

Christian Geist's „Vide, pater mi, dolores“ and his application for the Johanneumskantorat in Hamburg

LARS BERGLUND

In his biography on Christoph Bernhard in *Grundlage einer Ehren-Pforte*, Johann Mattheson gives an account of the appointment of the Johanneumskantorat in Hamburg in 1663, when Bernhard was chosen to fill the vacancy after Thomas Selle¹. According to Mattheson, there were seven candidates, among them esteemed musicians like Sebastian Knüpfer (Thomaskantor in Lübeck), Johann Theile and Werner Fabricius. In addition Mattheson also mentions Christian Geist, who, Mattheson says, had been recommended by the Hamburg envoy in Stockholm („von den Hamburgischen Gesandten in Stockholm vorgeschlagen“). Mattheson states that the applicants had sent their compositions to Hamburg, and that these were performed and evaluated at Collegium musicum. Bernhard's works in particular were highly esteemed, and he won the election with one vote before Fabricius. According to Mattheson, Geist's music was commended for a „delicate style from which one could tell that he had also been in touch with Italians“ („einen delicatesen Styl, daraus man spühren konnte, dass er auch mit Italienern umgegangen“).

This is the only known contemporary commentary on Christian Geist's music. As such, it could be of interest, at least in theory, for the historical understanding and interpretation of his works. Viewed as a document of reception history, however, it is obviously somewhat sparse. Nevertheless, that brief appreciation has been quoted since then by many commentators on Geist's music, from André Pirro to, quite recently, Geoffrey Webber², and the general opinion has been that the judgement cited by Mattheson is confirmed by Geist's preserved compositions. His music has repeatedly been characterised as decidedly italianate in vein, being marked by an exceptional expressivity, sometimes with a more specific reference to Giacomo Carissimi's music³.

There are no serious objections to be made against such general characterisations of Christian Geist's music. Still, it would be even more interesting if one could trace the particular work or works to which this often quoted comment on Geist's music actually referred, to be able to relate it – sparse or not – to its proper object and its proper context. I shall argue that it is actually possible to do so. It is a quest, however, which must take its path through some considerations regarding Geist's biography, as well as the musical sources of his works, before we can attempt an interpretation of the musical composition in question.

1 Johann Mattheson, *Grundlage einer Ehren-Pforte*, Hamburg 1740; facs. ed. by Max Seiffert, Berlin 1910, p. 19.

2 André Pirro, *Dietrich Buxtehude*, Paris 1913, pp. 107–112; Geoffrey Webber, *North German Church Music in the Age of Buxtehude*, Oxford 1996, p. 65; also Søren Sørensen, *Diderich Buxtehudes vokale kirkeemusik. Studier til den evangeliske kirkekantates udviklingshistorie*, diss. phil. Copenhagen 1955, p. 54.

3 Besides Pirro and Webber, see also Friedrich Blume, *Geschichte der evangelischen Kirchenmusik*, Kassel etc. 2/1965, pp. 184 f., Hans Joachim Moser, *Die evangelische Kirchenmusik in Deutschland*, Berlin etc. 1953 f., pp. 149 f.

I

Starting with biography, which is in this case not just intended as a general historical background, but is fully integrated with the circumstances at issue: Christian Geist was from Mecklenburg, a son of the Güstrower Domkantor Joachim Geist⁴. After a one year sojourn in Copenhagen, Geist was employed as a musician at the Swedish royal court in the summer of 1670. In 1679, he took up a position as organist in the German church of Gothenburg. Unhappy with the conditions there, he returned to Copenhagen, where he was appointed organist in Helligaandskirke. He remained there until his death in 1711⁵.

In previous scholarship and in all major music encyclopaedias, however, Geist's year of birth has been given as „ca. 1640“⁶. This was based on the pioneering work on Geist's life and music undertaken by the Swedish scholar and librarian Bo Lundgren, mainly during the 1940s and 50s⁷. Lundgren's estimation was based on two premises: first, the assumption that Geist's parents were married around 1638, and second – and most importantly – Mattheson's statement in *Ehrenpforte*, that Geist applied in 1663 for the Johanneumskantorat in Hamburg. Lundgren's argument, plausible as such, runs thus: only if he had been born soon after his parent's marriage could he have attained a sufficient age to apply for the prestigious position in Hamburg in 1663⁸. This, Lundgren argued, points to a date of birth around 1640.

There are, however, two circumstances that discord with Lundgren's assumption: 1. the fact that Geist was salaried as a choir boy (*Kapellknabe*) at the court of duke Gustav Adolf of Mecklenburg-Güstrow, between 1666 and 1668⁹; 2. Mattheson's remark that Geist applied for the post on the recommendation of the Hamburg envoy in Stockholm.

