

I. Antecedents

The specified literature which deals with Schütz's art in Hungarian language is very little, in fact, it is limited to Peter Varnai's short monograph and dictionary articles in lexicons. Those who are interested in this topic more seriously can read articles mostly in German and English. We do not play or sing Schütz's music so we do not know him. The composer's career was formed in a special period of the history of music, in the early baroque and it can be regarded as its landmark. Schütz's art is fundamental and cannot be left out concerning either the German music or the European music. Apart from these facts, our choice of topic can be explained by the spirit of his music. The composer appeased the spiritual and mental hunger of the 17 century as a preacher with the help of the prophetic power of his music. His compositions do the same service even today.

II. Methods of research

We paid special attention to Schütz's motets. We observed one of the composer's volumes, the *Geistliche Chormusik*, which was written in 1648. We made our research work by analysis. We aimed at showing the means of music which represent the meaning of the text in the motets.

Furthermore, we made an effort to reveal in Schütz's compositions the individual use of the means of music which were defined by the contemporary musicology and are generally used in practice. To form our method of research we used Georg Toussaint's and Walter Simon Huber's works.

III. The Structure of the dissertation

We prepared our analysis of Schütz's motets through a short review of the ideological, historical and political background of the given period of time (Chapter 1).

The composer created his pieces of music in a revolting period of the history of music, and he took a decisive role in its intensive desire for perspectives. His activity was determined by the intellectual events of his course of life. He gained strength and tasks from the revolutionary impulse of reformation and intellectual capital from the thoughts of humanism. The common aim of the meeting point of the above mentioned two things – putting the text in a central place – became the main characteristic of his art.

His role as a preacher was urged by spiritual needs in the church. The Thirty Years War (1618-1648) made it especially difficult for him to perform his tasks. After describing the background of his career, we showed the point of view of the contemporary musicology (Chapter 2).

As a result of the revival of affect-theory, rhetoric started to develop again and some forms of it appeared in the field of music, too. In the 1600s composers owned a complete dictionary of musical-rhetorical figures.

The musicology of the 20 century has different opinions about the importance of these figures. They are mentioned in short in our thesis.

The following chapters (III-IV) introduce the circumstances of creating *Geistliche Chormusik*. The court of the prince of Drezda was Schütz's residence for a long time.

Schütz's works were influenced by the ruler's love of art initially and then by the worsening conditions of the war. The collection of motets, which we observed, was created in the year of the peace treaty, which put an end to destruction.

After describing Schütz's serving conditions, we introduced the lay-out of the volume, the concept of its choosing the text, the relationship of motets with festivals and the reference of the collection in brief.

Schütz determined the aim of writing the volume and the task of motets in the foreword of *Geistliche Chormusik*.

He encouraged his counter composers, who preferred the style concertato to basso continuo which arrived from Italy, to acknowledge counterpoint. His compositions represent the regularities of the counterpoint. Our thesis refers to Caccini's view, who thinks that the counterpoint is not able to express the text which is full of emotions. Caccini's statement is disproved by Schütz himself with the high-level and intensive representation of the text. The aim of our thesis is to prove this fact. In the same chapter (V) we write about Christoph Bernhard's theoretical work titled *Tractatus compositionis augmentatus*, which – according to some research – gives a description of Schütz's composing music.

The main part of our dissertation consists of the analytic description of Schütz's motets, which we made on the basis of two points of view. Both concepts of the analysis started with Schütz's religious attitude and high-level theological culture. We tried to prove in Chapter V. 1. that Schütz's interpretation of the text is not based on philological but hermeneutic foundations, that is, it is aimed at revealing the theological content of the words apart from their literary meaning. Some rhetoric forms play an important role in it, which Schütz uses quite often and creatively. During our analysis we dealt with the basic text of the motets as a closed unit, we examined their context and so we distinguished the messages which were emphasized by Schütz. The explanation of the use of rhetorical figures was helped by the short definition of the formations.

The second method of our analysis examined Schütz melody formation. Our principle, that is the composer's intention of expressing the text can be found in all the components of his music, can be noticed in the field of melody. The basic components of the concept of analysing are included in Walter Simon Huber's researches, the results of which we disputed at some points. His statements supported by statistical data – that is the six types of directions of motives are connected to certain semantic groups consistently – are sometimes generalizing, therefore we felt them tight. Nevertheless, his method of research contains remarkable viewpoints.

