in Music Education* 17 (1999): 47–53.

Musical performance at the Dresden court chapel was acknowledged as being of the highest quality, with singers and musicians being chosen from among the very best.¹⁶⁴ Aside from the requirements of musicians to play at table and at other courtly functions, the ensemble of singers and instrumentalists, many of whom were trained to play on multiple instruments, filled a liturgical function at the chapel—they were, according to the *Kantoreiordnungen* (book of choir regulations) of 1555 and 1592, an integral part of the worship services and were named *Kirchendiener und Christliche Musici* (servants of the church and musicians of Christ).¹⁶⁵ In this preaching role, with music amplifying the meaning and affective delivery of the Word, the singers' 'performance' was intended to lead the prayer, reflection and worship of the congregation; their service included daily liturgical duties, as well as providing music for important festive occasions and major church feasts. The regular placement of the singers in the middle of the Dresden chapel (except in cases where multiple performing groups were called for) reinforced a Protestant liturgical intention whereby the musicians were seen as not being separate from the congregation but functioned as leaders from within the larger group.¹⁶⁶

While it is not possible to state with certainty the nature of the shared inner experiences of those participants in the music and liturgy of the Dresden court chapel, it can be posited that experiences established through formal education and religious teaching had prepared a common ground - although this would hardly have been a completely uniform group of people, one could ascribe to them Rosenwein's idea of an 'emotional community'. As Susan Karant-Nunn points out in her book on spiritual feeling in early modern Germany, 'Clearly, the ideal Christian in this age of dynamic creedal revision, no matter in which allegiance, is to experience spiritual movement of specified types.'¹⁶⁷ And she reinforces the importance of the writings of Aristotle, Cicero and Quintilian, echoed by Lutheran writers such as Luther's close colleague Philip Melancthon about engaging listeners' affect, or 'carrying hearts away with him'.¹⁶⁸ Luther saw music itself as the 'Die Lenkerin der Affekte' (guide of the emotions), the transformative characteristic of music as tied to emotions in the religious context was considered profound.

There are few direct references to performances of Schütz's music, although a brief account of some of his large-scale, festive music was reported by the Dresden court preacher Matthias Hoe von Hoeneegg, following the Lutheran Reformation centenary celebrations, or *Jubelfrewde*, that took place on October 31, 1617 at the Dresden court chapel. The occasion was an enormous affair, and was part of a large program of

¹⁶⁴ Smallman, *Schütz*, 28.

¹⁶⁵ Eberhard Schmidt, *Der Gottesdienst am Kurfürstlichen Hofe zu Dresden: ein Beitrag zur liturgischen Traditionsgeschichte von Johann Walter bis zu Heinrich Schütz* (Vandenhoeck & Ruprecht: Göttingen, 1961), 162.

¹⁶⁶ Schmidt, *Gottesdienst*, 165.

¹⁶⁷ Karant-Nunn, *Reformation*, 6.

¹⁶⁸ Karant-Nunn, *Reformation*, 8.

celebrations that occurred throughout many German Protestant territories.¹⁶⁹ The festivities in Dresden were staged to impress, and there is no doubt that the intention to trumpet the Lutheran cause was matched by a desire to make clear the political associations between the Lutheran church and the Dresden court, with its Elector, Johann Georg I. Von Hoenegg relates that the music performed in the court chapel, under the direction of Heinrich Schütz, was ‘magnificent, delightful and impressive’.¹⁷⁰

Although there is some uncertainty about some of the Schütz works performed in the Dresden celebrations, among those works named as having been performed were some of his *Psalmen Davids* (subsequently published in 1619), including his setting of Psalm 136, *Danket dem Herren, denn er ist freundlich* SWV 45.¹⁷¹ This collection of polychoral compositions includes works for four and five choirs, trumpets and *cornetti*—combinations of sounds that would no doubt have impressed listeners then, as they continue to do today. It is also probable that the size and combination of voices and instruments might have had associations for listeners with other large state occasions, such as the visit to Dresden earlier that same year by Emperor Matthias, who was welcomed with trumpets, drums, cannon salutes, with music provided by Schütz and Praetorius.¹⁷²

The larger scale pieces that are included in the *Psalmen Davids* clearly were designed to impress and to create an atmosphere of splendour. Less clear perhaps, due to the size of some of these compositions, is to what extent they were successful examples of music primarily at the service of textual meaning and clarity of delivery. Bettina Varwig argues that the size of the musical setting and the circumstances of performance would have made the clear depiction of text practically impossible, and to include these large works as being representative of Schütz’s reputed text-centred approach is problematic.¹⁷³ On an occasion like the centenary celebrations, large-scale works performed before a large body of listeners might seemingly test the clarity of the all-important rhetorical delivery of the text (there are reports in Dresden of congregants spilling out into the street on important feast days).¹⁷⁴ Works, such as SWV 45, which will be looked at more closely below, feature sections where text and music repeat almost endlessly, with a sense of cascading sonorities taking prevalence over the delicate handling of the text/music relationship. It must be said though that the repeating phrase segments do correspond to repetition in the psalm text itself and highlight the almost ecstatic celebratory mood that the psalm explores. Varwig, while making a valid point with regard to music which is harmonically rather straightforward and less intricate when compared to other pieces by Schütz, is perhaps seeing the idea of a text-centred composition rather narrowly. Although

¹⁶⁹ Charles Zika, *Exorcising our Demons: Magic, Witchcraft and Visual Culture in Early Modern Europe* (Leiden: Brill, 2003), 198.

¹⁷⁰ MacClintock, *Readings in the History of Music*, 138.

¹⁷¹ Smallman, *Schütz*, 29.

¹⁷² Varwig, *Histories*, 14.

¹⁷³ Varwig, *Histories*, 33.