If Geist was salaried some 35 *Reichsthaler* a year as a *Kapellknabe* at the court of Güstrow – money which furthermore was signed for by his father Joachim, according to the account books – he can hardly have been around 26–28 years old at this time (1666–1668), as would have resulted from the proposed year of birth, 1640¹⁰. It would rather suggest that Geist was in his teens at that time.

4 This was established already by Pirro (Anm. 2), p. 107.

5 An up-to-date biographical account is found in Lars Berglund, *Studier i Christian Geists vokalmusik* [Studies in the Vocal Works of Christian Geist], Uppsala 2002 (= Acta Universitatis Upsaliensis. Studia Musicologica Upsaliensia. Nova Series 21), pp. 25–45, with an English summary of the entire dissertation, pp. 335–348.

6 For instance Bo Lundgren, art. *Geist, Christian*, in: MGG 4 (1955), cols. 1627–1629, and in: Sohlmans musiklexikon 3, Stockholm 2/1976, p. 87, and Kerala J. Snyder, art. *Geist, Christian*, in: New GroveD 7, pp. 221 f.

7 Bo Lundgren, *Helligåndsorganisten Christian Geist*, in: Dansk Kirkesangs Årsskrift 1958–1959, pp. 10–21, and preface to his edition: Christian Geist, *Kirchenkonzerte*, Frankfurt/Main 1960 (= EdM 48), pp. v–vii, and art. *Geist* in MGG 4 (Anm. 6).

8 There are however no documents supporting this assumption concerning Joachim Geist's year of marriage. Therefore, Lundgren's entire argument concerning Geist's year of birth actually relies on Mattheson's information about Geist's application for Hamburg.

9 Landeshauptarchiv Schwerin 11915, Güstrower Rentereiregister Michaelis 1665–Michaelis 1666, and Güstrower Rentereiregister Johannis 1668–Johannis 1669 (despite the title, the latter volume covers the period from Michaelis 1667 to Michaelis 1668).

10 The normal age for a discantist active at a *Hofkapelle* was about 13–19. See Erik Kjellberg, *Kungliga musiker i Sverige under stormaktstiden. Studier kring deras organisation, verksamheter och status ca 1620–ca 1720*, diss. phil. Uppsala 1979, pp. 77–81.

Furthermore, Mattheson's statement about the recommendation from the Hamburg envoy in connection with the application in 1663 is questionable, and this for two reasons: firstly, no envoy from Hamburg visited Sweden during the 1660s. Secondly, Christian Geist is not known to have visited Sweden before 1670, when he was employed as a musician at the royal Swedish court. With neither Geist nor an envoy present in Stockholm, it is hard to explain how that connection could have occurred.

In 1674, however, two special envoys from Hamburg, Syndicus Dr. Vincent Garmers and Councillor Caspar Westermann, resided in Stockholm for about six months (from August until the winter)¹¹. This is the only known Hamburg embassy in Sweden during the second half of the century, and it occurred at a time when Geist was active in Stockholm as a court musician and composer. Moreover, it coincides with a further circumstance: in 1674, the Johanneumskantorat in Hamburg was once again vacant, just as in 1663. Christoph Bernhard had departed for Dresden in February 1674, when he was called back by the Elector Johann Georg II¹². Joachim Gerstenbüttel was chosen as his successor, but there were complaints against his appointment, and Gerstenbüttel could not take up his post until February 1675¹³. Thus, between February 1674 and February 1675 there was a vacancy, or at least a potential vacancy in Hamburg.

All these circumstances taken together, it seems very likely that Geist's application for the Johanneumskantorat actually occurred not in 1663, but in 1674. This would explain several obscurities and oddities: it would give substance to Mattheson's remark about the Hamburg envoy, and it would also explain why Geist would still be a *Kapellknabe* in Güstrow in the late 1660s. This would also mean that a more likely date for Geist's birth is circa 1650¹⁴.

II

Virtually all of the sources of Christian Geist's works are preserved in the Düben Collection, now in the University Library of Uppsala. Most of these works were composed during his stay in Sweden, more precisely between 1670 and 1680¹⁵. All in all the collection includes 60 vocal compositions which can be attributed to Geist. In fact, a considerable number of the works can be more precisely connected to specific uses at the Stockholm court. The largest

11 Hermann Kellenbenz, *Hamburgs Beziehungen zu Schweden und die Garantieakte von 1674*, in: Zeitschrift des Vereins für Hamburgische Geschichte 44 (1958), pp. 233–258; Hans-Dieter Loose, *Der hamburgische Senatsyndikus Vincent Garmers (1623–1687) und das Ende der Hanse*, in: Detlef Kattinger et al. (eds.), *Akteure und Gegner der Hanse – Zur Prosopographie der Hansezeit*, Weimar 1998 (= Hansische Studien 9; Abhandlungen zur Handels- und Sozialgeschichte 30), pp. 245–253.