IV. Findings

The basic question of the dissertation is whether the order of composition in the motets of *Geistliche Chormusik*, the disciplining power of the rules of counterpoint influences the degree of expression in a negative way and hinders the interpretation of the text or not. The contradiction between the strict counterpoint and the interpretation of emotional and intellectual contents of the text is one of the cardinal questions of Schütz's age. In Chapter V. 1. we illustrated the problem by opposing the introduction from Caccini's *Le Nuove musiche* (1602) and excerpts from the preface of Schütz's volume. While analysing his motets, we became convinced that his vocal compositions can be characterized by the presence of his professionalism and expression of the deep contents behind the words in a high-flown style. In some cases the contrapunctic compilation becomes the form of expressing a semantic meaning. (The *leben wir dem Herren* [we live for the Lord] part of text was composed by dual counterpoints and gives a picture of the bad sides of life and the award after death.)

We can notice parallels between the contrapunctic rules mentioned in the preface and the musical-rhetorical means used in the expression. Both sciences possess the different forms of imitation. Schütz calls the formation of sounds and in it the two choral technique *modulatio vocum*, which is mentioned *anaploke* by musical rhetoric. It is important to note that for Schütz it is not vital to distinguish the difference in quality between the two styles (contrapunctica and solistic style).

He puts much more emphasis on the cleanliness of style. In his preface he regards his counter composers of both styles as classics who are worth following. The principle of separating the different styles is mentioned in enlisting the contrapunctic rules (*differentia Styli in arte Musica diversi*). Our aim – from the terms appearing in the title of the dissertation – was to highlight the means of expression. When analysing the motets we tried to find the answer to the question which means are the most typical interpretation of text of Schütz's music.

Our analysis – from nearly 150 musical – rhetorical figures – concentrated on ten formations, frequently used by Schütz (*noema, mimesis, anaploke, auxesis, anabasis, kathabasis, climax, hypotyposis, pathopoeia, antitheton*).

We have to distinguish the *antitheton* phenomenon out of these formations, which resulted in characteristic contrasts of Schütz choral art. The musical-rhetorical forms both decorate the piece of music and express the deepest theological contents in a colourful, understandable way full of spirit in Schütz's compositions.

When analysing the motets focal points of thoughts appeared in front of us. The elderly Schütz, who knew suffering very well, put more emphasis on three subjects than the others. Pictures of conscientious work, service, diligence are highlighted in a powerful way (3, 8, 13). Trusting the promises, prophecies unconditionally (1, 2, 3, 10, 14, 20, 27) and the desire for moving to the eternal home (6, 11, 19, 20, 22, 23, 25) are connected to each other closely and these emotions can be felt throughout the volume.

Yet, we can consider the peace and certainty of the latter to be the most important and deepest thought of Schütz's conviction in his belief.

V. Bibliográfia

Ahlgrimm, Isolde, „Retorika a barokk zenében”, ford. Zák Ferenc, *Musica* 1968/nov.-dec., 493-97

Albrecht, Hans, „Humanismus und Musik” in *Die Musik in Geschichte und Gegenwart*, Friedrich Blume (Kassel: Bärenreiter-Verlag, 1979-1991) 6, 895-918

A Magyarországi Evangélikus Keresztyén Egyház énekeskönyve, 9. kiadás (Budapest: Magyarországi Evangélikus Egyház Sajtóosztálya, 1997)

Arisztotelész, *Poetica*, ford. Sarkady János (Budapest: Kossuth Könyvkiadó, 1997)

Biblia, ford. A Magyar Bibliatársulat Ószövetségi és Újszövetségi Bibliafordító Szakbizottsága (Budapest: Kálvin Kiadó, 1993)

Blankenburg, Walter, „Kirchenlied und Kirchenmusik als Gegengewicht zur Predigt” (1964) in *Kirche und Musik* (Göttingen: Vandenhoeck & Ruprecht, 1979) 32-42

Brodde, Otto, *Heinrich Schütz – Weg und Werk* (Kassel: Bärenreiter-Verlag, 1979)

Buelow, George J., „Rhetoric and music” in *The new Grove Dictionary of Music and Musicians*, Stanley Sadie (London: Macmillan, 1980) 15, 793-802

Dahlhaus, Carl, „Cribrum Siferticum – Der Streit Scacchi und Siefert” in *Norddeutsche und nordeuropäische Musik*, C. Dahlhaus – W. Wiora (Kieler Schriften zur Musikwissenschaft) 16, Kassel: 1965

Caccini, Giulio, „Le nuove musiche – Előszó”, ford. Lax Éva, *Magyar zene*, szerk. Székely András, 2003/4, 469-486

Csomasz Tóth, Kálmán, *A református gyülekezeti éneklés* („Református Egyházi Könyvtár”) XXV., szerk. Budai Gergely, Budapest: 1950

Czeglédy Sándor, *Liturgika*, („Debreceni Református Hittudományi Egyetem Gyakorlati Teológiai Tanszékének Tanulmányi füzetei”) 8, Debrecen: 1996

Eggebrecht, Hans Heinrich, *Heinrich Schütz - Musicus poeticus* (Göttingen: Vandenhoeck & Ruprecht, 1959)

