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The Madrigal Motet in Protestant Germany

1 Madrigal motet as genre

In the German music of the first half of the 17th century one encounters a relatively narrow repertoire. In comparison to both the polychoral and monodical styles imported from Italy and conservative local compositions it attracts attention due to its individual character. Deeply rooted in the polyphonic tradition of the motet, which mainly originates from the legacy of Orlando di Lasso, they also bear the marks of the strong influence of the “seconda prattica” madrigal. The repertoire referred to above, which joins the polyphonic artistry and intensity of expression, typical for the madrigal, seems to have so many characteristic features that, consequently, it should be distinguished as a separate genre and defined as a madrigal motet.

The term “madrigal motet” itself originates from the German musicological literature, where from the beginning of the 1930’s, one comes across terms such as “madrigalartige Motette”, “madrigalistische Motette”, “madrigalische Motette”, “madrigalisierete Motette”, or simply “Madrigal-Motette”. However, these terms were not used to define a separate genre, but to define styles of specific compositions. The adoption of “madrigal motet” to name a genre seems polemical considering the idea presented in 1981 by Werner Braun, who referred to the subject repertoire as “deutsches geistliches Madrigal”¹.

¹Werner Braun included the following pieces and collections to the genre of the German religious madrigal: – Michael Praetorius, *Musae Sioniae* IX (1610), – Heinrich Schütz, 5-voice *Vom Himmel hoch* of 1613 – a parody of the madrigal by Luka Marenzio, – collections published by Schütz’s disciples: Gabriel Mölich, *Geistliche Madrigale ... Auff neue und heutiges Tages übliche Italienische Art. gestellet* (1619) and Johann Klemme, *Teutsche Geistliche Madrigale* of 1629 (lost), – Johann Hermann Schein, *Israelsbrünlein* of 1623, – *Angst der Hellen und Friede der Seelen*, a collection published by Burckhard Grossmann in 1623, – Tobias Michael, *Musikalische Seelenlust* of 1635, – Andreas Hammerschmidt, *Musikalische Andachten* part II (*Geistliche Madrigali*) of 1641 and part V (*Chor Musik/ mit V und VI Stimmen/ auff Madrigal Manier*) of 1653,

The author listed 10 collections including titles or prefaces, in which the composers themselves pointed to the affinity of their works with the genre of the madrigal or at least to their stylistic relationship, and all applied means such as small rhythmical values, distinct contrasts, repetitions and clear musical illustrations of the text². However, Braun stressed that this genre does not have much in common with the Italian “madrigale spirituale”, since instead of poetry it uses Biblical texts, and its choral texture and a potential liturgical function differentiate it from the chamber-style and non-liturgical purpose of the Italian religious madrigal³.

The term “deutsches geistliches Madrigal” proposed by Braun as a generic term was accepted by several authors, including Irmgard Hammerstein with reference to *Fontana d’Israel* by Schein⁴ and Edmund Sauer with reference to the collection *Angst der Hellen*⁵. However, Hammerstein and Braun argue the question of including compositions from the above mentioned collection by Burckhard Grossmann, due to their monumental character, and the Praetorius’ tricinia from *Musae Sioniae* IX because of their texture showing a “reduced polychoral character”. On the other hand Helmut Lauterwasser completely rejects Braun’s proposal with respect to *Angst der Hellen*, stressing the fact that in Germany editions of psalms were traditionally referred to as motets. Furthermore, he poses the question “wie weit etwa die Madrigalisierung fortgeschritten sein müsste, um nicht mehr von Motette

– Heinrich Schütz, *Geistliche Chormusik* (selected pieces) of 1648, – Carl Briegel, *Zwölf madrigalischen Trost-Gesängen* of 1670; cf. Werner Braun, *Die Musik des 17. Jahrhunderts* (Neues Handbuch der Musikwissenschaft 4), Wiesbaden 1981, pp. 192–195.

²Ibid.

³Ibid., p. 193.

⁴Irmgard Hammerstein, *Zur Monteverdi-Rezeption in Deutschland*. Johann Hermann Scheins “Fontana d’Israel”, in: Claudio Monteverdi. Festschrift Reinhold Hammerstein zum 70. Geburtstag, ed. by Ludwig Fischer, Laaber 1986, pp. 175–212, cf. p. 179.