12 Folkert Fiebig, *Christoph Bernhard und der stile moderno: Untersuchungen zu Leben und Werk*, Hamburg 1980 (= Hamburger Beiträge zur Musikwissenschaft 22), pp. 48 f.

13 Joachim Kremer, *Joachim Gerstenbüttel (1647–1721) im Spannungsfeld von Oper und Kirche: Ein Beitrag zur Musikgeschichte Hamburgs*, Hamburg 1997 (= Musik der frühen Neuzeit. Studien und Quellen zur Musikgeschichte des 16.–18. Jahrhunderts 1), pp. 65–69.

14 A *terminus post quem* results from Geist's appointment as *Kapellknabe*, which suggests that he was in his teens in 1666–1668; a *terminus ante quem* is suggested by the fact that Geist was taken up as a regular court musician in Stockholm in 1670. To judge by the traditions at the Swedish royal court music, he could hardly have been much younger than 20 at that time (see Kjellberg [Anm. 10], pp. 72 f.).

15 The exceptions are *Jesu nostra spes salutis*, composed in Güstrow in 1669, and *O coeli sapientia*, dated in Copenhagen 1670. For a complete list of works and sources, see Berglund (Anm. 5), pp. 349–375.

group consists of a number of pieces composed for the court services at the major feasts of the church, above all Christmas and Easter – mainly brief, through-composed concertos set to Latin prose texts. A second group of works can be related to specific occasions and solemn court festivals, for instance the festivals in 1672 when Charles XI was declared of age and took over the government, the New Year's celebrations at the Dowager Queen Hedvig Eleonora's castle Jacobsdahl, and the royal wedding of Charles XI and the Danish Princess Ulrika Eleonora at Skottorp in 1680. A third group of works from Stockholm consists in settings of Latin devotional poetry, which either express Christological devotion or treat penitential subjects. We will return to this important group later. Finally, six of Geist's compositions date from 1680, and can be assigned to his appointment as organist in Gothenburg. All six, in contrast to the Stockholm works, have German texts.

In addition to the sources of Geist's works preserved in the Düben Collection, however, two concordances and one unique source are found in collections outside Sweden. One concordant copy of the piece *Jesu delitium vultus* is preserved in the collection of music which belonged to Barfüßerkirche in Frankfurt am Main, now in Stadt- und Universitätsbibliothek Frankfurt/Main¹⁶. Furthermore, two works are preserved in the Bokemeyer Collection, now in Deutsche Staatsbibliothek Berlin: *Vide, pater mi, dolores*, which is also preserved in the Düben Collection, and *Tristis anima cur langues?*, which is only found in Berlin.

The history of the Bokemeyer Collection has been thoroughly investigated by Harald Kümmerling¹⁷ and, more recently, by Peter Wollny¹⁸. As we know thanks to Kümmerling, the early layers of the collection were compiled by Georg Österreich, who was a singer at the court of Brunswick-Wolfenbüttel in the years 1686–1689, and from 1689 Hofkapellmeister at Gottorf. As Wollny has convincingly shown, though, the earlier parts of the collection were presumably not, as Kümmerling assumed, the property of the Gottorf court, but Österreich's private collection. Moreover, Wollny has been able to show that the earliest parts of the collection were acquired by Österreich during the 1680s, before his employment in Gottorf¹⁹.

Interestingly enough, apart from the piece by Geist there are relatively few concordances between the Bokemeyer and the Düben collections. The number of works in the Bokemeyer collection by composers active in Scandinavia is moreover small²⁰. Thus, there is no reason to assume that Georg Österreich had any connection or interchange with Stockholm and Gustav Düben. Therefore, Österreich's acquisition of the two works by Geist is remarkable, also considering the otherwise almost non-existent dissemination of Geist's music outside Stockholm.

There is, however, one plausible link between Georg Österreich and Christian Geist: Hamburg. Before his appointment as a tenorist in Brunswick-Wolfenbüttel, Österreich stayed

16 D F Ms.Ff.Mus. 204.

17 Harald Kümmerling, *Katalog der Sammlung Bokemeyer*, Kassel etc. 1970 (= Kieler Schriften zur Musikwissenschaft 18).

18 Peter Wollny, *Zwischen Hamburg, Gottorf und Wolfenbüttel: Neue Ermittlungen zur Entstehung der „Sammlung Bokemeyer“*, in: *SJb* 20 (1998), pp. 59–76.