¹⁷⁴ Varwig, *Histories*, 34

it is not possible to say if Schütz was satisfied with the musical result of the performance of these works under the conditions such as they were during the Lutheran centenary celebrations, he wrote in the preface to the *Psalmen Davids* that clarity of text was a priority in these works—'so that the text will be clearly recited by the singers and understood' and that they were written in the *stylo recitativo*.¹⁷⁵ Also worthy of note in this regard is that on high feasts and princely occasions, Weck reports (albeit in 1680) that the Dresden court chapel had the practice of hanging tapestries throughout the church, something that could have added to the possibility for increased clarity and would have made the presence of brass and tympani much less overwhelming than might otherwise be expected.¹⁷⁶

Bringing more clarity to Schütz's ascribing of the *stylo recitativo* to these choral settings are the words of Michael Praetorius. In his *Syntagma Musicum III* (1619), he wrote of the Italian practice of using small groupings of highly skilled singers—which the singers in the Dresden court chapel certainly were: 'Consequently, for such parts one must select the best singers, who are not only perfect and secure, but who possess a good disposition for singing in the current new manner; and who pronounce the words correctly and clearly as if reciting an oration; this is why the Italians sometimes speak of it as the recitative choir (*Chorus recitativus*)'.¹⁷⁷

If the music of Schütz's *Danket dem Herren, denn er ist freundlich* SWV 45 both delighted and impressed attendees at the centenary celebrations (as reported by von Hoenegg), then its litany of celebration, reflected in the oft-repeated refrain "*Denn seine Güte währet ewiglich*" (For his mercy endureth for ever), gave voice to an ebullient rejoicing that captured both the tone of Psalm 136 and of the festivities marking the occasion. The overall ensemble was made up of a five-voice 'capella', a quartet of soloists (2 sopranos and two tenors) and a third choir with a solo tenor voice accompanied by three trombones, plus trumpets and continuo. While the work in the main displays a powerful combination of voices and instruments and gives an impression of sumptuous sonority and driving rhythm, there are, within it, contrasting sections of smaller scale treatment of text, with solos, duos and quartets, set to the varying text of each first-half psalm verse (the second half of each line being the refrain itself). Here the music highlights different parts of the biblical text, using a variety of figures; melodic and rhythmic shapes that highlight or suggest the words or their interpretation.

In the following examples, the lines of text for soloists are sung to a continuo accompaniment, which, in contrast to the bigger ensemble moments, helps to heighten intelligibility. In each case there is a careful attention to word accent and the sense of each statement is treated musically in such a way as to suggest

¹⁷⁵ Johnston, *Schütz Reader*, 27.

¹⁷⁶ Schmidt, *Gottesdienst*, 157.

¹⁷⁷ Praetorius and Kite-Powell, *Syntagma Musicum III*, 115–116.

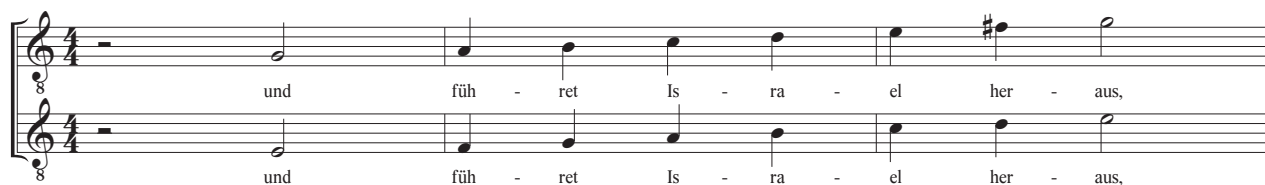
its meaning, using musical analogy and repetition, which are often given further emphasis when accompanied by lines of rising pitch or change of tessitura (see Ex. 4.2 below).

Ex. 4.1—the brief two-tenor interjection of ‘den Monden und Sterne, der Nacht fürzustehen’ (the moon and stars to rule by night). Here Schütz’s use of the quaver figure on the word ‘stars’ suggests the rhetorical figure of ‘circulatio’—described by Athanasius Kircher (1650) as expressing the idea of circular motion or the twinkling of stars.¹⁷⁸ The staggered entries allow for both rhythmic interest and clarity, and the upbeat feeling on the first three beats makes the emphasis on ‘Sterne’ that much stronger, while the rising line on the repeated phrase prepares for the accent on ‘night’.



Ex. 4.1. SWV 45 *Danket dem Herren, denn er ist freundlich*, bars 62–67

Ex. 4.2 – ‘...er führet Israel heraus’ (And he brought Israel out from among them). The image of ‘leading them out’ is a straight ascent, with tenor 1 culminating on a top G. The simplicity of the lines, the movement in thirds, and the unadorned rhythms, draws attention to the direct ascent, which Kircher categorises as affection-arousing.



Ex. 4.2. SWV 45 *Danket dem Herren, denn er ist freundlich*, bars 79–81

Ex. 4.3 – ‘Der die Erde aufs Wasser ausgebreitet hat’ (To him that stretched out the earth above the waters). Here the treatment of the word ‘ausgebreitet’- stretched out—expanded across almost four bars.



Ex. 4.3. SWV 45 *Danket dem Herren, denn er ist freundlich*, bars 36–42

¹⁷⁸

Bartel, *Musica Poetica*, 216–218. Bartel here quotes a number of authors, including Kircher and Janovka.

What is clear in a work such as this, with all its magnificence and sonic power, is that it still contains within it elements that do reflect Schütz's concern with text—that there are many moments in the work when words would have been more easily discernible—for instance, when a pair of voices sing to only the continuo accompaniment, or when the tenor soloist sings the text accompanied only by 'his' group of instruments. It can be acknowledged that Varwig's assertion that the bigger parts (full tutti sections, for instance) of a work such as SWV 45 communicated an acoustic force over and above one of textual detail is plausible, but it is certainly not the whole story—while a listener's ears may be flooded with sumptuous sonority, it doesn't rule out the internalising of words, including those of the refrain, which might sum up the mood of both the writer of the psalms and the centenary congregation in an act of commemoration and celebration.

'Fröhlich sein'—to be joyful, is one of the key emotions about which Luther writes—Stolt maintains that Luther's use of the word 'fröhlich' represented a higher meaning than the one that it carries today, and that this intense joy was something that was to be expressed (and presumably felt) physically.¹⁷⁹ It is perhaps this emotion that is called forth with a piece such as SWV 45, with its thick, resounding chords and, towards the end, an almost ecstatic refrain of praise. Rather than relying on a reading of surface detail that only examines the rhetorical flavour of this or that phrase, or, in deciding in what way the piece stays true to ideals of text-centred composition, the message, delivered in its particular context, may very well have combined a sense of joyous praise through a powerful text and a sumptuous setting. If so, then the overall effect of the piece, as part of a liturgy designed to direct religious thought, and, through that experience, also to 'delight and impress', make the following words of Luther stand out as a testament to delivery as embodying meaning: 'Style is not merely regarded as an aesthetically pleasing means of ornamenting a text, which one can take or leave; rather, style is a bearer of meaning that powerfully shapes the reception of what is read'—or, in this case, listened to.¹⁸⁰

Summary

This chapter has looked to the history of emotions as a way of better understanding the wider context of emotion as experienced through music and into communities of practitioners and listeners. The members of those communities have been shown to not simply passively experience emotion, but to have actively 'practiced' and shared it, whether through composition, performance, liturgical participation or musical listening. In the following chapter the thesis will turn to the approach that the author took in preparing the musical works that appear in the accompanying performance portfolio, outlining the steps towards enacting affective delivery in the music of Heinrich Schütz.

¹⁷⁹ Stolt, "Luther's Translation of the Bible," 391.

