

# 17th Century Music

American Schütz Society  
Department of Music, Washington University  
St. Louis, MO 63130

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## Staging Schütz's *Auferstehungshistorie*

David P. DeVenney

Schütz's longer works contain some of his greatest music, but they are also among the most difficult compositions for modern audiences to grasp in performance. The musical subtlety and the stark beauty of the three Passion settings and the *Auferstehungshistorie* make them neither immediately appealing nor easily understandable. The *Musikalische Exequien* and the Christmas Oratorio, with their division into smaller numbers (providing more variety), are more accessible to modern ears. Furthermore, the obbligato instrumental parts in the Christmas Oratorio add interest for the contemporary listener.

In a recent performance of the *Auferstehungshistorie* with my twelve-voice undergraduate early music ensemble, I decided that our audience would better comprehend the work if it were presented in a semi-staged version. The following paragraphs outline some of the thoughts and ideas that informed our performance.

In his preface to the *Auferstehungshistorie*, Schütz gives several directions to the performer:

The Ensemble of Dramatic Personages

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

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# News of the Society

## From the Chair

This issue of the newsletter marks the first under our new title: *Seventeenth-Century Music*, which was voted unanimously by the membership in attendance at our last annual meeting. The numbering system begins anew and there is now an ISSN number to identify our publication.

This change in title reflects the interest of so many of our members in expanding the scope of the society's focus and activities. While the American Heinrich Schütz Society counts among its members scholars of 17th-century music of several European countries, and articles in the newsletter as well as papers at our recent annual meetings have been international in coverage, the close identification of the Society with Schütz himself has clearly limited our membership. Many 17th-century scholars of Italian, French, English, Spanish, or even colonial American music simply take no interest in our Society because of the identification specifically with Schütz, and more generally, with German music.

Two questions arise: "Is there a need for a Society for Seventeenth-Century Music to encompass the totality of musical research in that century?" and, if so, "What should be the future role of the American Heinrich Schütz Society?" These are questions which will be addressed at a special meeting of 17th-century scholars called by our Society and at our own annual meeting on Thursday, November 7th at the American Musicological Society Convention in Chicago. The meeting of 17th-century scholars is slated for 9:00 a.m., and the meeting of our Society will follow immediately at 10:00 a.m. Both meetings are open to anyone interested, and I would invite all 17th-century scholars to attend both. I would also appreciate hearing the views, in advance of these meetings, of anyone who is unable to attend.

On another matter: our third annual meeting will be held April 24-26, 1992 at Columbia University in New York in conjunction with the American Bach Society. Information about where to send abstracts of papers for consideration by the program committee is given elsewhere in this newsletter, as is a list of musical performances which have already been scheduled. We are greatly indebted to George Stauffer

and George Buelow for the preparatory work they have already done in organizing this meeting.

I hope to see as many of you as possible in Chicago for what should be an interesting discussion!

*Jeffrey Kurtzman*

## From the Vice-Chair

This year's conference of the American Heinrich Schütz Society took place in early May at the Eastman School of Music. It was a weekend rewarding for all: musicians, speakers, and audience. A good balance was struck between paper sessions, music making, professional conversations, and socializing with good food at the Saturday night banquet. The Society would like to thank the organizers at the host institution, Kerala Snyder and Massimo Ossi, for their many efforts in organizing all the practical details and especially for helping to put on a wonderful concert of "Vespers for St. Michael: Music from Seventeenth-Century Italy." It was wonderful to hear music by Quagliati, Rovetta, and Rosenmüller, most of which had been lying in libraries for the past three hundred years without being aired in performance.

Papers included repertory studies, discussions of theoretical and analytical topics, and topics dealing with seventeenth-century aesthetics and criticism. Although sponsored by the Schütz Society, topics reflected the society's aim to broaden its scope and deal with all aspects of music in seventeenth-century Europe. In fact, various countries from the EC contributed to repertoires and questions discussed in the nine papers. Some sense of *goûts réunis* was established in the distribution of subject matter.

The American Bach and American Schütz Societies will hold a joint meeting at Columbia University, New York City, 24-26 April 1992. Please note that, due to an oversight, the AMS Newsletter neglected to mention the Schütz Society in conjunction with the Bach Society in announcing this meeting. Abstracts for paper proposals should be sent in triplicate by 1 December 1991 to Professor Gregory C. Butler, Chairman, Program Committee, School of Music,

University of British Columbia, Vancouver, B. C., Canada V6T 1Y9.

