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## Schutz and the Organ

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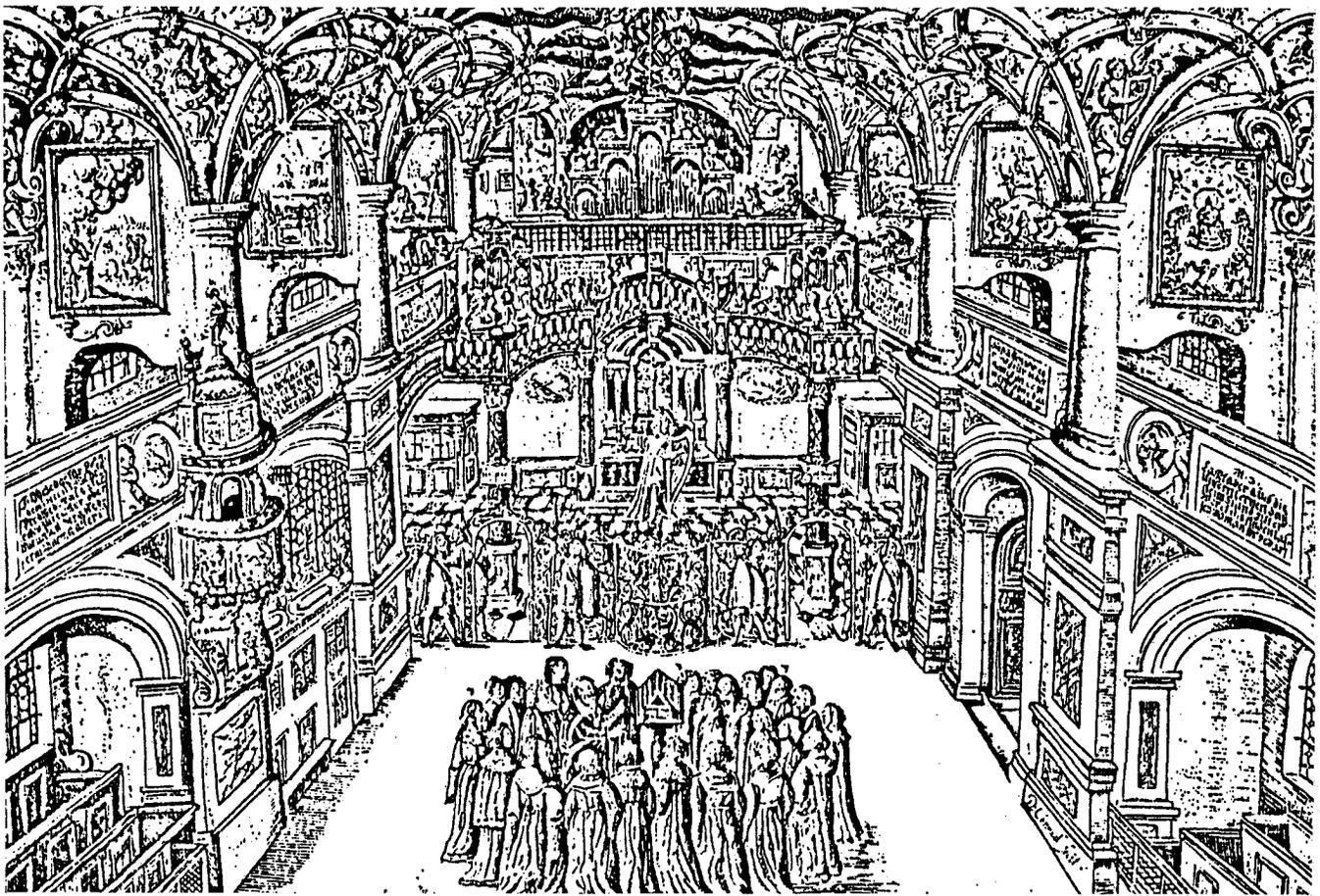
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Schütz surrounded by the Hofkantorei in the Dresden court chapel (engraving from Christoph Bernhard's *Geistreiches Gesang-Buch*, 1676)

## SCHÜTZ AND THE ORGAN

Quentin Faulkner

The year 1985 marks the anniversaries of four celebrated Baroque musicians. Three of them—Scarlatti, Handel and Bach—belong to the late Baroque and were renowned during their time as keyboard virtuosi. The fourth, Heinrich Schütz (1585–1672), belongs to the early Baroque, and his relation to the keyboard is neither so clear nor so recognized. Although Schütz was never acclaimed as a keyboard virtuoso, he was indeed an accomplished organist and remained in close contact with that instrument throughout his long career.