¹⁸⁰ Stolt, "Luther's Translation of the Bible," 373.

Chapter Five: Preparing Schütz for Performance

Case Studies and Reflections

‘...The ultimate and final purpose of music is the moving of the human affections’
Wolfgang Caspar Printz (1690)¹⁸¹

As a performer approaching the works of Heinrich Schütz, one encounters a rich vein of research which investigates the historical and musicological background to Schütz’s compositions and the cultural context of seventeenth century music in Lutheran Germany. The value of much of this research cannot be overstated, yet the point inevitably arrives where decisions about performance and the approach to it have to take precedence. Informing these decisions are interpretations that look to historical documents about performance and composition to gain insight into priorities that were shared by a number of writers and composers, and in how they might be revealed in performing the works of Heinrich Schütz. As the practical part of this thesis contains performances of works by Schütz (and other key composers of his era), my own perspective as a performer, both as singer and conductor, and my experience of those works, contribute to an evaluation of his music as being well suited to the idea of enacting affective delivery and attending closely to the word-music relationship.

Framing the Approach

In arriving at a theoretical framework for understanding this process, a helpful distinction made by John Rink is that analysis in performance can emerge from ‘research informed by practice’ or what Robin Nelson terms ‘practice as research’ (PaR).¹⁸² There are elements in Schütz’s compositions that may be identified as significant representations of affective expression, though these must be borne out in performance, if one accepts music’s goal of affective delivery, as was stated by seventeenth century authors such as Lippius, Praetorius and Printz.

An approach to Schütz’s music in performance that highlights affective delivery and the text-music relationship still faces challenges, since the music shows a wide range of expressive techniques which are not reducible to just, say, declamatory style, the use of strong dissonance, or a varied phrase structure. Performers need to be aware of the different and constantly varying musical moments and adjust their performances so that a realisation of affective delivery in performance can be conveyed. It is not a question of suggesting that there is only one way of performing Schütz’s music, but rather positing that in the context of a musical culture that valued the link between music and emotion, as was the case in

¹⁸¹ Wolfgang Caspar Printz, *Historische Beschreibung der Edelen Sing- und Kling-Kunst* (Dresden: Johann Christoph Mieh, 1690), 14/ ¶18; see also Bartel, “Ethical Gestures,” 15.

¹⁸² John Rink, “The (F)utility of Performance Analysis,” in *Artistic Practice as Research in Music* (New York: Routledge, 2016), 130; Robin Nelson, *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances* (New York: Palgrave MacMillan, 2013), 8. In Nelson’s definition of PaR the ‘practice’—in this case, recorded performance—is a key part of the research inquiry.

seventeenth century Italy and Germany, the idea of affective delivery can function as a lens through which we can approach the singing of this music. Nicholas Cook writes that music has ‘the potential for an emotional interpretation’, and it is hoped here that, as he states, ‘...it may take a particular performance to make us realise what interpretation a given piece can afford.’¹⁸³

If it can be acknowledged that, as Rink writes, there is ‘...a range of potential, inferred relationships between the various elements and parameters active within a work’, a performer is still left with enacting performance decisions, working out how and to what extent those decisions can be made manifest. The starting point clearly lies in the musical score, as can be seen in the musical examples provided in Chapters Two, Three and Four of this thesis. From there though, the working premise involves moving from ‘page to stage’, although equally, the reverse is also valid, since it is my view that the approach to questions of interpretation inevitably affect the performer’s conception of the composition. This reversal of the ‘page to stage’ convention is again written about by Rink, who acknowledges how performance practice and performance parameters affect the way the music practitioner (and the potential audience) experience a work.¹⁸⁴ Since the practical portion of this thesis features performances whose intention was to explore the expressive dimension of selected works, it is in and through the act of performance that clearer ideas on the expressive elements within a given musical score may be revealed. It is not simply an act of reproduction of what is in the score, but of assessing the expressive possibilities in performance, in time.¹⁸⁵ This is somewhat different from the view of Patrik Juslin, who writes that ‘The ultimate goal of research on expression in music performance is to understand what, exactly, the performer ‘adds’ to a written piece of music’.¹⁸⁶ In my own assessment of the performances included as part of this thesis, the ‘interpretation’ is less a layer imposed on or added to the music, but is something that grows out of the ideas about the composition both in its material existence (the score) and in its ephemeral expression (the performance). The process leading to (and including) performance is then both exploratory and enactive—it involves conception and practice.

Works Selected from the Performance Portfolio for Discussion

The works selected for the following discussion (see Table 5.1) demonstrate affective components such as have been discussed earlier in this thesis. In fact, three of these works, SWV 37 *An den Wassern zu Babel*, SWV 42 *Die mit Tränen säen* and SWV 478 *Die sieben Worte Jesu Christi am Kreuz* have been used in Chapter Two to highlight how Schütz composed with particular expressive effects in mind. Additionally, a

¹⁸³ Cook, *Beyond the Score*, 78.

¹⁸⁴ Rink, “The (F)utility of Performance Analysis,” 130.

¹⁸⁵ Rink, “The (F)utility of Performance Analysis,” 145.

¹⁸⁶ Patrik Juslin, “Five Facets of Musical Expression: A Psychologist’s Perspective on Music Performance,” *Psychology of Music* 31 (2003): 280. Quoted in Cook, *Beyond the score*, 236.

motet is included by a contemporary of Schütz, Johann Hermann Schein (1586–1630), who was known for his use of *seconda pratica* madrigal technique. It is selected because it has some points of departure from the way Schütz sets text, and thus presents a different way of thinking about affective delivery. Alongside the works mentioned above is a motet by Giaches de Wert (1535–1596). De Wert represents an earlier style of composition, and while he was known in his day for his expressive style of composition, this music reveals a style less concerned with the immediate and close matching of text and meaning, and thus is used to show how performance warrants a less outwardly affective style of delivery.