19 *Op. cit.*, p. 61–63, 66.

20 See Friedhelm Krummacher, *Die Überlieferung der Choralbearbeitungen in der frühen evangelischen Kantate. Untersuchungen zum Handschriftenrepertoire evangelischer Figuralmusik im späten 17. und beginnenden 18. Jahrhundert*, Berlin 1965 (= Berliner Studien zur Musikwissenschaft 10), pp. 160–173.

for several years in Hamburg, as a student and singer at the Johanneum²¹. His collection also contains a considerable amount of music connected to Hamburg, not least some 33 works by Joachim Gerstenbüttel²². This opens for a very interesting possibility: that the two works by Geist in the Bokemeyer collection, *Vide, pater mi, dolores* and *Tristis anima cur langues?*, could be the very same pieces that Geist, according to Mattheson, did send to Hamburg in connection with his application for the Johanneumskantorat.

In fact, one of the sources in the Düben collection supports this assumption. There are two tabulature copies of the composition *Vide, pater mi, dolores* in the collection. One of them is a separate tabulature, written by an unidentified copyist; this copy has not been dated²³. The other, however, is written by Gustav Düben and included in a tabulature volume containing in all 14 works²⁴. Two of these are explicitly dated by Düben: one „1674“, the other one „1675 d 7 aug“. *Vide, pater mi, dolores* is located between these two works in the volume, and thus most likely copied into the volume in 1674, or possibly 1675. Düben's tabulature copies of Geist's music were usually made from a set of parts copied by Geist. Geist's dates in the parts can furthermore be taken to be close to the date of composition. In the cases where both copies and autographs are dated, Düben's tabulatures have usually been made soon after the parts were written out, albeit in some cases a few months later²⁵. This suggests that Geist's *Vide, pater mi, dolores* was most likely composed in 1674.

Thus, all the pieces fit together: the two special envoys, Garmers and Westermann, arrived in Stockholm in August 1674 and stayed there during the autumn and winter. There they had the possibility to hear Geist's music performed during the royal court services. Knowing that the Johanneumskantorat was still vacant, or that Gerstenbüttel's appointment was at least strongly questioned, they recommended him as a possible alternative successor to Bernhard, and Geist was urged to send examples of his music to Hamburg. He sent down *Vide, pater mi, dolores*, and presumably also *Tristis anima cur langues?* At some occasion – a performance, or else – Geist's music was commended for its „delicate style“, and much later, in the 1730s, Johann Mattheson came across this judgement somewhere, possibly in a document in the Hamburg archives, and mistakenly put it in connection with the 1663 application procedure. Geist's pieces were possibly preserved at the Johanneum and copied and distributed among musicians in the city during the 1670s. In that way Georg Österreich could come across copies of the two pieces in Hamburg in the early 1680s, and incorporate them in his collection²⁶.

21 Österreich seems to have been in Hamburg between 1680 and 1686, with some interruptions; see Adam Soltys, *Georg Österreich (1664–1735); sein Leben und seine Werke*, in: AfMw 4 (1922), pp. 172 ff.

22 According to Kremer (Anm. 13), pp. 225 f.

23 S U Vmhs 84:62.

24 S U Vmhs 84:29–42:1. The volume includes nine pieces by Geist, two by Buxtehude, one each by Bonifazio Graziani and Samuel Capricornus, and one anonymous work which has been copied into the volume at a later date (1685); concerning this volume, see Bruno Grusnick, *Die Dübensammlung. Ein Versuch ihrer chronologischen Ordnung*, in: STMf 48 (1966), pp. 63–186, and Kerala J. Snyder, *Dieterich Buxtehude. Organist in Lübeck*, New York etc. 1987, pp. 331 ff.

25 For a more substantial discussion concerning the sources to Geist's music, see Berglund (Anm. 5), pp. 46–68.

26 The copy of *Vide, pater mi, dolores* in the Bokemeyer collection is full of errors, something that suggests that it is a „late generation copy“. As Peter Wollny (Anm. 18, pp. 63 f.) has shown, the preserved scores are presumably later copies, made from sets of parts.

Admittedly, this case rests on what a lawyer would call „circumstantial evidence“. Still, these circumstances form a very coherent picture, and at the same time account for several obscurities in previous accounts of Geist’s biography. Therefore, I would assert that the case in question, circumstantial or not, is strong. Geist’s application to Hamburg must have taken place in 1674, and *Vide, pater mi, dolores* is very likely to have been his *Probestück* for that occasion.