⁵Edmund Sauer, *Höllenangst und ihre musikalische Überwindung: Studien zu Burkhard Grossmans Sammeldruck von 1623*, Saarbrücken 1994, passim.

sprechen zu können?”⁶ To argue Braun’s terminological proposal, one may point to the fact that it can be justified only in certain individual cases of the historical terminology of those times, and not in the matter of works classified as German religious madrigals. In fact, plucking the titles of two collections out of those in question, there is a straightforward use of the term “geistliches Madrigal” (Mölich and Hammerschmidt, volume II). It is also present in the copy of *Israelsbrünnlein* as a type of “a running headline” (*Madrigali di Gio: Hermano Schein*). However, in general the term “madrigal” was related to the category of secular music. In other collections discussed in this article the reference is rather made to works written according to the “art of the madrigal” (“auf Madrigalische Art”⁷), or “in the madrigal style” (“auf Madrigalmanier”⁸). It is known that there had been considerable confusion in the contemporary terminology: a new style of music appeared and there were no uniform criteria for its classification and description. One of the manifestations of this terminological confusion was the fact that several German composers used the term “geistliches Madrigal”. On the one hand, it represented their awareness of inspiration taken from the madrigal, on the other hand, it was most certainly a kind of self-advertising since the style of the madrigal (as we learn, for example, from the prefaces to the collections) in those days Germany was considered to be “new”, “charming” or even “common”, meaning fashionable. On the contrary, the motet was an old and familiar genre, of little charm when performed by some contemporary composers and going out of fashion. However, this does not change the fact that the pieces referred to above have undoubtedly to be settled in the tradition of the polyphonic motet. Paradoxically, it is particularly noticeable in the “madrigals” by Mölich and Hammer-

⁶Helmut Lauterwasser, *Angst der Höllen und Friede der Seelen*, Göttingen 1999, pp. 328–330, quotation p. 330.

⁷Tobias Michael, *Musikalischer Seelenlust Erster Theil . . .*, Leipzig 1634. All German titles, quotations or fragments of texts of pieces are quoted following the indicated source in the original version, i. e. without modernising the spelling. In the publications modernised spelling is only present in the texts of pieces from *Israelsbrünnlein* and *Angst der Hellen*.

⁸Andreas Hammerschmidt, *Musikalische Andachten . . . Chormusik mit V. und VI Stimmen auf Madrigalmanier*, Freiberg 1652.

schmidt. Consequently, the generic term “madrigal motet” seems to reflect more accurately the hybrid character of works falling into this category.

2 Collections of madrigal motets

The subject matter comprises seven collections numbering in total 196 pieces, 180 of which should be classified as madrigal motets. All of them were published from 1619 to 1652 in Saxony. The first one, the *Geistliche Madrigale* by Gabriel Mölich⁹, which is the “opus primum” of the composer, includes pieces which do not yet fully show stylistic features characteristic for this repertoire, similar to the second collection, *Angst der Hellen und Friede der Seelen*¹⁰, which is a collection of pieces by various composers and, consequently, does not have a uniform character. The most perfect examples of melding the features of the motet and the madrigal can most certainly be found in the *Cantiones sacrae*¹¹ by Heinrich Schütz and Johann Hermann Schein’s *Israelsbrunnlein*¹². Undoubtedly, both collections possess highly artistic value, and can be characterised as examples of the composers’ perfect craft, as well as inventiveness and boldness in the application of diversified means and techniques. They also constitute two poles in the area of interaction between the traditions of the motet and the madrigal. Interestingly, the pieces by Schütz are closer to the former, while those by Schein are closer to the latter. The later published *Musikalische Seelenlust* by Tobias Michael¹³ and two volumes of *Musikalische Andachten* by Andreas Hammerschmidt¹⁴ clearly refer to the style of the col-

⁹Gabriel Mölich, *Geistliche Madrigali*, Dresden 1619.

¹⁰*Anguish of Hell and Peace of Soul*, ed. by Christoph Wolff with Daniel R. Melamed, Cambridge 1994.

¹¹Heinrich Schütz, *Cantiones sacrae*, Neue Ausgabe sämtlicher Werke, vol. 9, ed. by Gottfried Grote, Kassel 1950.

¹²Johann Hermann Schein, *Israelsbrunnlein*, Neue Ausgabe sämtlicher Werke, ed. by Adam Adrio, Kassel 1963.

¹³Tobias Michael, *Musikalischer Seelenlust Erster Theil . . .*, Leipzig 1634.

¹⁴Andreas Hammerschmidt, *Musikalische Andachten, Ander Theil*, Leipzig 1641, and Andreas Hammerschmidt, *Musikalische Andachten . . . Chor-*

lection by Schütz and Schein, however, they do not have their intensity of expression. Additionally, the compositions by Hammerschmidt and Michael show certain tendencies to integrate the form, which are not directly related to the classical style of a motet and a madrigal, but are characteristic for compositions in the concertato style. Although the style of the collections is not totally homogeneous, all the works mix stylistic elements of a motet and madrigal in various proportions. This mix is represented on the level of musical architectonics, texture, melody and rhythmic structure of “soggetti”, as well as the interdependence of words and music.

3 The importance of the Lutheran “new piety” (“neue Frömmigkeit”) for origins of the genre

Apart from the factors mentioned at the beginning i.e. Lasso’s polyphonic tradition and multi-level reception of the madrigal, cultural phenomena related to the Lutheran circles played an important role in the shaping of the genre of the madrigal motet. The influence of these circles was more or less directly reflected in the texts and certain stylistic features of various works of this genre. Phenomena related to the Lutheran theology and liturgy include an affirmative attitude towards music, as represented by Luther and his followers, which seems to have solely concerned polyphonic music, as well as the new, greater importance of text in the liturgy (mostly in the local language), and the freedom in shaping the Lutheran liturgy. All these factors provided free selection of texts and many opportunities to enjoy music¹⁵. Yet,

musik mit V. und VI Stimmen auf Madrigalmanier, Freiberg 1652.