While it is possible that Schütz had already begun keyboard training as a student in Weissenfels, the early formation of his keyboard technique must have taken place for the most part in Kassel during his 13th to his 22nd year at the Collegium Mauritanum, the superb court school supported by the Landgrave Moritz of Hesse. Especially after his voice changed, Schütz seems to have devoted his energy to the mastery of various instruments, this at the prompting of the Landgrave, who was a strong supporter of music and was himself an organist.<sup>1</sup> The Landgrave regarded this training as good cultural formation and as a prudent preparation for future employment.<sup>2</sup> Schütz's organ study also laid an excellent foundation for the study of choral composition, since much organ repertoire at this time still consisted of intabulations (made by organists themselves) of choral works;

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in this regard, Giovanni Gabrieli and Hans Leo Hassler come to mind, both of whom were organists by profession, but gained great fame as composers of choral music.

After a brief stint as a law student at the University of Marburg, Schütz departed for Venice in 1609 to study composition with Giovanni Gabrieli, having again received generous encouragement and financial support from Landgrave Moritz. Schütz's apprenticeship lasted until Gabrieli's death in 1612. Although the young German never mentioned anything but his study of composition,<sup>3</sup> a contemporary report mentioned Schütz's progress both in composition and performance, and the clergyman Georg Weisse in a poem accompanying Schütz's funeral sermon suggested that Gabrieli allowed Schütz to deputize for him in his post as organist of San Marco.<sup>4</sup>

By German standards the organs at San Marco were quite modest. The second organ was an instrument of four ranks. The first organ's specification is given by Johann Mattheson in his *Der vollkommene Capellmeister* of 1739:<sup>5</sup>

Sub-Principal Bass	24
Principal	16
Octava	8
Decimanona	3
Quintadecima	3
(probably a mistake for 4', since Mattheson describes this stop as a "superoctava")	
Vicesimasecunda	2
Vicesimasesta	1½
Vicesimanona	1
Flauto	8
manual to pedal, permanently coupled	

By Italian standards this instrument was quite large, and much admired.<sup>8</sup>

That a German Protestant from a secular court should apprentice himself to an Italian Roman Catholic who was organist of the Basilica of San Marco was nothing unusual or surprising. The unified musical language prevailing almost everywhere in Europe during the 16th century knew no distinction between Catholic and Protestant, or between sacred and secular. This uniformity held as true for organ music as it did for other musical genres; there were various musical dialects, roughly corresponding to linguistic differences, but one musical practice everywhere. During Schütz's formative years, the center of new developments in this practice was increasingly perceived to be Italy. German composers of the generation before Schütz had already journeyed to Italy to study (e.g., Hassler) or had adopted the Italian style (e.g., Praetorius). The court of the Elector of Saxony at Dresden, where Schütz was to spend most of his career, was a place where Italian influence penetrated most deeply into Germany; Hassler and Praetorius were both briefly in the employ of this court.

From 1614 on, Schütz was active at the Dresden court in the employ of the Elector of Saxony, Johann Georg I (he was finally designated Kapellmeister in 1619, but an earlier document referred to him as "organist and musical director"). Before arriving in Dresden, however, Schütz for a brief time held the post of second court organist at Landgrave Moritz's court in Kassel. Given the facts that Schütz never spoke of himself as an organist, never seems to have written any organ music, and gained no lasting fame as an organist, why did the Landgrave appoint him to this post? It may be, as Moser suggested,<sup>9</sup> that we are to view this appointment as largely formal. More to the point, however, Schütz's organ playing at Kassel needs to be understood in light of the two basic roles assigned to the organ at this time.

These two roles were the same both in Italy and in Germany and can be seen most clearly in the examination required of candidates for the post of organist of San Marco, Venice. First, the contestant was asked to read a movement of a mass or a motet from open score, not only maintaining the original contrapuntal texture throughout, but embellishing individual voices as the occasion presented itself. Second, he was given a plainsong cantus firmus on which he had to improvise a four-voice piece of imitative counterpoint featuring the cantus firmus successively in the bass, tenor, alto and soprano. Finally, he was required to improvise *versets alternatim* with the choir, displaying his ability to improvise both freely and also on the themes appropriate to the work the choir was singing.<sup>9</sup> There were, then, two skills expected of an accomplished organist: first, the ability to accompany a choir by reading open score (and adding tasteful embellishments to the choral parts) and second, skill at improvising, both freely and on a cantus firmus. There is every reason to think that Schütz mastered these skills, both of which place greater emphasis on musicianship than on virtuosity. As court organist at Kassel (and perhaps also during his early years at Dresden), he would have had to play introductions to polyphonic choral pieces and accompany them, and also improvise on chants and German chorales.

#### ACCOMPANYING SINGERS

The performance of choral music had been accompanied by the organ long before the presence of a basso continuo line unequivocally betrayed its presence.<sup>10</sup> With the dawn of the Baroque era, the age of the basso continuo, accompaniment by a keyboard instrument (in church music, principally the organ) became an indispensable feature of choral music. All of Schütz's publications of choral works include a basso continuo part,<sup>11</sup> and he mentioned the basso continuo a number of times in the prefaces.