III

With what kind of work, then, did Christian Geist chose to represent himself before the Hamburg authorities, and to what extent is it representative of Geist’s music in general? In the following we shall attempt an analysis and interpretation of the composition *Vide, pater mi, dolores*, in the context of contemporary musical traditions on the one hand, and in relation to Geist’s œuvre on the other.

Vide, pater mi, dolores is a setting of a Latin devotional poem, scored for two canti, tenor, two violins and basso continuo. The set text consists of seven six-verse strophes in trochaic meter. The verses have seven or eight syllables, according to the pattern 8 p + 7 + 8 p + 7 + 8 p + 8 p. The words depict, in elaborate imagery, the tormented soul, struggling to resist sin and perdition.

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| <p>1. Vide, pater mi, dolores nunc qui premunt filium, cuius sunt in te amores et ingens solatium te habere delectantem animamque recreantem.</p> <p>2. Vide animam querentem, quam creavit dextera! Vide misere gementem et averte onera, quae tam graviter affligunt et corpus in terram fligunt.</p> <p>3. Sicut cerva lamentatur irretita cassibus, quando terror renovatur pavidis luminibus, sicut quirirat et tremit, sicut inter canes gemit;</p> <p>4. Sic in tantis lamentatur anima periculis, sic devote quiriratur singulis in horulis. Quando nexibus amatis stringam perditum peccatis.</p> | <p>5. Pie pater, miserere! Ecce desolata sum Heu non desinit fervere tumidorum fluctuum saevitas; accurre, curre, fluctuum demergor turre.</p> <p>6. Sed dum spiro est sperandum, donec ira transeat, animae non exspirandum ope Deus advolat Ah! festina, saeviores ruunt animae tortores.</p> <p>7. Juva me et praedicabo facta tua populis, juva semper te laudabo coelicis in atriis, te coelestem cordis ducem animaeque veram lucem.</p> |
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Within Geist’s œuvre, this composition belongs to a group of works mentioned in passing above, consisting of twelve settings of Latin devotional poetry. Without doubt these compositions can be said to occupy a special position among Geist’s works, due to their indi-

vidualistic, complex design and high musical quality. They range from his earliest preserved work, *Jesu, nostrae spes salutis*, composed in Güstrow in 1669, to a set of five works that date from around 1674–1675. These twelve compositions chronicle a generic and compositional development that ranges from comparatively regular strophic arias to an ever higher degree of complexity and differentiation. *Vide, pater mi, dolores* belongs to the last set of works, and is one of most complex and impressive. It is clearly sectionalised, with the text strophes set as separate, independent sections, alternating between solo and tutti scoring. The solos are dominated by very expressive and free *stile recitativo* writing, and are accompanied by violins. Two of them conclude with a brief aria. The ensembles are either homophonic or display a free concertato texture.

| | Sonata | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---------|--------------|-------------------|---------------|------------|---------------|-------|---------------|-------------------|
| scoring | Violino I/II | Canto I | Tutti | Canto II | CCT | Tutti | Tenor | Tutti |
| form | | rec. – aria | | recitativo | | | rec. – cavata | |
| meter | c | c – $\frac{3}{4}$ | $\frac{3}{2}$ | c | $\frac{3}{4}$ | c | c | $\frac{3}{2}$ – c |

Generically, this is a composition that clearly exemplifies the integration of aria and concerto which, as Friedhelm Krummacher has shown, was a common element in sacred compositions from Geist's time, especially in the italianate north German tradition²⁷.

The affiliation with the aria genre in a composition like this lies not so much in the strophic disposition as in the close connection between text metre and musical setting, with recurring rhythmic patterns and a basically regular phrase organization. This is the manner of composition which Athanasius Kircher codified under the term „stylus melismaticus“, a style especially suitable for metrical texts²⁸. Characteristic for this style was, according to Kircher, the division in „membra“, separated by „clausulae“, and corresponding to the text verses – i. e. what we could describe as a regular or periodical organization of the phrases²⁹. In *Vide, pater mi, dolores* this is most obvious in the ensemble sections. Still, as we shall see in more detail below, the regular aria style in these sections is constantly varied and differentiated by modifications of the rhythmical patterns, the phrase structure and the basically homophonic texture.

