

A Favorite Magnificat for Kerry

Frederick K. Gable

Over the years when I have greeted Kerry at numerous conferences and other occasions, she has often reminisced enthusiastically about first hearing a vocal composition by Hieronymus Praetorius (1560–1629) and how marvelous a piece she thought it was. The composition is the *Magnificat 5. toni alio modi cum canticis ecclesiasticis*, a Latin Magnificat for eight-part double choir with two added Christmas chorales or carols, published in 1622. Since by now there have been many performances and several recordings of this work, it seems appropriate to present Kerry with an outstanding recording of it. Hieronymus Praetorius was the most important organist-composer of the Hamburg Praetorius dynasty, serving as organist of the Jacobikirche from 1582 to his death in 1629. The *Magnificat 5. toni* with the Christmas chorales appears in the second of five volumes of mostly Latin Masses, motets, and Magnificats for five to twenty parts, printed between 1599 and 1625 in Hamburg. Two modern editions and several recordings have made it one of Praetorius's best-known compositions. It may have been well known in Lübeck, too, even during his lifetime and later in the time of Buxtehude, since several of the large Lübeck churches owned Praetorius's published works and made use of them. In 2008 the Magnificat finally appeared in the new authoritative edition of his complete vocal works¹ and has become even more widely known.

The primary contribution to this Festschrift is a fine recording of this Magnificat by the Bremer Baroque Consort, directed by Manfred Cordes. The performers are students and recent graduates of the Hochschule für

¹ Frederick K. Gable, ed., *Hieronymus Praetorius: Opus musicum II – Collected Works: Magnificats and Five Motets*, in vol. 110, no. 2 of *Corpus mensurabilis musicae* edited by Paul L. Ranzini (Middleton WI: American Institute of Musicology, 2008), 109–129.

Künste in Bremen, the leading German institution for early music performance studies, where Prof. Cordes has held a professorship since 1994. He has conducted and recorded much seventeenth-century North German and other early music with his professional ensemble, Weser-Renaissance. Accompanying the recording here are brief comments about the music and its performance, texts and translations, source information, and recording details.²

The Music of the Magnificat and its Performance

Historically, the singing of the Magnificat at Vespers dating back to the fourteenth century and earlier was often interrupted by antiphons, tropes, refrains, and other additions of both text and music. A popular German practice called for inserting complete verses of seasonal songs or chorales between the sung verses of the Magnificat on high festival days, such as Christmas, Easter, and Pentecost. By the sixteenth century, composers began to supply vocal settings of seasonal and festival texts specifically for such occasions and also to compose complete Magnificats with the songs included.³ Such Magnificats were created by Adam Rener, Orlandus Lassus (lost), Joachim à Burck, Michael Praetorius, and Samuel Scheidt, among others. Michael Praetorius clearly described this practice in 1613: a Magnificat can be arranged, according to the normal practice of interpolated organ verses

so that the loveliest German songs which are appropriate to each festival are selected, and between each verse of the Magnificat, which is sung in the chancel by the singers and instrumentalists, one or two strophes and verses of the same German song are performed and sung by four singers with the organ (because indeed

2 Most of the text is adapted from these publications by the author: "Alternation practice and seventeenth-century German organ Magnificats" in *Beiträge zur Musikgeschichte Hamburgs vom Mittelalter bis in die Neuzeit*, ed. Hans Joachim Marx (Frankfurt: Peter Lang, 2001), 131–48. Gable, *Praetorius Magnificats*, "Introduction."

3 Winfried Kirsch, "Die Verbindung von Magnificat und Weihnachtsliedern im 16. Jahrhundert," in *Festschrift Helmuth Osthoff zum 65. Geburtstag*, ed. Lothar Hoffmann-Erbrecht and Helmut Hucke (Tutzing: Hans Schneider, 1961), 61–74; Robert V. Scholz, "17th-century Magnificats for the Lutheran Service" (DMA diss. University of Illinois, Urbana, 1969), 34–40; and Larry D. Cook, "The German Troped Polyphonic Magnificat" (DMA diss., University of Iowa, Iowa City, 1976), 276–95.

the organist must always respond on the organ between each verse of the Magnificat).⁴

The other Praetorius, Hieronymus, also describes this practice regarding his second *Magnificat Quinti toni* in the 1622 Tenor partbook:

Kind reader, our church, devoted to the birthday celebration of our Savior, is accustomed to intermixing ancient, pious songs of praise with the verses of the [Magnificat on the] fifth tone, which because of this blessed practice prompted the composer to intersperse brief, individual verses of Christmas songs composed for 8 voices, consecrated to the pious devotion of your church, while retaining the usual, familiar church melody.⁵