Einstein, Alfred, *Heinrich Schütz* (Kassel: Bärenreiter-Verlag, 1928)

Eppstein, Hans, *Heinrich Schütz* (Neuhausen - Stuttgart: Hänssler - Verlag, 1975)

Friedenthal, Richard, *Luther élete és kora*, 2. kiadás (Budapest: Gondolat Kiadó, 1977)

Georgoades, Thrasybulos, *Musik und Sprache*, 2. kiadás (Berlin: 1974)

Gudewill, Kurt, „Schütz, Heinrich” in *Die Musik in Geschichte und Gegenwart*, Friedrich Blume (Kassel: Bärenreiter-Verlag, 1979-1991) 12, 202-221

Harnoncourt, Nicolaus, *A beszédszerű zene*, ford. Péteri Judit (Budapest: Editio Musica, 1988)

McGrath, Alister, *Bevezetés a keresztyén teológiába*, ford. Zsengellér József (Budapest: Osiris Kiadó, 1995)

Heinrich Schütz, *Geistliche Chormusik – 1648* („Neue Ausgabe sämtlicher Werke”, B5) Internationalen Heinrich Schütz-Gesellschaft (Kassel: Bärenreiter-Verlag, 1965)

Huber, Walter Simon, *Motivsymbolik bei Heinrich Schütz* (Basel: Bärenreiter-Verlag, 1961)

Luther, Martin, *Asztali beszélgetések*, szerk. és ford. Márton László (Budapest: Helikon Kiadó, 1983)

Moser, Hans Joachim, *Heinrich Schütz - Sein Leben und Werk* (Kassel: 1954)

Müller-Blattau, Joseph, *Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard*, 3. kiadás (Kassel: Bärenreiter-Verlag, 1999)

Müller, E. H., *Heinrich Schütz – Gesammelte Briefe und Schriften* (Regensburg: 1931)

Palisca, Claude, *Barokk zene* (Budapest: Zeneműkiadó, 1976)

Piersig, Johannes, *Das Weltbild des Heinrich Schütz*, Dissz. (Kassel: Bärenreiter-Verlag, 1949)

Platón „Állam” ford. Szabó Miklós, in *Platón összes művei*, 2. kötet, (Budapest: Európa Könyvkiadó, 1984)

Schmidt, Eberhard, *Der Gottesdienst am kurfürstliche Hofe zu Dresden - Ein Beitrag zu liturgischen Traditionsgeschichte von Johann Walter bis zum Heinrich Schütz* (Berlin: 1961)

Schmitz, Arnold, „Musikalisch-rhetorische Figuren” in *Die Musik in Geschichte und Gegenwart*, Friedrich Blume (Kassel: Bärenreiter-Verlag, 1979-1991) 4, 176-183

Segesváry, Lajos, *Az egyháztörténelem alapvonalai* („A Debreceni Teológiai Akadémia Egyháztörténeti Tanszékének Tanulmányi Füzetei”) szerk. Csóhány János (Debrecen: 1992)

Serauky, Walter, „Affektenlehre” in *Die Musik in Geschichte und Gegenwart*, Friedrich Blume (Kassel: Bärenreiter-Verlag, 1979-1991) 1, 113-121

Szent Biblia, ford. Károli Gáspár (Budapest: Magyar Biblia-Tanács, 1990)
Tóth-Kása István – Tőkéczi László, szerk., *Egyháztörténet a kezdetektől 1711-ig*,
(Budapest: Magyarországi Református Egyház Köznevelési és Közoktatási Intézete,
1997)
Toussaint, Georg, *Die Anwendung der musikalisch-retorischen Figuren in den Werken
von Heinrich Schütz*, Dissz. (Mainz: 1949)
Várnai, Péter, *Heinrich Schütz*, („Kis zenei könyvtár”) 8 (Budapest: Gondolat, 1959)
Wilson-Dickson, Andrew, *Fejezetek a kereszténység zenéjéből*, ford. Vandulek Márta,
Reviczky Béla, Veres István (Budapest: Gemini Budapest Kiadó, 1998)
Pernye, András, *Fél évezred fényében – Írások a zenéről*, szerk. Breuer János (Budapest:
Gondolat Kiadó, 1988)
Várnai, Péter, *Oratóriumok könyve*, 2. kiadás (Budapest: Zeneműkiadó, 1983)
Darvas, Gábor, *A totem-zenétől a hegedűversenyig – A zene története 1700-ig* (Budapest:
Zeneműkiadó, 1977)

Liszt Ferenc Academy of Music

DLA course programme (7.6 Art of Music)

BEIDEKNÉ KOVÁCS ADRIENN

ORDER AND EXPRESSION

IN HEINRICH SCHÜTZ'S *GEISTLICHE CHORMUSIK*

ABSTRACT OF THE THESIS

SUPERVISOR: PÁRKAI ISTVÁN

2007

