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JOHANN HERMANN SCHEIN AND *MUSICA POETICA*:
A STUDY OF THE APPLICATION OF MUSICAL-RHETORICAL FIGURES
IN THE SPIRITUAL MADRIGALS OF THE *ISRAELSBRÜNNLEIN* (1623)

by

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ABSTRACT

The present study examines the musical-rhetorical figures of the of the 17th-century *Figurenlehre* as they are applied to the spiritual madrigals of Johann Hermann Schein's *Israelsbrünnlein* (1623). Although analogies between music and text had been made long before the turn of the 17th century, it was not until Schein's own lifetime that a codified list of musical parallels to the classical rhetorical figures of oratory was compiled by Joachim Burmeister in 1599. The consequent effect of the *Figurenlehre* on music composition (*musica poetica*) during the remainder of the Baroque period was such that this prototypical list of musical-rhetorical figures underwent constant revision and expansion during the next one hundred and fifty years.

Schein wrote at least one treatise on the subject of music composition which may very well have treated the subject of musical rhetoric. But owing to the disappearance of this manuscript, it is necessary to examine Schein's own background, assessing the pertinent elements of his own musical and rhetorical education, in order to amass sufficient historical evidence to justify a musical-rhetorical analysis of his spiritual madrigals. This study presents an abundance of substantiating evidence to support an analysis of this nature with regard to his through-composed works.

The figures applied to Schein's works in this thesis are derived

from contemporary 17th-century German treatises, and the results of the analyses show that musical-rhetorical figures pervade the entire composition, either as rhetorical figures of decoration or as figures of structural significance. In both cases, though, the prevailing musical-rhetorical figures parallel at all times the affect or rhetoric expressed in the sacred texts, showing ultimately the coalescent properties of the musical-rhetorical figures.

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CHAPTER I

INTRODUCTION

Johann Hermann Schein, Samuel Scheidt and Heinrich Schütz are frequently referred to collectively as the "three S's" of the German Baroque. As early as 1690, the trio is described as the "three famous S's" in Wolfgang Caspar Printz's *Historische Beschreibung der edlen Sing- und Klingkunst*,¹ but the passage of time has resulted in a distorted perspective of music history, causing Schein and Scheidt to be unjustly eclipsed by Schütz. Certainly Schütz's studies in Italy under Giovanni Gabrieli, and his long and prolific musical career account for some of the additional modern studies, but to epitomize him as the paragon of 17th-century German music is inconsistent with the opinions held by even his own contemporaries. One must bear in mind that these three composers, as attested to by Printz and others, constituted a virtual musical triumvirate in Germany at the turn of the 17th century. These three musicians were as successful as their profession would allow, acquiring for them the more prestigious musical appointments in the Electorate of Saxony: Scheidt served as the *Hofkapellmeister* in the city of Halle; Schütz succeeded Rogier Michael as the *Hofkapellmeister* in Dresden; and Schein was ulti-

1. W. C. Printz, *Historische Beschreibung der edlen Sing- und Klingkunst* (Dresden, 1690), p. 137. "drey Berühmte S."

mately appointed to the position of Thomaskantor in Leipzig, a century before Johann Sebastian Bach was to assume that same post. In order to regain a historical equilibrium with respect to these three German composers, further investigation into the achievements of Scheidt and Schein is necessary.² The present study will focus on the relationship between the music and text in the spiritual madrigals of Schein's *Israelsbrünlein* (1623), using the precepts of the *Figurenlehre* as the principal nexus in relating these two elements.³ In many instances, the literary

2. The most significant studies to date which deal exclusively with J. H. Schein and his music include A. Prüfer, *Johan Herman Schein* (Leipzig: Breitkopf & Härtel, 1895), which stands as the most comprehensive and exhaustive biography of Schein; I. Hueck, "Die künstlerische Entwicklung J. H. Scheins dargestellt an seinen geistlichen Werken" (Ph.D. diss., Freiburg University, 1943), in which Schein's stylistic developments are examined in terms of musical influences, attempting to determine approximate dates for some of Schein's compositions by comparing certain stylistic elements with comparable elements in his other works for which the date of composition is known; H. Rauhe, "Dichtung und Musik im weltlichen Vokalwerk J. H. Scheins. Stilistische und kompositionstechnische Untersuchungen zum Wort-Ton-Verhältnis im Lichte der rhetorischen ausgerichteten Sprach- und Musiktheorie des 17. Jahrhunderts" (Ph.D. diss., Hamburg University, 1960).

3. Modern musicological studies of rhetorical elements in music composition (*musica poetica*) in Germany, from the inchoate stages of the Baroque to the end of this stylistic period, date back to the first decade of the 20th century. The earliest significant musicological investigation into the subject of musical rhetoric is A. Schering "Die Lehre von den musikalischen Figuren," *Kirchenmusikalisches Jahrbuch* 21 (1908): 106-14. Although Schering's article is relatively brief, it did provide a point of departure for related studies by other scholars interested in the creative processes of German composers in the late Renaissance and in the Baroque. Two important subsequent works in this area continue along the lines initiated in Schering's article: H. Brandes, *Studien zur musikalischen Figurenlehre im 16. Jahrhundert* (Berlin: Triltsch & Huther, 1935) is basically an elaboration of the material found in Schering's writing, defining and discussing at length the early developments of the *Figurenlehre*; H. Unger, *Die Beziehungen zwischen Musik und Rhetorik im 16.-18. Jahrhundert* (Würzburg: Konrad Triltsch Verlag, 1941) is largely a comparative study distilled from a large number of *musica poetica* treatises from the 16th through 18th centuries in which Unger demonstrates the homologous relationships between music and text.

rhetorical figures in the biblical texts of these madrigals will immediately suggest comparable musical-rhetorical figures, but the implementing of the musical rhetorical figures can also be understood as salient elements in the actual musical structure of these texted compositions.

The work which is most closely related to the present study is Hermann Rauhe's doctoral dissertation, "Dichtung und Musik im weltlichen Vokalwerk J. H. Scheins," in which Rauhe pursues the rhetorical content of Schein's secular music and poetry. Work similar to the dissertation was previously done by Rauhe for his *Staatsexamensarbeit* at the Hamburg Hochschule für Musik in 1955.⁴ The latter study was an examination of the *Figurenlehre* in Schein's sacred music, and Rauhe shows the cumulative results of his musical-rhetorical study of Schein's sacred and secular music in Chapter 3 of his dissertation under the heading "Das weltliche Vokalwerk Scheins im Verhältnis zu seiner geistlichen Musik."⁵ Rauhe's investigation is unquestionably thorough, and he presents lucidly the results of this comparative study of Schein's sacred and secular music by means of various charts and graphs which demonstrate the frequency with which the different figures are employed. Although the results of Rauhe's somewhat empirical methodology are estimable enough, the present study will be concerned more with the application of musical-rhetorical figures in particular compositions, as the figures are suggested by the text and as they function structurally within the piece.

During the first half of the 16th century, the written references to the interrelationships between music and rhetoric became more frequent

4. Rauhe, op. cit., p. 2.

5. Ibid., pp. 222-52.

as the importance of the text in music composition increased. (The earliest analogies between the arts were being made already by Franchinus Gaffurius [1451-1522], and Faber Stapulensis [?-?] in the late 15th century.) Composers were finding it necessary to give more consideration to the affective and grammatical elements of the text as they tried to find the best way to correlate word and music. In 1552, Andrien Petit Coclicus gives an example of a group of three notes (*simplex*) and a somewhat ornamented version of what is essentially the same three-note pattern (*elegans*) in the chapter entitled "De Elegantia et Ornatu, aut pronunciatione in canendo" in his *Compendium musices*.⁶ This is comparable to the pure and ornate stylistic features of verbal, and later musical, rhetoric. This aspect of musical rhetoric shall be discussed in greater depth momentarily.

Eleven years after the appearance of Coclicus' compendium, Gallus Dressler includes the purely musical structures *fuga*, *cadentia* and *syn-copatio* among his "ornamentum musicae" in the manuscript of his unpublished *Praecepta musicae poeticae* (Magdeburg, 1563-64).⁷ Seth Calvisius takes the next major step in the development of musical rhetoric in the *Melopoieia sive melodiae candendae ratio* (Leipzig, 1592). In his treatise, Calvisius compares musical pauses and cadences to various types of grammatical punctuation. For example, Calvisius' *clausula secundaria* (half cadence) is compared to the colon in poetic and prosaic literature.⁸ Calvisius, as will also be seen in Lippius' own discussion of musical

6. Unger, op. cit., p. 29.

7. Ibid., p. 30.

8. Ibid., p. 31.

figures, describes certain melodic figurations without taking the final step of providing them with rhetorical labels. It is not difficult to see, then, the significance of Joachim Burmeister's contribution to the *Figurenlehre*; he took the inevitable step of ascribing rhetorical names to the already existing musical figures.

The codification of musical-rhetorical figures was by no means a completely heterodox incident in the development of music composition practices in this transitional period between the Renaissance and Baroque in Germany. First, what Burmeister did in providing rhetorical names to these musical figures was symptomatic of the humanists' penchant for "anatomizing and categorizing knowledge."⁹ As in the case of verbal rhetoric, the *Figurenlehre* was arrived at inductively by assigning names to specific musical figurations and devices which had been flourishing and steadily evolving throughout the entire 16th century. Secondly, the late 16th and early 17th centuries witnessed a movement towards a high degree of ornateness in all forms of artistic expression, including rhetoric. Rhetoric had been defined by classical authors as the art of persuasive speech, but rhetoric had come to be defined by Renaissance rhetoricians as the art of decoration or decorative speech.¹⁰ This definition, in turn, found its way into music composition. The almost explosive interest in rhetorical decoration in the latter half of the 16th century is exemplified by the marked increase in the number of ornamental tropes and

9. E. P. J. Corbett, *Classical Rhetoric for the Modern Student* (New York: Oxford University Press, 1971), p. 460.

10. L. Rockas, *Modes of Rhetoric* (New York: St. Martin's Press, 1964), p. ix.

figures which could be found in rhetorical text books of the day. For example, only sixty-five rhetorical figures were included in the *Rhetorica ad Herennium*, a popular book for rhetorical studies in the Renaissance. This list was extended to include one hundred and thirty-two figures in Joannes Susenbrotus' *Epitome troporum ac schematum* in 1540 and was increased to one hundred and eighty-four in Henry Peacham's *The Garden of Eloquence* in 1577.¹¹ Parallel emphasis on musical decoration combined with the humanists' propensity for cataloging resulted in Burmeister's codification of twenty-two musical-rhetorical figures in his *Hypomnematum musicae poeticae synopsis* (Rostock, 1599).¹²

Joachim Burmeister (1564-1629) is the most important theorist in the discussion of early developments of the *Figurenlehre* in Germany. His life and work have been examined extensively by Martin Ruhnke in *Joachim Burmeister: ein Beitrag zur Musiklehre um 1600*.¹³ In addition to a synoptic presentation of the contents of Burmeister's pedagogically inclined treatises, Ruhnke gives a relatively thorough account of Burmeister's life from his early years at the Lüneburg *Lateinschule* (Johanneum), to his studies at the university in Rostock, and finally to his professional post as cantor at the Nicolaikirche in Rostock and as teacher at the Rostock *Stadtschule*. Although Burmeister's instruction in *musica theorica*

11. Corbett, op. cit., p. 460.

12. The number of figures was increased to twenty-seven in a third edition of Burmeister's work, *Musica poetica* (Rostock, 1606).

13. M. Ruhnke, *Joachim Burmeister: ein Beitrag zur Musiklehre um 1600* (Kassel: Bärenreiter Verlag, 1955).

and *poetica* in Lüneburg took place in private lessons outside the school,¹⁴ one can easily see the emphasis of rhetoric in all of his other scholastic studies. Under the auspices of Lucas Lossius, Burmeister studied the dialectic and rhetoric of Melanchthon and Erasmus, and even in the religious lessons, the Bible was studied in terms of grammar, logic, dialectic, and rhetoric.¹⁵ Burmeister was also instructed in analyzing and imitating the speeches of Cicero and participated in the production of Latin and German comedies and tragedies.¹⁶ The strong predominance of language in Burmeister's early studies continued throughout his years at the University of Rostock, where he entered the arts faculty in 1587.¹⁷ Here, Burmeister read the letters of Cicero and the comedies of Terence, studied the dialectic of Aristotle and the rhetoric of Cicero and Quintilian, practised oration and poetics by analyzing and imitating the works of the classical authors, and received instruction in ethics, Hebrew and Greek.¹⁸

As a teacher at the Rostock *Stadtschule*, Burmeister's duties included initially the teaching of elementary Latin grammar to the students of the *Quarta* and *Tertia* levels. A promotion which occurred sometime between 1599 and 1601 allowed Burmeister to teach the students of the *Sekunda* level.¹⁹ Burmeister taught advanced Latin grammar and elementary Greek

14. Ibid., p. 25.

15. Ibid., p. 15.

16. Ibid., p. 14.

17. Ibid., p. 25.

18. Ibid., p. 30.

19. Ibid., p. 45.

grammar at this level, demonstrating the proper usage of these languages through the works of classical authors.²⁰ In studying the poetry and orations of Roman and Greek antiquity in this upper level class, rhetoric was probably used as one of the main exegetical methods of analysis, as had been used by Burmeister himself as a student at Lüneburg.

Bearing in mind the fact that all music lessons within the curriculum were restricted to *musica practica* and, to a lesser extent, *theorica*, it is easier to see some of the reasoning in Burmeister's method of instructing students in the art of *musica poetica*. By the time a student was old enough to study composition privately, he would already have mastered a great many grammatical, syntactical and rhetorical skills which were a necessary part of his language studies. Burmeister found that making analogies between music and language was the most expedient manner of teaching music composition. In the same way that the students in the language classes imitated Cicero and Aristotle, the student of *musica poetica* analyzed and emulated the works of the great composers. Just as the students had studied language from the rules of elementary grammar to the decorative art of rhetoric, the student composer proceeded in the same manner--from the grammatical elements of notation, consonance and dissonance; to the syntactical elements of chordal combinations, *soloecismi*,²¹ cadences, and modes; and finally to the rhetorical elements of generic style and musical-rhetorical figures.²² The mastery of employing

20. Ibid.

21. *Soloecismi*, or syntactical errors, can be used intentionally as an expressive device, in which case it becomes a rhetorical element. See Ruhnke, op. cit., pp. 111-14.

musical-rhetorical figures was the apotheosis, so to speak, in the art of music composition, especially in this period when great art--whether that art is visual, literary or musical--was exemplified by the integrated use of decoration.