The program committee has planned a number of concerts. Participating performing groups are the Columbia University Collegium Musicum, Pomerium Musices, the CUNY Baroque Ensemble, the Artek Ensemble, and the choir of Corpus Christi Church. Do send an abstract or plan on participating. The joint meeting promises to be stimulating.

Eva Linfield

## From the Editor

Contributions to *Seventeenth-Century Music* in the form of articles, conference reports, reports on work in progress, translations, and reviews of books and sound recordings are always welcome. Send them to Steven Saunders, Department of Music, Colby College, Waterville, ME 04901 (INTERNET: sesaunde@colby.edu). In addition, beginning with the next issue, the newsletter will feature a column of "News About Members." Keep other members of the Society informed about your activities by sending news of recent awards or honors, publications, performances, research projects, or other items of interest.

Finally, two corrections: 1) The volume number on the last issued read, incorrectly, Vol. VIII, number 2; the correct volume should have been Vol. VII, number 2; and 2) the reference to *Seventeenth-Century Music* as a "journal" in the announcement in the AMS newsletter was, perhaps, unintentionally misleading. *Seventeenth-Century Music* will, of course, retain its character as a newsletter, carrying information about the Society, and publishing articles and reviews that are not refereed.

Steven Saunders

## From the American Bach Society

April 24-26, on the campus of Columbia University in New York, the American Bach Society will join forces with the American Schütz Society for three days of papers, round tables, and concerts. The joint meeting will be hosted by the Columbia Music Department, the Music Program of St. Paul's Chapel, and *Music Before 1800* of Corpus Christi Church.

The Program Committee is headed by Gregory G. Butler (University of British Columbia); the Local

Arrangements Committee is headed by George B. Stauffer (Hunter College and the Graduate Center of CUNY).

While the paper and round table sessions have yet to be determined, the concerts are in place and promise to provide attendees with an unusually rich sampling of Schütz and Bach performed on early instruments:

--*Columbia Collegium Musicum*, Angela Yeung, director. "Chamber Music of Schütz and Schein" (featuring works from Schein's *Opella nova* and Schütz's *Symphoniae sacrae I*).

--*CUNY Baroque Ensemble*, Raymond Erickson, director. "J. S. Bach: Music for Multiple Harpsichords" (including the Concerto in C Major for Two Unaccompanied Harpsichords, BWV 1061a, the Concerto in D Minor for Three Harpsichords, BWV 1064, and the Concerto in A Minor for Four Harpsichords, BWV 1065).

--*Art of the Early Keyboard*, Gwendolyn Toth, director, and *Pomerium Musices*, Alexander Blachly, director. "Music of Bach and Schütz" (including sacred concertos and Italian madrigals by Schütz and Brandenburg Concerto No. 6 and Cantata 198, *Laß Fürstin, laß noch einen Strahl*, by Bach).

--*Choir of Corpus Christi Church*, Louise Basbas, director. "Seventeenth-Century Sacred Vocal Music" (featuring music by Schütz and Buxtehude).

Those who wish to present papers at the meeting should contact Professor Gregory C. Butler, Chairman, Program Committee, School of Music, University of British Columbia, Vancouver, B. C., Canada V6T 1Y9. The deadline for submission of abstracts is **1 December 1991**.

## From the President, American Bach Society

Recently it has come to my attention that announcements for the next biennial meeting of the American Bach Society, at Columbia University, April 24-26, 1992, have failed to state that this will be a joint meeting with the American Schütz Society.

This is an oversight which the officers of the ABS greatly regret. The planning for this first joint meeting of the American Bach Society has been long in the making, and we are hopeful that many from the Schütz Society will wish to participate, both by attending and hopefully by submitting proposals for papers to be presented.

Our apologies for failing to make clear in announcements the singular nature of the next meeting of the ABS with the American Schütz Society. I hope to see many of you in New York in April.