Indeed, Praetorius's additional *Magnificat quinti toni* in the second edition of his double-choir Magnificats provides eight-part versions of the ever-popular Christmas chorales "Joseph, lieber Joseph mein" and "In dulci jubilo" for just this purpose. These also fulfill the rubrics in the *Cantica sacra* (Hamburg, 1588) directing the addition of these pieces to the Magnificat at Vespers on Christmas Day and to the Nunc dimittis on the day of the Circumcision.⁶ Some scholars believe that such seasonal additions to Magnificat settings may have been antiphon substitutes rather than supplementary pieces, but the Eler rubric seems to counter this belief, at least within North German liturgical practices.

4 "Also daß die lieblichste deutsche Lieder/ so sich auff ein jedes Fest schicken/ außlesen / und zwischen jeden Verß des Magnificats, so auff dem Chor mit Cantoribus und Instrumentisten gesungen würden / ein oder zwey Gesetz und Verß aus denselben deutschen Lieder mit vier Cantoribus in die Orgel (weil doch ohne daß der Organist allzeit zwischen jedem Verse des Magnificats auff der Orgel respondiren muß) musiciret und gesungen wurden," in Friedrich Blume, ed., *Urania* (1613), vol. 16 of *Gesamtausgabe der musikalischen Werke* (Wolfenbüttel: Mösel Verlag, 1935), xv. See another English translation and discussion in Cook, "The German Troped Polyphonic Magnificat," 27.

5 "Lector benevole, Solet nostra Ecclesia gaudijs natalitij Servatoris dedita, singulis hujus 5. Toni Versibus antiquos & pios immiscere Psalmos, quae pij facti ratio autorem permovit, ut singulos versus contractius conceptos & Genethliacos Psalmos usitata Ecclesiastica vulgari melodia servata 8. Vocibus concinnatos, Ecclesiae pietati tuae devotioni consecratos hic inseruerit." Hieronymus Praetorius, *Canticum B. Mariae Virginis. seu Magnificat octo vocum* (1622), Tenor partbook, fol. D1v–D2r. English translation by Esther Criscuola de Laix and Barbara Gable.

6 "Cui addantur cantica Joseph lever etc. & In dulci jubilo," Franz Eler, *Cantica sacra* (Hamburg 1588), 57 and 62, the primary guide for liturgical music in Hamburg at the time.

Interestingly, rather than replacing the 1602 *Magnificat quinti toni* with an entirely new work in the 1622 edition or simply adding the two chorales, Praetorius created a shorter version of the earlier Magnificat with the two pieces printed after it. Presumably this telescoping was done to compensate for the addition of the Christmas songs, but the result is an even longer work in performance, since the omitted passages are far shorter than the added song verses. Praetorius has skillfully condensed the seven polyphonic verses in imaginative ways. These include simply omitting whole sections but with new linking passages, recomposing or newly composing shorter replacement sections, abbreviating the endings of sections, and omitting written-out repetitions (for instance, reducing the length of verse 12 from fifty-two to twenty-six measures!). Most of the earlier verse 8, however, has been wholly recast in longer note values using less complex rhythms. It remains true, however, that the earlier of the two Magnificats is the more intricately crafted work, although the 1622 version is better known because of the available published editions.

The two chorale settings can stand on their own, of course, as is shown by multiple published versions and numerous recordings. Furthermore, the setting of “Joseph, lieber Joseph mein” is one of the finest versions of this beloved melody and text, owed partly to its model. Taking Johann Walter’s five-part version of 1544 and 1551,⁷ Praetorius composed additional altus, tenor, and bassus parts to create a true double-choir composition. So far, it has not been possible to identify any model for the “In dulci jubilo” setting.

In performance, the ordering of interpolated song verses within the chant and polyphonic Magnificat verses was flexible in the sixteenth and seventeenth centuries and is open to interpretation, although two interpolated verses were rarely sung in sequence. The most common pattern was to insert one chorale or hymn verse after each even-numbered verse of the Magnificat, thus requiring five or six (counting one after verse 12) interpolations. This troping practice took place in this way: following Magnificat verse 2, the first song verse was inserted, the second verse followed verse 4, and up to a sixth song verse following verse 12. On the recording, the single-verse “Joseph, lieber Joseph mein” is sung after Magnificat verse 2 and each of the four “In dulci jubilo” verses is placed

7 Besides many modern performing editions, a scholarly edition may be found in Johann Walter, *Sämtliche Werke I*, ed. Otto Schröder (Kassel: Bärenreiter, 1953), 81–84.