A work which is of particular interest in understanding the proximity with which rhetoric and music was viewed in the early 17th century is the *Philosophiae verae ac sinceræ synopticae*, a collection of writings by the musician and rhetorician, Johannes Lippius (1585-1612),²³ which was published posthumously in Wittenberg in 1614. The first part of this work is comprised of Lippius' unabridged *Synopsis musicae novae* (Strasbourg, 1612), itself a synoptic collection of material which had earlier appeared in the six disputations given by Lippius at the universities in Wittenberg and Jena in the years 1609 to 1611. In the second part of the *Philosophiae verae ac sinceræ synopticae*, Lippius discusses a variety of subjects among which is his discussion of rhetoric. Although Lippius never did undertake to write about the *Figurenlehre* per se, there are several reasons for including some mention, however cursory, of Lippius' writings: 1) Lippius is one of the very few musicians of this period to write at length about music and rhetoric; 2) although Lippius died at a very early age, he was an active and influential contemporary of Schein; 3) Lippius flourished

22. Ruhnke, op. cit., pp. 100-70.

23. For additional biographic information on Johannes Lippius, see B. V. Rivera, *German Music Theory in the Early 17th Century: The Treatises of Johannes Lippius* (Ann Arbor, Mich.: UMI Research Press, 1980), pp. 1-10; M. Ruhnke, "Lippius, Johannes," *Die Musik in Geschichte und Gegenwart* (1960), 8, cols. 930-31; G. J. Buelow, "Lippius, Johannes," *The New Grove Dictionary of Music and Musicians* (1980), 11, p. 17.

in the same geographic area as Schein--namely, in that area around Wittenberg and Leipzig in the Electorate of Saxony; 4) Lippius was, by his own admission, directly influenced by Seth Calvisius (1556-1615),²⁴ who was at that time teaching history and poetry at the University of Leipzig and was serving simultaneously as cantor at the Thomaskirche. In fact, it is not unlikely that Lippius' and Schein's paths may have crossed in or around Leipzig during the first decade of the 17th century.

It can be seen to what extent this contemporary of Schein drew parallels between the two sister arts of music and rhetoric by looking at the *Synopsis musicae novae*. For Lippius, the text was absolutely necessary for music composition in that it provided many of the guidelines for writing rhetorically persuasive and ornate music. Even in the case of the instrumental music, Lippius recommends that the composer use an imaginary text as a guide for composing a rhetorically convincing piece of pure instrumental music. In the part of the treatise entitled "Concerning the Form of a Harmonic Piece," Lippius writes:²⁵

The form of a harmonic piece consists in the artful and prudent arrangement of its material elements or parts, namely, its monads, dyads, and triads, which are combined or composed according to the sense of the text. Therefore, the musical text provides a soul, as it were, to the harmonic piece. The harmonic piece is the image of the text. Just as the text cannot be depicted and expressed unless it is properly understood with the aid of the *philosophia instrumentalis*²⁶ and *philosophia practica realis*,²⁷ so too it must be expressed according to the way it is understood. For the image must resemble the model.

24. Rivera, op. cit., p. 5. See also J. Lippius, *Synopsis of New Music (Synopsis Musicae Novae)*, trans. by B. V. Rivera, (Colorado Springs: Colorado College Music Press, 1977), p. 60. At the end of this treatise, Lippius has appended a tributary poem written for him by Calvisius.

25. Lippius, op. cit., p. 43.

26. Grammar, rhetoric, logic.

Lippius' treatment of verbal rhetoric is derived primarily from the three principal classical rhetoricians: Cicero, Quintilian and the anonymous author of the *Rhetorica ad Herennium*.²⁸ The five subdivisions of rhetoric are *inventio*, *dispositio*, *elocutio*, *memoria*, and *pronunciatio*. *Inventio* and *dispositio* are as important in music as they are in oratory, but the subdivision of rhetoric which is most important to this particular study is *elocutio*. To the classically trained rhetorician, *elocutio* meant "style."²⁹ *Elocutio* may be described as the choice of words which expresses most effectively the subject of the discourse. Of the first three subdivisions of rhetoric mentioned above, it is *elocutio* which distinguishes the true rhetorician from the non-rhetorician (Lippius says that any man of good sense could deal with *inventio* and *dispositio*), and the degree of skill an orator has in handling *elocutio* distinguishes the good rhetorician from the mediocre.

There are three stylistic classifications which come under the heading of *elocutio* and help determine the actual kind of delivery used by the rhetorician. The first of these is a style appropriate for teaching (*docendi*) and may be called the "plain" or "ordinary" style (*attenuata*, *humilis*, *levis*, *tenuis*, *subtile*); the second is the "moderate" or "middle" style (*mediocris*, *moderata*, *robusta*) and is suitable for moving (*movendi*) the listener; and the last type is the "grand" or "florid" style (*florida*, *grandis*, *gravis*), the most sophisticated of the three styles, which serves

27. Ethics, economics, politics.

28. The following overview of Lippius' discussion of rhetoric is cited largely from Rivera, *German Music Theory*, op. cit., pp. 167-69. Additional material from other sources will be duly acknowledged.

29. Corbett, op. cit., p. 37.

the purpose of charming (*delectandi*) the audience.³⁰ Although all three of these genera of rhetorical style are considered in the classical sources and in most of the rhetorical treatises of the German humanists, such as Lucas Lossius' *Erotemata Dialecticae et Rhetoricae Philippi Melancthonis* (Leipzig, 1562), and had found musical parallels in Burmeister's treatises,³¹ Lippius focuses his attention only on the grand style, relegating the first two styles to the status of grammar.

Several stylistic considerations may be included with the discussion of *elocutio*, such as appropriateness, purity (the use of foreign words, for example), clarity, correctness, simplicity, and ornateness.³² Lippius uses the terms which relate to the pure (*purus*) and ornate (*ornatus*) stylistic features in his rhetorical treatise and correspondingly includes the two subheadings, "Concerning the Pure Style of Composition"³³ and "Concerning the Ornate Style of Composition,"³⁴ in the *Synopsis musicae novae*. It is these specific aspects of Lippius' 17th-century work which hark back to the *simplex* and *elegans* styles in Coclicus' previously mentioned *Compendium musices*, and more importantly to the elements of *elocutio*.

Ornate speech (*oratio ornata*) is the apogee of the rhetorical art and is considered by Lippius to be the sole instrument of persuasion.

30. Ibid.

31. Ruhnke, *Joachim Burmeister*, op. cit., pp. 106-108.

32. Corbett, op. cit., p. 37.

33. Lippius, op. cit., pp. 45-46.

34. Ibid., p. 49.

Oratio ornata is so called owing to its verbal ornaments (*flores, colores*) which can be further subdivided into the categories of tropes and figures. Trope can be defined as a word or expression used in a figurative or non-literal sense (*metaphor, simile, hyperbole, etc.*). A rhetorical figure, on the other hand, is a word or expression that does not change the actual meaning of the expression, rather it employs the expression in an extraordinary way. Lippius discusses two additional subtypes of the rhetorical figure in his treatise: one is a figure of thought (*figura sensus*) and the other is a figure of speech (*figura sermonis*). Lippius gives the figure of exclamation (*exclamatio*) as an example of the *figura sensus*. *Exclamatio* can be classified as a figure of thought because an orator does not generally speak exclamatorily. Any one of the numerous figures of repetition (e.g. *anaphora, anadiplosis, polyptoton, etc.*) would successfully exemplify one type of *figura sermonis*. Generally speaking, the figures of speech are of a more emphatic character than the oftentimes oblique figures of thought.

In his discussion of the "puresstyle" and "ornate style" of music composition, Lippius writes that the pure style should be simple in its dimensions to accord with the simplicity of its accompanying text. All of what Lippius writes about the pure style of composition bespeaks the simplicity of the text; the setting of the text should be homophonic and homorhythmic, and proceed with "uniform, preferably plain, volume."³⁵ The ornate style of composition, by contrast, is a "more florid, and more colored harmonic piece [produced] by using beautiful ornaments."³⁶

35. Ibid., p. 46.

36. Ibid., p. 40.

The "beautiful ornaments" referred to by Lippius in the *Synopsis musicae novae* are, in fact, the *Figuren*. He writes:³⁷

Like an artful orator, the musician uses these ornaments to polish his harmonic oration in keeping with the nature of the text and the circumstances of persons, time, place, etc.

Lippius mentions the ornaments of duration, volume and pitch as they relate to the text in the ornate style of composition. He does not ascribe any of the rhetorical terms to the musical ornaments, but he does describe unmistakably several musical figures to which Burmeister had given specific names. For example, when Lippius says that "melodies may sometimes ascend or descend beyond their ordinary range,"³⁸ he is merely providing a definition of what Burmeister would call *hyperbole* and *hypobole*. Lippius concludes the section on the ornate style of composition by bestowing accolades upon Orlando Lasso and Luca Marenzio--musical counterparts to Cicero and Aristotle--whose mastery of textual interpretation was acknowledged throughout Europe and whose music was performed and presumably studied by Schein.³⁹

During Schein's own lifetime, a total of five pedagogical treatises which dealt with rhetorically labelled musical figures were written and published in Germany:

Joachim Burmeister, *Hypommematum musicae poeticae synopsis* (Rostock, 1599).

Joachim Burmeister, *Musicae autoschediastike* (Rostock, 1601).

Joachim Burmeister, *Musica poetica* (Rostock, 1606).

37. Ibid.

38. Ibid., p. 52.

39. Ibid.

Johannes Nucius,⁴⁰ *Musicae poeticae sive de compositione cantus* (Neisse, 1613).
 Joachim Thuringus,⁴¹ *Opusculum bipartitum* (Berlin, 1625).

By virtue of their contemporaneity and their clarity, the treatises of Burmeister will serve as the primary theoretical sources for the ensuing examination of musical-rhetorical elements of Schein's spiritual madrigals.⁴² Nucius' and Thuringus' treatises are quite clearly derivative of Burmeister's works, while at the same time there are various aspects within these treatises which are at variance with each other, especially with regard to semantics. It may very well be that such semantic discrepancies in the developmental stages of the *Figurenlehre*, innocuous as they may seem at the outset, are premonitory of the fate of this particular theoretical element of *musica poetica* in Germany. During the one hundred and twenty-five years following the publication of Thuringus' treatise,

40. See G. J. Buelow, "Nucius, Johannes," *The New Grove Dictionary of Music and Musicians* (1980), 13, p. 448; W. H. Rubsamen, "Nucius, Johannes," *Die Musik in Geschichte und Gegenwart* (1961), 9, cols. 1742-45; R. Starke, "Johannes Nux (Nucis oder Nucius)," *Monatshefte für Musikgeschichte* 34 (1904): 195-209; F. Feldmann, "Musiktheoretiker in eigenen Kompositionen; Untersuchungen am Werk des Tinctoris, Adam von Fulda und Nucius," *Deutsches Jahrbuch der Musikwissenschaft* 1 (1957): 55; Schering, op. cit., pp. 108-109.

41. G. J. Buelow, "Thuringus, Joachim," *The New Grove Dictionary of Music and Musicians* (1980), 18, p. 797; R. Federhofer-Königs, "Thuringus, Joachim," *Die Musik in Geschichte und Gegenwart* (1966), 13, cols. 380-81; F. Feldmann, "Das 'Opusculum bipartitum' des Joachim Thuringus (1625), besonders in seinen Beziehungen zu Joh. Nucius (1613)," *Archiv für Musikwissenschaft* 15 (1958): 123-42.

42. Definitions for the musical-rhetorical figures used in this study can be found in the following sources: Ruhnke, *Joachim Burmeister*, op. cit., pp. 147-66; Schering, op. cit., pp. 108-109; Feldmann, "Musiktheoretiker...", op. cit., pp. 56-61; G. J. Buelow, "Rhetoric and Music," *The New Grove Dictionary of Music and Musicians* (1980), 15, pp. 796-800; Feldmann, "Das 'Opusculum bipartitum'...", op. cit., pp. 131-42; Brandes, op. cit., pp. 9-23; Unger, op. cit., pp. 62-98; A. Schmitz, "Figure, musikalisch-rhetorische," *Die Musik in Geschichte und Gegenwart* (1955), 4, cols. 176-83.

numerous treatises which included some discussion of musical-rhetorical figures in composition were still being written in Germany.⁴³ However, in this period of time, there were multifold religious, political, economic, social, and artistic changes. The constantly evolving musical styles during these years extending from the late Renaissance to the Pre-Classic era, and the multiplicity of independent educational systems would multiply and magnify the problems first evidenced in the *musica poetica* treatises before 1630. This inherent semantic weakness found in the early treatises would eventually result in the obsolescence of the *Figurenlehre* as a viable pedagogical method and practical technique of composition in the later 18th century.

In the following chapter, Schein will be seen in his capacity of theorist; for it is known that Schein, too, wrote one, possibly two, treatises on composition. Whether Schein actually wrote about the *Figurenlehre* is not known, but he was certainly aware of the practice, and there is no reason whatsoever to believe that Schein would have incorporated the musical-rhetorical figures any differently than would his contemporaries. This would be especially true in the early years of the 17th century when the precepts of the "doctrine of figures" were relatively unadulterated. But to understand better Schein's use of musical rhetoric, it is necessary now to survey his own background in music and rhetoric.

43. Unger, op. cit., pp. 156-59.

CHAPTER II

JOHANN HERMANN SCHEIN: HIS BACKGROUND IN

MUSICA POETICA AND RHETORIC

The earliest extant source in which Schein receives mention as a writer of pedagogical treatises is Johann Mattheson's *Grundlage einer Ehrenpforte* (Hamburg, 1740). This encyclopedic work makes two references to the theoretical works by Schein, and in both cases the acknowledgements are incidental to other subjects. The first appearance of Schein's name in Mattheson's work is in a list representing the inventory of Valentin Bartholomäus Haussmann's library holdings in 1678.¹ *Herm. Scheins mandeductio Musicam poeticam*, a work which then existed only in manuscript form and is now lost, is shown as the fourth item on this register.² The second reference to Schein in Mattheson's *Grundlage einer Ehrenpforte* is found in an entry which itself is primarily concerned with Steffan Otto and his own work entitled *Etliche nothwendige Fragen von der poetischen oder Tichtmusik*.³ The appendix to this missing work, dated June 24, 1632, is *Etlichen Lehren, so einem 'Incipienten' in der*

1. J. Mattheson, *Grundlage einer Ehrenpforte* (Hamburg, 1740), p. 106.

2. Ibid. This manuscript attributed to Schein is also referred to in Jacob Adlung's *Anleitung zu der musikalischen Gelahrtheit* (Erfurt, 1758), p. 868, but this reference appears to be derived from Mattheson's book.