27 Friedhelm Krummacher, *Die geistliche Aria in Norddeutschland und Skandinavien. Ein gattungsgeschichtlicher Versuch*, in: Dieter Lohmeier (ed.), *Weltliches und Geistliches Lied des Barock. Studien zur Liedkultur in Deutschland und Skandinavien*, Stockholm 1979, pp. 229–264, especially pp. 258–264; Friedhelm Krummacher, *Die Choralbearbeitung in der protestantischen Figuralmusik zwischen Praetorius und Bach*, Kassel etc. 1978 (= Kieler Schriften zur Musikwissenschaft 22), pp. 53 f.

28 Athanasius Kircher, *Musurgia universalis sive ars magna consoni et dissoni in X libros digesta*, Rome 1650, vol. I, p. 536 and 604; see also Erich Katz, *Die musikalischen Stilbegriffe des 17. Jahrhunderts*, diss. phil. Freiburg/Br. 1926, p. 47, and Krummacher, *Aria* (Anm. 27), pp. 231 ff.

29 This is a periodicity, though, based on a basically open chain of brief phrases – not on the kind of binary symmetry based on eight-bar periods codified by Riepel, which Richard Wagner referred to as the „Quadratur“ of the phrase; cf. Carl Dahlhaus, *Zum Taktbegriff der Wiener Klassik*, in: AfMw 45 (1988), pp. 1–15. Still, the notion of the „Quadratur“ was already known in the seventeenth century in connection with dance music, described for instance by René Descartes in his *Musicae Compendium*, written in 1618 (ed. by Johannes Brock as *Musicae compendium/Leitfaden der Musik*, facs. with parallel German translation, Darmstadt 1978, pp. 4–9; see also Wilhelm Seidel, *Französische Musiktheorie im 16. und 17. Jahrhundert*, in: W. Seidel and Barry Cooper, *Entstehung nationaler Traditionen: Frankreich · England*, Darmstadt 1986 [= Geschichte der Musiktheorie 9], p. 49).

In Gustav Düben's tabulature copy of this composition it bears the designation „motetto“. This term was used in a very general sense in Stockholm. To judge by the genre designations in the Düben collection, it could refer to any sacred vocal music except to settings of the mass ordinary, even quite regular arias. The use of the term in Stockholm was apparently more connected to the function and to the functionally related historical continuity in the old motet tradition than to *Satztechnik* and musical design. Nevertheless, *Vide, pater mi, dolores* clearly has much in common with contemporary concertos and concerted motets, especially the kind of composite, stylistically differentiated concerto that became more and more common in Italian and German sacred vocal music in the mid-century, for instance in the works of the Dresden Italians Vincenzo Albrici and Marco Giuseppe Peranda³⁰. Concerto traits are clearly present in *Vide, pater mi, dolores*, in the overall disposition and sectional organization as well as in the free, quasi-imitative texture found in several of the ensemble sections.

This generic cross-fertilisation between aria and concerto is central for the understanding of a work like *Vide, pater mi, dolores*. In the following I will even suggest that this integration of aria and concerto is the main „problem in composition history“, to which this work can be interpreted as a solution, according to the model of genre history advocated by Carl Dahlhaus.

Central in addition to this, however, are also the ways in which Geist has answered the demands of the text set. The ethos of the stile moderno prescribed that the music should follow closely the text and its affect, and this doctrine still reigned strong in Geist's era – this is clear from contemporary theorists like Marco Scacchi and Christoph Bernhard³¹. These two themes – the generic problem and the musical affect representation – will be the main threads in the following attempt at a more detailed analysis of the composition.

An intensive affect marks the opening instrumental sonata (see example 1 on the following page), achieved by sighing appoggiaturas and chromaticism – almost the entire sonata is built over a short, sighing motive, repeated in sequence in different transpositions. The sonata is built on the same musical material as the first vocal section of the work, but not in any straight-forward manner. Its opening melodic formula is taken from the opening recitative phrase of the canto primo solo, but only the first three notes have been used. More important, Geist has built the entire sonata over the same basso continuo used in the first vocal strophe (bars 12–22; see example 2): first a chromatically descending tetrachord in the bass, from *g* to *d* (bars 1–2 and 12–15); then a circle of fifths, with sixth-chords, most of which function as secondary dominants (bars 2–4 and 15–18); finally a chromatically inflected, modulating cadence, which is repeated a fourth higher (bars 5–7 and 18–22). The basso continuo of the sonata is still not identical to the one accompanying the canto primo solo, but compressed: in the sonata, the harmonic rhythm is based on crotchets, as compared to the basically slower pace (on minims) in the canto primo solo. The chordal progression is still the same. This is a procedure very typical of Geist's composing: symmetrical organizations or

30 See Mary Frandsen, *The sacred concerto in Dresden, ca. 1660–1680*, diss. phil. Rochester 1996, vol. I, especially pp. 126–145.