¹⁵This is said about the disintegration of the Lutheran liturgy in the 17th century. In this context, Erich Beyreuter stresses two growing tendencies: the clear dominance of preaching over other elements of the liturgy and extension of musical parts. He refers to these factors as “a service within the service” (Erich Beyreuter, *Die Auflösung des Gottesdienstes in der reformatorischer Orthodoxie des 17. Jahrhunderts*, in: *Evangelische Theologie* 20, 1960, pp. 382–383). Pieces from the repertoire could also potentially be used in the liturgy, depending on the subject of the text – either as a substitute of the *proprium* part, or as a *communio*, or even in place of

in the “fashion for madrigals” which lasted longer than in other countries, another important factor can be found. Furthermore, there had been no reservations on the part of the Lutheran clergy to the presence of the madrigal style in church. Another phenomenon which had an impact on the shape of the subject genre can be found in the social crisis generated by the Thirty Years’ War (1618–1648), which on the one hand facilitated the development of mysticism, discussed further, and on the other hand, led many composers to give up a music style which required many performers and to replace it with a chamber and vocal style.

The mystical tendencies and religious individualism strongly present in the Lutheran spirituality of the first half of the 17th century, had an impact on the character of the lyrics of madrigal motets and the highly emotional manner of their musical elaboration. The desire to abandon the world of material possessions and to go into the spiritual world resulted from the increasing frustration caused by the political, social and economic situation, which historians of the second half of the 20th century referred to as the “crisis of the 17th century”. The wars in various parts of Europe engendered robberies, inflation, hunger and plagues, as well as a depressive feeling of an uncertain future and chaos of the world. Another aspect of the crisis is to be found in the undermined authority of state and church, who both engaged in pseudo-religious wars¹⁶.

“cantata”, i. e. after the Gospel or after the preaching. Moreover, many of them were probably composed as pieces for special occasions, designated for weddings (few), pompous funerals, or for civic celebrations. However, *Cantiones sacrae*, as it was convincingly presented by Heide Volckmar-Waschk, probably constituted a type of “geistliche Tafelmusik” (see Heide Volckmar Waschk, *Die ‘Cantiones sacrae’ von Heinrich Schütz. Entstehung, Texte, Analysen*, Kassel 2001, pp. 10–11). Probably some of the pieces from *Israelsbrünnlein* by Schein and *Musikalischer Seelenlust* by Michael were composed in relation to propitiatory services whose purpose was to plead for peace, which from 1619 were ordered to be held in Saxony by the elector Johann Georg I.

¹⁶Leszek Kołakowski, *Świadomość religijna i więź kościelna* [Religious Consciousness and Church Relationships], Warszawa 1965, pp. 33–36. See also: Hertmut Lehmann, *Das Zeitalter des Absolutismus: Gottesgnadentum und Kriegsnot*, Stuttgart 1980, pp. 109f.

If we focus on the development of mystical spirituality within the Lutheran church, we find that certain signs of the crisis of the authorities, such as reaction against the rational and scholastic viewpoint of its most influential theologians, had yet occurred in the middle of the 16th century. Deprived of its former spiritual traditions, religion, whose main expression was supposed to be focused on the notion of Holy Scripture and the sermons delivered by preachers, did not fully satisfy the needs of numerous worshippers. Soon demands to implement “the second reformation” were heard, a reformation which would not affect the institutions, but the hearts of all Christians, and which would cause their conscious conversion and rebirth in Christ¹⁷. Winfried Zeller referred to the same phenomenon as “the crisis of the third post-reformation generation”¹⁸. Its representatives were no more familiar with the profound religious experience related to the discovery of the new, reformation theology; neither did they have to face the problem of being in favour and defending their rights. When the new teaching had been established, the problem arose, how the truth announced at church could be subjectively internalised as one’s own¹⁹. Two possibilities of overcoming this crisis were noticed. The first concerned personal involvement in protecting the legalism of the teachings preached from the pulpit i. e. the orthodoxy, an approach chosen mainly by educated theologians. The other, which was available for all worshipers, made use of more extensive prayer life and the establishment of a personal relationship with God²⁰. This situation led to divergence in theology and practical piety. Moreover, there were numerous con-

¹⁷Leonhard Richter, *Mystik*, in: *Die Religion in Geschichte und Gegenwart*, Tübingen 1960, p. 1255.

¹⁸Winfried Zeller, *Der Protestantismus des 17. Jahrhunderts*, Bremen 1962, p. XVII. See also Johannes Wallmann, *Johann Arndt und die protestantische Frömmigkeit. Zur Rezeption der mittelalterlichen Mystik im Luthertum*, in: Dieter Breuer (Hg.), *Frömmigkeit in der frühen Neuzeit* (= *Chloe* 3), Amsterdam 1984, pp. 50–74, cf. p. 62.