3. Ibid., op. cit., p. 243.

'Musica' 'poetica,' wie sie genennet wird, vornehmlich zu wissen von nothen, von Johann Hermann Schein.⁴

Fifty years after Mattheson had published his book, the authenticity of the *Manductio*'s authorship is questioned by Johann Nikolaus Forkel in his *Allgemeine Litteratur der Musik*:⁵

Whether the noted Joh. Hermann Schein is to be construed here cannot be maintained since this work *Manductio* is considered neither by Mattheson, nor Walther, nor by any other music literator under his [Schein's] name.

A view similar to that of Forkel is expressed by Ernst Ludwig Gerber in the *Neues historisch-biographisches Lexikon der Tonkünstler*:⁶

Whether, however, the *Manductio ad musicam poeticam* manuscript mentioned in Hausmann's catalogue was genuine cannot be maintained.

Gerber's hesitation to accept Schein as the genuine author of the *Manductio* shows a lack of congruity with what he writes earlier in the first edition of his lexicon. In the original edition, Gerber comments cursorily upon Otto's treatise and accepts without question Schein as the primary source for the appended material.⁷ In the intervening period between the appearance of the original version of his lexicon and the pub-

4. Ibid.

5. J. N. Forkel, *Allgemeine Litteratur der Musik* (Leipzig: Schwikert, 1792), p. 500. "Ob der bekannte Joh. Herrmann [sic] Schein hier zu verstehen ist, kann nicht behauptet werden, da weder von Mattheson noch Walther, noch von einem andern mus. Litterator unter seinem Namen dieses Werks gedacht wird."

6. E. L. Gerber, *Neues historisch-biographisches Lexikon der Tonkünstler* (Leipzig: A. Kühnel, 1813-14), part 4, col. 45. "Ob aber die in Hausmanns Bücherverzeichniss angeführte *Manductio ad musicam poeticam*, Mst, acht gewesen ist, kann nicht behauptet werden."

7. E. L. Gerber, *Historisch-biographisches Lexikon der Tonkünstler* (Leipzig: J. G. I. Breitkopf, 1792), part 2, cols. 51-52.

lication of the revised edition, Gerber had obviously consulted Forkel's *Allgemeine Litteratur der Musik* and subsequently assumed Forkel's misgivings concerning the origins of the *Manductio ad musicam poeticam*.

These skeptics are later taken to task by François-Joseph Fétis in his short biographical sketch of Schein:⁸

We see in Mattheson's 'Ehren-Pforte' (p. 106) that Hausmann possessed a composition treatise of Schein under the title of *Manductio ad musicam poeticam*. We do not know why Forkel and others doubted whether this work was by Schein, or if it was one and the same with the treatise of Otto (see this name) in German on the same subject; it is evident by the title itself of this last one that it was extracted from numerous works, notably that of Schein.

Arthur Prüfer, Schein's principal biographer, provides yet further insight into Schein's theoretical work with an extract from Carl August Grenser's *Geschichte der Musik, hauptsächlich aber des Grossen Konzert- und Theater-Orchester in Leipzig*.⁹ Grenser writes that "he [Schein] also left behind a manuscript entitled 'Etlichen Lehre, so einem Incipienten in der *Musica poetica*, wie sie genennet wird, vornehmlich zu wissen von Nöthen. It also exists (!) under the title *manductio ad musicam poeticam*."¹⁰ Whether or not Schein's treatise did in fact still "exist" in 1849 cannot possibly be verified since Grenser failed to record the sources of

8. F. J. Fétis, *Biographie universelle des musiciens*, 2nd ed., 8 vols. (Paris: Firmin-Didot et Cie., 1867), 7: 450. "On voit dans l'*Ehren-Pforte* of Mattheson (page 106) que Hausmann possédait un traité de composition, de Schein, son le titre de *Manductio ad musicam poeticam*. On ne sait pourquoi Forkel et d'autres on mis en doute si cet ouvrage est de Schein, ou si'il n'est qu'une seule et même chose avec le traité d'Otto (voyez ce nom) en langue allemande sur le même sujet; il est évident, par le titre même de ce dernier qu'il était extrait de plusieurs ouvrages, notamment de celui de Schein."

9. A. Prüfer, *Johan Herman Schein* (Leipzig: Breitkopf & Härtel, 1895), p. 10. Carl August Grenser, first flautist in the Grosses Konzert- und Theater-Orchester in Leipzig, wrote his *Geschichte der Musik* in 1840, the unpaginated manuscript of which is, at the time of Prüfer's writings, in the possession of the Bibliothek des Vereins für die Geschichte Leipzigs.

10. Ibid., p. 39. "Er (S) hinterliess auch ein Manuscript, betitelt:

his information. Although Grenser's material, as Prüfer readily points out, is "frequently inaccurate and in need of improvement,"¹¹ Prüfer does nevertheless concur with Grenser as far as believing the *Manductio* and the *Etlichen Lehren* to be the same work.¹² In any case, it is highly unlikely that Schein's teaching methodology could have changed significantly within the span of his short career. There is greater likelihood that the appendix to Otto's treatise consisted of particular features from Schein's *Manductio* not dealt with by Otto;¹³ or perhaps the *Etlichen Lehren* was simply a modified version of the *Manductio*, comparable to the revisions undergone by similar didactic treatises by Joachim Burmeister and Seth Calvisius.¹⁴

It is known that Schein had also intended to write a theoretical treatise on *musica practica*, but this work was never brought to fruition due to his untimely death.¹⁵ Because this work was never completed, and his

'Etliche Lehren, so einem *Incipienten* in der *Musica poetica*, wie sie genennet wird, vornehmlich zu wissen von Nöthen.' Es existirt (!) auch unter dem Titel *manductio ad musicam poeticam*."

11. Ibid., p. 10. "vielfach ungenau und verbesserungsbedürftig."

12. Ibid., p. 38.

13. Gerber, *Historisch-biographisches Lexikon...*, cols. 51-52.. The four chapters in Otto's treatise were: 1) The Nature of Harmony; 2) Combining of Tones; 3) Phrases, Antecedent Phrases, Differentiations, Cadences, Pauses, Fugues, etc.; 4) Modes and Their Transpositions.

14. A revised edition of Burmeister's *Hypomnematum Musicae poeticae synopsis* (1599) was published in 1601 under the title *Musica Autoschediastike*, and a final version appeared in 1606 with the title *Musica poetica*. Calvisius' *Compendium musicae pro incipientibus* (1594) was printed in a simplified third edition in 1612 entitled *Musicae artis praecepta nova et facillima*.

15. See J. A. Herbst, *Musica Practica, sive Instructio pro Symphoniacis* (Nuremberg, 1642), p. iij. In the preface to Johann Andreas Herbst's treatise on *musica practica*, he writes that other composers, including Johann Hermann Schein, Michael Praetorius and Caspar Kittel, had also agreed to

work on *musica poetica*, however apocryphal, is now lost, one must examine the ambient academic and artistic conditions in which Schein flourished in order to gain an understanding of the interrelationships between music and rhetoric in his compositions. The ensuing discourse cannot hope to achieve more than a composite sketch of Schein's implementation of the *Figurenlehre*, but by gleaning relevant information from available sources, the end result will provide sufficient historical evidence to justify an analysis of Schein's music in the rhetorical terms of the *Figurenlehre*.

Johann Hermann Schein was born in Grünhain in Saxony.¹⁶ From his earliest years, Schein was strongly influenced by the Lutheran faith, as his father, Hieronymous Schein (1533-1593), was the Lutheran pastor in Grünhain during this period of religious intolerance in Saxony. (At this time religious antagonism was chiefly between the Calvinists and the Lutherans.) Hieronymous himself had at one time been a student at the *Fürstenschule* St. Afra in Meissen (1549-1555) and later studied theology at the university in Leipzig. Johann Hermann, it seems, inherited a number of talents from his father; Hieronymous had been praised for "the charm of his voice and of his eloquence as a preacher,"¹⁷ for his knowledge

write similar *musica practica* texts which would, like Herbst's, deal with phrasal decoration and cadential ornamentation, as well as instruct the choirboys in the Italian style of singing. Although Schein was unable to author such a book, Herbst's introductory note attests to the fact that Schein possessed a thorough and functional understanding of contemporary performance practices in Italy.

16. Prüfer's biography of Schein will serve as the primary source of information for this biographical sketch. Prüfer had access to, and incorporated in this work, various irreplaceable written documents and music manuscripts which have since been destroyed. Although much of the following material will be derived from this source, additional information will be credited accordingly.

17. H. Ernesti, *Commentationes novae in Cornelium Nepotem etc.* (Leipzig, 1707), p. 274. "...suavitas in faciendo ad populum verbo oris ac vocis." Cited from Prüfer, op. cit., pp. 2-3.

of Greek, and as a "distinguished poet."¹⁸ In addition to his poetic and oratorical abilities, Hieronymous was also a proficient musician, having served as *Schlosskantor* in Weesenstein from 1574 to 1578.¹⁹

Following the death of Hieronymous in 1593, the remainder of the family moved to Dresden where, on the recommendation of Polycarp Leyser der Älter, the supervisor of court music, Johann Hermann was accepted in 1599 as a choirboy to the *Hofkapelle* which was then under the direction of Rogier Michael. There is no record of Schein's activities between the years 1593 and 1599, but he must have received some practical training and experience in music during this time in order for him to have been admitted into such a prestigious court.

This same *Kantorei*, founded in 1548 by Elector Moritz von Sachsen, already had an illustrious history of music directors prior to Michael's appointment in 1587: Johann Walther (1548-1554), Mattheus Le Maistre (1554-1568), Antonio Scandello (1568-1587).²⁰ The *Hofkapelle* was very cosmopolitan and had a reputation for its excellent native and foreign musicians. As early as 1554, seven of the twenty-five musicians were Italian.²¹ By

18. (?). Melzer, *Jenisius, Annabergae Historia etc.* (Dresden, 1705), p. 64. "poeta praeclarus." Cited from Prüfer, op. cit., p. 3.

19. A. Adrio, "Schein, Johann Hermann," *Die Musik in Geschichte und Gegenwart* (1963), 10, col. 1642.

20. Prüfer, op. cit., p. 4.

21. W. Steude, "Dresden," *The New Grove Dictionary of Music and Musicians* (1980), 5, p. 616. The term "welsch" has been erroneously translated as "Netherlanders" in this article rather than "Italians." Compare M. Ruhnke, *Beiträge zu einer Geschichte der deutschen Hofmusikkollegien im 16. Jahrhundert* (Berlin: Verlag Merseburger, 1963), p. 217. Ruhnke gives the names of the singers and instrumentalists of the Dresden *Hofkapelle* of 1555; seven of the twelve instrumentalists are Italian, the remaining singers and instrumentalists are ostensibly German.

1590, the chapel choir under Michael consisted of five basses, five tenors, four altos, and eight boy sopranos. Of the nineteen instrumentalists, approximately one-third of them bore Italian surnames.²² In addition to the Italian musicians at this court, there was an abundance of music from Italy by Adrian Willaert, Orazio Vecchi, Vincenzo Ruffo, and others.²³ The Italian influence on Schein must have been quite strong during his stay in Dresden.

Schein's education in Dresden was directed by the *Kapellmeister* and cantor, Rogier Michael (1550-1619), and the Choirboy-preceptor (*Cantorei-knaben-Praeceptor*), Magister Andreas Petermann (ca.1531-1611). Michael had formerly been a choirboy in the Dresden *Hofkapelle* under Antonio Scandello. Succeeding Scandello in 1587, Michael held the position of *Kapellmeister* until some time around 1615. Michael directed the usual group singing lessons and composed pieces to Latin, German and Italian texts for the boys to sing at the dinner table and on other occasions.²⁴ In addition to learning "to play a bit on all instruments" in Dresden, Schein also received instruction at the hand of Michael "in theoretical music as well as practical."²⁵ Little is known about Andreas Petermann,

22. Prüfer, op. cit., p. 5.

23. I. Becker-Glauch, "Dresden," *Die Musik in Geschichte und Gegenwart* (1954), 3, col. 759.

24. Prüfer, op. cit., pp. 5-6.

25. P. Spitta, "Leichensermone auf Musiker des XVI. und XVII. Jahrhunderts," *Monatshefte für Musikgeschichte* 3 (1871): 27. [This collection of funeral sermons includes a reprint of Johann Höpner's "Leichensermone auf Johann Hermann Schein" from Schein's funeral (1630)]. "auff allen instrumenten etwas zu praestiren" and "in der Musica sowol Theoreticâ als Practicâ."

except that he was educated in Wittenberg, where he matriculated in 1554.²⁶ It was his responsibility as preceptor to provide the boys with a strong religious foundation and to prepare them academically for a more advanced humanistic education at one of the three electoral Latin schools.²⁷

In 1603, with a stipend given him by the Elector Christian II, Schein was enrolled in the University of Leipzig, matriculated at the beginning of the summer semester and was then accepted as "*studiosus Lipsiensis*" at the electoral *Landesschule* in Pforta on May 18, 1603, where he remained until April 26, 1607. It was in Pforta that Schein received a substantial amount of his humanistic education.

For much of Germany, the early 17th century was a period of philosophical transformation and attempts at educational reform. The great German humanistic movement of the 16th century had all but subsided by the turn of the century, and while one reformer, Wolfgang Ratichius, undertook to impose a degree of conformity on the disparate educational systems in Germany,²⁸ another advocate of this reformation, Johann Amos Comenius, issued his maledictions against all of the "heathens" of Ancient Rome and Greece.²⁹ The vociferousness of these activists did meet with some degree of success, and academic interest in classical studies

26: R. Eitner, "Petermann, Andreas," *Quellen-Lexikon der Musiker und Musikgelehrten*, 2nd ed. (1959), 7: 389.

27: Prüfer, op. cit., p. 5.

28: F. Paulsen, *Geschichte des gelehrten Unterrichts*, 3rd ed., 2 vols. (Leipzig: Veit & Comp., 1919), 1: 474.