George J. Buelow

ABSTRACTS OF PAPERS READ  
at the  
ANNUAL CONFERENCE OF THE  
AMERICAN HEINRICH SCHÜTZ SOCIETY

"CONCEPTS AND CATEGORIES OF STYLE  
IN SEVENTEENTH-CENTURY MUSIC "

EASTMAN SCHOOL OF MUSIC  
ROCHESTER, NY

4 - 5 May 1991

SATURDAY, MAY 4

SESSION 1 - 9:00 - 12:15

Jeffrey Kurtzman, Chair

ATHANASIUS KIRCHER "ON THE MANIFOLD  
SKILL OF HARMONIC STYLES"

Charles E. Brewer, University of Alabama

The *Musurgia universalis* of 1650 by Athanasius Kircher is arguably the most influential musical work of the seventeenth century. However, Kircher's place and importance have often been cursorily assessed due to modern perceptions of his methodology and the problems associated with his Latin style.

As a starting point for a more detailed reexamination than was possible in Ulf Scharlau's seminal study, this paper will concentrate on the one section of Kircher's work most often cited by modern scholars: "Liber VII. De Musurgia Antiquo-moderna, etc., Caput V. De vario stylo harmonicorum artificio" (A 581- 598).

Throughout the discussions of the styles he enumerates--*Ecclesiasticus*, *Canonicus*, *Motecticus*, *Phantasticus*, *Madrigalescus*, *Melismaticus*, *Hyporchematicus* (*Theatricus et Choraicus*), *Symphonicus*, *Dramaticus* (*sive Recitativus*)--and his later discussion of the *Melothesia pathetica*, Kircher clearly bases his work on a deep knowledge of

contemporary perceptions concerning music that can be demonstrated to have had lasting influence throughout the seventeenth century. A more complete knowledge of Kircher's descriptions of musical style can also help clarify various modern misconceptions concerning musical works that stem from the milieu of his greatest influence, the Hapsburg lands of Central and East Central Europe, in particular the works of Schmelzer, Poglietti, Vejvanovsky, and Biber.

MODULATORY TECHNIQUES IN SCHÜTZ'S MUSIC

Eva Linfield, Yale University

Establishing a tonal center by modulation--moving away from and returning to a primary "key" by activating related or even remote tonal areas--is by no means foreign to the harmonic language of the seventeenth century. A clarification of the term "modulation" is nonetheless necessary. The seventeenth century still used the term in the classical sense of linear exposition of melody or motive. It is not that our modern concept of modulation did not exist; theorists merely referred to it by different names. Bernhard's reference to "commixture" of modes and Kircher's to *mutatio modi* and *mutatio toni* are analogous to modern procedures of modulation. Another technique employed in Schütz's music are shifts of hexachordal systems described by Kircher as switching from *cantus durus* to *cantus mollis*.

The aim of this paper is twofold. First, it will investigate the extent to which Schütz's music incorporates these theoretical concepts. Second, it will explore further modulatory techniques which either escaped or did not concern the seventeenth-century theorists. Although they can include larger-scale operations, such "modulations" usually comprise what Schachter (invoking Schoenberg) called "roving" harmonies. Lacking any distinct tonal focus, they constitute valuable means of enlivening the foreground. Techniques of "modulation" in this music may be based on tonal continuity, but they achieve their most striking effects through discontinuity and juxtaposition of remote tonal centers. Schütz's strategies are often motivated by textual effects and gestures, reflecting his awareness of rhetoric as a model for tonal structure. The discussion will be based on a number of concerted pieces from Schütz's later *Symphoniae Sacrae* collections and on some concertos whose composition is associated with the music of those collections but which have been transmitted in manuscript only.

TRANSPPOSITION AS A METHOD OF TONAL  
ORGANIZATION IN THE MUSIC OF GIACOMO  
CARISSIMI

Beverly Stein, Brandeis University

One of the most striking features of Carissimi's music is his frequent and consistent use of phrase transposition. Much has been written about the rhetorical functions of these "repetition figures": Günther Massenkeil, for example, describes them as having primarily an emphatic function and links Carissimi's practice with the emphasis on rhetoric that permeated the period as a whole. Yet, despite the fact that most transpositions occur at the levels of the fourth and fifth, no one to date has attempted to examine the obvious tonal implications.

This paper investigates the central role that transposition plays in Carissimi's tonal and formal organization. Two important concepts carried over from traditional theory govern the tonal structure of Carissimi's music: mode and hexachord. The first part of the paper introduces two complementary theories about mode and hexachord (originally developed by Carl Dahlhaus, Eric Chafe, and Susan McClary for the music of Monteverdi) which shed light on the question of transposition. The second part uses examples from the cantata "E chi vi resta più" to show clearly how transposition functions as an essential means of delineating both mode and hexachord.

