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New Grove

NORTH EUROPEAN BAROQUE MASTERS

SCHÜTZ FROBERGER BUXTEHUDE
PURCELL TELEMANN

*Joshua Rifkin Colin Timms George Buelow
Kerala Snyder Jack Westrup Martin Ruhnke*



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General abbreviations

A	alto, contralto [voice]	inc.	incomplete
adds	additions	inst	instrument, instrumental
Anh.	Anhang [appendix]		
aut.	autumn	<i>Jb</i>	Jahrbuch [yearbook]
		<i>Jg.</i>	Jahrgang [year of publication/volume]
B	bass [voice]		
b	bass [instrument]		
<i>b</i>	born	kbd	keyboard
Bar	baritone [voice]	Ky	Kyrie
bc	basso continuo		
bn	bassoon	lib	libretto
BUXWV	Buxtehude-Werke-Verzeichnis [Karstädt, catalogue of Buxtehude's works]	Mez	mezzo-soprano
		movt	movement
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J. S. Bach's works]	n.d.	no date of publication
		n.p.	no place of publication
<i>c</i>	circa [about]	ob	oboe
c.f.	cantus firmus	obbl	obligato
cl	clarinet	orch	orchestra, orchestral
collab.	in collaboration with	org	organ
conc.	concerto	ov.	overture
		p.	pars (1p. = <i>prima pars</i> , etc)
<i>d</i>	died	perf.	performance, performed by
ded.	dedication, dedicated to		
edn.	edition	pic	piccolo
		pr.	printed
facs.	facsimile	prol	prologue
fl	flute	pubd	published
frag.	fragment		
		<i>R</i>	photographic reprint
Gl	Gloria	<i>r</i>	recto
glock	glockenspiel	rec	recorder
		recit	recitative
hn	horn	repr.	reprinted
hpd	harpsichord	rev.	revision, revised by/for

<i>RISM</i>	Répertoire International des Sources Musicales	transcr.	transcription, transcribed by/for
		trbn	trombone
S	San, Santa, Santo [Saint]; soprano [voice]	U.	University
str	string(s)		
swv	Schütz-Werke- Verzeichnis [Bitteringer, catalogue of Schutz's works]	v, vv	voice, voices
		v	verso
		va	viola
		vc	cello
sym.	symphony, symphonic	vle	violone
		vn	violin
T	tenor [voice]		
timp	timpani	Z	Zimmerman catalogue [Purcell]
tpt	trumpet		

Symbols for the library sources of works, printed in *italic*, correspond to those used in *RISM*, Ser. A.

Bibliographical abbreviations

<i>AcM</i>	<i>Acta musicologica</i>
<i>ADB</i>	<i>Allgemeine deutsche Biographie</i>
<i>AMf</i>	<i>Archiv für Musikforschung</i>
<i>AnMc</i>	<i>Analecta musicologica</i>
<i>AMw</i>	<i>Archiv für Musikwissenschaft</i>
<i>AMz</i>	<i>Allgemeine Musik-Zeitung</i>
<i>BJb</i>	<i>Bach-Jahrbuch</i>
<i>BMw</i>	<i>Beiträge zur Musikwissenschaft</i>
<i>Cw</i>	Das Chorwerk
<i>DAM</i>	<i>Dansk aarbog for musikforskning</i>
<i>DDT</i>	Denkmäler deutscher Tonkunst
<i>DJbM</i>	<i>Deutsches Jahrbuch der Musikwissenschaft</i>
<i>DTÖ</i>	Denkmäler der Tonkunst in Österreich
<i>EDM</i>	Das Erbe deutscher Musik
<i>GerberNL</i>	<i>R. Gerber: Neues historisch-biographisches Lexikon der Tonkünstler</i>
<i>GfMKB</i>	<i>Gesellschaft für Musikforschung Kongressbericht</i>
<i>HJb</i>	<i>Händel-Jahrbuch</i>
<i>HM</i>	<i>Hortus musicus</i>
<i>JAMS</i>	<i>Journal of the American Musicological Society</i>
<i>JbMP</i>	<i>Jahrbuch der Musikbibliothek Peters</i>
<i>Mf</i>	<i>Die Musikforschung</i>
<i>MGG</i>	<i>Die Musik in Geschichte und Gegenwart</i>
<i>ML</i>	<i>Music and Letters</i>
<i>MMg</i>	<i>Monatshefte für Musikgeschichte</i>
<i>MMR</i>	<i>The Monthly Musical Record</i>
<i>MQ</i>	<i>The Musical Quarterly</i>
<i>MR</i>	<i>The Music Review</i>
<i>MT</i>	<i>The Musical Times</i>
<i>MZ</i>	<i>Muzikološki zbornik</i>