29: Ibid., p. 477.

waned as a result. By the end of the 16th century, Aristotle was seldom mentioned at the University of Leipzig or the University of Wittenberg, and printings of editions of Greek literature virtually ceased in Germany and Switzerland from the early 17th century until the latter half of the 18th century.³⁰

The quality of Schein's education did not suffer noticeably as a result of this educational reform; perhaps the humanistic Elector of Saxony was hesitant to allow the introduction of such potentially retrogressive measures into his progressive *Lateinschulen*. Nevertheless, Schein became well-acquainted with the literature of numerous authors of Roman and Greek antiquity--most importantly the writings of Cicero.³¹ It is also known that dramatic productions were staged twice yearly by the students at Schulpforta,³² and through his required participation in the performance of these plays, Schein very likely became familiar with the works of Terence, whose comedies were particularly popular throughout Germany at the turn of the 17th century.³³

What harm to classical studies was incurred by the advocacy of Ratichius' and Comenius' movement was mitigated by increased interest in the writings of the early Christian Church Fathers, contemporary German literature, and the Bible. The Church Fathers served as Christian representatives of antique education. Schooled in the classical tradition,

30. Ibid., p. 487.

31. Prüfer, op. cit., p. 7.

32. Ibid., p. 8.

33. E. F. Livingstone, "The Place of Music in German Education around 1600," *Journal of Research in Music Education* 19 (1971): 160.

their works were substituted as models of literary style for the students to analyze and imitate. The Fathers of the Christian Church were highly esteemed for their wisdom in numerous disciplinary fields, and just as the Renaissance humanists had looked to the pre-Christian classicists for answers, the 17th-century scholars often referred to the Church Fathers as they sought after solutions to problems of astrology, medicine, chronology, the natural sciences, or philosophy.³⁴ Rhetoricians in the 17th-century, too, suggested that students wishing to learn the art "do it like the ancient Latin and Greek Church Fathers, who have in their youth practised poesy, and have made all kinds of beautiful, spiritual songs."³⁵ Although Schein's own skills as a rhetorician and poet would not manifest themselves in print until 1609, he is certain to have been influenced at Pforta by the hymns of the early Christians, Prudentius and Sedulius.³⁶ The likely manner in which he refined his natural poetic gift is outlined by Johann Balthasar Schupp in a text book for rhetorical studies from the mid-17th century:³⁷

If you want to practise in German poetry, you young people, take now and again the hymns of Prudentius, Bernhard, Ambrose, Hieronymus, Augustine, and other Church teachers. Translate them into the German vernacular, or into German verse, [and] make anew out of these verses German orations. I assure you, you will not be sorry for it.

34. J. Dyck, *Ticht-Kunst: Deutsche Barockpoetik und rhetorische Tradition* (Bad Homburg von der Höhe, Berlin, Zürich: Verlag Dr. Max Gehlen, 1966), p. 143.

35. J. B. Schupp, *Doct: Joh: Balth: Schuppi Schrifften* (Hanau, 1663), p. 936. "Macht es wie die alte Lateinische und Griechische Kirchen-Vater / welch sich in der Jugend geübt haben in der Poesie / und allerhand schöne geistliche Lieder gemacht haben." Cited from Dyck, op. cit., p. 144.

36. Prüfer, op. cit., pp. 7-8.

37. Schupp, op. cit., p. 937. "Wolt ihr euch / ihr junge Leut / in der deutschen Poeterey üben / so nehmet unterweilens fur euch die Hymnos Prudentii, Bernhardi, Ambrosii, Hieronymi, Augustini, und anderer Griechischen und Lateinischen Kirchenlehrer. Versetzt sie in deutsche Sprach /

Comparative observations regarding classical Greek and Roman literature and the Bible were made by the early Church Fathers in order to understand better the contents of both. Naturally, many differences were seen but also many similarities. One of the Church Fathers mentioned in the previous quotation by Schupp, Hieronymus (ca.347-ca.420), whose own works were styled after Cicero, shows comparisons between the rhetorical figures *hyperbole* and *apostrophe* as they appear in the Bible and in writings by Virgil.³⁸ Yet another observation made by Hieronymus concerns the usage of classical poetic meter in the books of Job, Jeremiah, and the Psalms.³⁹

That the art of rhetoric was an essential tool in biblical exegesis, whether illuminating passages from the Bible in Latin or German, is clear from various rhetorical text books used in schools throughout the Baroque period. Conversely the Bible itself was also held by rhetoricians to be one of the "*fontes inventionis*" of rhetoric.⁴⁰ In Germany, Bartholomaeus Westhammer (Westhemerus) was one of the earliest scholars to deal extensively with the rhetorical contents of the Bible in his *Tropi insigniores veteris atque novi testamenti* (1528); and almost a century later, Johann Heinrich Alsted's *Triumphus Biblicus* (1625) includes a discussion of rhetorical figures, exemplifying the application of each figure with an ap-

oder in deutsche Vers / mach auss diesen Versen wiederumb deutsche Orationis. Ich versichere euch / es wird euch nicht gereuen." Cited from Dyck, op. cit., p. 147.

38. Dyck, op. cit., p. 138.

39. Ibid., pp. 138-39. Hieronymus, along with Hilary and Ambrose, is referred to as an authority by the Roman statesman and monk, Cassiodorus (ca.477-ca.570), when he analyses the rhetoric of the Psalm verses.

40. N. Caussin, *De eloquentia sacra et humana* (1657), 4: 195. Cited from Dyck, op. cit., p. 157.

propriate biblical passage.⁴¹

The founder of Protestantism, Martin Luther, was regarded as a formidable orator by all. Having antedated the extreme orthodoxy which was to burgeon in the 17th century, Luther was schooled in the humanistic tradition of classical studies and was alleged to have made stylistic comparisons between the works of Cicero and the Book of Isaiah.⁴² As a professor of biblical theology at the University of Wittenberg, Luther was critically aware of the polemic significance of biblical rhetoric and was successful in preserving many of the rhetorical tropes and figures when he translated the Bible into the German vernacular (1521-1534). So successful was the German translation, in fact, that Luther was lauded thereafter as a "proper German Cicero...and whoever wants to learn proper German will read diligently the German Bible."⁴³

The art of rhetoric, as both an analytical device and as an essential part of compositional technique, was pervasive in the studies of all students in the early 17th century, and to a greater degree still in the language dominated *Lateinschulen*. The practice of eloquence, however, was not confined to the classroom, for it continued throughout one's life to

41. Alsted, as a contemporary of Schein and one of the major polyhistorians of the early 17th century, is not without significance in the study of music history. Alsted's writings on music are concerned primarily with *musica theoretica* and *practica*; the importance of his discussions of *musica poetica* is severely limited by his adherence to Calvinistic dogma. See I. Schultz, *Studien zur Musikanschauung und Musiklehre Johann Heinrich Alstedes (1588-1638)* (Marburg: Görich & Weierhäuser, 1967), pp. 65-79.

42. J. Hülsemann, *De Veteris et Novi Testamenti natura* (Leipzig, 1714). Cited from Dyck, op. cit., pp. 160-61.

43. J. B. Schupp, *Der Teutsche Lehrmeister*, ed. Paul Stötzner (Leipzig, 1891), p. 33. "...rechter Teutscher Cicero gewesen. Und wer recht gut Teutsch lernen wil, der lese fleissig die Teutsche Bibel." Cited from Dyck, op. cit., p. 153.

serve as a sign of one's education and social position. Schein's inherent affinity for artistic expression caused him to continually cultivate this art through its application to his own poetry and to his music.

The musical training which Schein received at Pforta was very much influenced by two of the former cantors, Seth Calvisius (1582-1594) and Erhard Bodenschatz (1601-1603). Calvisius, an exemplar of humanistic education, was a chronologer, a historian, an astronomer, a music theorist, a poet, a composer, and a pedagogue. It was during his residency as cantor at Pforta that Calvisius produced one of his most significant works--*Melopoeia seu melodiae candendae ratio* (Erfurt, 1592). In this treatise, Calvisius does not actually apply poetic figures to music, as did Burmeister seven years later, but he does deal briefly with some aspects of expressing affect in Chapter 16 (*De pausis*) and stresses in Chapter 18 (*De oratione sive textu*) the importance of the relationship between the music and text in support of his definition of *melopoeia* from Chapter 1:⁴⁴

Melopoeia, moreover, is the art of rightly conjoining and altering harmonic intervals, effecting a concert in diverse sounds, and thus accommodating a proposed oration.

Calvisius' treatment of affect and text underlay in *Melopoeia* is derived largely from Volumes 3 and 4 of Gioseffo Zarlino's *Le Istitutioni harmoniche* (1558).⁴⁵ What Calvisius did was prepare an updated, reorganized and simplified version of Zarlino's *Istitutioni*, thereby transforming an Italian

44. S. Calvisius, *Melopoeia seu melodiae candendae ratio* (Erfurt, 1592), Cap. 1. "Est autem Melopoeia ars recté conjugendi et inflectendi intervalla Harmonica, in diversis sonis concentum efficientia, ac orationi propositae accomodata."

45. See K. Benndorf, "Sethus Calvisius als Musiktheoretiker," *Vierteljahrsschrift für Musikwissenschaft* 10 (1894): 435-49; and R. H. Robbins, *Beiträge zur Geschichte des Kontrapunkts von Zarlino bis Schütz* (Berlin: Triltsch & Huther, 1938), pp. 72-86.

theoretical treatise into a practical textbook for German composition students. The musical-poetical concept of teaching, however, was not entirely new at Pforta in 1592; documented evidence shows that Calvisius was already teaching along these lines ten years prior to the publication of the *Melopoeia*.⁴⁶ This practice, then, would have been a firmly rooted tradition at Pforta when Schein began his studies there.

The teaching method used by Calvisius was furthered by Erhard Bodenschatz (1575-1636) who, having studied under Calvisius from 1591 to 1594, served as cantor at Pforta from 1601 to 1603, vacating his office only shortly before Schein commenced his studies at this electoral school. Bodenschatz's influence on Schein stems from the cantor's anthological pursuits at Pforta. Schein presumably became well-acquainted with the Latin- and German-texted motets of Bodenschatz's *Florilegium selectissimarum cantionum* (1603), the second edition of which, under the title *Florilegium Portense* (1618), comprised the first tome of a two-volume collection of motets.⁴⁷ The completed second volume was published in 1621.⁴⁸

46. C. Dahlhaus, "Nachlass des Sethus Calvisius," *Die Musikforschung* 9 (1956): 130-31.

47. O. Riemer, *Erhard Bodenschatz und sein Florilegium Portense* (Schöningen: Jul. Kaminsky, 1928), p. 52. Riemer's published dissertation includes, in addition to a general description of the milieu at Pforta in the early 17th century, an overview of the motets in the two volumes of the *Florilegium Portense* (1618, 1621). Each motet is identified in the tables (pp. 107-17) by its melodic and textual incipit, the number of voices, the source of the text, the appropriate performance occasion, and the name of the composer.

48. Rudolph Wustmann points out that the compilation and publishing preparation of the motets of the first edition could not have possibly been accomplished by Bodenschatz in the two years spent at Pforta, and consequently attributes the actual amassing of most of the motets to Calvisius. See R. Wustmann, *Musikgeschichte Leipzigs bis zur Mitte des 17. Jahrhunderts*, 2 vols. (Leipzig: F. Kristner & C. F. W. Siegel, 1926), p. 376.

Students became familiar with these motets by singing them before and after each meal as well as on other occasions.⁴⁹ The use of the *Florilegium Portense*, especially the first volume, was widespread and remained one of the most popular motet anthologies of 17th-century Saxony.⁵⁰ During the period that Schein worked in Leipzig, the churches' copies of the *Florilegium Portense* were used so frequently that Tobias Michael, Schein's successor as Thomaskantor, had to recommend that new copies be purchased by both the Thomaskirche and the Nicolaikirche.⁵¹

Lessons in music composition--Schein supposedly studied composition at Pforta--would have taken place outside of the school time, as was the practice in the Baroque period.⁵² The activities of Schein's music teachers at Pforta, Bartholomäus Scheraeus (1603-1606) and Martin Rothe (1606-1607), have not been well-documented, and it is therefore difficult to comment unequivocally on Schein's training in *musica poetica* at the *Lateinschule*. Rothe, nevertheless, was not without recognition as a composer in his own day; the 1621 volume of the *Florilegium Portense* contains thirteen of his eight-voice motets on German and Latin texts. (Several of these same texts were later set by Schein.)

Schein completed his studies, and left Pforta on April 25, 1607, returning to his home in Dresden. What it was that Schein did in this year is open to speculation. In early 1608, Schein had again taken up resi-

49. Riemer, op. cit., p. 9. See also Livingstone, op. cit., pp. 157-62.

50. Wustmann, op. cit., p. 375.

51. Ibid.

52. M. Ruhnke, *Joachim Burmeister: ein Beitrag zur Musiklehre um 1600* (Kassel: Bärenreiter Verlag, 1955), pp. 100-101.

dence in Leipzig as a student at the university where "he studied, besides liberal arts, jurisprudence."⁵³ Prüfer makes it very clear that those subjects which make up the liberal arts in the 17th century are in many ways synonymous with subject areas which relate to the fine arts--that is, Schein's secondary studies, if one can consider them being of lesser import, consisted of poetics and music.⁵⁴

In order to study law at the university, Schein would have had to become closely acquainted with the three genera of eloquence which were recognized in the 17th century: *genus iudiciale* (judicial speech), *genus deliberativum* (deliberative speech), and *genus demonstrativum* (eulogistic or censorious speech).⁵⁵ The main sources for this part of the law students' studies were Herennian rhetoric, Quintilian's *Institutio oratoria* and, of course, the works of Cicero.⁵⁶ Not only would Schein have studied the various types of rhetoric at the university, he would have received ample practice in employing them, for all of the students at the university were expected to participate actively in recitations, lectures, and debates.⁵⁷

Schein undoubtedly came into contact with a great deal of music during his early years in Leipzig. As a devout Lutheran, he would have attended regularly the Sunday *Gottesdienst*. It is not unreasonable, then,

53. Spitta, op. cit., p. 28. "...nebenst den freyen Künsten die *Jurisprudentiam* studiret."

54. Prüfer, op. cit., p. 11.

55. Dyck, op. cit., p. 10.

56. Ibid.

57. F. Schulze & R. Ssymank, *Das deutsche Studententum von den ältesten Zeiten bis zur Gegenwart* (Leipzig: R. Voigtlanders Verlag, 1910), pp. 90-91.

to assume that Schein would have attended the divine service at the Thomaskirche. Seth Calvisius, a musician of high repute, was Thomas-kantor at that time, and Schein, from his years spent at Pforta, was already well-aware of Calvisius' musical prowess. Schein's studies of poetics at the university may also have made him familiar with the Thomas-kantor's poetry, since Calvisius had formerly been professor of both history and poetry at the University of Leipzig at least as late as 1606 when the conflicts between the policies of that institution and the Thomas-kantorei began.⁵⁸

Schein had been in Leipzig for approximately a year when he published his first collection of music, *Venus-Kränzlein* (1609), which shows the twenty-one-year-old student in his capacity of both composer and poet. University students in general were expected to sustain some degree of musical study, but, as was the case in studying *musica poetica* at Pforta, this tuition was to take place outside the university. For this reason, it is impossible to identify with certainty Schein's teacher in Leipzig. Could it possibly have been Calvisius? Schein was certainly familiar with some of Calvisius' theoretical and musical works before his arrival in Leipzig. Leipzig at this time had a population of approximately 15,500,⁵⁹ and Calvisius' and Schein's mutual ties with Pforta in addition to their shared interest and superlative skills in music and poetry, would have circumscribed their particular social group to some extent. It is unlikely that these two, sharing so much in common, could have been active within the musical circles of Leipzig without becoming at least

58. A. Adrio, "Calvisius, Sethus," *Die Musik in Geschichte und Gegenwart* (1952), 2, cols. 679-80.

59. D. Krickeberg, *Das protestantische Kantorat im 17. Jahrhundert: Studien zum Amt des deutschen Kantorats* (Berlin: Verlag Merseburger, 1965),

marginally acquainted with one another. As did the Thomaskantors of the preceding and following generations, Cälvisius would necessarily have supplemented his income by teaching, and it seems that Schein, whose artistic potential can already be seen in his premier work, could have been readily accepted as a pupil by the Thomaskantor, in which case Schein's education in musical rhetoric would have been first hand.