In the preface to the *Psalmen Davids* (1619) Schütz made the distinction between more modern works, in which the

basso continuo is indispensable, and motets with a full texture, which the organist should write out in score:

Der Basso continuo ist eigentlich nur für die Psalmen gemeinet / von der Motet an: Ist nicht Ephraim / biss zum Beschluss dess operis werden sich fleissige Organisten mit absetzen in die Partitur zu bemühen / . . .<sup>12</sup>

The basso continuo is actually intended only for the Psalms. Beginning with the motet "Ist nicht Ephraim" until the end of the collection conscientious organists will take the trouble to write [the work] in score . . .

Similar injunctions that the organist write out the work and play it from score are found in the prefaces to the collections of *stile antico*, motet-like works: the *Cantiones sacrae* and the *Geistliche Chormusik*.<sup>13</sup> In the *Psalmen Davids* preface Schütz also expressed concern for proper organ registration:

. . . Derowegen dann der Organist diese terminos, wie sie im Basso continuo zu finden / in acht nemen / und die Orgel mit guter discretion, bald still / bald stark registeriren wolle.<sup>14</sup>

[Having discussed the distinction between the *Coro Favorito* (the soloists) and the *Capella*, Schütz continued] . . . Therefore, then, the organist will want to take note of these terms as they appear in the basso continuo, and register the organ with due discretion, at times quietly, at times loudly.

Just as Italian organists were expected to add embellishments to the score or continuo, so German organists were expected to enliven the performance in this way.<sup>15</sup> For the performance of the continuo, Schütz suggested either a large organ or a positive, as well as other instruments such as the lute or pandora.<sup>16</sup>

The special requirements of polychoral music made it necessary to employ more than one organist for the performance of the basso continuo, as Schütz's memorandum to Count Posthumus of Reuss concerning the establishment of music at his court in Gera shows:

Euer Gn. seind nothwendig bey solchem weitleuftigen, fürnehmen Corpore musico zwey Organisten zum geringsten vonnöthen, dann do mit vielen Cohren etwas soll musicirt werden, mußen die Organisten das Fundament halten, das auch bey einem jeden Chor sich fast ein eigener Organist gebürete. Jedoch können zwey Organisten, welche e diametro einander uber, die nechstbeystehende Chor mit ihrer Orgel oder Regal begleiten, das disshalß das Fundament alzeit in der Kirchen gehöret werden kann.<sup>17</sup>

For such an extensive and distinguished musical establishment, Your Grace will find necessary a minimum of two organists, for when something is to be performed with many choirs, the organists must maintain the Foundation, so that each choir really ought to have its own organist. However, two organists, placed diametrically opposite each other, can accompany the choir standing nearest them with their organ or regal, so that in this case the Foundation can be heard in the church at all times.

The Dresden Kantorei began in 1548 with one organist, but by 1555 the number had grown to three; this seems to have been the optimum number except in times of hardship.<sup>18</sup> Multiple organists also permitted the rotation of duties so that the heavy schedule of chapel services did not have to become onerous.

The account of the Reformation festival of 1617, written by the court preacher Hoe von Honegg,<sup>19</sup> listed among the contributing musicians three organists and three organ choir boys.<sup>20</sup> These apprentice organists were apparently given instruction in music and composition by Schütz, but trained as organists by the court organists. This system produced significant organists, among them Johannes Vierdanck, later organist of the Marienkirche at Stralsund, and Matthias Weckmann.

#### SOLO ORGAN IMPROVISATION

Undertaking the leadership of the prestigious Dresden Hofkantorei offered Schütz the opportunity to devote himself entirely to composition and conducting. Yet as late as

1619 he performed as an organ recitalist at the dedication of the new organ at the Bayreuth Stadtkirche, acquitting himself well (according to a contemporary account), even in comparison with Praetorius and Samuel Scheidt, who also performed in the recital.<sup>21</sup> This performance strongly suggests that Schütz had the ability to improvise both freely and on a cantus firmus, the second skill expected of an accomplished organist.

Contrapuntal organ improvisation on a cantus firmus is perhaps the oldest type of solo organ music. The manifold and varied use of the organ as a solo instrument in the early 17th-century Lutheran liturgy was the outgrowth of a rich tradition, based on the use of the organ to alternate with or replace the choir in the later medieval Roman Catholic liturgy, and further enhanced by all the musical possibilities of the Lutheran chorale. In Lutheran Germany the prevailing practice throughout the 16th and 17th centuries allowed the organ, depending on the particular locale, to introduce a motet or hymn, to alternate with choir and/or congregation, or even to entirely replace various musical items in the liturgy.<sup>22</sup> During the 16th century the organist's duties also came to include preludes and postludes to the liturgy and quiet pieces during the elevation and communion. All this organ music might be improvised, but with the passing of time pieces were committed to paper, such as intabulations of choral works, organ versets on chants and chorales (e.g., Scheidt's *Tabulatura Nova* of 1624), and free works (e.g., ricercars, canzonas and toccatas by composers such as Gabrieli and Hassler).<sup>23</sup>

#### ORGAN MUSIC AT THE DRESDEN COURT

Although Schütz seems to have relinquished organ performance soon after assuming the post of Kapellmeister at Dresden, nevertheless the various court organists were directly under his supervision, and he not only heard their performances, but undoubtedly interested himself in their activities as well.