Despite the persistence of traditional concepts such as mode and hexachord, however, Carissimi's music contains the seeds of the new late-seventeenth century tonality. The frequent transpositions create a dual-level tonality comprising two related pairs of fifths: a stable, mode-defining area vs. an unstable, opposing area. Thus, in the conflict between the two large tonal regions (what we might consider the dominant vs. the subdominant region or the sharp vs. the flat side of the hexachord), we see the first polarization of opposing tonal areas which eventually developed into the system of major-minor tonality.

SESSION 2 - 2:00 - 3:45

Massimo Ossi, Chair

A COLLECTION OF 17th-CENTURY GERMAN  
VOCAL MUSIC AT THE BODLEIAN LIBRARY

Peter Wollny, Harvard University

The Bodleian Library in Oxford preserves a little-known collection of seventeenth-century German vocal and instrumental music assembled by the English amateur composer James Sherard (1666-1738). My paper focuses mainly on the 48 vocal pieces in this collection. Among the composers represented in Sherard's collection appear Samuel Capricornus (19 pieces, of which 11 are unica), Johann Philipp Krieger (5 pieces, 3 unica), Gottfried Keiser (2), Jacob Pagendarm (1), Johann Schelle (4), Sebastian (2) and Georg Knüpfer (3), these all being previously unknown works. There are 19 anonymous pieces, for eight of which I have been able to identify the composers. What makes the collection so interesting is that as many as 37 pieces are unica or were previously known only by their titles.

Considering the large number of unique pieces, the question about the provenance of this collection arises. Although much research still remains to be done, I am able to identify one of the copyists as Jacob Pagendarm, who was cantor at St. Mary's in Lübeck during Buxtehude's tenure. This finding contributes significantly to our knowledge of the repertoire at St. Mary's in the last quarter of the 17th century.

The Sherard collection also broadens our knowledge of the music of the Leipzig Thomascantors Sebastian Knüpfer, Johann Schelle, and Johann Kuhnau. In addition, we are able to gain some notion about the musical output of Johann Philipp Krieger's Halle period. From the uniquely preserved compositions we can get a clearer picture of figures like Pagendarm, Gottfried Keiser (the father of the opera composer Reinhard Keiser), and Georg Knüpfer (the brother of the Thomascantor), who until now existed only as mere names in music history.

In the first part of my paper, I will discuss the results of my examination of the sources. Based on that I will concentrate my stylistic discussion on selected individual composers and the repertory of particular locations (Lübeck and Leipzig).

TURNABOUT'S FAIR PLAY: GERMAN INFLUENCES  
ON FRENCH HARPSICHORD MUSIC

Bruce Gustafson, Franklin & Marshall College

It is a commonplace that German Baroque style derived in good measure from elements of the Italian and French schools. Scholars who set out to identify these influences inevitably presented a view of French and Italian music as relatively pure musical environments, of interest primarily because they influenced the Germanic music that was of central concern. For the French-German connections in harpsichord music of the seventeenth century, the case was made in an excellent dissertation by the Argentinean Ernesto Epstein, *Der französische Einfluß auf die deutsche Klaviersuite im 17. Jahrhundert* (which has remained obscure partly because it was written just as World War II was heating up). While there is solid evidence that there are common elements in French and German harpsichord music of the seventeenth century, the influences are neither direct nor unidirectional: it was not French harpsichord music that provided models for Germanic harpsichordists so much as French lute and instrumental ensemble music, and there is evidence that Germanic keyboard music had a direct impact on French harpsichordists.

An overview of the "French" pieces--that is, those attributed to French composers and those with French titles--in seventeenth-century German harpsichord manuscripts shows that almost no French harpsichord music was known in Germany. Rather, the Germanic composers created a keyboard style that drew heavily from French lute music and to a lesser extent from instrumental dances. Elements of this style were adopted by French harpsichordists and can be seen as Germanic influences. The works of Froberger circulated in Paris in the middle of the century, and that they were known to Louis Couperin has long been noted by scholars of keyboard music. With the recent discovery of the 1687 *pièces de clavecin* by Elizabeth Jacquet de la Guerre, however, we have new and clearer evidence of stylistic gestures typical of Froberger and his school being adopted by a French composer.