Because Leipzig was one of the foremost publishing and trade centres in Germany at the beginning of the 17th century, it was possible for Schein to become familiar with a great deal of music literature during his student years in that city. Schein's years of experience with German and Netherlands motets at Pforta were offset by the state of music in early 17th-century Leipzig. The poetry and the music of culturally advanced Italy came to this university city in the sophisticated form of the text-dominated madrigal. The extent to which the Italian style was felt in Leipzig is commented upon by Wustmann:⁶⁰

Around 1580, the Italian madrigals were still advancing on Leipzig; in 1600, the musical sphere of the city is inundated by them.

It is evident that Schein's interest in the Italian madrigal was equally distributed between the music and the text. His own poetry, especially in his later secular works, is very much in the spirit of this new madrigalian style. Schein was in fact one of the earliest German

p. 23. This estimate is based on the population of Leipzig in the years 1585 (13,600) and 1623 (17,312). In the interim of these two years at Leipzig, there were no particularly decimating outbreaks of pestilence, and the effects of the Thirty Years War would not reach this city for several years.

60. Wustmann, op. cit., p. 292. "Gegen 1580 waren die italienischen Madrigale für Leipzig noch im Andringen begriffen; um 1600 ist die musikalische Sphäre der Stadt von ihnen überflutet,..."

poets to adapt to the German language the pastoral style of Torquato Tasso (1544-1595) and Giambattista Guarini (1538-1612), thereby figuring importantly in the history of German poetry of the early Baroque alongside Paul Fleming (1609-1640), who was one of Schein's students at Leipzig,⁶¹ and Martin Opitz (1597-1639).⁶²

Schein also had ample opportunity to acquaint himself with numerous theoretical works during this period in Leipzig, several of which contained some discussion of *musica poetica*. Although the following sample antedates Schein's arrival in Leipzig by about six years, it does exemplify the opportunities which were available to one wishing to become familiar with the theoretical music literature which existed in Leipzig around 1600. Andreas Hoffmann, a bookkeeper from Wittenberg, died in 1600, and an ensuing inventory of his two Leipzig warehouses was taken on December 6, 1600.⁶³ The titles listed below represent the theoretical and pedagogical books which are known to have been part of the stock:

<u>Stock as Shown</u>	<u>Identification of Works</u>
2 Magiri Musica	Johannes Magirus' <i>Artis musicae</i> (Frankfurt, 1596).
11 Introductio Musicae in 4 ^o	?
6 Calvisii Exercitationes Mus.	Seth Calvisius' <i>Exercitationes musicae duae</i> (Leipzig, 1600).

61. Adrio, "Schein, Johann Hermann," *MGG*, col. 1644.

62. For more on Schein's poetic style see P. Hankamer, *Deutsche Gegenreformation und deutsche Barock: Die deutsche Literatur im Zeitraum des 17. Jahrhunderts* (Stuttgart: J. B. Metzlersche Verlagsbuchhandlung, 1935), pp. 159-62; A. Einstein, *The Italian Madrigal*, 2 vols. (Princeton: Princeton University Press, 1949), 1: 205-42; W. Brauer, "Jacob Regnart, J. H. Schein und die Anfänge der deutschen Barocklyrik," *Deutsche Vierteljahrschrift für Literaturwissenschaft* 17 (1939): 371-404; H. Rauhe, "Dichtung und Musik im Weltlichen Vokalwerk J. H. Scheins," (Ph. D. dissertation, University of Hamburg, 1960); D. Paisey, "Some occasional Aspects of Johann Hermann Schein," *British Library Journal* 1 (1975): 171-80; H. Osthoff, *Die*

5 Calvisii Melodiae [Melopoiae]
Erft.

Seth Calvisius' *Melopoeia* (Erfurt, 1592).

149 Lystenij Musica

Nicolaus Listenius' *Musica* (Wittenberg, 1537). The edition which most closely coincides with this inventory was printed in Nuremberg in 1583.

4 Dresseri Musica

This could be Gallus Dressler's *Musicae practicae elementa* (Magdeburg, 1571).

9 Fabri Musica lat.

If this entry is referring to Heinrich Faber, the treatise could be *Ad musicam practicam introductio* (Nuremberg, 1550), but more likely his *Compendiolum musicae pro incipientibus* (Braunschweig, Nuremberg, and Frankfurt, 1548) which went through an extraordinary number of translations and revisions throughout the second half of the 16th and first half of the 17th centuries. This compendium was first translated into German in 1572, so the book was available in both German and Latin at the time of this inventory. The term "lat." in this entry, then, could merely explain which of the two versions was in stock.

6 Crusii Musica Noribg.

Johann Crusius' *Isagoge ad artem musicam* (Nuremberg, 1592).

The importance of more prosaic music literature in the early 1600s, irrespective of the place and date of its publication, can be readily seen in this inventory. The availability of such materials can be more fully understood when one considers that this inventory represents the holdings of one book dealer of apparently modest means in one of the ma-

Niederländer und das deutsche Lied (1400-1640) (Tutzing: Hans Schneider, 1967), pp. 317 and 381; G. Müller, *Geschichte des deutschen Liedes* (Munich: Drei Masken Verlag, 1925), pp. 21-24. Rauhe's dissertation is extremely valuable for its rhetorical analyses of Schein's poetry.

63. Wustmann, op. cit., pp. 170-71.

for publishing and trade centres of Europe. Which theoretical books Schein had familiarized himself with it is impossible to say, but it may be assumed that he was acquainted with the contents of some them.

Schein completed his university studies in 1612 and shortly thereafter received an offer of employment from Gottfried von Wolffersdorf, the *Hauptmann* at Schloss Weissenfels. Gottfried, too, had been a student at Pforta (1598-1604) and a fellow classmate of Schein. Schein accepted Gottfried's invitation to become "preceptor for his young gentry and the director of domestic music."⁶⁴ It was during this time at Weissenfels that Schein met and became fast friends with Samuel Scheidt and Heinrich Schütz, shortly after Schütz's return to Germany from his studies in Italy with Giovanni Gabrieli.

Two years after Schein began his work at Weissenfels, he accepted the position of *Hofkapellmeister* to Herzog Johann Ernst der Junge in Weimar on May 21, 1615. Schein's tenure here, however, was shorter still, for he left Weimar on August 19, 1616 to replace Seth Calvisius, who had died on November 24 of the previous year, as the cantor at the Thomaskirche in Leipzig. Schein assumed the position of Thomaskantor officially on August 31, 1616.

Because more is known about the office of the Thomaskantor, it is possible to deduce more about Schein's musical activities in Leipzig than in either Weissenfels or Weimar. His duties as cantor, not unlike his predecessors and successors, demanded much more of him than preparing the choirs for the Sunday *Gottesdienst* at the Thomaskirche and Nicolaikirche. Within the curriculum itself, the students were allotted only four hours

⁶⁴: Spitta, op. cit., p. 28. "zu seiner jungen Edelleute *Praeceptoren* vnd...*Hausmusik Directoren*."

of music study per week. All four levels of students were assembled on Mondays and Fridays during the noon hour for group singing, while the same hour on Tuesdays and Wednesdays was reserved for instructing the two lower levels in the traditional practice of solmization and modern Italian singing techniques, thus incorporating the new treatises on *musica practica* and *theoretica*.⁶⁵ Of course, additional hours would be needed for rehearsing occasional music for performances at weddings, funerals, civic festivals, and other events. These performances provided the sole income for the students and supplemented the cantor's income for his participation in the performances. Schein also enhanced his salary by receiving commissions to compose specific music for these occasions.

The close ties between language and music which were evident throughout Schein's early years persisted in his role as Thomaskantor in Leipzig. In addition to the four hours of in-class musical instruction each week, Schein was obliged to teach ten hours of non-musical subjects to the upper level students. Schein's teaching schedule is shown below:⁶⁶

	Monday	Tuesday	Wednesday	Friday	Saturday
6-7	Latin Grammar	Latin Grammar	Latin Literature	Latin Literature	Latin Catechism
7-8					German Catechism
12-1	Music	Music	Music	Music	
1-2	Latin Syntax	Latin Syntax	Latin Syntax	Latin Syntax	

The significance of rhetoric in the above-mentioned courses is apparent. The emphasis on using rhetoric as a vehicle for studying literature has been discussed already. Four hours per week--as much time as was

65. Prüfer, op. cit., pp. 37-38.

66. Wustmann, op. cit., p. 105.

spent on music--was given over to the study of Latin syntax, and syntax as a subject of study is inseparable from studying the art of rhetoric. For instance, Lee A. Sonnino includes in one of the indices to *A Handbook to Sixteenth-Century Rhetoric* a total of twenty-five different rhetorical figures "which vary the normal syntax"⁶⁷ of a sentence. Even the classes in Latin grammar, albeit to a lesser extent, could be taught with some reference to rhetoric as there are a number of rhetorical figures which specifically "alter the form or grammatical status of a word."⁶⁸

Having surveyed the available theoretical texts in Leipzig and the rhetorically oriented language courses which Schein taught, one must consider the musical influences that Schein came under in the course of his artistically fertile years as Thomaskantor. What music Schein had performed in Leipzig naturally says much about his own personal musical tastes, and consequently about his own compositions. Certainly Lutheran hymns and the motets from the *Florilegium Portense* constitute part of this music, but Schein was an exceptionally progressive musician who strove to keep abreast of the most current musical developments of the day--namely, contemporary Italian performance and composition practices, the madrigalian association of poetry and music, and the superimposition of the German *musica poetica* precepts on the more Italianate practices. Without having ventured as far afield as his itinerant colleague Schütz, Schein nevertheless succeeded in becoming a formidably cosmopolitan composer. He effected this vicariously by using his authority as Thomaskantor to procure newly published Italian music for the *Kantorei*. On one occasion, February 14,

67. L. A. Sonnino, *A Handbook to Sixteenth-Century Rhetoric* (London: Routledge & Kegan Paul, 1968), pp. 264-65.

68. Ibid., p. 266.

1620, an invoice reveals that the church paid out approximately seventeen Gulden for "some foreign canzonas and other musical things, which he [Schein] had ordered from Venice via Augsburg."⁶⁹ Ideally, one would examine the musical contents of the cantorial library at the Thomaskirche to ascertain what music was performed under Schein's supervision at Leipzig. Unfortunately, owing to the heavy damages suffered by this repository in World War II, one must rely for the most part on the pre-war literature dealing with this subject.

When a cantor died in office at the Thomasschule, his collection of music was traditionally sold by his widow to the town council, which in turn donated the music to the church for further use by the succeeding cantor.⁷⁰ An inventory list of the cantorial library was compiled in 1679 by Johann Schelle, who succeeded Sebastian Knüpfer as Thomaskantor in 1677, and from this compilation can be seen the titles of some of the works which would have been used by Schein. Though the complete absence of representative works by Calvisius is indeed perplexing, works by such influential composers as Lasso, Handel (Gallus), Hassler, Praetorius, Scheidt, Schütz, Le Maistre, A. Scandello, de Monte, Gastoldi, G. Gabrieli, and Marenzio suggest several styles which Schein may have known.⁷¹ The degree to which Schein synthesized the styles of the Italian madrigalists and composers of motets is testified by Printz in the last decade of the 17th century when he states that "he [Schein] was especially excellent in the

69. Wustmann, op. cit., p. 113. "...etzliche frembte canzones und andere musikalische Sachen, die er von Venedig uber Augspurg bestellen lassen."

70. A. Schering, "Die alte Chorbibliothek der Thomasschule in Leipzig," *Archiv für Musikwissenschaft* 1 (1918-19): 276.

71. Ibid., pp. 277-78.

Stylo Madrigalesco in which he was by no means inferior to any Italian much less to any other [composer]."⁷²

Schein, as a poet and musician, understood fully the communicative and expressive powers of music and verse. Moreover, he understood that the melding together of music and poetry could produce a holistic art form, aesthetically superior to either of its component parts. The impress of the Italian madrigal style upon Schein's own musical style, which itself had grown out of the musical-rhetorical motet tradition of the northern countries, sharpened Schein's awareness of music as a language--a language complete with grammar, syntax and rhetoric.

72. W. C. Printz, *Historische Beschreibung der edlen Sing- und Klingkunst* (Dresden, 1690), p. 136. "Er ist aber vornemlich fürtrefflich gewesen in dem *Stylo Madrigalesco*, in welchem er keinem Italiener / vielweniger einem andern etwas nachgeben dürffen."