The Electors of Saxony and their court at Dresden were distinguished by a conspicuous piety, intensified by the Thirty Years War, that manifested itself in frequent and varied court liturgies. During the reign of Johann Georg I (1611-56), these included morning preaching services (on Wednesdays and Fridays) and vespers, liturgies on Sundays and festival days, and the introduction of intercessory prayer services (on Sundays, Wednesdays and Fridays). Sunday liturgies, vespers and festival days were particularly liable to be celebrated with elaborate figural music performed by the Kantorei (Kapelle), but it appears that all the liturgies enjoyed at least the services of an organist (except for the years of the collapse of the Kantorei, caused by the depredations of the Thirty Years War). The Dresden Hofkantorei was from its inception in 1548 dedicated chiefly to collaboration in the court liturgies,<sup>24</sup> and only secondarily to secular music. In the course of time, especially in the 17th century, music for the liturgical cursus came to be overshadowed by large musical productions for ceremonial occasions; yet, even these frequently took the form of elaborate liturgies (e.g., the 1617 Reformation festival chronicled by Hoe von Honegg).

This constant liturgical activity offered manifold opportunities for organ performance: preludes and postludes, introts (Gregorian chants, Latin and German hymns), de tempore chorales, Psalms (from the Becker Psalter, the official court psalter, with most of the tunes and harmonizations by Schütz), chorales at the gradual and before and after the sermon. The fact that the court during the 17th century still favored the traditional corpus of 16th-century Lutheran hymnody<sup>25</sup> suggests that it also retained the rich and varied 16th-century alternatim practice that allowed a wide scope of solo contributions by court organists.

Most of the Dresden court organists were of no more than local significance; a number, however, were distinguished enough to merit wider acclaim. Hans Leo Hassler, under

whose guidance Gottfried Fritzsche built the great court organ (finished 1612-14), was court organist 1608-12. During Schütz's active tenure as Kapellmeister (1615?-57) outstanding organists included:

Johann Klemm (court organist 1625-c.1651), composer as well as organist, who studied organ with Christian Erbach and composition with Schütz;

Anton Colander (court organist c. 1616-21), a composer of vocal concerti as well as an organist; and

Matthias Weckmann (court organist, with several interruptions, 1641-55). Of the three organists mentioned, Weckmann is by far the most significant. Trained as a choirboy in the rudiments of music and in composition by Schütz, he was nevertheless an organ student of Johann Klemm. Schütz, noting the boy's talent for music and his fleet fingers, petitioned the elector in 1633 to send him to Hamburg to study with the Sweelinck student, Jacob Praetorius. After serving under Schütz in the Dresden Kantorei, Weckmann was called to the post of organist at the Jacobikirche in Hamburg in 1665. Mattheson's story about a contest between Weckmann and Froberger on the court chapel organ<sup>26</sup> (to whatever degree it is accurate) reveals the prestige such an artist enjoyed at the court. Beyond any contributions he made to the court liturgies, either as a continuo player or solo improviser, his virtuosity seems to have been regarded as a peculiar court treasure, and his performances probably were valued at least as much for pious entertainment as for their adornment of the liturgy.

The years of Schütz's tenure as Dresden saw the introduction of yet another duty for the court organist, in addition to continuo and solo improvisation: the accompaniment of congregational singing on the organ. It is not possible to pinpoint the date when this practice began, but the circumstantial evidence for it is convincing. The first edition of Schütz's *Becker Psalter* (1628) was published in four part-books. For the second edition, published in 1661 (still in part-books), Schütz provided a special partbook for the basso continuo. The complete change to a "General-bass-Gesangbuch" with treble melody and figured bass did not occur, however, until 1676 (four years after Schütz's death), with the printing of the *Dresdener Gesangbuch*.