Table 5.1 Showing particular selection criteria for the works discussed below

Composer	Work	Selection criteria
<u>Heinrich Schütz</u>	<i>An den Wassern zu Babel</i> SWV 37 (1619)	Varied use of text declamation matching of word accent and meaning to rhythm Strong dissonances for key affective moments
<u>Heinrich Schütz</u>	<i>Die mit Tränen säen</i> SWV 42 (1619)	Strong contrasting sections of: Slower, polyphonic, dissonant-rich writing Faster, homophonic sections in which rhythmic vitality predominates
<u>Heinrich Schütz</u>	<i>Die sieben Worte Jesu Christi am Kreuz</i> SWV 478 (ca. 1645)	Opening motet movement whose tempo is key in reflecting ideas around text declamation and clarity
<u>Heinrich Schütz</u>	<i>Historia der fröhlichen und Siegreichen Auferstehung unsers einigen Erlösers und Seligmachers Jesu Christi</i> SWV 50 (1623)	Evangelist part which shows expressive development of chant recitation formula Dialogue sections demonstrating expressive harmony, text declamation, and musical/rhetorical devices to increase affective power
Johann Hermann Schein	<i>Das ist mir lieb</i> (1623)	Clear rhythmic and harmonic devices for expressive purposes but less sensitive use of text declamation than Schütz
Giaches de Wert	<i>Adesto dolori meo</i> (1566)	Rich, sonorous harmonies but not the direct word-music mapping that is typical of the later style of composing (and performing)

Topics of Inquiry and their Analysis

In the Schütz concerts that formed the basis for this thesis, particular attention was given to the delivery of text, and the need to direct singers towards the goal of affective delivery, since the musical elements, particularly those sumptuous or strong harmonies, tended to draw focus away from the text itself. The realisation of this goal became for the performers something of a technical question in terms of balancing a more vertical, harmonic awareness with an affective, text-driven intention. There were no 'throw away lines' – each phrase of music had a shape determined by the juxtaposition of text, rhythm and music and the interaction of those elements with an instrument and the person behind it. There are inherent challenges in such an enterprise, as the quality of the affective delivery is dependent on the quality of the music itself and on the ability of the performers to meet the demands of both. And while the focus in these performances was to have affective expression in the foreground of the musicians' attention, this is not to suggest that rehearsal time was not spent on other key ingredients to a successful performance, such as correct intonation (the instruments using quarter comma meantone tuning system) and ensemble precision, all of which help to create a musical atmosphere wherein the ensemble can function as a musical whole.

Included in the pages that follow are reflections on some of the works from the performance portfolio and how the affective elements of those works were realised in performance. It begins with some reflection on how questions of tempo relate to the affective goals of this project.

Text and Tempo

In performing the works selected for this portfolio, the texts set by Schütz provide key material from which can be drawn insights into the compositions and how they might be performed. Establishing something as basic as determining how to maximise the intelligibility of a text immediately sets up questions around the choice of a suitable tempo for any given work. A tempo which approximates speech rhythm in those moments exhibiting slower note values needs to be balanced against the faster moving sections which may then become too fast or too difficult to perform. A tempo which is too slow would seem to undermine Schütz's intentions of a '...middle path', as he writes in the preface to his 1619 *Psalmen Davids*.¹⁸⁷ Finding that middle path is one of the challenges of singing this repertoire, and part of the work in rehearsal is in discovering a tempo that allows for clear, declamatory sense that might still permit the perception of harmonic tension and release that is so much a part of this music and a key contributor to the music's expressive potential. In my own rehearsal process, trialling different tempi was a critical part of the

¹⁸⁷ Johnston, *Schütz Reader*, 27.

rehearsal process, part of the 'page to stage' process mentioned above. This came down to realising, in sound, how ideas about particular aspects of affective delivery might be made clearer.

The principal questions tested as part of this process of tempo evaluation were:

- What is an ideal tempo that creates a sense of forward motion but still allows the vertical sonorities to come through?
- How slow can a tempo be before slower-moving sections begin to lose their declamatory power and become vehicles for sonority?
- Along with this, are there tempos that are best for conveying the spoken aspects of text in singing?
- When do rhythmic elements, such as syncopation, lose expressive force, if the tempo is slowed?
- How do other factors, such as the expressive use of harmonies, or a regular rhythmic or metrical pattern interact with or sit alongside ideas about declamation?

The choice of tempo can affect many different dimensions of a piece of music, but here priority was given to the intelligibility of the text as a key to guiding those decisions. And while the choice of tempi was based on forethought and tested in rehearsal for this portfolio, it also involved reflecting on tempi encountered both in performances over a number of years, and in examining a number of commercial recordings. This methodological approach was used to build on work by Fabian in her work on Bach performance practice as revealed through recordings.¹⁸⁸ Fabian states that tempo itself is not necessarily the key determinant in assessing the musicality of a particular performance, though in the case of vocal music, it sets up important parameters around which decisions about the performance can be made.

Tempo Variation in Recordings

The appearance of commercial recordings of Schütz's music had begun around 1930, but it was in the period beginning after the Second World War when the number of recordings increased substantially—in particular through the advent of the long-playing record (LP) which appeared in 1948 - and then very dramatically proliferating in the 1960s, with hundreds of LPs being released, a trend that has continued into the CD era and beyond.¹⁸⁹ Elste, who along with Klaus Blum wrote a detailed discography about Schütz's music from 1928 to 1972, points out that professionalism in the recordings of Schütz's music, those that began to take into account historical performance practice and the importance of text, along with a more soloistic approach to much of his music, really first came to the fore in the 1970s.

¹⁸⁸ Dorottya Fabian, *Bach Performance Practice 1945–1975: A Comprehensive Review of Sound Recordings and Literature* (Aldershot, Hampshire, UK: Ashgate, 2003).

¹⁸⁹ Elste, "Heinrich Schütz zwischen Romantik und Objektivität," 76.

When comparing a number of performances on commercial recordings across a fairly wide time frame (1953–2003) there was a general trend towards increasingly fast tempos and progressively smaller ensembles. As a brief and isolated example selected here for the purposes of comparison, are five recordings of the opening movement of Schütz’s *Die sieben Worte unsers lieben Erlösers und Seligmachers Jesu Christi* SWV 478.¹⁹⁰ There is little feeling of rhythmic movement in any of the four first examples, which favour sustained legato singing over any sense of text declamation.

Table 5.2—From the examples chosen, the year of recording and tempo with metronome mark (MM) are as follows:

Opening Movement – <i>Die sieben Worte</i> SWV 478
1. 1953—MM=36—directed by August Langenbeck
2. 1966—MM=36—directed by Rudolf Mauersberger
3. 1975—MM=40—directed by Paul Steinitz
4. 1987—MM=44—directed by Dominique Visse
5. 1997—MM=50—directed by Philippe Pierlot
6. 2003—MM=74 —directed by Hermann Max

The tempo chosen for the performance of this movement included in my portfolio was approximately MM=66 to the minim. (Recording SGRANT III, from 7:03–8:49) This allowed for the crochet note values (to which many of the syllables are set) to reflect what Schütz describes as a tempo that delivers clear understandable speech, a chief guiding principle for the performances included here. The fastest of the recordings achieves this as well, but its very brisk approach minimises the duration of any of the multiple dissonances which are also characteristic of and important to this opening movement. The slower tempi of some recordings tend to emphasise a more sustained, melodic character of the writing—which may very well point to the musical intentions behind them—but in my own version, in which I am working towards a more rhetorically inspired result, tempo became a critical factor in lending sung words the spoken quality that I maintain is a logical consequence of this approach. And while there are no tempo markings in Schütz’s score, this tempo worked throughout the entire piece, creating a kind of unified flow across the work’s many short sections.