CHAPTER III

MUSICAL-RHETORICAL ANALYSIS OF

SCHEIN'S SPIRITUAL MADRIGALS

Johann Hermann Schein was at the peak of his musical career in Leipzig when the twenty-six spiritual madrigals of the *Israelsbrünnlein* were published collectively on January 1, 1623. Appearing two years after the publication of Part I of the *Musica boscareccia* (Leipzig, 1621) and one year before the publication of the secular madrigals of his *Diletti pastorali* (Leipzig, 1624), the music of the spiritual madrigals is clearly imbued with the Italian style. First, the poetic title of this collection of madrigals is given in Italian (*Fontana d'Israel*) as well as in German (*Israelsbrünnlein*),¹ just as Schein had done with the collections which immediately preceded and succeeded the *Israelsbrünnlein*--*Musica boscareccia/Wald-Liederlein* and *Diletti pastorali/Hirten Lust*, respectively. Secondly, the use of the *General Bass* in the *Israelsbrünnlein*--it is actually a *basso seguente* which is employed in these compositions--is a relatively

1. FONTANA D'ISRAEL / ISRAELS BRÜNNLEIN / Auserlesener Krafft-Spruchlin / Altes vnd Newen Testaments / Von 5. vnd 6. Stimmen sambt dem General Bass, / auf eine sonderbar Anmutige *Italian Madrigalische* Manier, / Sowol für sich allein mit lebendiger Stim, / vnd Instrumenten / Als auch in die Orgel, Clavicimbel bequemlich zugebrauchen, / Mit fleiss Componirt / Von / Johan Hermano Schein Grünhain, Directori Musici Chori in Leipzig. / Mit Churf. Sächss. *Privilegio* / Vnd in Verlegung des *Autoris* ANNO M.DC.XIII. /

early application of the Italian continuo practice in German music and one which Schein had been using as early as 1617 in the instrumental suites of the *Banchetto musicale*.² Thirdly, Schein states that the music of the *Israelsbrünnlein* was written "in a singularly charming Italian madrigalian style."³

Though the music of the *Israelsbrünnlein* is heavily influenced by the secular Italian madrigal and the sacred motet of the Netherlands, the texts of all of these compositions are German. The texts for two of the madrigals, "Ach Herr, ach meiner schone" and "O, Herr Jesu Christe," are poems believed to have been written by Schein. The source of the remaining twenty-four madrigal texts, as suggested by the poetic title of the collection, is the German Bible--twenty-three from the Old Testament and only one from the New Testament. Of those spiritual madrigals based on biblical passages from the Old Testament, eleven of them--almost half--are settings of Psalm verses.

The preponderance of Psalm verses in Schein's spiritual madrigals is of special interest to the present study, not so much for the significance of Psalm verses in the Lutheran *Gottesdienst* (especially in the introit

2. Prior to the acceptance of the Italian basso continuo in Germany, German organists had already developed a very efficient keyboard tablature. With changing perceptions of harmonic structures in early 17th-century Germany, the vertically conceived basso continuo began to replace the Germans' linearly conceived keyboard tablature. In point of *Israelsbrünnlein*, one can see from the title of the work that Schein still presumed that some organists would want to perform these madrigals from tablature rather than realizing the figure bass. See fn. 1.

3. Compare fn. 1. "auf eine sonderbar Anmutige Italian Madrigalische Manier."

and gradual), rather because the Psalm verses are of a highly poetic, and consequently rhetorical, nature. The Psalms of David were originally set to music and this association would suggest further musical settings. In the Luther translation of the Bible, some of the Psalms--Nos. 4, 5 and 6, for example--have one more verse than the corresponding Psalm in the King James Version of the Bible, the additional first verse being an actual reference to the music. Even Lippius refers to the one hundred and fifty Psalms of David and other biblical verses when he writes about what "the Holy Spirit has...to say [concerning music] in the Holy Book" in his *Synopsis musicae novae*.⁴

Just as the poetry of the Psalms was of musical interest to the musician, it was of rhetorical interest to the rhetorician. The didactic value of biblical verse to the 17th-century rhetorician has been discussed to some extent in the previous chapter, and the Psalm verses were likewise used as models of poetic excellence. One such example can be seen in Johann Mattheus Meyfart's *Teutsche Rhetorica* (Coburg, 1634), a textbook by one of Schein's contemporaries which dealt with German rhetoric. Meyfart defines the rhetorical term *anadiplosis* as a figure "in which the last word or part of the previous passage becomes the beginning of the following passage,"⁵ and quotes Psalm 122:2-3 to illustrate this definition:⁶

4. J. Lippius, *Synopsis of New Music (Synopsis Musicae Novae)*, translated by Benito V. Rivera (Colorado Springs: Colorado College Music Press, 1977), pp. 57-58.

5. J. M. Meyfart, *Teutsche Rhetorica* (Coburg, 1634), p. 256. "in welcher das letzte Wort oder Theil dess vorigen Ausspruchs wird der Anfang dess folgenden Ausspruchs."

6. Ibid., p. 257. "Unsere Füße werden stehen in deinen Thoren Jerusalem: Jerusalem ist gebawet das eine Stadt sey / da man zusammen kommen sol."

2 Now we stand within your gates, O Jerusalem:

3 Jerusalem that is built to be a city where people come together in unity;

Turning now to the compositions of the *Israelsbrunnlein* themselves, it will be possible to see the musical-rhetorical figures as decorative and coalescent elements. That is to say that the *Figuren* from the treatises of the late 16th and early 17th centuries could function in a purely musical sense independent of the literary content, or the musical-rhetorical figures could reflect and simulate musically the affect and rhetoric of the text. The first of the two sample pieces to be examined in this study is "Die mit Tränen säen," a setting of Psalm 126:5-6:⁷

5 Die mit Tränen säen, werden mit Freuden ernten.

6 Sie gehen hin und weinen und tragen edlen Samen und kommen mit Freuden und bringen ihre Garben.

In setting these two scriptural verses to music, Schein had to formulate a musical interpretation of a rhetorical figure found immediately in Verse 5. This maxim constitutes a classic example of the rhetorical *antithesis*. *Antitheton* [sic] is defined by Meyfart in *Teutsche Rhetorica* as a figure whereby "the orator uses contrasting things against each other in his speeches."⁸ Here, the diametrically opposed elements of this figure are *Tränen* (tears) and *Freuden* (joy), and the verbs *säen* (to sow) and *ernten* (to reap). Given these two examples of *antithesis* in Verse 5,

7. 5 They that sow with tears shall reap in joy.

6 He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves *with him*.

8. Meyfart, op. cit., p. 300. "...der Redener in seinen Spruchen widersetzliche Dingen gegen einander brauchet."

one must also consider in this composition, as Schein certainly did, what may be thought of as an affective *antithesis*.⁹ The antecedent clause presents an affect of sorrow (*tristitia*) and is countered by a contrasting affect of joy (*laetitia*) in the consequent clause of this aphoristic Psalm verse.¹⁰

Schein begins the exposition of this five-voice spiritual madrigal imitatively, employing the purely musical *fuga realis* (Example 1). This figure, one of the few which has no literary correlation, is common in Renaissance and Baroque motet and madrigal composition, and serves the purpose of providing a sense of formal structure and expository clarity. More closely related to the text and to the corresponding affect is the highly chromatic character of the melodic lines. Extensive melodic movement by semitone was what Burmeister and his contemporaries called *pathopoeia* and was applied in music compositions to bring out the appropriate affect (Example 1). The correlation of *pathopoeia* in music and oratory can be seen in Richard Sherry's definition of the term in his 16th-century rhetorical text, *A treatise of Schemes and Tropes...Gathered out of the Best Grammarians and Oratours* (London, 1550):¹¹

Dionysis or intention or imagination whereby fear, anger, madness, hatred, envy and like other perturbations of mind is showed and described, and *oictros* or commiserations whereby...pity is moved, or for forgiveness.

9. See S. Calvisius, *Melopoeia seu melodiae candendae ratio* (Erfurt, 1592), Ch. XVIII.

10. M. C. Weissenborn, *Grundliche Einleitung zur teutschen und lateinischen Oratorie* (n.p., 1713), p. 236. Cited from H. Unger, *Die Beziehungen zwischen Musik und Rhetorik im 16.-18. Jahrhundert* (Wurzburg: K. Triltsch, 1941), pp. 101-102. In addition to *tristitia* and *laetitia*, Weissenborn lists nineteen other distinct affects.

Owing to the chromatic nature of the melody and consequently contributing to the prevailing affect of lamentation are the numerous dissonances on weak beats (*symblema*) created by passing tones and dissonances on strong beats (*syncope*) effected by suspensions and appoggiaturas (Example 1).

Example 1. Schein, *Israelsbrunnlein*, Die mit Tränen säen, measures 1-7. Copyright 1963 by Bärenreiter-Verlag, Kassel and Basel. Reprinted by permission.

The musical score is presented in two systems. The first system covers measures 1 through 7, and the second system covers measures 8 through 12. The vocal parts are Cantus 1, Cantus 2, Altus, Tenor, and Bassus. The Bassus continuus part is for Orgel or Cembalo. The lyrics are 'Die mit Tränen säen'. The score includes a 'Fuga realis to measure 12' section and a 'Congeries' section. The lyrics are 'Die mit Tränen säen'.

11. Cited from L. A. Sonnino, *A Handbook to Sixteenth-Century Rhetoric* (London: Routledge & Kegan Paul, 1968), p. 107.

An especially affective and musically effective musical-rhetorical figure is employed by Schein in the *Tenor* at measures 9–10 (Example 2).

Example 2. Schein: *Israelsbrunnlein*, Die mit Tränen säen, measures 8-12. Copyright 1963 by Bärenreiter-Verlag, Kassel and Basel. Reprinted by permission.

[illegible]

The fragmentation of "mit Tränen" is a very appropriate rhetorical treatment of the text in its suggestion of sobbing, and constitutes in musical rhetoric what Athanasius Kircher would later call *suspiratio* in his *Musurgia universalis* (Rome, 1650). The rhetoricians, however, would probably have subsumed such a figure under *tnesis*, *hypotyposis* or *aposiopesis*. *Tmesis* (*dissectio*) would later take on clear musical-rhetorical significance in the 18th-century treatises of Mauritius Vogt and Meinhard Spiess,¹² while both *hypotyposis* and *aposiopesis* have musical-rhetorical counterparts in Burmeister's treatises of the early 17th century. The Ciceronian author of *Rhetorica ad Herennium* defines *hypotyposis* as a figure which "so explains things with words that we apprehend them as though

12. See Unger, *op. cit.*, p. 72.

before our eyes."¹³ By modifying this basically visual concept into an aural abstraction, one sees that Schein explains the text with music in order that the listener can perceive the essence of the text with the added intimation of realism. In this instance, then, Schein can be seen to have superceded the boundaries of mere madrigalian word painting, paralleling with estimable proximity the rhetorical figure of oratory. The second of the two above-mentioned figures in Burmeister's treatises is also deserving of comment here. Because of the rests in this melodic fragment, the treatment of "mit Tränen" at this point could be categorized as one of the aposiopetic figures. *Aposiopesis* is defined by Meyfart as "a figure of silence"¹⁴ and applies to, among other human conditions, situations of grief, suffering or pain.¹⁵ The application of the pausal figure in relation to this text reinforces the expression of the desired affect of this lachrymose part of the Psalm verse in that it simulates so closely the effect of sobbing.

The musical-rhetorical figure of amplification, *congeries*, is employed several times by Schein in the first twelve measures of this composition, as can be readily seen by the alternating 5's and 6's in the *numeri* of the basso continuo (Example 2). Schein's application of this figure is closely related to the use of *congeries* in verbal rhetoric. The oratorical *congeries* is defined by Julius Caesar Scaliger in his *Poetices libri septem* (Lyons, 1561) as a figure which "heaps things up in order to

13.. Cited from Sonnino, op. cit., p. 70.

14.. Meyfart, op. cit., p. 366. "ein Schweigfigur."

15.. Ibid.

incite action."¹⁶ In Schein's spiritual madrigal, the "action" incited by the ascending succession of alternating root- and first-inversion triads is, in fact, the following antithetical phrase of the text.

The response to Schein's musical treatment of the opening text is a virtually complete musical *antithesis* required by the text. The euphoric *antithesis* is accomplished through the implementation of several opposing musical juxtapositions which do not bear the labels of specific rhetorical figures but which do function rhetorically nevertheless. For instance, the rhythmic ambiguity of the melodic lines, as they progress both independently and integrally, of the opening phrase is contrasted by the well-defined rhythms of the second phrase. The angularity of the rhythms in measures 12 to 17 serve a double purpose in this composition in that these recurring rhythmic patterns are hypotypotic in their dance-like representation of the text. One need only look at the allemandes of the instrumental suites in Schein's *Banchetto musicale* to see the strong influence of the secular dance in this sacred work. Accompanying this marked increase of rhythmic vitality is an oppositive change to a syllabic setting of the text from the melismatic setting of the opening text. At variance with each other, too, are the chromatic and diatonic melodies used in this Psalm verse and their respective harmonic impact on the two contrasting sections of polyphony and homophony.

Operating within the music of the second phrase of the text are several identifiable musical-rhetorical figures which maintain the balance of this parallel structure. The jubilant nature of the text at this point is

17. Cited from Sonnino, op. cit., p. 57.

signalled musically by Schein through the application of the musical-rhetorical *exclamatio* effected by the octave leaps in the various voice parts (Example 3). According to Cicero, *exclamatio* is said to occur in oratory when one utters "exclamations of admiration or grief."¹⁷ The use of the large intervallic leap in the musical-rhetorical *exclamatio* in Schein's work corresponds closely to one of the subdivisional figures of oratorical *exclamatio* in Meyfart's *Teutsche Rhetorica*. The ostentatious leap at the beginning of this musical section functions rhetorically in much the same manner as Meyfart's "Vor-Ruff" in which "the orator raises his voice with a sharp dictum before he broaches the issue."¹⁸ Schein is obviously making use of this emphatic gesture to indicate and confirm the totality of the *antithesis* at the moment of the textual change.

Example 3. Schein: *Israelsbrunnlein*, Die mit Tränen säen, measures 12-17. Copyright 1963 by Bärenreiter-Verlag, Kassel and Basel. Reprinted by permission.

The musical score for Example 3, Schein's *Israelsbrunnlein*, measures 12-17, is presented in four staves (Soprano, Alto, Tenor, Bass). The lyrics are "wer-den mit Freu-den mit Freu-den mit Freu-den mit Freu-den ern-ten". The score includes several musical-rhetorical figures: *Exclamatio* (measures 12-13), *Climax (Buxmetster)* (measures 14-15), *Paronomasia* (measures 16-17), *Climax (Nuctus)* (measures 18-19), and *Pleonasmus* (measures 20-21). The measures are numbered 12 through 21. The score is written in G major and 4/4 time.

Climax is another figure incorporated by Schein in this section.

(Example 3.) In oratory, *climax* is seen by Meyfart as a figure of repetition, being "nothing other than a twofold or threefold *anadiplosis*."¹⁹ An example of *climax* quoted in *Teutsche Rhetorica* will help clarify what appears initially to be a tenuous relationship between Meyfart's definition of *climax* and that of Burmeister's musical-rhetorical figure of the same name. In addition to examples given by Cicero, Virgil and Politicus, Meyfart quotes St. Paul from Romans 5:3-5:²⁰

- 3 And not only so, but we glory in tribulations also: knowing that tribulation worketh patience;
- 4 And patience, experience; and experience, hope:
- 5 And hope maketh not ashamed because the love of God is shed abroad in our hearts by the Holy Ghost which is given unto us.