SUNDAY, MAY 5  
SESSION 3 - 9:00 -12:15

Kerala Snyder, Chair

PACHELBEL'S POLYCHORAL MOTETS AND THE  
*FLORILEGIUM PORTENSE*: A COMPARISON OF  
STYLE

Kathryn Welter, Harvard University

Of the various vocal traditions associated with the late sixteenth and early seventeenth centuries, no other seems to have become so firmly established and to have exercised such a widespread influence in church music as the tradition of spatially-divided choirs, or "cori spezzati." This sacred polychoral tradition reaches its height in the works of Giovanni Gabrieli of the Venetian School and in the works of Heinrich Schütz in Germany. Although scholars have discussed the polychoral repertoire of major composers such as Willaert, Handl, the Gabriellis, and Schütz, there still remains a large gap in our knowledge of the tradition as it continues through the seventeenth century and emerges in the works of J. S. Bach, Antonio Vivaldi, and George Friedrich Handel.

The paper compares the style characteristics of Johann Pachelbel's polychoral motets with those of representative musical examples from the *FLORILEGIUM PORTENSE*. The *FLORILEGIUM* is the work of Erhard Bodenschatz, *Kantor at Schulpforta*, who published the motet anthology in two parts (1618 and 1621), containing works by German and Italian composers. The predominance of the polychoral style in these anthologies is characteristic of the period. Of Johann Pachelbel's extant vocal works, two are polychoral Latin motets: "Exurgat Deus" and "Paratum cor meum Deus." The motets exist in manuscript as partbooks and include eight voices and basso continuo. These two polychoral motets provide the basis for a comparison of style from the latter part of the seventeenth century with representative motets from the *FLORILEGIUM*.

The paper examines specific characteristics of style in these pieces, including voicing, texture, bass-line and continuo treatment, text repetition, harmonic and rhythmic simplicity, mode, and the treatment of cadences. The analysis raises and attempts to answer several questions about the relative significance of Pachelbel's motets within the style traditions of polychoral writing in the seventeenth century.

CLAUDIO MONTEVERDI'S *SECONDA PRATICA*:  
POETICS AND PRACTICE

Massimo Ossi, Univ. of Rochester & Eastman School of  
Music

Critical approaches to Claudio Monteverdi's music have long relied on the aesthetic rift between *prima* and *seconda pratica*, establishing a "two-period" model for his development. The crucial event in this model, the Artusi debate, throws Monteverdi's historical profile into sharp focus; at the same time, the controversy and Monteverdi's *seconda pratica*, narrowly defined in terms of the composer's stance toward contrapuntal conventions, have not been useful in explaining Monteverdi's later output. The composer's works after 1600 encompass a wide variety of styles and genres, sometimes juxtaposing them in apparently incongruous combinations within a single composition. This eclecticism, perhaps the salient characteristic of Monteverdi's "second" period, stands in contrast to the coherence of his production before 1600 and has been taken as an indication of aesthetic inconsistency. The failure of the *seconda pratica* to explain Monteverdi's later development stems from the narrow frame of reference it has been given--narrower than Monteverdi's own conception of the theoretical tools needed to support composition at a time of aesthetic flux.

This essay expands the scope of the term *seconda pratica* to include Monteverdi's absorption of the many styles and genres available at the turn of the century into a single musical language, capable of responding to new and constantly changing text-expressive and dramatic demands. Far from being limited to a debate about contrapuntal practice, the *seconda pratica* emerges as an evolving poetics of music, formulated over a period of some thirty-five years in the prefaces to the Fifth and Eighth Books of madrigals, in Giulio Cesare's *Dichiaratione*, in the composer's letters, and most importantly in his works. Monteverdi's "via naturale all'immitatione," the process by which the *seconda pratica* continued to develop, was based on an empirical approach to the development of theoretical principles, and led to the adumbration of a generative theory of music. The composer's method, founded on direct observation of human emotions, departed from Renaissance emulations of music's magical powers as described by classical writers, and followed a course distinct from that of contemporary writers working on the theories of musical affect based on rhetoric.