31 Both theorists paraphrase Monteverdi's famous dictum about *seconda prattica*; Marco Scacchi, *Breve discorso sopra la musica moderna, Polemics on the 'musica moderna'*, ed. Tim Carter, Kraków 1993, p. 58; Joseph Müller-Blattau, *Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard*, Kassel etc. 2/1963, p. 83.

Example 1: *Vide, pater mi, dolores*, Sonata

regular, schematic patterns are often indicated in his music but not followed up, but constantly broken and modified.

The musical setting in the three solo sections – strophes 1, 3 and 6 – was characterised above as an expressive and free *stile recitativo*. In modern literature this kind of solo writing in sacred concertos is not seldom referred to as *arioso*, because of their melismatic passages, textual repetition and „lyrical“ melodies. This, however, is not a historically appropriate term. In the seventeenth century *arioso* meant literally „aria-like“, and thus implied characteristics derived from *stylus melismaticus*, in the first place rhythmic patterning and regular phrasing. The term thus primarily referred to the kind of brief, aria-like insertion in longer recitative passages, also called *arietta* or *cavata*³². The vocal idiom exemplified in Geist's *Vide, pater mi, dolores* is closer to the recitative style found, for instance, in soliloquies in contemporary Italian operas³³, as well as in the solo motets by Roman composers like Bonifazio Graziani. That it was still embraced by the term *stile recitativo* is clear, for example, from Marco Scacchi's *Breve discorso* (1649)³⁴. Scacchi differed between the *stile recitativo* used in the church and the one used at the theater, but still counted them as two variants of the same style.

The recitative solo strophes in Geist's *Vide, pater mi, dolores* are informed by an intense, overall affect, but also by an aim at a nuanced dramatisation of the text's changes in affect

32 See Margaret Murata, *Operas for the Papal Court 1631–1668*, Ann Arbor 1981 (= *Studies in Musicology* 39), pp. 161 f., and Silke Leopold, *Al modo d'Orfeo: Dichtung und Musik im italienischen Sologesang des frühen 17. Jahrhunderts* 1–2, Laaber 1995 (= *Analecta musicologica* 29/1–2), pp. 27–32. Also Paolo Fabbri, *Metrik und Form*, in: Lorenzo Bianconi et al. (eds.), *Geschichte der Italienischen Oper* 6, Laaber 1992, pp. 191–194, and Colin Timms, art. *Cavata*, in: *New GroveD2* 5, p. 315.

33 Murata op. cit., pp. 161–176, and her *The Recitative Soliloquy*, in: *JAMS* 32 (1979), pp. 45–73.

34 Scacchi (Anm. 31), pp. 31–67.

and content. As we shall see, a large part of this musical text representation has been achieved by harmonic means.

Example 2: *Vide, pater mi, dolores*, first solo strophe, bars 12–33

The musical score is presented in three systems, each with three staves: Violin I and II (VI 1, VI 2), Cello (C 1), and Bassoon (Bc). The key signature is one flat (B-flat major/D minor), and the time signature is common time (C). The lyrics are written below the Cello staff.

System 1 (Bars 12-16): The music begins with a chromatically descending bass line in the Bc part. The lyrics are: *Vi-de, pa-ter mi, vi-de do-lo-res, vi-de do-lo-res, nunc qui pre-*

System 2 (Bars 17-20): The lyrics continue: *- - - munt fi-li-um, cu-ius sunt in te a-mo-res, cu-ius*

System 3 (Bars 21-25): The lyrics continue: *sunt in te a-mo-res et in-gens, et in-gens so-la-ti-um te ha-be-re de-*

System 4 (Bars 26-33): The lyrics continue: *lec-tan-tem a-ni-mam-que re-cre-an-tem, a-ni-mam-*

The first solo section, for canto primo, is divided in two parts: a recitative passage setting the first four verses, followed by a short aria in $\frac{3}{4}$ time, setting the two final ones. The four verses of the recitative part are presented in four segments, corresponding to the first four verses (see example 2). Its opening segment, presenting the first verse, *Vide, pater mi, dolores* („see, my Father, the pains“), is set over a chromatically descending bass line. The vocal presentation of this opening verse gives the impression of an exclamation, even a cry of despair.