<i>NA</i>	<i>Note d'archivio per la storia musicale</i>
<i>NM</i>	Nagels Musikarchiv
<i>NOHM</i>	<i>The New Oxford History of Music</i> , ed. E. Wellesz, J. A. Westrup and G. Abraham (London, 1954-)
<i>NRMI</i>	<i>Nuova rivista musicale italiana</i>
<i>NZM</i>	<i>Neue Zeitschrift für Musik</i>
<i>ÖMz</i>	<i>Österreichische Musikzeitschrift</i>
<i>PMA</i>	<i>Proceedings of the Musical Association</i>
<i>PRMA</i>	<i>Proceedings of the Royal Musical Association</i>
<i>RIM</i>	<i>Rivista italiana di musicologia</i>
<i>RISM</i>	<i>Répertoire international des sources musicales</i>
<i>SIMG</i>	<i>Sammelbände der Internationalen Musik-Gesellschaft</i>
<i>SJb</i>	<i>Schütz-Jahrbuch</i>
<i>SMA</i>	<i>Studies in Music</i> [Australia]
<i>SMw</i>	<i>Studien zur Musikwissenschaft</i>
<i>SMz</i>	<i>Schweizerische Musikzeitung/Revue musicale suisse</i>
<i>STMf</i>	<i>Svensk tidskrift för musikkforskning</i>
<i>TVNM</i>	<i>Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis</i>
<i>VMw</i>	<i>Vierteljahrsschrift für Musikwissenschaft</i>
<i>WaltherML</i>	J. G. Walther: <i>Musicalisches Lexicon oder Musicalische Bibliothec</i>
<i>ZIMG</i>	<i>Zeitschrift der Internationalen Musik-Gesellschaft</i>
<i>ZMw</i>	<i>Zeitschrift für Musikwissenschaft</i>

Preface

This volume is one of a series of short biographies derived from *The New Grove Dictionary of Music and Musicians* (London, 1980). In its original form, the text was written in the mid-1970s, and finalized at the end of that decade. For this reprint, the texts have been re-read and modified: those for Froberger, Buxtehude and Telemann by their original authors (the second of these, in particular, has been substantially altered by the author in the light of her recent research); and that for Purcell, originally contributed by the late Sir Jack Westrup, has been revised by Nigel Fortune (with assistance from Margaret Laurie). The original discussion of Schütz's music (for which we were indebted to Kurt Gudewill) has now been replaced by a fresh text, by Colin Timms; the remainder of the Schütz entry, including the work-list (originally drawn up by Derek McCulloch) and the bibliography (originally drawn up by Stephen Baron), has been modified and brought up to date by its original author, Joshua Rifkin.

The fact that the texts of the books in the series originated as dictionary articles inevitably gives them a character somewhat different from that of books conceived as such. They are designed, first of all, to accommodate a very great deal of information in a manner that makes reference quick and easy. Their first concern is with fact rather than opinion, and this leads to a larger than usual proportion of the texts being devoted to biography than to critical discussion. The nature of a reference work gives it a particular obligation to convey received knowledge and to treat of composers' lives and

works in an encyclopedic fashion, with proper acknowledgment of sources and due care to reflect different standpoints, rather than to embody imaginative or speculative writing about a composer's character or his music. It is hoped that the comprehensive work-lists and extended bibliographies, indicative of the origins of the books in a reference work, will be valuable to the reader who is eager for full and accurate reference information and who may not have ready access to *The New Grove Dictionary* or who may prefer to have it in this more compact form.

S.S.

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CHAPTER ONE

Childhood and youth, 1585–1615

Heinrich – or, as he invariably wrote it, Henrich – Schütz was the greatest German composer of the 17th century and the first of international importance. Through the example of his compositions and through his teaching he played a major part in establishing the traditions of high craftsmanship and intellectual depth that marked the best of his nation's music and musical thought for more than 250 years after his death.

Schütz was born in 1585 at Köstritz (now Bad Köstritz) into a prominent bourgeois family of Franconian origin that had resided in Saxony since the mid-15th century. His birthplace belonged to the principality of Reuss and lay close to Gera, which was the capital of the region. Albrecht Schütz, his paternal grandfather, owned a local inn, 'Zum goldenen Kranich'; Christoph Schütz, Heinrich's father, served as a town clerk in Gera during the mid-1570s, then took over the inn at Köstritz on behalf of Albrecht, who had moved to Weissenfels in 1571. On 5 February 1583 Christoph, whose first wife had died and left him with three children, married Euphrosyne Bieger, daughter of the burgomaster of Gera; the couple had eight children, of whom 'Henricus' – as his name appears in the baptismal record – was the second-born and the eldest son. Two of his four younger brothers, Georg (1587–1637) and Benjamin (1596–1666), became well-known jurists. Schütz remained close to his family throughout his life;

he appears to have had a particularly warm relationship with Georg.