THE PLATONIC AGENDA OF MONTEVERDI'S  
"SECONDA PRATICA": A CASE STUDY FROM THE  
EIGHTH BOOK OF MADRIGALS

Geoffrey A. Chew, Royal Holloway & Bedford New  
College, University of London

The madrigal "Or che'l cielo," like others in Monteverdi's Eighth Book (1638), is often regarded as a puzzlingly fragmented work: the references to the "warlike" style mentioned by Monteverdi in the preface to the volume are obvious in the piece, but usually seem unrelated to the other stylistic models which are juxtaposed to them.

A detailed analysis of the work shows on the contrary, however, that it is carefully constructed according to structural principles which had been established by Monteverdi decades before. At the same time, it suggests a further new conclusion, that the work was conceived also to demonstrate the musical strategies recommended by Plato in *Republic* 398-400 for purifying the ideal state. These strategies are achieved through means that had been suggested sixty years earlier by Giovanni Bardi (and later by others) on the basis of Girolamo Mei's studies of ancient music. Among a number of specific correspondences with Plato's prescriptions, the composition does not merely contrast "warlike" pyrrhic and "supplicatory" spondaic rhythms as Monteverdi suggests, but it also represents a clear demonstration of the ancient Greek Dorian and Phrygian *harmoniai* called for by Plato, as they were understood in the early seventeenth century. Since the composition is, moreover, one of Monteverdi's maturest, it is particularly well suited to illuminate the potential, as well as the limitations, of the humanistic desire to revive ancient musical practice, and to balance our knowledge of humanist theory with its exemplification in practice.

The paper will accordingly explore the ways in which Monteverdi reconciles the "classicizing" techniques mentioned above, and others used in the composition, with his own earlier style, and in particular the techniques through which the *harmoniai* are assimilated to late-Renaissance tonal types, within the framework of contrasting affections which he praised as the ideal of music. It thus supplies an opportunity to reassess Monteverdi's conception of the *seconda pratica* (and hence of the dissertation which he had for so long been promising to write) as a whole. By the 1630s, at least, he may have thought the dissonance technique, usually singled out as its

essential component, as less important than the esoteric, Platonic--and thus politically emblematic--techniques designed to flatter his noble patron.

## MONTEVERDI'S HOR CHE'L CIEL E LA TERRA AND EARLY BAROQUE AESTHETICS

Jeffrey Kurtzman, Washington University in St. Louis

Gary Tomlinson's 1987 book, *Monteverdi and the End of the Renaissance*, takes a negative aesthetic view of the composer's works after the Sixth Book of Madrigals. Tomlinson assumes the superiority of the Renaissance aesthetic represented by Monteverdi's earlier works, and the change in Monteverdi's aesthetic means, for Tomlinson, the end not only of an era, but the end of value in Monteverdi's music, in particular, works in the *concertato* style.

The paper will address the question of changing aesthetics in Monteverdi's oeuvre, and how the new aesthetic differs from the old. Michel Foucault's *The Order of Things: An Archaeology of the Human Sciences* will provide a frame of reference for contrasting Monteverdi's musical objectives in the late Renaissance with those in the early Baroque. Foucault's thesis is that Renaissance thought centers around the search for resemblances. Resemblances in Monteverdi's music include not only such processes as imitation, relatively homogeneous polyphonic textures and consistency of style throughout a composition, but also the metaphorical process of word setting. Metaphors, including musical metaphors, require some degree of overlap or resemblance between the textual stimulus and the musical interpretation.

Foucault's characterization of the 17th century declares that resemblances give way to a search for taxonomies. Taxonomies require emphasizing distinctions for purposes of creating separate categories. Obviously, resemblances exist within a single category, and any ordering of categories requires resemblance and difference on a large scale, but the main focus of attention is on the taxonomic distinctions themselves. Monteverdi's new aesthetic, as exemplified in his *concertato* compositions is based on the interest in distinctions among contrasting styles, textures, rhythms, dynamics, *tempi*, etc. These distinctions even achieve some theoretical taxonomic categorization in the preface to Monteverdi's Eighth Book of Madrigals. This preface is in marked contrast to Monteverdi's earlier *Dichiaratione* of 1607, where the principle of resemblance still prevails.

"Hor che'l ciel e la terra," from the Eighth Book of Madrigals, will be examined as a case study in this new aesthetic, pointing out how the aesthetic leads to a particular musical construction. Problems of analysis resulting from the *concertato* style will be addressed along with some suggested ways of dealing with them. Understanding both the aesthetic and its manifestations in the compositional process should lead to a more objective view of the relationship between Monteverdi's earlier and later works and a sense of value for compositions in the *concertato* style based on comprehension rather than prejudice.