¹⁹Zeller, *Protestantismus* (see footnote 18), p. XVII.

²⁰*Ibid.*, pp. XVII–XXI. See also Dieter Breuer, *Absolutistische Staatsreform und neue Frömmigkeitsreformen. Vorüberlegungen zu einer Frömmigkeitsgeschichte der Frühen Neuzeit*, in: ders. (Hg.), *Frömmigkeit in der frühen Neuzeit* (= *Chloe* 3), Amsterdam 1984, pp. 5–25, cf. p. 7.

traditions between these approaches, since Lutheran new piety, which referred to the Christian mysticism of all times, included contemporary mysticism, and, consequently, permanently went beyond the doctrinal formulae established by the Lutheran orthodoxy²¹.

As early as in 1539 the first prayer books, including pre-Reformation texts of mystical character, were published²². As a result, following generations of Lutherans were exposed to the spread of the Medieval tradition of the mysticism of the cross (personal meditations on the Saviour's suffering), eschatological mysticism (contemplation of the greatness of life in the Kingdom of God) and the so called mysticism of Christ or of the betrothed, for which illustrative associations were provided by the book of "Song of Songs". One of the most popular prayer books was "Precationes ex veteribus orthodoxis autoribus ..." by Andreas Musculus, who presented a collection of prayers and meditations attributed to Saint Augustine²³, was published for the first time in 1553. This collection became the main source of texts used in *Cantiones sacrae* by Heinrich Schütz.

The main aim of new piety was to oppose formalized official rituals, as well as to promote the need to develop an internal life whereas undermined authorities raised the value of individuals

²¹The principal contradiction between the doctrine of the Lutheran church and mysticism in general concerned the manner in which God could manifest himself to man. According to Luther, God manifests himself only via God's Word included in the Holy Scripture ("Sola scriptura"), while a mystic experience is a direct and personal revelation which takes place through the Holy Spirit (cf. Richter, *Mystik* (see footnote 17), p. 1253).

²²The first was "Deutsch Passional unsers Herren" ... published by Caspar Schreckenfeld (Nuremberg) 1539 (see Paul Althaus, *Zur Charakteristik der evangelischen Gebetsliteratur im Reformationsjahrhundert*, Leipzig 1914). Among the authors who appeared most frequently were Saint Augustine and Saint Bernard of Clairvaux, however, some of the prayers signed with their names are in fact pseudo-Augustine or pseudo-Bernard. Examples of "younger" authors are Thomas à Kempis and Erasmus from Rotterdam (cf. *ibid.*, pp. 57–64).

²³Their authors were in fact Anselm of Canterbury, Hugo of Saint Victor and Bernard of Clairvaux (see Schütz, *Cantiones sacrae* [see footnote 11], p. VIII).

and their individual consciousness. Nevertheless, it was accompanied by a strong, personalized sense of an individual's "self", which was a characteristic feature of the spirituality of the times and present in the literature of the 17th century. The devotional literature, rich in mystical elements and related to the Lutheran trends of the new piety, was widely popularised because it had been published in numerous printed editions²⁴. It should be assumed that the composers employed as kapellmeisters or cantors, and usually in possession of university education and belonging to intellectual elites, had a good knowledge of the contemporary devotional and prayer literature²⁵. Evidence that they themselves, as well as the recipients of their music were affected by the influence of the new piety can be found in the selection of texts which were included in the collections of madrigal motets. This does not only refer to the non-Biblical prayer texts (41 %), but also to Biblical texts of a specified character. The lyrics of madrigal motets show a strongly personalised approach. Consequently, the personal relationship between the spirit and God promoted by all mystical movements is reflected in almost half of texts (44 %) with their narration in the first person singular, 28 % of the texts possess the character of personal prayer or personal meditations. Furthermore, it is necessary to mention texts related to the Passion motif and the relationship between the spirit and Jesus, referring to the mysticism of the cross and the mysticism of the betrothed. Another quite frequent topic can be found in the mysticism of eschatology and of the betrothed which concerns the vanity of the earthly life as opposed to the glory of eternal

²⁴Similarly popular were writings of catholic authors, mostly Jesuits, who also willingly referred to the tradition of the Fathers of the Church, frequently by translating them into German or by paraphrasing their meditations. As shown by Paul Althaus, the Lutheran writers on many occasions got inspiration from contemporary publications of Lutheran authors. (Althaus, *Zur Charakteristik* (see footnote 22), *passim*).

²⁵This assumption referring to Schütz has been made by Walter Blankenburg (*Zur Bedeutung der Andachtstexte im Werk von Heinrich Schütz*, in: *Schütz-Jahrbuch VI*, 1984, pp. 62–72, cf. p. 67). The way in which the composer probably became familiar with *Precationes* by Musculus, is presented by Heide Volckmar-Waschk (*Die 'Cantiones sacrae'* [see footnote 15], pp. 20–24).

life or to the spiritual life with Jesus. These motifs, extremely crucial in the repertoire in question, are directly related to the new piety with the mystical elements described above. In general, texts referring more or less directly to the mystical experience itself constitute 25 % of all analysed texts.