Schütz himself described his early years in a petition addressed to Elector Johann Georg I of Saxony on 14 January 1651; a biographical sketch that the electoral court chaplain Martin Geier appended to his funeral oration for the composer adds some further details. Both accounts contain a number of evident errors and occasionally conflict with one another; nevertheless, in the absence of extensive contemporary documentation, they remain the principal sources for information on the first three decades of Schütz's life.

According to Geier, Schütz was born on 8 October 1585 at 7 p.m.; Schütz's petition, however, gives the date as St Burkhard's Day, which falls on 14 October. The Köstritz parish records would appear to support Geier, since they indicate that the baptism took place on 9 October, old style – the system of dating used in most of Germany throughout Schütz's life. Perhaps, as Wessely (1953) suggested, Schütz intended his reference to St Burkhard's Day to mean he was born on 4 October, old style, which corresponds to 14 October, new style; but this would leave an uncommonly long gap between birth and baptism. Moreover, Schütz seems never to have used new-style datings unless writing to, from or about places that followed the Gregorian calendar – none of which applies to the petition of January 1651.

Late in the summer of 1590 Christoph Schütz and his family moved to Weissenfels, where Albrecht, who died on 28 July, had bequeathed him an inn named 'Zum gülden Ring'. Christoph became a figure of considerable eminence in his new city, eventually serving as its burgomaster. In 1615 he purchased a second inn –

Childhood and youth

known as both 'Zur güldenen Sackpfeife' and 'Zum güldenen Esel' – which he renamed 'Zum Schützen'. According to Geier, Christoph provided his children with a thorough religious and liberal education. Heinrich quickly showed 'a singular inclination to noble music', learning 'in a short time to sing securely and very well, with particular grace'. He presumably received musical instruction from the local Kantor, Georg Weber (c1540–1599), as well as from the organist and sometime burgomaster Heinrich Colander, who had married the widow of Schütz's uncle Matthes.

In 1598 Landgrave Moritz ('the Learned') of Hessen-Kassel, whose varied accomplishments included considerable skill in musical composition, stayed overnight at Christoph Schütz's inn. He heard young Heinrich sing, reported Geier, and the boy's performance so pleased him that

His Noble Grace was moved to ask the parents to allow the lad to come with him to his noble court, promising that he would be reared in all good arts and commendable virtues . . .

Encountering resistance, Moritz continued to press his case in letters, and finally, in August 1599, Christoph Schütz took his son to the landgrave's seat at Kassel.

At Moritz's court Schütz served as a choirboy and pursued his education at the Collegium Mauritianum, an academy founded by the landgrave in 1595 primarily for the children of the Hesse nobility but attended also by some of the boys in the Hofkapelle and sons of court servants. Schütz distinguished himself in all his subjects and showed a special aptitude for languages, learning Latin, Greek and French. His musical training lay in the hands of Moritz's Kapellmeister, Georg Otto, who

taught at the academy. Judging from student compositions by his colleagues Friedrich Kegell and Georg Schimmelpfennig, Schütz must have received a good foundation in counterpoint; there seems no reason to suppose, however, that his instruction went much beyond the most basic level, nor that he involved himself in composition to any particular extent.

According to Schütz, 'it was never the will of my late parents that I should make a profession of music either this day or the next'; following their wishes, therefore, he

set out, after having lost my treble voice, for the University of Marburg, in order to continue there the studies that I had already begun elsewhere in things other than music, choose a secure profession and eventually gain an honourable degree therein.

He matriculated at the university on 27 September 1608 along with Schimmelpfennig, Friedrich Kegell and Friedrich's brother Christoph, also a former choirboy at court. A cousin of Schütz's – his uncle Matthes's son, also named Heinrich – had enrolled on 18 April, and his brother Georg followed on 30 December. The relatively advanced age at which Schütz matriculated has led to speculation that the studies 'begun elsewhere' included attendance at other universities. Students at the Collegium Mauritanum, however, often remained there beyond their 20th year; on graduation most went directly to the University of Marburg, which had become the official parent institution of the collegium in 1604. More likely than not, Schütz too pursued this course. Indeed, while clearly a man of substantial erudition, he probably did not receive so extensive a formal education as most scholars have assumed. Neither he