#### DRESDEN COURT ORGANS

There were in the course of years a number of court chapel organs upon which organists could discharge their duties. In 1563 the organbuilder Herman Rodenstein (Hermann Rottenstein-Pock), a Netherlander who settled in Zwickau, Saxony, constructed a new organ of 14 stops for the court church; this organ probably stood on the organ balcony behind the high altar:<sup>27</sup>

Prinzipale	[4]
Gedackte	[8]
Quintadehne	[8]
Octave	[2]
Zimbeln (Scharf)	
Querpfeiffe	[4]
Gemsenhörner	[2]
Sufflet	[1½]
Trommetten	[8]
Krumphörner	[8 or 4]
Regal	[8]
Kleine Flötlein	[1]
Tremulanten	
Mixtur	

With the construction of a new organ in 1612, this organ was moved to the balcony opposite the altar (and new organ). It was apparently repaired during the 1620s and thereafter was used for weekday services.<sup>28</sup>

Unfortunately, Hans Leo Hassler died before playing the new organ that Gottfried Fritzsche completed according to Hassler's instructions. This new organ replaced the old one

on the balcony behind the high altar. Its specification survives, interestingly enough, in two forms: a draft of 1612 by Hassler,<sup>29</sup> and a printed stop list in Volume II of Praetorius's *Syntagma Musicum* (1619).<sup>30</sup>

Hassler's "special pedal registers" appear to be available in the pedal by transmission from the Positive. According to Praetorius, Fritzsche omitted these, providing instead a Positive/Pedal coupler and two high pedal stops. Both Hassler and Praetorius agree upon the compass and configuration of the manual and pedal keyboards, the manuals having two subsemitones per octave:

$$D \ E \ B^b \ c^\sharp \ d^\sharp \ f^\sharp \ g^\sharp \ b^b$$

$$e^b \ a^b$$

Manual (53 keys): CF G A Bc d ef g a b etc. to d<sup>3</sup>

$$D \ E \ B^b \ c^\sharp \ d^\sharp \ f^\sharp \ g^\sharp \ b^b \ c^\sharp$$

$$a^b \ d^1$$

Pedal (23 keys): CF G A Bc d ef g a bc<sup>1</sup> d<sup>1</sup>

Despite occasional repairs,<sup>31</sup> this instrument seems to have remained basically unchanged throughout the 17th century, even after the major renovation of the court chapel in 1662.

During this renovation new choir balconies were added in front of the organ balcony, and on these were placed two new positive organs. This is the condition in which we see the organ and chapel in the engraving of Schütz and the Hofkantorei done by David Conrad for Christoph Bernhard's *Geistreiches Gesangbuch* of 1676 (see illustration on page 68).

In 1737 the Lutheran court chapel services were removed to the Sophienkirche (the Elector Friedrich August 1 having converted to Roman Catholicism in 1697) and the organ was given to the new Matthäikirche in Dresden-Friedrichstadt. Here it remained in use until 1861, by which time it had become unplayable. The church got a new organ, and the Fritzsche case was placed in a museum, where it was destroyed in the Allied bombing of Dresden in 1945.

Gottfried Fritzsche (1578-1638) was one of the most famous and significant German organbuilders of the 17th century: his instruments eventually became prototypes for the work of such masters as Arp Schnitger, after his removal to Hamburg in 1629. His instrument for the Dresden court chapel,

Hassler's draft of 1612		Praetorius' stop list of 1619	
<b>OBER WERK</b>		<b>OBER WERCK</b>	
On the first keyboard:		Trom[meten] (gilded)	
Posaunen (gilded)	8	Octava (metal)	three [ 8
Superoctav (metal)	2	Principal (metal)	"Principalia" [ 4
Octav (metal)	4	Gross Quintadeena	16
Principal (metal)		Quintadeena	8
Wooden Principal	8	Wooden Principal	8
Quintatena (metal)	8	Coppel Octava	4
Wooden Octav	4	Quinta over the Octava	[2½]
Coppeloctav (flute?; metal)	4	Stopped Nasatt	3
Quint (wood)	[2½]	Gemshorn [probably a mistake for "2"]	6
Nasatt (stopped, metal) or Sufflöten 2'	[2½]	Super Quinta	1½
Octav Quint (metal) (to blend well with 8' sound)	[1½]	Zimbel	II
Klein Octav (metal; a mixture of III-IV ranks)		Mixtur	IV
Octav	[1]	Tremulant	
Zimpel	II		
Tremolant			
<b>BRUST POSIETIFF</b>		<b>BRUST POSITIFF</b>	
(without its own keyboard; playable from the Oberwerk keyboard)		Regal (gilded)	three [ 4
Regal (gilded)	4	Schwigelpfeife] (metal)	"Principalia" [ 1
Sufflöten (metal)	2	Quintadeena (metal)	[ 4
Schwiegel Pfeifen (metal)		Gedactflöitlin	2
Gemshorn (metal)	2	Octav (narrow scale)	2
Stopped Quintatön (metal)	4	Tremulant	
Tremolant		<b>POSITIFF (on both sides)</b>	
<b>SEITEN POSIETIFF</b>		Krummhorn (gilded)	three [ 8
on the other keyboard: (the Positiv was placed on both sides of the main case, replacing a Rückpositiv)		Superoctav (metal)	"Principalia" [ 2
Zinkenregal (gilded)	8	Principal (metal)	[ 4
Zimbel	II	Liebliche Flöten or Flauten	8
Octavquint (metal)	[1½]	Octav Quint	
Superoctav (metal)	[2]	Spitz Pfeiffen or Quer Flöten (wood)	4
Principaloctav (metal)	4	Zimbel	II
Liebliche Flöten	8	Tremulant	
Spitz Pfeiffen, or Stadtpfeiferflauten		<b>PEDAL</b>	
Tremolant		Grosser Sub Bass (open, wood)	16
<b>PEDAL</b>		Stopped Sub Bass	16
Grosser Subbas (open)	16	Gross Quintadeena	16
Principal (metal)	8	(by transmission from Oberwerk?)	
Wooden Principal	8	Sub Bass Posaunen	16
Sub Bass Posaunen	16	Open Principa [1]	8
Vogelgesang (birdsong)		Cornett	2
Stopped Sub Bass	16	Spitzflöitlein	1
Special pedal registers:		Birdsong throughout the entire pedal	
Regall		Heer Trummeln E (C?) and F	
Octavquint		Zimbelstern	
Superoctav			
Principaloctav		Manual coupler	
Liebliche Flöten		Positiv/Pedal coupler	
Gedoppelt Zimbel			
Spitzpfeiffen			
Vogelgesang			
Hehrtrommel (timpani)			