The titles of two collections, by Michael and by Hammer-schmidt, include references to literature from the circles of the new piety. *Musikalische Seelenlust* is particularly symptomatic. “Seele”, the spirit, is one of the central ideas present in the pre-pietistic religious literature, both in prose and poetry or sung²⁶. “Seelenlust”, spiritual bliss, refers directly to the level of a mystical Eros. The phrase itself: “Seelenlust” occurs in the titles of poetry collections, such as *Heilige Seelen-Lust* by Angelus Silesius, *Sabatthianische Seelenlust* by Johann Rist. Song books, including new songs were entitled *Geistliche Seelen-Musik* (Heinrich Müller), or *Seelenmusik* (Johann Staden)²⁷. The title *Musikalische Andachten* (musical meditations) also indicates the relationship with the new, personally oriented piety, since meditations can be done only by one person, and not a community. The word “Andacht”, next to such descriptions of prayer as “Meditation”,

²⁶Also in Baroque church songs, the words “Seele” and “Herz” are present much more often than in Luther’s songs. It is a result of a certain “turn inwards” which, under the influence of the new piety, occur in the song of the Baroque times. While in the times of the Reformation, the subject of meditations in the songs was first of all the redemptive action of God, in the times of the Baroque reflection dominates over one’s own self, one’s own faith and condition. Both “mein Herz”, and “meine Seele” function primarily as synonyms of “ich”. Waltraud Ingeborg Sauer-Geppert underlines that, contrary to modern language where the meaning of the notion of “soul” considerably narrowed, in the songs following this Biblical and Medieval tradition the “soul” and the “heart” frequently refer to the whole man. However, in some songs, where “Herz” and “Seele” are present jointly, one can notice a differentiation into the sphere belonging to God and the designation to be united with him in eternity, which is represented in the soul, whereas the heart shows various desires and is burdened with human weaknesses. In the songs the “heart” is much more frequently present than the “soul” (Waltraud Ingeborg Sauer-Geppert, *Sprache und Frömmigkeit*, Kassel 1984, pp. 70-72, 135, 139).

²⁷See Martin Geck, *Die Vokalmusik Dietrich Buxtehudes und der frühe Pietismus*, Kassel 1965, p. 95.

“Anbetung”, “Erinnerung”, was found in Lutheran prayer books as late as the middle of the 16th century, together with the pre-Reformation influences, referred to above²⁸. Formerly, a prayer had been referred to by the word “Gebet”, which meant community prayer. The praying subject of community prayer was “wir”²⁹.

The influence of the ideas related to the new spirituality of the Lutheran Church referred to above was not only limited to a selection of texts or titles. Already Friedrich Blume believed that mysticism and orthodoxy (two poles of the spirituality of the times) constitute the key terms to understand the German music of the 17th century³⁰. As Orthodoxy stressed the pivotal role of the Bible, the majority of texts in madrigal motets are Biblical texts. This fact also led to such detailed musical illustration of individual words, and sometimes even to their musical exegesis. Since the theme in the musicalised fragments of the Bible is usually a person/soul conscious of its individual nature, feelings and emotions, the musical language of a madrigal motet uses a whole reservoir of affective means of that time, sometimes gaining the temperature of highly emotional and personal utterances. Moreover, the texture of pieces by Schütz, Schein and Michael, in reference to detailed musical construction, demanded profound precision of performance. Consequently, it suggests chamber size which stresses the climate of prayerful intimacy.

4 Musical style of madrigal motets

To focus on the characteristic features of the style of madrigal motets it would be necessary to point out a few elements, namely: (1) co-presence – simultaneous and successive – of linear and vertical thinking on the level of texture, (2) melodious and rhythmical shape and size of “soggetti”, and (3) the meaning of lyrics in shaping the musical layer of pieces. The third element of the style

²⁸Althaus, *Zur Charakteristik* (see footnote 22), p. 47.

²⁹*Ibid.*, p. 46.

³⁰Friedrich Blume, *Die evangelische Kirchenmusik*, Potsdam 1931, pp. 102–103.

is represented in three layers: (a) textual disposition as a basis for the architectonics of madrigal motets, (b) musical representation of prosody and (c) selection of means of illustration.

4.1 Texture

All subject pieces show a strong diversity of applied types of texture used in them, such as precise syntactical imitation to homorhythmical recitation, and various types of structures linking linear and vertical conceptualisation. This “mixed texture” seems to be a particularly interesting phenomenon. Examples can also be found in the late Renaissance madrigal and polychoral pieces, however, it seems to be particularly characteristic for this genre. An example of such conceptualisation of texture is to be found in the preferred technique used by Schein, namely the one of simultaneous motif contrast³¹. In the majority of eight identified examples of this type, such construction is an opposition of two groups of voices, of which one part is retained in syncopated counterpoint and has an extended rhythmical value, while the other is based on imitating motifs composed of smaller rhythmical values. A closer look at examples as the one quoted below, allows the conclusion that, despite a great independence of voices, in fact they realise a harmonic scheme presumed in advance.