¹⁹⁰ 1. Dietrich Fischer-Dieskau, *Dietrich Fischer-Dieskau sings Heinrich Schütz*, dir. August Langenbeck, Hänssler Classic 94.206, 2009. Originally released 1953; 2. Heinrich Schütz, *Die Sieben Worte Jesu Christi am Kreuz*, dir. Rudolf Mauersberger, Deutsche Grammophon 179 533, 1966, 33 1/3 rpm; 3. Heinrich Schütz, *Die Sieben Worte Jesu Chirsti am Kreuz*, dir. Paul Steinitz, Cantate C57615 1996, compact disc. Originally released 1975; 4. Heinrich Schütz, *Die Sieben Worte unsers lieben Erlösers*, dir. Dominique Visse, Harmonia Mundi France, HMA 1951255, 1987, compact disc; 5. Heinrich Schütz, *Die Sieben Worte Jesu Christi am Kreuz*, dir. Philippe Pierlot, Ricercar 280, 1998, compact disc; 6. Heinrich Schütz, *St. Luke Passion – Die sieben Worte Jesu Christi am Kreuz*, dir. Hermann Max, Capriccio 67 019, 2003, compact disc.

Although this reflection has taken the example of a particular movement by Schütz, the process of exploring different tempo possibilities was part of the approach to each of the pieces included in the portfolio. And as will be seen below, there are a number of other elements in the music of Schütz that, along with tempo, contribute to the expressive palette open to performers to pursue.

Affective (or correct) Delivery

The idea that directions about musical expression might be subsumed under the term 'correct delivery' was cited earlier in this thesis in reference to Johannes Lippius' 1610 treatise (see Chapter One, p. 14). Here, specifically, Lippius was referring to expressive dynamics not needing to be written into the score as they are already implied in the correct delivery of the text. Expressive dynamics in the narrowest sense could refer to whether the music needs to be loud or soft, but they also point to a whole range of expressive possibilities that could incorporate crescendo and diminuendo, nuances of articulation, the emphasis of consonants and other elements of diction, suggesting the affective or emotional tone of the music. These elements are all tied to the text and its meaning, with affective delivery representing a key principle or goal in performance.

Working towards correct delivery necessitates identifying the way text and music are employed in each piece, taking those ideas into the rehearsal process, and communicating the ideas to the musicians. For me, this rehearsal process did not consist of simply giving performance instructions to the performers, but involved feedback from the musicians, adapting to their input, both musical and verbal. However, the realisation of the pieces was dependent not only on decisions made prior to the rehearsals and performances, but on the ability of the musicians involved to enact 'musical-expressive' intentions in the moment, many of which rely on a tacit practical knowledge of their craft crucial to the rehearsal process and to the performance context. This activity is described by Robin Nelson as 'doing-thinking', in his effort to define those arts practices which are based on a notion of practical research.¹⁹¹ The form of praxis that is shown here is one that may be practical and performative in nature, drawing on an understanding of the historical record and the study of the pieces themselves, but also on a historically based modern day performance tradition (HIP) that has seen a more flexible and dynamic approach to Schütz's music and the music of the baroque become an accepted norm. Nevertheless, even within this modern performance context, there is huge scope to further highlight the affective nature of this music and the centrality of its word-tone connection.

¹⁹¹ Nelson, *Practice as Research*, 61.

Examples of Affective Delivery from the Portfolio Recordings

SWV 37—*An den Wassern zu Babel sassen wir*

Turning to specific examples, we can look in some detail at Schütz's *An den Wassern zu Babel sassen wir* SWV 37 from the *Psalmen Davids* of 1619, which in the performance portfolio corresponds to Recording SGRANT I. from 8:42–13:13. There are multiple reasons for choosing this particular work:

- The vocal writing displays a rhythmic variety and an attention to text declamation that requires a highly flexible approach from the singers, with each new line of psalm text having its own musical and rhythmic gesture. With the exception of bar 89, where a completely free recitation for the whole ensemble is required (examples of such *faux bourdon* writing can also be found, for example, in the *Dixit Dominus* verse of Claudio Monteverdi's 1610 *Vespers of the Blessed Virgin Mary*), Schütz manages to set the text of the psalm rhythmically without compromising the flow or intelligibility of the words (see Ex. 5.1 below for the excerpt of unmeasured *faux bourdon* from SWV 37—Ex. 5.2 shows a phrase where the rhythms to which the text are set is very close to that of speech). But for this to occur in performance there is a need to focus as much as possible on the spoken qualities of the text, tied, as stated above, to a tempo that allows for maximum clarity. To cite an excerpt from Recording SGrant I. from 11:12–11:31 & 10:29–10:37, where a series of phrases demonstrate some different types of articulation and shape.

Herr, gedenke der Kinder Edom am Tage Jerusalem, die da sag - ten

Herr, gedenke der Kinder Edom am Tage Jerusalem, die da sag - ten

Herr, gedenke der Kinder Edom am Tage Jerusalem, die da sag - ten

Herr, gedenke der Kinder Edom am Tage Jerusalem, die da sag - ten

Herr, gedenke der Kinder Edom am Tage Jerusalem, die da sag - ten

Herr, gedenke der Kinder Edom am Tage Jerusalem, die da sag - ten

Herr, gedenke der Kinder Edom am Tage Jerusalem, die da sag - ten

Herr, gedenke der Kinder Edom am Tage Jerusalem, die da sag - ten

Herr, gedenke der Kinder Edom am Tage Jerusalem, die da sag - ten

Ex. 5.1. SWV 37 *An den Wassern zu Babel sassen wir*, bars 89–91

so wer - de mei - ner Rech - ten ver - ges - sen.

so wer - de mei - ner Rech - ten ver - ges - sen.

so wer - de mei - ner Rech - ten ver - ges - sen.

so wer - de mei - ner Rech - ten ver - ges - sen.

Ver - geß ich dein, Je - ru - sa - lem, so wer - de mei - ner Rech - ten ver - ges - sen.

Ver - geß ich dein, Je - ru - sa - lem, so wer - de mei - ner Rech - ten ver - ges - sen.

Ver - geß ich dein, Je - ru - sa - lem, so wer - de mei - ner Rech - ten ver - ges - sen.

Ver - geß ich dein, Je - ru - sa - lem, so wer - de mei - ner Rech - ten ver - ges - sen.

Ver - geß ich dein, Je - ru - sa - lem, so wer - de mei - ner Rech - ten ver - ges - sen.