Title page of the organ part to Schütz's *Kleiner geistlichen Concerten*, Part I (1636)

however, is representative of his earlier work in Saxony and exhibits the following noteworthy features:

- the use of subsemitones (divided keys) in the manuals, allowing pure tuning even in tonal areas using a number of accidentals.
- three “Principalia” in front of the case of each of the manual divisions. This is the most striking visual characteristic of Fritzsche’s earlier work in middle Germany.
- the generous complement of low pedal registers, as well as the full principal choruses available on both manuals (especially on the Oberwerk), suggests that this instrument possessed considerable tonal gravity (quite unlike the Italian organs Schütz played during his apprenticeship in Venice).
- a great number of “effect” stops: “toy stops” such as timpani, zimbelstern and birdsong, and tremulants for each manual division; and colorful stops such as flutes at high pitches, mutations (though no cornet) and solo reeds (regal, krummhorn and trumpet—the latter with short resonators in the very front of the Oberwerk case).

An organ such as this, with its variety of piquant tonal possibilities, was well suited for soloing out cantus firmi as well as for the juxtaposition of sharply contrasting timbres—in short, for the performance of works such as those Samuel Scheidt published in his *Tabulatura Nova*. It is no longer possible for us to experience its gravity, but its color is well represented today in the large chamber organ built c.1610 by the central German master organbuilder and contemporary of Gottfried Fritzsche, Esaias Compenius, presently in the castle at Frederiksborg, Denmark.

After 1619 we hear no more of Schütz as an organist. Yet he counted among his friends organists far removed from his colleagues in Dresden: Johannes Zahn, organist of the Marktkirche at Magdeburg, whom Schütz staunchly supported in a salary dispute with the church council;<sup>32</sup> Delphin Strungk, organist of the Marienkirche at Braunschweig, for whose third child he stood as godfather in 1645; and Martin Knabe, organist at Weissenfels, Schütz’s hometown. Even long after his retirement, we find Schütz in his 78th year advising Moritz, Duke of Saxony, concerning the establishment of a Kapelle at his palace in Zeitz and suggesting the acquisition of a positive in terms that leave little doubt as to Schütz’s intimate familiarity with the organ:

Wegen des von mir vorgeschlagenen neuen Positifs beydes in der Kirche an statt der Orgel, und auch zu hoffe zu gebrauchen.

Das desselbigen Verfertigung von Ihrer Fürstl. Durchl. dem Orgelmacher gndgst undt Ernstlich anbefohlen werden möge, Sintemal solch Wercklein bey aller undt ieder Musick zum fundament mit gebraucht müste werden, undt daher der Orgelmacher, bei Itziger auffsezung der grossen Orgel dasselbige zu gleich bey hehr mit machen solte, Den auffsatz wegen des Claviers, item der Register undt bequemung zum fortragen in zweyen stücken, habe Ich dem Capellmeister vorher zugeschickt, wornacher der Orgelmacher sich denn zu richten, aldieweil solcher Auffsatz mit gueter briefung undt berathschlagung hiroben derogestalt aufgezeichnet worden, Und demnach mehrgedachte Orgelmacher aus der Alten Orgell, Ein stark pfeiffwerck aus der Brust (wie Sie es heissen) zu sich genommen vnd dasselbige zu seinem gueten Vortheil in Einer anderer gemeine Kirche wiederümb verhandeln kann, als sehe Ich gar nicht, wie solch Neue positiff Er hoch werde schätzen können, zumal auch in dasselbige nicht mehr als nur 4 Register (:über welche auch zu Einer vollständigen Musick, mehr nicht vonnöthen sind:) hierin gebracht werden sollen.

Postscriptum wegen diesen anderen parts.