Apart from seeing the concatenation of *anadiplosis* figures in this scriptural quotation, one can also see the etymological importance of the rhetorical label *climax*, which is simply the Greek term for "ladder." The gradational progression in this verse is the increasing importance of the words from "suffering" to "hope." It is this aspect of *climax* that compares most closely to Burmeister's musical-rhetorical *climax*. As a figure of amplification, Burmeister's *climax* denotes a melodic repetition on the

17. Cited from Sonnino, op. cit., p. 57.

18. Meyfart, op. cit., p. 355. "wann der Redener seine Stimme mit einem scharffen Spruch erhebet, ehe er die Sach...angreiffet."

19. Ibid., p. 268. "Climax is nichts anders / als eine zwey oder dreyfache Anadiplosis / wenn nemlich der Redener das Endewort dess vorgehenden Ausspruchs offemahls nimmet / und setzet es zu Anfang dess folgenden Ausspruchs."

20. Ibid., p. 274. "Wir wissen das Trübsaal Gedult bringet. Gedult aber bringet Erfahrung / Erfahrung aber bringet Hoffnung. Hoffnung aber lesset nicht zuschanden werden."

next highest degree of the scale, but Brandes observes that Burmeister, in practice, also allows for the repetition occurring on other degrees of the scale.²¹ In any event, the repetition of the melodic fragment in the *Bassus* on a higher scale degree does indeed achieve an effect of amplification. Of lesser import, appearing concurrently with the repetitive *climax* just mentioned, is another example of *climax* after Nucius' anomalous interpretation of the figure (Example 3):

A musical-rhetorical figure in this section, albeit one which would not be given a rhetorical appellation until Johann Adolph Scheibe did so in *Critischer Musicus*, is *paronomasia*, which is applied in the part of *Cantus I* (Example 3). A specific subtype of *paronomasia* in verbal rhetoric, *derivatio*, is defined by Meyfart as being that figure which results "when one sets together such words of which one derives from the other..."²² "Last night I dreamed a wonderful...dream"²³ is the example used to illustrate this figure given by Meyfart in which "dreamed" and "dream" are the root-related words. The musical analogy of this figure in Schein's composition is easily recognized by comparing the two like melodic fragments with each other. In the case of *Cantus I* in measures 12 to 17, the melodic repetition beginning in measure 14 appears at first to be identical to the initial melodic statement. Halfway through measure 15, however, the melody deviates somewhat from the original, thus bearing a close resemblance

21. H. Brandes, *Studien zur musikalischen Figurenlehre im 16. Jahrhundert* (Berlin: Triltsch & Huther, 1935), pp. 17-18.

22. Meyfart, op. cit., p. 326. "...wenn man zusammen setzt solche Wörter / derer eins von dem andern herrühret..."

23. Ibid. "In der vorigen Nacht hat mir ein Wunderbahrer...Traum getreumet..."

to the *paronomasia* figure of classical and Renaissance oratory.

Example 4. Schein: *Israelsbrunnlein*, Die mit Tränen säen, measures 18-21. Copyright 1963 by Bärenreiter-Verlag, Kassel and Basel. Reprinted by permission.

Befitting the text and of preparatory value for the cadence appearing in measure 22 is the application of another *pleonasmus* which begins in measure 19 (Example 4). The dissonant implications of the *pleonasmus* with the words "und weinen" serve as an apt expression of pathos, accurately communicating the affective content of the text. Additional emphasis is placed on the text through the use of a figure of repetition, *palillogia*, in the *Bassus* (Example 4). Deserving of consideration at this point, too, is the apparently conscious imposition of intervallic restrictions upon the individual melodic lines. Despite the fact that this relatively high concentration of semitonic movement in measures 19 to 22 is not strictly adherent to the early 17th-century definition of musical-rhetorical *pathopoeia*, the pathopoeic nature of the melodies in the disparate voice parts undoubtedly reinforces the affect of pathos connoted by the text (Example 4).

The following musical material for the next part of the text, measures 22 to 26, is melodically related to the preceding section. The principal figure is *repetitio*, and it pervades these five measures in a combination of musical and textual reiteration (Example 5). Incorporated within the larger fabric of repetition and free imitation are two other discernible, musical-rhetorical figures. *Climax*, according to Nucius' definition, can be seen between the *Bassus* and *Cantus II*, and again between the *Bassus* and *Tenor* (Example 5). The second figure, though on a diminutive scale, is the inversion of the main melodic fragment, moving contrarily and suggesting Burmeister's *hypallage* (Example 5).

Example 5. Schein: *Israelsbrünnlein*, Die mit Tränen säen, measures 22-26. Copyright 1963 by Bärenreiter-Verlag, Kassel and Basel. Reprinted by permission.

The musical score for Example 5, measures 22-26 of Schein's *Israelsbrünnlein*, is presented in two systems. The first system contains measures 22-24, and the second system contains measures 25-26. The score is written for four vocal parts: Cantus I, Cantus II, Bassus, and Tenor. The lyrics are "und tra-gen ed len Sa - men, und tra-gen". The score is annotated with musical-rhetorical figures: "Hypallage" (inverted melodic fragment), "Climax (Nucius)" (ascending/descending melodic lines), and "Repetitio" (repeated melodic fragments). The score is divided into two systems, with measures 22-24 in the first system and measures 25-26 in the second system. The bottom system includes measure numbers 6, 3, 4, 5, 4, 3, 25, 6, 3, 4, 5, 3.

The music of the next section of the Psalm verse, "und kommen mit Freuden," stands once again in contrast to the previous text, and Schein, as he had done with the opening scriptural verse, expresses the text in a musical *antithesis*. In much the same fashion that Schein had set the text "werden mit Freuden ernten" (meas. 12-17) to the rhythmic motives of a duple-meter allemande, he sets the numerous textual repetitions of "und kommen mit Freuden" in an animated triple meter, very much like the *Sprungk* or *Nachtanz* of the day. The syllabic and homophonic music at this place in Schein's spiritual madrigal is an example of musical-rhetorical *noema*, a homophonic section framed by preceding and succeeding sections of polyphony (Example 6). Because of the syllabic setting of the text in measures 26 to 32, the words are immediately comprehensible which, when compared to the somewhat obscured text in the previous section, can actually be perceived as an oratorical *noema*.

Example 6. Schein: *Israelsbrunnlein*, Die mit Tränen säen, measures 26-32. Copyright 1963 by Bärenreiter-Verlag, Kassel and Basel. Reprinted by permission.

The musical score for Example 6, measures 26-32 of Schein's *Israelsbrunnlein*, is presented in a homophonic setting. The text "und kommen mit Freuden, und kommen mit Freuden, mit Freuden" is repeated three times across the measures. The music is characterized by a simple, syllabic setting of the text, with each word clearly articulated. The score is labeled "Noema" and "30" at the top. The bottom of the page shows measure numbers 6, 6, and 6.

Directly after the *noema* figure of measures 26 to 32, Schein applies another homophonic figure labelled *mimesis* by Burmeister (Example 7). Quintilian defines the oratorical *mimesis* as "the imitation of other person's characteristics...which serves to excite the gentler emotions,"²⁴ and his definition of the figure does bear quite a close resemblance to the figure used by Schein. Similar to Quintilian's definition, Schein's application of *mimesis* in measures 32 to 38 imitates virtually all of the musical characteristics of the foregoing seven measures, differing fundamentally only at the cadential point. Because measures 32 to 38 are written an octave lower than the *noema* in measures 26 to 32, the result is an effect of imitation rather than one of pure repetition. The last musical-rhetorical figure to be used in relation to this portion of the text is *auxesis* (Example 8). The oratorical *auxesis*, according to Quintilian, is a figure of amplification and "...may be effected by one step or several and may be carried not merely to the highest degree but even beyond it... in a continuous and unbroken series in which each word is stronger than the last."²⁵ Burmeister brings this about musically either by employing an ascending sequence or, as Schein has done, by increasing the number of participating voice parts of a *noema* figure.

24. Cited from Sonnino, op. cit., p. 109.

25. Ibid., p. 111.

Example 7. Schein: *Israelsbrunnlein*, Die mit Tränen säen, measures 32-38. Copyright 1963 by Bärenreiter-Verlag, Kassel and Basel. Reprinted by permission.

Mimesis 35

A musical score for three voices (Soprano, Alto, Tenor) and piano accompaniment. The title "Mimesis 35" is at the top. The music consists of four measures. Each measure contains vocal staves and a piano accompaniment staff. The lyrics are: "und kom-men mit Freu-den, und kom-men mit Freu - den, mit Freu - Gen". The piano part features chords and single notes.

und kom-men mit Freu-den, und kom-men mit Freu - den, mit Freu - Gen
und kom-men mit Freu-den, und kom-men mit Freu - den, mit Freu - den,
und kom-men mit Freu-den, und kom-men mit Freu - den, mit Freu - den,

Example 8. Schein: *Israelsbrunnlein*, Die mit Tränen säen, measures 38-44. Copyright 1963 by Bärenreiter-Verlag, Kassel and Basel. Reprinted by permission.

[illegible]

In the concluding section of the piece (meas. 44-54), Schein incorporates a relatively large number of musical-rhetorical figures and intensifies the musical discourse further still by applying some of these figures simultaneously. Continuing throughout most of this final section are the extended sequential chains of *syncope* figures (Example 9). Occurring with each syncopic series of suspensions are further examples of

Example 9. Schein: *Israelsbrünnlein*, Die mit Tränen säen, measures 44-51. Copyright 1963 by Bärenreiter-Verlag, Kassel and Basel. Reprinted by permission.

45 *Repetitio*

und brin-gen ih-re Gar-ben.

und brin-gen ih-re Gar-ben. *Syncopé* und

und brin-gen ih-re Gar-ben und brin-gen ih-re Gar-ben und

und brin-gen ih-re Gar-ben und brin-gen ih-re Gar-ben und

und brin-gen ih-re Gar-ben und brin-gen ih-re Gar-ben und

6 7 6 7 6 7 6 7 6

Hyperbole, Repetitio

ih-re Gar-ben, und bringen ih-re Gar-ben und

brin-gen ih-re Gar-ben, und bringen ih-re Gar-ben und bringen ih-re Gar-ben und

Gar-ben, und brin-gen ih-re Gar-ben, und bringen ih-re

brin-gen ih-re Gar-ben, und brin-gen, und brin-gen

Gar-ben, und brin-gen und brin-gen

Abruptio *Syncopé* 6 7 6

brin-gen ih-re Gar-ben, und brin-gen ih-re Gar-ben, *Syncopé* und brin-gen

brin-gen ih-re Gar-ben, und brin-gen ih-re Gar-ben, und brin-gen

Gar-ben und brin-gen ih-re Gar-ben, *Repetitio* und brin-gen ih-re Gar-ben, und

ih-re Gar-ben, und brin-gen

ih-re Gar-ben, und brin-gen ih-re Gar-ben, und brin-gen ih-re

7 6 7 6 6

50

ih-re Gar-ben, ben,

ih-re Gar-ben, ben,

brin-gen ih-re Gar-ben, und brin-gen ih-re Gar-ben, ben,

ih-re Gar-ben, ih-re Gar-ben, ben,

Gar-ben, und brin-gen ih-re Gar-ben, ben,

6 4 3

imitative *repetitio* (Example 9). Additional decorative figures can be found within the more structurally significant suspensions and imitations which predominate in this section. The pause which appears in measure 46 allows each voice part to rearticulate the repetition of the textual phrase, and though the pause lacks the rhetorical characteristics of both the caesural *abruptio* and the more reposeful *aposiopesis*, it paradoxically seems to surpass its otherwise grammatical role of musical punctuation in that it accentuates the two immediately following cases of *hyperbole* in *Cantus I* and *Cantus II* (Example 9). The use of the *hyperbole* figure is signalled by the extremely high notes in the two upper voice parts in measures 45 and 46. This grandiose gesture is complimented by a second hyperbolic exaggeration of the intervallic distance between the sopranos' pitches on either side of the pausal figure. Such demands upon the singer were highly unusual for choral composition in the early Baroque period. It would almost seem that Schein's application of these two coincidental *hyperbole* figures was made with the awareness of Quintilian's statement that "one hyperbole may be heightened by the addition of another."²⁶

A true musical-rhetorical *aposiopesis* is implemented by Schein immediately following the penultimate cadence at measure 51 (Example 10). The rhetorical pause of oratory, according to Quintilian, is "used to indicate passion or anger...or to give an impression of anxiety or scruple...or as a means of transition to another topic."²⁷ In Schein's composition--indeed, in most motet compositions of this type--the *aposiopesis* serves a

26. Ibid., p. 68.

27. Ibid., p. 142.

preparatory purpose in that the silence causes the attention of the listener to be focused on the subsequent musical material. The *aposiopesis* at this point of the piece, then, does engender in the listener a degree of anxiety for what is to follow and serves the transitional purpose outlined in Quintilian's definition by its preparation of the conclusion of the work. The last statement of the text is presented clearly as a *noema* figure, and the spiritual madrigal concludes with a highly decorative de-nouement--the *supplementum*. (Example 10).

Example 10. Schein: *Israelsbrunnlein*, Die mit Tränen säen, measures 51-54. Copyright 1963 by Bärenreiter-Verlag, Kassel and Basel. Reprinted by permission.

The second sample composition to be examined in this study is "Siehe, nach Trost war mir sehr bange," a setting of Isaiah 38:17-19a:²⁸

17 Siehe um Trost war mir sehr bange. Du aber hast dich meiner Seele herzlich angenommen, dass sie nicht verdürbe; denn du wirfst alle meine Sünden hinter dich zurück.

18 Denn die Hölle lobt dich nicht; so rühmt dich der Tod nicht, und die in die Grube fahren, warten nicht auf deine Wahrheit;

19 Sondern allein, die da leben, loben dich wie ich jetzt tue.

28. 17 Behold, for peace I had great bitterness: but thou hast in love to my soul *delivered it* from the pit of corruption: for thou hast cast all

The presence of such a high proportion of Psalm texts in the *Israelsbrunnlein* is evidence that Schein was searching for texts of poetic integrity. The decorative language, the poetic meters and the balanced poetic phrases would naturally suggest more musical possibilities than would be otherwise found in the more prosaic biblical literature. A large part of The Book of Isaiah is written in prose, but the verses chosen by Schein for this spiritual madrigal are taken from a poetic part of the scriptures. The text for "Siehe, nach Trost war mir Sehr bange" constitutes the last part of a poem written by Hezekiah which is quoted in full in Isaiah 38: 10-20.