## *Auferstehungshistorie* (cont).

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

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

Some remarks might be added as to how this story may be performed in a more pleasing and engaging manner. For instance, only the Evangelist might be visible, whereas the other singers might be hidden from sight; or some other disposition of this kind may be made. I have purposely omitted such directions and left matters to the discretion of discerning musicians who doubtless will arrive at a solution best suited to place and circumstances, whenever they take the work in hand.<sup>1</sup>

Schütz's remark that the Evangelist be seen while the ensemble is hidden suggested to me some possibilities, as it may have to George Buelow, who wrote that "[Schütz's] sole suggestion that only the Evangelist be visible, while the other singers might be hidden from sight, would perhaps still be effective in a church setting. In the concert hall, however, the audience would most likely receive greater musical and dramatic impact from the music through actual visual contact with all of the soloists. Whether the work might be semi-staged seems a question less feasible to pursue since most of the roles are composed of two individual voices."<sup>2</sup>

Schütz suggests several options for performing the roles sung by two people: both parts may be sung; one part might be sung and the other played on an instrument; or one of the parts may be omitted. In practice, the first of these is by far the most preferable. It is difficult to hear these *bicinia* as other than two equal, intertwined, imitative parts. Dramatically, however, as Buelow notes, this performance solution creates staging difficulties.

After considering Schütz's preface, I conceived that the entire drama resides in the Evangelist's part. In other words, the Evangelist is telling the story; the listener is to create the scene mentally simply from the Evangelist's "reading" of his part. The various characters then, as well as the apostles' chorus in the middle of the work, do not reside in "real time," but are part of the Evangelist's and the listener's imaginations. In effect, the characters are merely extensions of the Evangelist's depiction of the scene, leaving his presentation of the Biblical narrative at the center of the performance, as Schütz had in mind.

Our concert took place in a small (275-seat), fairly intimate recital hall. The Evangelist was placed on the right side of the stage and sang from a raised pulpit. The ensemble members sang from the opposite side of the stage, seated in chairs. When they took the roles of the various characters of the work, these students stepped forward into a pool of light to the left of center stage, called the playing area. Their movements were simple: there was no gesturing or overly dramatic portrayal of the characters. I chose appropriate points for them to enter the playing area and to return to their seats.

The Evangelist was well lighted throughout the work. Characters were seen only when they walked into the lighted playing area. The chorus was not lit during the first half of the work (except for the *Exordium*), but only in the second half when the narrative shifts to the room with the eleven disciples; at this point the seated chorus becomes part of the

dramatic action. Between scenes the lights were dimmed to indicate the passage of time or a change of place.

Costuming was similarly simple: the Evangelist wore a white cassock with no stole or other ornamentation; the choir wore black robes, with each character assigned a different colored stole, and the two students singing each character wearing matching stoles.

In a passage in the *Auferstehungshistorie* preface not quoted above, Schütz expresses his desire that the Evangelist's role be accompanied by a quartet of violas da gamba. Having no access to four competent players, I decided to accompany the Evangelist's role on the organ, as Schütz also approves the use of a keyboard instrument for this purpose. The other characters also require organ accompaniment. Although I tried at first to accompany the entire work from a centrally placed instrument, after several attempts this solution proved unsatisfactory. In the end, the performance was accompanied by two organs: one with the Evangelist, and another with the remaining characters and the chorus. Using two instruments had the advantage of further separating the Evangelist and the other performers. I conducted only the opening and closing choruses.

While some may object to a performance of the *Auferstehungshistorie* staged in this manner, it is not without basis in Schütz's own ideas. The staging, lighting, and costuming were quite simple and did not detract from the music. An informal poll of audience members following the concert revealed that the staging not only helped them to follow the performance more easily, but highlighted dramatic elements that might have been missing in a more concert-like setting. My conclusion is that this small intrusion on the composer's intentions was amply compensated by the increased appeal to a modern audience of one of Schütz's greatest works.

## Notes

1. From Schütz's preface to the work, trans. George J. Buelow, "A Schütz Reader," *American Choral Review* 27 (1985): 14.
2. Buelow, "A Schütz Reader," 12.



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