Dieweil ich aber mit heutiger post nachrichtung erhalten, als ob der Orgelmacher das vorhin abgehandelte positiff albereit fertig nacher Zeitz mitgebracht haben solle, So mag es mit dem Newen Eine Weile nachbleiben und mit dem vom Orgelmacher mitgebrachten man sich Eine Weile behelffen, welches sonder Zweifel dem Orgelmacher auch lieber sein wirdt, als das von mir angegebene Neue anzugehen, welches ihm wegen Etlicher grossen pfeiffen mehr Einzubringen mühsamb falle, Aber weit besserer Effect der Music dienen würde, als sein vncomplet werck nicht thun kann.<sup>34</sup>

Concerning the new positive that I have suggested for use both in the church in place of the organ and also at the court:

I hope that this work would recommend itself with some urgency to your princely highness, since such a little instrument must be used for the basso continuo in all sorts of music. Therefore during the construction of the large organ now in progress the organbuilder should also build the small one. I have already sent to the Kapellmeister the instructions concerning the keyboard, likewise the stops and how it may easily be transported by being built in two sections. These instructions the organbuilder is to follow exactly, since they have been drawn up with much good advice and counsel. Furthermore, the above-mentioned organbuilder ought to take the small pipes from the so-called Brustwerk of the old organ; these he can in turn sell to some small church at a good profit. It seems to me he ought to be able to build a new positive in this way quite cheaply, since there will be in it no more than four stops (more than this are, however, not really necessary for complete music making).

Postscript concerning this last matter:

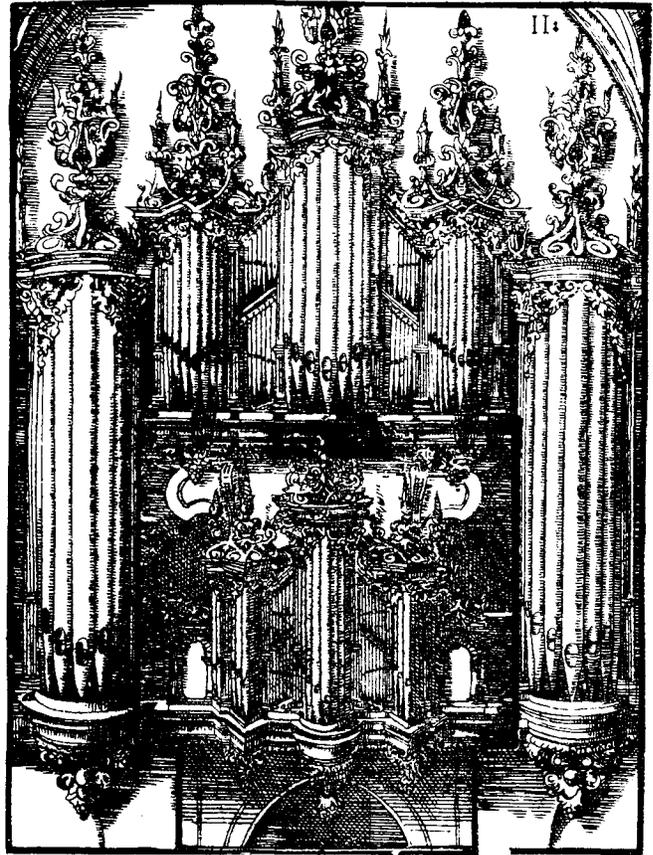
However, I just received news via today’s mail that the organbuilder has brought along the completed positive previously mentioned to Zeitz. Therefore we can probably temporarily dispense with the new one, and for the time being use the one the organbuilder has brought. He would without doubt prefer this rather than undertake the new one I mentioned; that new one would cause him more trouble, since several large pipes would need to be installed—yet these new pipes would produce a better musical effect than his incomplete work.

Since Schütz did not cease to be interested in the organ, why did he not pursue performance on and composition for

the instrument? There may be many partial answers to this question; surely one of them stems from the requirements of his position in Dresden (like J.S. Bach a century later, who wrote relatively little organ music in Cöthen and Leipzig, where he was not employed as an organist). Furthermore, Schütz seems not to have been a keyboard virtuoso and was obviously by preference a composer of sacred choral music. Finally, at this time in central Germany (as in Italy<sup>35</sup>) the organ played a somewhat secondary role, generally speaking, in music making. No musician of Schütz's generation made a name for himself primarily as an organist except Samuel Scheidt, and he was trained, not in Italy, but in the north, in Amsterdam under Sweelinck. If we consider this secondary status of the organ, perhaps we can understand why Matthias Weckmann left Dresden in 1655 (shortly before Schütz's complete retirement from active service) and moved to Hamburg to assume the position of organist at the Jacobikirche—to the north, where musical taste and circumstances brought about the major cultivation of organ music during the 17th century.