A connection of linear and vertical thinking is also visible in certain types of imitations and dialogue related to it, as presented by Schein. Imitation is used by the composer very willingly, however it is not always a precise imitation. Additionally, a parallel directing of voices participating in the imitation³², as well as pairs

³¹Present in the following motets: *O Herr, ich bin dein Knecht* (b. 26–28), *Die mit Tränen säen* (b. 45–50), *Ich lasse dich nicht* (b. 13–16 and 28–33), *Liebllich und schöne sein ist nichts* (b. 43–49), *Herr, lass meine Klage* (b. 35–45), *Was betrübst du, meine Seele* (b. 4–9), *O, Herr Jesu Christe* (b. 29–34).

³²This concept had already been used by Josquin, mainly in secular pieces, later on it has been used by Lasso and Monteverdi (for the first time on a larger scale in Book III).

of voices imitating each other³³ and pseudo-imitations within one accord³⁴ can frequently be found.

Schütz, on the other hand, uses specific types of imitation which to the author of *Israelsbrunnlein* seem rather strange. The first one is a regular imitation of the theme, however, there is no continuation of directing of voices within a counterpoint, an effect which may be described as a kind of a “lacework” polyphonic tissue³⁵; the other is the frequently used imitation of a short “soggetto”, whose first part consists of short values, and the second – of long ones³⁶. Such motif can easily be “harmonised” by other voices. A similar situation is to be found when a relatively long sound appears in the theme³⁷.

Another interesting type of imitation linking the linear and the vertical thinking is presented in the imitation of “soggetti”. In overlapping, they give a manifestation of parallel thirds or they can be reduced to it after a rejection of transition sounds. The

³³For example, see motets *Die mit Tränen säen* (b. 25), *Ich lasse dich nicht* (b. 8 and 11–12), *Zion spricht* (b. 53–57), *Ich bin jung gewesen* (b. 32–39), *Der Herr denket an uns* (b. 37–39), *Lieblich und schöne sein ist nichts* (b. 24–28, 32, 34, 36)

³⁴In motets: *Wende dich, Herr* (b. 41–42), *Zion spricht* (b. 20–21), *Unser Leben währet siebenzig Jahr* (b. 46), *Da Jacob vollendet hatte* (b. 15–20) and *Herr, lass meine Klage* (b. 28–29). This phenomenon and the first two examples were noticed by Hammerstein, *Monteverdi-Rezeption* (see footnote 4), p. 188–189).

³⁵*Verba mea auribus percipe* (b. 20–23), *Sicut Moses serpentem* (b. 35–36), *Reduc, domine* (b. 12–14), *Discedite a me* (b. 1–3, 8–13, 21–22). Similar examples in motets by Hammerschmidt *O komm lieber Herr Jesu* (b. 35–36 and 39–45), *Wie lieblich sind deine Wohnungen* (b. 35–36).

³⁶*Aspice, pater* (b. 31–42), *Superminet omnem scientiam* (b. 16–19), *Quid commisisti* (b. 1–3, 34–35), *Ego sum tui plaga doloris* (b. 5–6), *Calicem salutaris* (b. 14–18), *Quoniam ad te clamabo* (b. 7–8), *Dulcissime et benignissime Christe* (b. 39). Michael uses a similar technique in the motet *Ach, wie elend ist unser Zeit* (b. 84–95) and Hammerschmidt in *O Herr Jesu Christe* (b. 13–15, 29–31), *O Gott, du Gott Israel* (V) (b. 1–3, 6).

³⁷Quid commisisti (b. 22–23). Similarly in *Vulnerasti cor meum* (b. 1–3), *Heu mihi, Domine* (b. 24–28), *Dulcissime et benignissime Christe* (b. 25) and by Schein in the motet *Unser Leben währet siebenzig Jahr* (b. 17 and 20–22, 25–26) or by Hammerschmidt in *Ach, wie lieblich sind deine Wohnungen* (b. 28–32 and 35–41).

secret of achieving such an effect is a construction of a theme or a part of it from progressively repeated motifs and suitable overlapping of voices³⁸. The last two types of imitation practically originate from the resources of the *concerato* technique.

The presented collections differ from each other with respect to the proportion between the types of textures referred to above, and also with respect to the manner of their connections. Pieces by Schütz mostly seem to be rooted in the tradition of “motet”, polyphony, although they contain various types of “mixed” textures, including pseudo-monodic features. A characteristic feature of Schein’s motets can be found in a strong contrast of texture, namely a confrontation of precise imitation with homorhythmic features. “Mixed” texture dominates the authorial style of later published collections.