Ex. 5.2. SWV 45 *An den Wassern zu Babel sassen wir*, bars 65–68

- The opening phrase of the work, while written mostly in longer minims and crochets, can emphasise word stress as long as the weaker syllables do in fact fall away and receive less sound than the stronger ones. While this may seem obvious, there is a temptation for musicians to hold those notes out their full length. However, when they are seen as conveying text, giving light and shade in emphasis, then the parts of the phrases with the very longest notes and the most intense harmony can be sustained to great effect (the audio reference is the recording – SGrant I. – from 8:56-9:09) - the notated musical example for this comes in Chapter Two, Ex.2.6, on p. 32)
- The phrase that runs from bars 56-64 (Ex. 2.9, Chapter Two, p. 34) concludes with the weak (*sopran*) cadence, underlining the text which concludes here with an interrogation mark. In the Recording SGrant I. from 10:15–10:37, can be heard the suspensions with a slight *messa di voce*, or crescendo-decrescendo, highlighting the dissonant moments. These bars, where the emphasis is weighted more towards sonority and harmony over declamatory rhythm, during which the music momentarily comes to a standstill, is also one of the very few musical phrases sung by only one choir and not picked up or repeated by the other choir for further treatment. But that brief hiatus

is immediately followed in bars 64-68 by a section of fast declamatory text that ends emphatically and suddenly, leaving an empty downbeat and a moment of breathlessness (Ex. 5.3).¹⁹²

Important for the performance of these sections is to find a way to give shape to each image or phrase. This can be thought of in a number of ways, as referred to earlier in this thesis. Sanford notes that the demands of Italian baroque vocal music require a flexible approach to breath, which can be distinguished from the more evenly applied legato ideal of a more modern vocal technique (as previously noted in this thesis, Schütz repeatedly refers to Italian performance practice as a key to understanding his works – see pages 26, note 92 and page 32, note 106).¹⁹³ In the audio examples of SWV 37 each phrase shows a varied use of textual emphasis that keeps as close as possible to the spoken qualities, not unlike the declamation to be found in early seventeenth century recitative. Here can be heard that less important, unaccented syllables almost fall away as they do in speech, while stronger ones can be singled out for fuller treatment, whether through strong dissonance, higher tessitura, extended note values or cadential emphasis. This also brings to mind the idea raised by Ingo Klaer (cited in Chapter Two), that the musical setting of a verbal text, particularly in the hands of a text-sensitive composer such as Schütz, is due to the composer being able to highlight the musical and affective components of spoken language itself.¹⁹⁴ But if the sung version of the text is performed in a mostly legato style, as is often the case in current recordings of such works, then the declamatory possibilities remain largely unexplored. Similar to Klaer's ascribing of the musical to speech, Wolfgang Sandberger also cites the seventeenth century rhetorician Johann Matthäus Meyfart, who, in parallel to the many references comparing music to rhetoric in compositional theory, had claimed that rhetoric can also be likened to music—thus bringing the argument supporting the closest of connections between music and rhetoric, and the teaching of them, full circle.¹⁹⁵

SWV 42—*Die mit Tränen säen*

In this work from the *Psalmen Davids*, the text setting is less declamatory, though Schütz uses variations in rhythm and harmony to reflect the affective nature of the words. Here, as can be seen in Ex. 5.3, the interplay of strong dissonances on the phrase 'Die mit Tränen säen' (Those who sow with tears) with its sustained polyphonic phrases amplify the painful qualities of the image. This is very much in contrast to the

¹⁹² Wolfgang Sandberger, "Aptum und varietas in den Passionshistorien von Heinrich Schütz: Möglichkeiten und Grenzen einer musikalisch-rhetorischen Interpretation," *Archiv für Musikwissenschaft* 2 (1993): 107–144. Sandberger writes that such affect-laden moments of emptiness or openness in line with the verbal text are well-known seventeenth century compositional devices.

¹⁹³ Sanford, "Comparison," 2. She states: 'the Italian approach to breathing can be described as one that varied air pressure, air speed and air volume according to the dramatic and emotional declamation of the text...'

¹⁹⁴ Klaer, "Protestantism and Musical Culture," 216. He writes that the music of Schütz shows the carefully worked out rhythms and melodies of affective speech, as far as the compositional form allows.

¹⁹⁵ Johann Matthäus Meyfart, *Teutsche Rhetorica: oder, Redekunst II*: 1634, ed. Erich Trunz (Tübingen: Niemeyer, 1977), 12. Meyfart likens the qualities of a good speech to that of singing and lists musical intervals that can be used in speech matched to particular emotions.

[illegible][illegible]

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intention to show a declamatory use of text. Rather, the sustained nature of the writing and the dense harmonies draw attention to the more sorrowful emotional tone at the start of the work, which is then made stronger by the singers' use of legato as a way of carrying the intense mood. The abrupt shift in the text to the more joyful sentiment (as indicated in Ex. 5.4), as stated above, is mirrored in the more joyful rhythms and the shift to a more declamatory style with a homophonic treatment. Here, as is sometimes typical in polychoral compositions, the phrase is passed back and forth multiple times (in this case four) between the two 5-voiced groups, before coming together in a tutti that finishes the section. Here the singers abandon the sustained style of the opening and adopt a more spoken quality, with their crisp articulation and more nuanced execution of strong and weak syllables underlining the shift into a more heightened and joyful emotional tone.

The rest of SWV 42 is also full of such contrasts, the phrase on 'Sie gehen hin' (They go forth) has its own quick rhythmic figure which suggests motion, to be followed once more by the more mournful 'und weinen' (and weep), which is as before quite dissonant, though less strong than that of the opening—perhaps as it is not the end of the section but leads on to the image of carrying the precious seeds (that will be sown in joy)—this last image is given an almost dancelike feeling of being in triple time, however briefly, but enough to convey the shift of affect, out of sorrow and towards joy. Again, there is a return to a more energetic and homophonic treatment, now on the words 'und kommen mit Freuden' (and they come with joy)—to precisely the same rhythm that Schütz uses earlier in the work when 'joy' was being highlighted.