#### NOTES

1. Hans Joachim Moser, *Heinrich Schütz: His Life and Work*, trans. by Carl F. Pfatteicher (St. Louis: Concordia Publishing House [1959]), pp. 41ff.
2. *Ibid.*, p. 42.
3. Heinrich Schütz, *Gesammelte Briefe und Schriften*, ed. Erich H. Müller [von Asow] (Regensburg: G. Bosse [1931]), p. 209.
4. Joshua Rifkin et al., "Heinrich Schütz," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), Vol. 17, p. 3. See also Moser, p. 56.
5. Facsimile reprint (Kassel & Basel: Bärenreiter, 1954), p. 466.
6. Denis Arnold, *Giovanni Gabrieli* (London: Oxford University Press, 1979), p. 42.
7. Rifkin, *op. cit.*, p. 5.
8. Moser, *op. cit.*, p. 82.
9. Francesco Caffi, *Storia della Musica Sacra nella già Cappella Ducale di San Marco in Venezia dal 1318-1797* (Venice: Antonelli, 1854 [reprinted Milan: Bollettino Bibliografico Musicale, 1931]), Vol. I, p. 28.
10. The 1555 regulations for the Dresden Kantorei required the organist on duty to inquire of the Kapellmeister what mass or motet was to be performed, in order to practice the accompaniment for it. See Eberhard Schmidt, *Der Gottesdienst am Kurfürstlichen Hofe zu Dresden* (Göttingen: Vandenhoeck & Ruprecht [1961]), p. 177.
11. With the exception of the early and unaccompanied *Italian Madrigals*.
12. Schütz, *op. cit.*, p. 64.
13. *Ibid.*, pp. 78 and 196.
14. *Ibid.*, p. 62.
15. Michael Praetorius, *Syntagma Musicum*, Vol. III: *Termini Musici* (1619) (facsimile reprint, Kassel & Basel: Bärenreiter, 1959), pp. 136-7. See also Quentin Faulkner, *The Symphoniae Sacrae of Heinrich Schütz: A Manual for Performance* (unpub. SMD diss., Union Theological Seminary, New York City, 1975), pp. 228-30, and Moser, *op. cit.*, p. 339.
16. Schütz, *op. cit.*, pp. 69-70.
17. Hans Rudolf Jung, "Ein neu aufgefundenes Gutachten von Heinrich Schütz aus dem Jahre 1617" (*Archiv für Musikwissenschaft*, 18 [1961]), p. 242.
18. Schmidt, *op. cit.*, pp. 163-6 and 177.
19. Translated in Moser, *op. cit.*, pp. 98-9.
20. Perhaps the same sort of apprentices that court organist Christoph Kittel brought to the prayer and preaching services in 1647 to bolster the singing. See Schmidt, *op. cit.*, p. 179.



Organ case from *Syntagma Musicum* of Michael Praetorius (1620)

21. Rifkin, *op. cit.* p. 6. Praetorius gives the specification of the organ in his *Syntagma Musicum*, Vol. II: *De Organographia* (1619) (facsimile reprint, Kassel & Basel: Bärenreiter, 1958), pp. 200-2.
22. Herbert Gotsch, "The Organ in the Lutheran Service of the 16th Century," in *Church Music*, Vol. I, 1967 (St. Louis: Concordia Publishing House), pp. 7-12. Offers manifold evidence from various 16th-century Kirchenordnungen that clearly reveals the rich, imaginative use of the organ.
23. See Friedrich Blume, *Protestant Church Music, a History* (New York: W.W. Norton & Co. [1974]), pp. 111-2 and 246.
24. Schmidt, *op. cit.*, pp. 27 and 162.
25. *Ibid.*, pp. 87-8.
26. [Johann] Mattheson, *Grundlage einer Ehren-Pforte* (Hamburg, 1740 [reprint, ed. Max Schneider, Berlin: Leipmannssohn, 1910]), p. 396.
27. Maarten A. Vente, *Die Brabanter Orgel* (Amsterdam: H.J. Paris, 1958), p. 160. Stop lengths follow Vente's suggestions.
28. Schmidt, *op. cit.*, p. 178.
29. Landeshauptarchiv Dresden Loc 7300 Cammersachen 1612, Vol. 1, sheet 505. Reprinted in Otto Kade, "Die Orgel der Schlosskirche zu Dresden vom Jahre 1612 und die Hoforganisten der Dresdener Cantorei von 1548 bis circa 1700" (*Archiv für die Sächsische Geschichte*, Vol. 10, 1872), pp. 137-9.
30. Praetorius, *Syntagma Musicum II*, *op. cit.*, pp. 186-8.
31. Schütz, *op. cit.*, pp. 72-3.
32. Rifkin, *op. cit.*, p. 10.
33. *Ibid.*, p. 11.
34. Schütz, *op. cit.*, pp. 278-9.
35. Denis Arnold, *Oxford Studies of Composers* (12): *Giovanni Gabrieli* (London: Oxford University Press, 1974), p. 14.