4.2 “Soggetti”

In accordance to texture, the shape of “soggetti” also shows influences of both genres: themes in a madrigal motet are usually much shorter than in a motet, though slightly longer than in a madrigal. Their size varies from 1 to 10 “semibreves”. The average length of the theme is 4 “semibreves”³⁹. If we assume the crite-

³⁸Cf. *Quid commisisti* (b. 24–28), *Quo, nate dei* (b. 5–6), *Quoniam ad te clamabo* (b. 24–28), *Ego dormio* (b. 10–12), *Sicut Moses serpentem* (b. 2–5), *Cantate Domino canticum novum* (b. 4–6, 10–12), *Quoniam non est in morte* (b. 27, 30–31). Individual examples are also to be found in Schein’s motets *Die mit Tränen säen* (b. 13–14), *Unser Leben währet siebenzig Jahr* (b. 43 and 47) and in Michael’s *Ach, wie elend ist unser Zeit* (b. 53–59). This manner of shaping the subject was particularly preferred by Hammerschmidt: cf. motets *O süßer, o freundlicher* (b. 9–12, 21–25), *Mein Erlöser* (b. 11–16, 23–39), *O Herr Jesu Christe* (b. 50–51), *Gelobt sei Gott* (b. 21–22), *O Gott, du Gott Israel* (b. 13–17 and 21–22).

³⁹According to Pietro Pontio the madrigal “soggetto” should be presented within two, three bars “alla semibreve”, since longer subjects are rather common in motets or masses (“Le inventione del Madrigale debbono esser brevi, non più di due tempi di semibreui, over di tre (...). Le cagione è, che s’altramente fossero, non sarebbero proprie del Madrigale; ma più presto da Motetto, over da Messa, ò d’altra cosa che di Madrigale”. Pietro Pontio, *Ragionamento in musica*, 1588, quotation following: Siegfried Schmalzriedt, *Heinrich Schütz und andere zeitgenössische*

tion to have the melo-rhythmical shape of the subject of madrigal motets, it is possible to postulate a certain typology. The main part in this repertoire belongs to types referred to as objective and affective; the smaller part, however, refers to topics of the recitative type and, occasionally, to dance types⁴⁰.



a. Objective: Schein, O Herr, ich bin dein Knecht, b.1-4.



b. Affective: Schütz, In te, domine, speravi, b. 5-8.



c. Recitative: Michael, Was soll ich aus dir machen, Ephraim, b.1-2.



d. Dance-like: Schein, Die mit Tränen säen, t. 8-13.

Fig. 1 a. to d.: Types of themes

Objective topics, reminiscent of the ones characteristic for the Renaissance motet, show a considerable majority of seconds in respect to other intervals, diversification and equal proportions

Musiker in der Lehre Giovanni Gabriellis, Neuhausen and Stuttgart 1972, p. 73. The size of "soggetti" in the motets by Lasso take 5 to 15 "semi-breves".

⁴⁰The application of such terms is a reference to the work by Siegfried Schmalzriedt, who in Baroque music clearly distinguishes three types of musical recitation: objective-mensural, linguistically-affective, and dance-like. (Schmalzriedt, Heinrich Schütz [see footnote 39], p. 74).

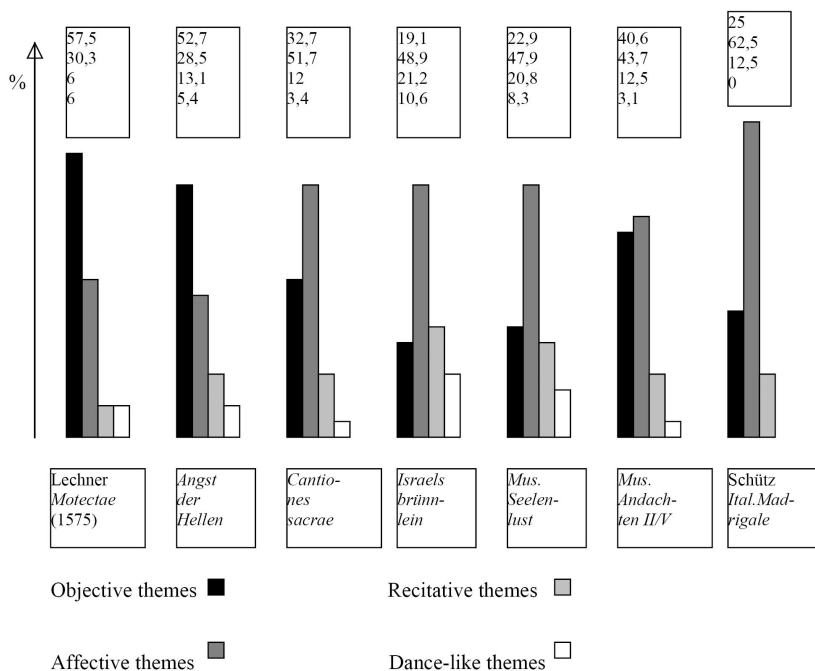


Fig. 2: Types of themes – dissemination

in the application of rhythmical values. On principle, the basic recitation value in an objective theme should be minimis (compare: motet), but in the madrigal motet (and it is this feature that constitutes a breakthrough in the motet tradition), most frequently, the basic recitative value was semiminims, and sometimes also fusa (which would be unimaginable in a Renaissance motet). Affective subjects, on the other hand, follow the example of “soggetti” of the “seconda prattica” madrigal. The feature which distinguishes them at first glance is the lively tempo, the coexistence of contrasting rhythmical values and frequent application of dotted notes⁴¹. Usually the rhythmical values of one