SWV 50 - *Auferstehungshistorie* – Maria Magdalena - @22:44 in the recording

As indicated in Chapter Two, the *Auferstehungshistorie* uses an evangelist narrator to describe the events of the resurrection story. And while many of the Evangelist's phrases revolve around the recitation tone of 'A', there are times that Schütz departs from this norm to give the Evangelist's words more heightened emotion. One of these sections will serve as an example in reference to the recording portfolio. In the section quoted below in Ex. 5.5, the narrator describes the appearance before Mary Magdalene and the other women of two angels in shining apparel. The drama of the moment is captured in the higher recitation tone, and, as Mary beholds the sight before her eyes, she is afraid and looks down to the ground. This last gesture, similar to one quoted in Chapter Two (see p. 39), brings a quick descent as if to musically paint the visual image. Accompanying the changes in recitation tone, and suggested mood, one can hear, in the recording, the Evangelist's excited narration (Recording SGRANT II, from 19:58–20:10) whose pace, inflection and dynamics modulate with the words and their images—the quicker movement and heightened emotion in describing the appearance of the two angels is in stark contrast to the downward gesture, with its slower pace and implied humility.

sie - he, da tra - ten zu ih - nen zwee - ne Män - ner mit glän - zen - den Klei - dern, und sie er - schra - ken und schlu - gen ihr An - ge - sicht nie - der
 zu der Er - den. Da spra - chen sie zu ih - nen:

Ex. 5.5. SWV 50 *Die Auferstehungshistorie*, 4. Evangelist, bars 16–18

It can be seen from the descriptions of other sections of Schütz's *Auferstehungshistorie* of 1623 in Chapter Two (pages 35–41) how the varied use of strong dissonance, declamatory power and repetition with rising tessitura give voice to a plethora of expressive possibilities. In the recorded excerpt there was an intention to portray these subtle and rather quick changes in mood—the shifts in pacing and harmony may be written into the score, but it is the singers' use of dynamic changes that increases the intensity and expressive delivery of the line 'Sie haben den Herren' through the chromatic rising of the phrase, which then is released on the declamatory outburst of 'weggenommen aus dem Grabe'. The emotion that comes through this excerpt begins with a sound full of longing, a keening which is pushed aside by the despairing outburst. Without the application of accents on strong syllables of both short and long vowels, and the intensification through musical-expressive means (changes in loudness or dynamics, articulation), and the affective approach that the singers take, the power of such declamatory shifts might easily be missed. Likewise, the singers' long climb through the repeated figure with its interrupted, incomplete word 'und wir wissen nicht, wo sie ihn hin-' is made all the more poignant not only through the changes in tessitura, but in the way the singers shift from a subdued start in a low tessitura (of quiet grief and confusion) to a desperate finish at the top of the stave before the final descending cascade of semiquavers, suggesting a

flood of tears. These examples show how Schütz's music points towards an intensification of affect through the manipulation of harmonic, melodic, rhythmic and linguistic materials with clear, affective goals; and a response to those from the performer's perspective requires moving from recognition and identification to enacting affective delivery through changes to the components of expressive singing. Recording SGRANT II. *Auferstehungshistorie* 22:36–23:16). (See also Ex. 2.13, page 39).

Other Repertoire in the Portfolio

Although the expressiveness to be found and recreated in Schütz's music is at the forefront of the thesis, works by other composers that have been included in the recordings that form part of this portfolio show both connections and divergences from the practices described.

Johann Hermann Schein—*Das ist mir lieb* (1623)

Seen as a key figure in German music of the first part of the seventeenth century, Schein was known for bringing the Italian madrigal style into his sacred compositions. The above-named work appeared as part of a 1623 publication entitled *Anguish of Hell and Peace of Soul*, which featured sixteen different settings of Psalm 116 by a variety of composers.¹⁹⁶ Schein was a close friend and colleague of Schütz and like him, his works show a strong affective component. The work that is included here is a five-part motet. As with Schütz, the composer characterises changes in the verbal text with harmonies that enhance the expressive qualities of the music. Different from Schütz though, the work shows less attention to the subtle matching of text declamation to musical phrase that marks much of Schütz's output and possesses what feels like a more directly musical conception. Nevertheless, the music is rich in invention and it seems to have the same clear affective goals found in the Schütz selections. In fact, for the singers, it was quite challenging to deliver a clear text where the musical, and particularly the rhythmic setting, was not always one that matched the natural flow of the words.

See below Ex. 5.6 on the next page for an excerpt from the score –the vocal lines are quite angular with dotted rhythms on repeated pitches followed by leaps of an octave in the bass (though smaller leaps in the other parts). The text—*Aber ich rief an den Namen des Herren* (But I called the name of the Lord)—is given quite a strong rhythmic treatment—and there is some implied urgency in the music corresponding to the sentiment expressed in the text, which was increased as the different voices pass the dotted figure back and forth before coming together in a cadence. The rhythmic treatment is quite different from the more declamatory passages seen above in the Schütz examples, and for the singers the challenge of presenting

¹⁹⁶ Michael Praetorius, Heinrich Schütz et al., *Anguish of hell and peace of soul: a collection of sixteen motets on Psalm 116 - Angst der Hellen und Friede der Seelen*, compiled Burckhard Grossmann, ed. Christoph Wolff and Daniel R. Melamed (Cambridge, Massachusetts: Harvard University Press, 1994).

the text with utmost clarity competes with the more purely musical treatment. See Recording [SGrant I.](#) from 15:32–15:51 for the corresponding excerpt.

A - ber ich rief an, a - ber ich rief an den Na - men des Her - ren:
A - ber ich rief an, a - ber ich rief an den Na - men des Her - ren:
A - ber ich rief an, a - ber ich rief an den Na - men des Her - ren:
A - ber ich rief an, a - ber ich rief an den Na - men des Her - ren:
A - ber ich rief an, a - ber ich rief an den Na - men des Her - ren:

Ex. 5.6. Johann Hermann Schein *Das ist mir lieb*, bars 20–24

Giaches de Wert - *Adesto dolori meo* (1566)

Giaches de Wert was a key figure in the development of late sixteenth century composition, both sacred and secular, in Italy. He is seen as an important predecessor of Monteverdi, and Monteverdi acknowledged Wert's influence on his own composing in the early part of the seventeenth century. The motet recorded as part of the performance portfolio was included, along with two other works by Wert, as examples of highly expressive works belonging to the earlier, *prima pratica* style. Their inclusion demonstrates the vast differences between the two styles, not only compositionally, but in terms of the response that is evoked in performance. Here, there is much less of the characterisation of individual words and phrases so important to the post *seconda pratica* style; it is less about conveying shifts in affect, with strong declamatory and rhetorical effects, and more about making clear the interplay of horizontal contrapuntal lines resulting in a rich sonorous flow. The music is in its own way highly expressive, but it is not an early baroque expressivity with its roots in monody and the late polyphonic madrigal, demanding the close attention to affect or emotion typical of the works of Monteverdi and those who followed him. See recording [SGRANT IV.](#) from 53:19–57:10.