Frederick K. Gable – A Favorite Magnificat

after each subsequent even-numbered verse. Because Praetorius always sets verse 11 polyphonically instead of leaving it to be sung in chant, the “Joseph, lieber Joseph mein” could be performed before and after the whole Magnificat as an antiphon substitute, with the four “In dulci jubilo” verses following Magnificat verses 2, 4, 6, and 8.

As a result, the recording of the complete Magnificat with the carols, enhanced by colorful early instruments as was common in Hamburg, recreates a joyful musical celebration specifically for a Christmas Vespers service. “Eya wern wir da!”

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Appendix: Sources, Editions, and Recordings

Canticum B. Mariae Virginis. seu Magnificat octo vocum. super octo tonos consuetos quod est operum musicorum tomus secundus divinae majestatis honori reipublicae christianae & musicae bono concinnatus & dedicatus denuo ab ipso autore correctus, motectis aliquot 8. 10. & 12. vocum auctus & in gratiam musicae peritorum basso continuo exornatus ab Hieronymo Praetorio sen. organista ad. D. Jacobi Tenor. Hamburgi, ex officina typographica Pauli Langi sumptibus auctoris. Anno M. DC. XXII. [1622]

An earlier version of the collection of Magnificats was published in 1602 in Hamburg (RISM: P5334 D-Hs: Staats- und Universitätsbibliothek Carl von Ossietzky, Hamburg).

This is the only Magnificat of the nine by Praetorius that has been published in more than one modern edition, as listed below. Individually, the two double-choir carols have received some popularity through numerous editions for early instruments/voices: Moeck Verlag, London Pro musica Edition, reprints, and now online transcriptions, also of the complete Magnificat. Consequently, the carols have been recorded many times and by different ensembles.

Hieronimus Praetorius, *Ausgewählte Werke*, hrsg. H. Leichtentritt, rev. H. J. Moser. Vol. 23 of *Denkmäler deutscher Tonkunst* (Leipzig: Breitkopf & Härtel, 1905, R/1959), 125-44.

Magnificat on the fifth Tone, for 8 voices, with two carols, Joseph lieber and In dulci jubilo, ed. Gordon Dodd (London: Mapa mundi, 1980). [transposed from F to G]

Two Antiphonal Christmas Chorales, ed. Helmut Mönkemeyer. Celle: Moeck Verlag, 1969/R2007.

2 Christmas hymns for 8 voices or instruments in 2 choirs, ed. Bernard Thomas. London: London Pro Musica Edition, 1990.

Hieronimus Praetorius, *Opus musicum II: Magnificats and Five Motets*. Vol. II of *Collected Vocal Works*, ed. Frederick K. Gable. *Corpus mensurabilis musicae*, 110-2. Middleton WI: American Institute of Musicology, 2008, pp. 109-129.

Recordings of the complete *Magnificat 5. toni* with the carols have been issued by four outstanding ensembles: the Winchester Cathedral Choir, the Tallis Scholars, The Cardinall's Musick, and the Bremer Baroque Consort (only the last two insert the carols within the Magnificat).

The complete CD recording from which the Magnificat is taken is “Baroque Christmas Music in Hamburg,” Bremer Baroque Consort, Manfred Cordes, director; cpo 777 553-2 (2010), a co-production of Radio Bremen and cpo, recorded in St. Marien & St. Pankriatus, Drebber, Germany, September 2009, and reproduced here by permission of cpo. The performers are: Soprano – Margaret Hunter, Anna Wierød, Karin Gyllenhammar, Manja Stephan, Elisabet Muro; Alto – Beat Duddeck, Christoph Dittmar; Tenor – Mirko Ludwig, Jan Hübner; Bass – Guillaume Olry, Carsten Krüger; Violin – Irina Kisselova; Viola da gamba – Christian Heim, Diego Schuck, Marthe Perl; Cornetto/Recorder - Anna Schall, Julia Fritz; Sackbut – Christine Hess; Dulcian – Eva-Maria Horn; Chitarrone – Johannes Gontarski; Organ – Maximilian Lojenburg.

Hieronymus Praetorius, *Magnificat 5. toni alio modi cum canticis ecclesiasticis*, in verse by verse performance order:

v. 1 Magnificat intonation: chant

v. 2 Et exaltavit: choir

Joseph lieber, Joseph mein: choir

v. 3 Quia respexit: chant

v. 4 Quia fecit: choir

In dulci jubilo, v. 1: choir

v. 5 Et misericordia: chant

v. 6 Fecit potentiam: choir

In dulci jubilo, v. 2: choir

v. 7 Deposuit potentes: chant

v. 8 Esurientes: choir

In dulci jubilo, v. 3: choir

v. 9 Suscepit Israel: chant

v. 10 Sicut locutus est: choir

v. 11 Gloria Patri: choir

v. 12 Sicut erat: choir

In dulci jubilo, v. 4: choir



Audio: *Magnificat 5. toni* (click to play).