As in the composition "Die mit Tränen säen," the purely musical *fuga realis* is the figure which pervades the expository section (*exordium*) of this second sample piece from the *Israelsbrunnlein*, fulfilling, as it had in the composition previously examined, a primarily structural function. *Cantus I* and *Cantus II*, paired together in a *concertato* style, begin this imitative section in stretto with each entering voice executing an *exclamatio* figure on the word "Siehe" (Example 11). A comparison of the musical figure here with Meyfart's definition of the oratorical figure in *Teutsche Rhetorica* illustrates the appropriateness of applying musical-rhetorical *exclamatio* to this word. Meyfart states that "this figure [*exclamatio*]' is easily recognized on the words *O*, *Ach*, *Sihe* [sic]...and the like."²⁹

my sins behind thy back.

18 For the grave cannot praise thee, death can *not* celebrate thee: they that go down into the pit cannot hope for thy truth.

19 The living, the living, he shall praise thee, as I *do* this day:

29. Meyfart, op. cit., p. 348. "Diese Figur wird leichtlich erkannt an

Example 11. Schein: *Israelsbrünnlein*, Siehe, nach Trost war mir sehr bange, measures 1-7. Copyright 1963 by Bärenreiter-Verlag, Kassel and Basel. Reprinted by permission.

The musical score for Example 11 shows measures 1-7 of the piece. The staves are arranged as follows:

- Cantus 1:** Melody with lyrics: "Sie - he, nach Trost war mir sehr ban - ge, war mir sehr ban - ge sie -"
- Cantus 2:** Melody with lyrics: "Sie - he, nach Trost war mir sehr ban - ge sehr ban -". It includes the word "Exclamatio".
- Altus:** Melody with lyrics: "Sie - he,". It includes the word "Syncope".
- Tenor:** Empty staff.
- Bassus:** Empty staff.
- Bassus continuus (Orgel od. Cembalo):** Continuo line with figured bass notation: 6 5 4 3 6 and 6 5 4 3 6.

A "Fuga realis" section is indicated by an arrow pointing to measure 17. The score is in G major (one sharp) and 4/4 time.

The other key word of the exposition to merit musical-rhetorical consideration from Schein is "bange." Because "bange" is denotative of anxiety, Schein approaches the musical treatment of the word accordingly. For instance, the double *syncope* figure which appears unexpectedly in measure 4 (Example 11) reinforces the disquietude conveyed in the text, as do the hypotypotic transformations of the subject which occur throughout this section. The assertive repetitions of the text "sehr bange" beginning in

den Wörte / O / Ach / Sihe / wolte Gott / Leyder / Ey / Wehe / und dergleichen."

defined as a fugue in which the subject does not appear in all voices, while Cicero understood the oratorical *anaphora* as a figure of repetition whereby "the same word [from the beginning of one sentence] may be repeated at the beginning of a [different] sentence."³⁰ Although Burmeister's *anaphora* seems to be of questionable proximity in its relationship to the parallel figure of oratory, Schein's application of this musical-rhetorical figure in his spiritual madrigal is a lucid enough illustration of Burmeister's *anaphora*. The biblical text of the composition provides a reason for Schein's use of *anaphora* in measures 21 to 23. The German verb *verderben* translates into English as "to spoil," "to ruin" or "to perish," so the connotations of physical deterioration within the text are fittingly matched by the application of the incomplete fugue of musical-rhetorical *anaphora*.

Example 13. Schein: *Israelsbrünnlein*, Siehe, nach Trost war mir sehr bange, measures 18-23. Copyright 1963 by Bärenreiter-Verlag, Kassel and Basel. Reprinted by permission.

The musical score for Example 13, Schein's *Israelsbrünnlein*, measures 18-23, is presented in two systems. The first system (measures 18-20) is labeled "Noema" and "Mimesis". It features four vocal parts (Soprano, Alto, Tenor, Bass) and a lute or keyboard accompaniment. The lyrics for the first system are: "Du a - ber hast dich mei - ner See - len herz - lich an - ge - nom - men, du a - ber hast dich mei - ner See - len". The second system (measures 21-23) is labeled "Anaphora". It features the same four vocal parts and accompaniment. The lyrics for the second system are: "herz - lich an - ge - nom - men, daß sie nicht ver - dür - be, herz - lich an - ge - nom - men, daß sie nicht ver - dür - be, herz - lich an - ge - nom - men, daß sie nicht ver - dür - be, daß sie nicht ver - dür - be". The score includes various musical notations such as notes, rests, and accidentals.

The full repetition of the text "du aber hast dich meiner Seelen herzlich angenommen" includes *fauxbourdon* (Example 14), one of Burmeister's musical-rhetorical figures with no oratorical equivalent but whose history harks back to the Burgundian motets of the early 15th century. Schein applies *palillogia* once again to accommodate the numerous textual repetitions of "dass sie nicht verdürbe," drawing the multifold repetitions together through the high degree of interlocking imitation (*polyptoton*) (Example 15). The presence of *palillogia* in these particular measures is primarily a consequence of the emphatic textual repetitions, for the aesthetic bond between the music and the text would have been seriously weakened had Schein begun to substitute different musical ideas without changing the text as well. Extending from measures 28 to 32 is an underlying *climax* figure in the *Bassus* which merges with the *pleonasmus* figure, both of which serve mainly musical functions; the *climax* acts as a cohesive element and propels the music towards the cadence, and the *pleonasmus* figure emphasizes the importance of the cadence which concludes that musical section (Example 15).

Example 14. Schein: *Israelsbrunnlein*, Siehe, nach Trost war mir sehr bange, measures 24-26. Copyright 1963 by Bärenreiter-Verlag, Kassel and Basel. Reprinted by permission.

[illegible]

Example 15. Schein: *Israelsbrünnlein*, Siehe, nach Trost war mir sehr bange, measures 27-33. Copyright 1963 by Bärenreiter-Verlag, Kassel and Basel. Reprinted by permission.

nom-men, herz-lich an-ge-nom-men, daß sie nicht ver-dür-be, daß sie nicht, daß sie
 herz-lich an-ge-nom-men, daß sie nicht, daß sie nicht ver-dür-be, daß sie nicht,
 nom-men, an-ge-nom-men, daß sie nicht, daß sie nicht, daß sie nicht ver-dür-be, daß sie
 an-ge-nom-men, an-ge-nom-men, daß sie nicht ver-dür-be, daß sie nicht ver-
 an-ge-nom-men, daß sie nicht ver-dür-be, daß sie nicht ver-
 Climax (Burmeister)
 Pleonasmus
 nicht, daß sie nicht ver-dür-be, daß sie nicht ver-dür-be
 daß sie nicht ver-dür-be, daß sie nicht ver-dür-be
 nicht ver-dür-be, daß sie nicht ver-dür-be
 daß sie nicht ver-dür-be, daß sie nicht ver-dür-be
 dürr-be, daß sie nicht ver-dür-be
 3 4 3 6 7 6 8

The number of musical and textual repetitions and the degree of imitation in measures 26 to 33 are contrasted by the musical representation of the next verse of the biblical text. Schein initiates this section with what is essentially amusical-rhetorical *exclamatio* in each of the three participating parts at measure 34. The ascending intervals of fourths and sixths with the words of the text "denn du" are suggestive of a spiritual invocation, and the following *fauxbourdon* treatment of the text acts as an effective *hypotyposis* figure by its representation of the casting off of sin (Example 16). Schein retains the *exclamatio* figure on "denn du" when the text is fragmented in measures 35 to 39, but the *fauxbourdon* gives way to numerous examples of Nucius' *repetitio*. (Example 16). Though

musically by implementing *hypobole* in which the voices of the *Altus* are required to sing unusually low (Example 17). Schein interrupts the declamatory delivery of the text in measure 42 where the *Altus* ostensibly begins the last part of the text prematurely in a madrigalian, literal interpretation of the text "warten nicht" (Example 17).

Example 17. Schein: *Israelsbrunnlein*, Siehe, nach Trost war mir sehr bange, measures 40-44. Copyright 1963 by Bärenreiter-Verlag, Kassel and Basel. Reprinted by permission.

The musical score for Example 17 shows three staves. The top staff is labeled 'Noema' and the middle staff is labeled 'Hypobole'. The bottom staff is labeled 'Climax (Nucius)' and 'Climax (Burmeister)'. The lyrics are: 'Denn die Höl-le lo-bet dich nicht, so rüh-met dich der Tod nicht, und die in die Gru-ben fah-ren, war-ten nicht auf dei-ne Wahr-heit.' The score shows a transition from a simple Noema figure to a more complex Hypobole figure, and finally to a Climax (Nucius) figure. The bottom staff is marked 'Climax (Burmeister)' and 'Climax (Burmeister)'.

The jubilant character of the next part of the text is projected via Schein's use of triple meter. Beginning clearly as a simple *noema* figure, the addition of parts in measure 46 brings about one form of Burmeister's *auxesis* (Example 18), while the sequential ascent beginning at measure 51 exemplifies the other definition of Burmeister's *auxesis* (Example 19). The text does not change in these measures, nor do the basic musical elements, but through the addition of voices and the use of the ascending sequential movement, the music does take on the effect of rhetorical amplification as denoted in oratorical *auxesis*.

Example 18. Schein: *Israelsbrunnlein*, Siehe, nach Trost war mir sehr bange, measures 44-50. Copyright 1963 by Bärenreiter-Verlag, Kassel and Basel. Reprinted by permission.

[illegible]

Example 19. Schein: *Israelsbrunnlein*, Siehe, nach Trost war mir sehr bange, measures 51-58. Copyright 1963 by Bärenreiter-Verlag, Kassel and Basel. Reprinted by permission.

[illegible]

The concluding seven measures of this spiritual madrigal return to the duple meter with which the work began, but the joyousness of the text demands that the rhythmic vitality be sustained, and Schein complies by using the angular, dotted rhythms in measures 59 to 62 (Example 20).

The principal decorative figures which serve the textual repetition in these measures are *palillogia* and *repetitio* (Example 20). However, there

is the possibility of a pervasive *analepsis* in measures 59 to 63. Joannes Susenbrotus, in his *Epitome troporum ac schematum et grammaticorum et rhetoricorum* (Antwerp, 1566), defines *analepsis* as that figure which is used "when after some words or phrases we repeat the initial word or phrase of our speech for clarity or for some other reason."³¹ Just as Brandes observed that Burmeister's examples of *climax* were not dogmatically consistent with his definition of the figure, it may not be too great a liberty taken to consider measures 61 to 63 an example of *analepsis*, for it would be a model illustration of the musical-rhetorical figure were it slightly more homophonic. The musical repetition can certainly be seen to fit the textual reiteration at this point, but the application of musical-rhetorical *analepsis* can be seen as being premonitory of the conclusion of the work. (Example 20). Also focusing the attention of the listener on the conclusion of the piece is the application of *aposiopesis* in measure 64 which provides a moment of repose before the spiritual madrigal concludes with a brief, homophonic (*noema*) *supplementum* (Example 20).

Example 20. Schein: *Israelsbrunnlein*, Siehe, nach Trost war mir sehr bange, measures 59-65. Copyright 1963 by Bärenreiter-Verlag, Kassel and Basel. Reprinted by permission.

[illegible]

Example 20. Continued.

lo - ben dich, lo - ben dich, wie ich jetzt tu, wie ich jetzt tu.

dich, lo - ben dich, wie ich jetzt tu, wie ich jetzt tu.

lo - ben dich, lo - ben dich, wie ich jetzt tu, wie ich jetzt tu.

dich, lo - ben dich, lo - ben dich, wie ich jetzt tu, wie ich jetzt tu.

lo - ben dich, lo - ben dich, wie ich jetzt tu, wie ich jetzt tu.

Supplementum

Aposiopesis

31. Ibid., p. 163.

CONCLUSIONS

At any given time in the development of western culture, art has mirrored some aspect of the society responsible for the generation of the art. While each work of art is the product of individual inspiration, the social and historical circumstances surrounding the artist strongly influence artistic thought and practice. Whether the artist consciously or unconsciously acknowledges the ambient social conditions, or considers his own position on the path of a developmental tradition, his work must nevertheless manifest, at least to some extent, the prevailing ideologies of the day. From our temporal vantage point, it is possible to view with a plausible degree of objectivity the collective art of previous centuries, and to gauge the historical significance of specific artists, works or schools of style, as they relate to each other and as they relate to the disparate philosophies of history. What remains necessarily unfulfilled, though, is a true empathetic sense of immediacy and contemporaneity with the art of these historical societies.

The numerous Baroque treatises concerned with *musica poetica* bespeak unequivocally the conscious application by composers of musical-rhetorical figures in their works, and music, which was itself understood as a language, was felt at that time to be inextricable from those same precepts which were so rigorously applied to speech. The study of classical rhetoric occupied a key position in the educational systems of 17th-century Germany, and the artfulness with which one applied these rhetorical skills

in oratory and literature was very much indicative of one's social bearing and degree of edification. The study of rhetoric in this century, however, pales before the apogean levels attained by the Humanists between the 16th and 18th centuries. It seems doubtful, too, that the art of classical rhetoric will find the favour it did in those centuries. As a result, it is difficult for us in this century to comprehend and accept in musical studies what the polymathic composers of the Baroque period understood so thoroughly and integrated with such mindful facility in their works. The application of musical-rhetorical figures in music composition was as much a consideration as the elements of mode, harmony, melody, or rhythm--indeed, these musical elements were often governed by rhetorical considerations--but most of these rhetorical elements are now obscured by our 20th-century nescience of the art of oratory.

The present study has brought to light one aspect of musical rhetoric in the spiritual madrigals of Johann Hermann Schein's *Israelsbrünnlein*, though the application of musical rhetoric is equally in evidence in his motets and his secular madrigals. Schein's application of musical-rhetorical figures has been shown to be an integral part of his compositions, whether these figures function on a purely structural level in the music, or as they serve in their decorative capacity of highlighting certain words or phrases, paralleling musically the rhetorical figures found in the text. It was not without good reason that Schein was so widely acclaimed as a poet and musician in his own day, and it can be seen from this study of his spiritual madrigals that Schein's skill in the musical treatment of the biblical texts far exceeds the superficiality of mere word painting. On the contrary, the seamless union between music and

text in the through-composed works of the *Israelsbrunnlein* displays a poetic cohesiveness based on the precepts of a rhetorical tradition whose foundations had been laid centuries earlier by the orators of Roman and Greek antiquity.

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