Chapter Summary and Findings

This chapter has presented the practical component of this thesis, and described a framework around which it can be seen how ideas of affect in the compositions of Heinrich Schütz can be brought from the theoretical into sounding form. It has shown how my own practice was developed, emergent from historical knowledge. As referred to in Chapter Four, Scheer posited the idea of 'practicing emotion', as it might be applied to an understanding of the history of emotions. There, the idea of practice is meant very broadly, taking in both intentional, explicit behaviours as well as those which may be more implicit and less conscious. Behaviours that may be observable in people include those that form part of a cultural or religious inheritance, as well as those having personal dimensions. But if it can be acknowledged that part of the goal of the seventeenth century musician/composer/performer was one of guiding the thoughts and feelings of listeners, then the approach taken here of having the performers focus on the text and its affective intention, emphasising the affective and communicative elements that the music and text make possible, can be seen as a kind of deliberate act of 'practicing emotion'. Scheer notes how ritual (and here I will take it in the broad meaning that she infers) can be seen 'as a means of achieving, training, articulating, and modulating emotions for personal as well as social purposes'.¹⁹⁷

Although this thesis is not attempting to analyse the idea of affective delivery as it relates to modern-day reception, the working premise here is that a performer's focus on enacting affective delivery will affect the realisation of musical elements such as phrasing, articulation, rhythm, intensity and vocal tone. A phrase or line of text delivered with an affective intention brings with it a discernible change to the sound itself. This can be seen from the contemporary research done on emotional communication by Scherer and Gabrielsson, that an emphasis on music's emotional or affective elements are both measurable and perceivable (see Chapter Four, p. 59 and notes 162 & 163).

Having examined the music of Heinrich Schütz, the history of thinking on affective expression as it relates to his vocal music, and explored the implications that emerged in performances of his works, this thesis will now summarise the aims, theoretical and practical approaches, and the outcomes of this research, with its implications for understanding affective delivery and its importance for performance practice.

¹⁹⁷ Scheer, "Are Emotions a Kind of Practice?," 210.

Conclusion

Summary of Thesis Aims

The aims of this thesis have been to explore the works of Heinrich Schütz in performance, with an eye to understanding how the composer used the setting of text and musical design to write works of profound affective strength, and how this aspect of his compositions can be made a central part of the performance practice of his music. While the works themselves stand as outstanding examples of affective composition that have been cited by generations of musicologists, it can be argued that the performance of his music requires an approach that can more fully reflect that legacy. Such an approach acknowledges that affective delivery can be at the forefront of Schütz performance and it can continue to powerfully affect the relationship on the contemporary listener in the ways I have described.

This thesis has sought to position ideas about the vocal performance of Schütz's music into a framework that has examined the contributions of a contemporary understanding of performance practice; the history of ideas about music and text as they developed into the seventeenth century drawing on thinking both ancient and current on music and affective expression; the history of emotions as a way of further grasping the broader context of which music can be seen to be a part; and a theoretical approach to performance that places the performer at a key juncture where these various strands coalesce and manifest. Taking into account the written record on music and emotion, and the centrality these had for musicians and music theorists in the seventeenth century, a modern-day performer of Schütz's music can draw conclusions that acknowledge affective delivery as an element of vital import. Here, the immediate preoccupations of musicians using an 'intelligent' declamation of the text in its fullest sense, taking its poetic and affective intentions as having the closest possible bond with the music, bring performers to a possible new perspective in which a more meaningful approach is brought to the fore.¹⁹⁸ It is through this approach that questions of tempo, vocal timbre, dynamics, articulation, phrasing and pronunciation can be resolved by performers, in as much as they can be seen to serve the goals of affective delivery, as set out by Johannes Lippius in his treatise of 1610 (see Chapter One, p. 14).

¹⁹⁸ Razzi, "Italian Vocal Music of the Mannerist Era," 300. Writing about performances of Monteverdi madrigals, Razzi insists that a deep engagement with the text 'goes to the heart of the music.'

This approach to the music affects the way these elements are treated:

Tempo—a tempo is sought that considers declamatory clarity and maximises the spoken, communicative qualities of the text, while being conscious of harmonic rhythm and the vertical expressive dimension

Vocal Timbre—overall a bright, resonant timbre that favours vowel accuracy and clarity over a *voix sombre* or darkened tone typical of a more modern approach to vocal technique

Dynamics—choices are made based on a careful consideration of affective intentions revealed through the interplay of text and music, though musical texture and harmonic considerations also contribute to the expressive possibilities.

Articulation, Phrasing and Pronunciation—these three elements are grouped since they so often come together in giving affective intentions inner coherence. With phrases like those quoted above of Ex. 5.4 from SWV 42 *Die mit Tränen säen*, it can be seen how the excerpt shows rhythmic, melodic or harmonic design that can afford a more accented, detached articulation in line with the quicker rhythms, homophonic treatment and a strongly declamatory text. Here, the crisper articulation of notes relates to shorter, consonant rich groups of words and fast-moving music, compared to phrases as in Ex. 5.3, where more melodic, contrapuntal, and sustained writing leads to a more legato articulation style, with longer more conjunct phrases and a style of pronunciation where the consonants connect rather than disrupt the flow of the musical line.

Research Aims and Limitations

If performances of Schütz's music (or other relevant repertoire of the period) can be acknowledged as having affective delivery as a primary goal, then it is possible for performers to highlight this dimension, following suggestions made by theorists and by looking to affective elements in the compositions themselves. To realise that goal, considerable attention to detail is required, so as to ascertain which particular elements of rhythm, harmony, text setting or other components may combine to identify a level of affective delivery commensurate with the perceived compositional intention. From there, the challenge is to bring it into sound, first in the rehearsal process and then into performance. Enacting the notion of affective delivery will affect the performers, the performance and the intended audience as the rhetorical and emotional objectives around music's effects, an important component of the emotional practices of that culture, come to the fore. The thesis has been successful in achieving this through generating a series of recordings of live performances that enacted the affective aims set out at the start of this research project, aims which reflect the statements of seventeenth century writers who named affective delivery as an essential principle for effective music-making. It demonstrates that with these priorities in place the

music of Heinrich Schütz can have not only 'an emotional potential' as suggested by Cook, but a realisation in sound that embodies the affective goals central to its existence.

Future Research Directions

The results of the current exploration for the performing musicians are clear and offer a way towards a deeper engagement with the repertoire. Future research in this area could revolve around understanding more of what an individual performer experiences in approaching music from this perspective. It could also investigate how a modern audience might respond to an affectively driven performance, since research by scholars such as Scherer suggests quite clear links between performers' emotional intention and audience comprehension. The shared experience between performer and audience in a modern performance of seventeenth century music can offer only limited insights into how this music may have affected seventeenth century listeners. However, it seems plausible, given the importance affective communication was afforded in seventeenth century performance and musical composition, that an awareness of and focus on this dimension is consistent with the goals of an earlier practice and its effects would have tapped into those underlying mechanisms of emotion that give rise to its particular instances across time.

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