Hieronymus Praetorius, Magnificat 5. toni
alio modi cum canticis ecclesiasticis

Magnificat (Luke 1:46–55)

1. Magnificat: anima mea
Dominum.

My soul proclaims the greatness of
the Lord.

2. Et exultavit Spiritus meus: in
Deo salutari meo.

And my spirit rejoices: in God my
Savior.

Joseph, lieber Joseph mein,
hilff mir wiegen das Kindelein,
Gott der wird dein Lohner sein,
im Himmelreich der Jungfraw Kind
Maria.
Eya.

Joseph, my dear Joseph,
help me rock the little child:
God will reward you in heaven,
the child of the Virgin Mary.
Eya.

Virgo Deum genuit,
quem divina voluit clementia.
Omnes nunc concinnite,
nato regi psallite,
voce pia dicite:
sit gloria Christo nato infantulo.
Hodie apparuit in Israel,
quem praedixit Gabriel est natus
rex.

God is born of a Virgin,
as heaven's grace ordained.
Let all now sing together,
sing praises to the newborn king,
proclaim with pious voice:
glory to Christ, the newborn child.
Today is born in Israel,
he whom Gabriel prophesied is
born a King.

3. Quia respexit humilitatem
ancillae suae: ecce enim ex hoc
beatam me dicent omnes
generationes.

For he has looked with favor on
his lowly servant: from this day all
generations will call me blessed.

4. Quia fecit mihi magna qui
potens est: et sanctum nomen eius.

The Almighty has done great
things for me: and holy is his
name.

Frederick K. Gable – A Favorite Magnificat

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| 1. In dulci Jubilo,
nu singet und seid fro,
unsers Hertzen wonne,
liegt in praesepio,
und leuchtet als die Sonne,
matris in gremio.
Alpha es et O. | With great rejoicing
let us now sing and be merry.
Our heart's delight
lies in the manger,
glowing brightly as the sun
in his mother's lap.
You are Alpha and Omega. |
| 5. Et misericordia eius a progenie in
progenies: timentibus eum. | And he has mercy on those in
every generation: who fear him. |
| 6. Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui. | He has shown the strength of his
arm: he has scattered the proud in
their conceit. |
| 2. O Jesu parvule,
nach dir ist mir so weh,
tröst mir mein gemüthe,
O puer optime,
durch alle deine güthe,
O princeps gloriae.
Trahe me post te. | O little Jesus,
I yearn for you.
Comfort my spirit,
O fairest child.
In all your goodness,
O prince of glory,
let me follow you. |
| 7. Deposuit potentes de sede: et
exaltavit humiles. | He has cast down the mighty from
their thrones: and has lifted up the
lowly. |
| 8. Esurientes implevit bonis: et
divites dimisit inanes. | He has filled the hungry with good
things: and the rich he has sent
away empty. |

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| 3. O Patris charitas,
O nati lenitas,
wir wern all verlohren
per nostra crimina,
so hat er uns erworben,
coelorum gaudia.
Eya wern wir da. | O love of the Father,
O gentleness of the Son,
though our sins
led us astray,
he has secured us
the joys of heaven.
O that we were there! |
| 9. Suscepit Israel puerum suum:
recordatus misericordiae suae. | He has come to the help of his
servant Israel: for he has remem-
bered his promise of mercy. |
| 10. Sicut locutus est ad patres
nostros: Abraham et semini eius
in secula. | The promise he made to our
fathers: to Abraham and his
children forever. |
| 11. Gloria Patri et Filio: et Spiritui
sancto. | Glory be to the Father and to the
Son: and to the Holy Spirit. |
| 12. Sicut erat in principio, et nunc,
et semper: et in secula seculorum.
Amen. | As it was in the beginning, is now,
and always: and will be forever.
Amen. |
| 4. Ubi sunt gaudia
nirgend mehr denn da,
da die Engel singen,
nova cantica,
und die Schellen klingen,
in Regis curia.
Eya wern wir da. | Nowhere is there more joy
than there,
where the angels sing
new songs,
and the bells are chiming
in the court of the King.
O that we were there! |

English translations of "Joseph, lieber Joseph mein" and "In dulci jubilo" are slightly modified from versions copyrighted by Gimell Records Ltd. Peter Phillips, 1986, rev. 1992.

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