⁴¹Rhythmical motive including the group of a dotted quarter note + quaver was probably considered to express in the most natural way the sequence of accented and unaccented syllables in affective speech.

type dominate, and frequently these dominating values are “semi-minima” and “fusa”, which usually carry syllables. With respect to the application of interval structure, the number of applications of seconds slightly decreases for the benefit of prima, third and quart, while the intervals are used more frequently and freely. A specific breakthrough in the madrigal tradition is a wider application of melisma in themes of affective madrigal motets, both in the structural (cadence), and rhetorical function⁴² (see fig. 4).

4.3 Meaning of words

The feature which especially characterizes madrigal motets is their logogenic character. Without exaggeration, it can be said that all phenomena relating to architectonics are related to the text, namely with its structure and meaning. Firstly, in some pieces, this holds for the conspicuous attempts to integrate form, which is achieved via repeating certain fragments of text jointly and their musical themes, or by simultaneous conduction of themes.

Furthermore, the starting point for shaping a musical theme, mainly in its rhythmical layer, is constituted by the text’s prosody. An appropriate projection of prosodic features of a text may be regarded as a standard in the subject repertoire, however a certain sensitivity to prosodic problems, or simply inspiration arising here, bears testimony to the composer’s artistry. This artistry whose expression is visible first of all in the pieces by Schütz and Schein, is based, on the one hand on the utilization of several manners of musical differentiation of strong and weak syllables (also by means of changing intonation), without falling into rhythmical patterns. On the other hand, it is based on the musical representation of a sentence’s prosody as a whole, with its internal pauses and logical accents. Apart from this in the themes of affective and recitative types it is possible to notice the dependence of the rhythmical layer, not only from the distribution of

⁴²Melismata are present in 41 % of affective subjects. They were considered to be an attribute of the motet style, contrary to the madrigal melodic pattern showing tendencies of syllabism (Schmalzriedt, Heinrich Schütz [see footnote 39], p. 92)

accents of words and sentences, but also from certain emotional properties, which can be observed in “live” speech. The ways of reflecting affective speech in the madrigal motet were borrowed from the musical language of the “seconda prattica” madrigal. The difference between a theme which is only prosodically correct, and a theme where one cannot notice the inspiration in a word pronounced with affection, becomes clear by comparison of “soggetti” from *Zion spricht* by Schein with those from motet by Hammerschmidt, taken from the same Biblical text.

The image shows a musical score for the motet "Zion spricht" by Schein and Hammerschmidt. The score is presented in two columns, one for Schein and one for Hammerschmidt. The music is written in a single system with three staves. The lyrics are written below the notes. The lyrics are: "Zi - on spricht der Herr hat mich ver - las - sen der Herr hat mich ver - ges - sen Ist nicht Eph - ra - im main ten - zer Sohn". The score is in 3/4 time and features various musical notations including notes, rests, and bar lines.

Fig. 3: Schein and Hammerschmidt: Zion spricht

Another important factor determining the selection of the specific means of a composer’s technique was the postulation of a musical illustration of word meaning. The repertoire provides a great number of examples where musical illustration, obviously referring to the achievements of madrigalists, moves with its sophistication (Schütz) or grand scale (Schein). The texts selected by composers of madrigal motets provided many opportunities for its application: those based on the Bible showed dramatic scenes, colourful images and comparisons; sometimes they also referred to the human inner life and its condition. Texts not originating from the Bible were in the majority related to the mysticism of the Passion, of the betrothed, or of eschatology. Consequently, similarly to a madrigal, love and death, desire and nostalgia or fulfilment, suffering and despair or solace demanded an adequate musical representation.

5 Summary

To sum up the topic, the combination of features of a motet and a madrigal in various layers of the structure of a musical work enables us to define the subject repertoire as belonging to a madrigal motet genre. The union of both identified genre traditions constitutes the essence of the analysed works. The evidence of the primacy of the motet tradition is to be found in the religious character of the text and its function, as well as in the polyphonic structure, which is the starting point for shaping a usually complex structure of individual pieces. Consequently, the author believes that the proposed genre term is more accurate than the term “German religious madrigal”. This genre of madrigal motet is characteristic for Lutheran circles, since the cultural context played an important role in its genesis. The establishment of a madrigal motet was a manifestation of the creative reception of the Italian madrigal. As a result of this reception, German composers adopted the notion of illustrating lyrics with music and creating the metaphorical musical language, which was later on reflected by theoreticians in their considerations of rhetoric and music. Although the genre of madrigal motet soon died out, the vividness of music related to lyrics, which occurred as the result of the reception of the Italian madrigal style, became a crucial feature of the German tradition, ranging from Schein and Schütz to Telemann and Bach.

Translated by Iwona Kozłowiec