This effect is achieved through a quick heightening and relaxation in the first four bars, achieved by a coordination between pitch and harmony: the climax of the triadic vocal phrase (the *g''* with its upbeat figure) coincides with the most tense sonorities over the chromatic bass-line, *f-a \flat -d* and *e-g-d*, whereas the concluding phrygian cadence on *D* has a soothing effect. It is an opening rhetorical gesture that indicates the general affect of the piece. At the same time, the three brief vocal phrases serve the distinct exposition of the mode, through the structural tones *g'-d''-g''*. Thus, expression and key representation walk hand in hand.

In the second segment, the word „*premunt*“ (the pains that „depresses“ the son) is emphasized with a long, descending melisma, a melodic sequence framed over a harmonic circle of fifths. The sweet, plaintive affect is strengthened by suspensions in the violins and by the many sixth chords in the accompaniment. The same melismatic figure reoccurs in the next segment, presenting the verse „*cuius sunt in te amores*“ („[the son] who loves you [the Father]“). The phrase is built over a chromatically descending bass, and the progression *d-A \sharp -3- \circ a \flat -B \flat* ^{4,3}. The modulation from minor to major, together with the intervallic expansion between voice and basso continuo, heightens and expands the phrase; the intensifying effect is strengthened when the same phrase is repeated, transposed up a fourth. The result is a rousing effect, seemingly intended to illustrate how the son is inspired with love for the Father. Interestingly enough, in the piece *Veni sancte Spiritus, reple tuorum*, Geist has used the very same progression, with the same transposition, for a very similar text: „*et tui amoris ignem*“³⁵.

The concluding phrase has a more neutral affect and leads over to the short triple meter aria, presenting verses 5 and 6. The aria is based on repeated rhythmical patterns closely linked to the text metre, typical of triple meter aria settings of octosyllabic verse: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪. The verses are then repeated, embellished with two longer melismas. Harmonically, the aria is structured over a chain of transposed cadence progressions. The transition from an expressive stile recitativo to a more plain and regular aria style is related to the shift of affect in the two concluding verses of the strophe: „*te habere delectantem/animamque recreantem*“ („the comfort of the Father is delightful and revives the soul“).

The solo section for canto secondo presents the third strophe, which consists of an elaborated simile, likening the tormented soul with a frightened, whining hind, captured in the hunters net and surrounded by dogs. Its first phrase is a free variant of the opening passage of the canto primo solo (see example 3. on the following page).

The chromatically descending tetrachord in the bass is basically the same, even though Geist skips over *e*, which instead appears before *d*, as an interposed secondary dominant in the phrygian cadence³⁶. The vocal phrase differs from the corresponding segment in the first strophe, but is still clearly a variant of the same melodic framework: the *d'* over the *f* sharp in the bass in the first solo is here switched for another chordal tone, *a*; the melisma presenting the word „*lamentatur*“ in the canto secondo solo is clearly an embellished variant of the canto primo line *d''-g''-g'-d''*. This suggests a strophical organization and symmetrical design, which is, however, not carried further – another example of Geist's resistance towards regular

35 S U Vmhs 26:21. The whole passage of the text reads something like: „fill the hearts of your faithful, and light in them the fire of your love“.

36 This cadence type is found in the music by Geist, Buxtehude and Förster, as well as by Carissimi, always in connection with strong and plaintive affect. Beverly Ann Stein designates it „the altered phrygian cadence“ (*Between key and mode: Tonal practice in the music of Giacomo Carissimi*, diss. phil. Brandeis University, Ann Arbor 1994, pp. 229–232).

Example 3: *Vide, pater mi, dolores*, bars 103–113 (third strophe, *canto secondo* solo)

103

VI 1
VI 2

C 2
Sicut cer-va la - - - menta - - - tur ir-re - ti-ta, ir-re-ti-ta cas -

Bc

108

- - sibus, quando ter-ror re-no-va-tur pa - vi-dis lu - mi - ni - bus,

solutions³⁷. Instead the *canto secondo* recitative continues independently, for the most part in very short vocal segments, set over cadential progressions in the accompaniment. The vivid imagery and plaintive affect of the text strophe in question is reflected in Geist's musical setting, which closely follows the nuances of the text. In the musical segment presenting the second verse, bars 107–108, a vocal phrase with many leaps and shifts of melodic direction is obviously intended to depict the hind, being entangled („irretita“) in the hunters net³⁸. The phrase is combined with a modulation from D to B \flat , including an emphasized *Sekundakord* over the note e \flat in the bass (V^2 of B \flat), a progression that intensifies the affect.

Harmonic means are used in a similar way to heighten tension and dramatise the text in the next segment, which describes the fear in the trembling eyes of the hunted hind („quando terror renovatur/pavidis luminibus“). The segment (bars 109–113) consists of a chord progression leading from B \flat over g to D: B \flat -F 6 -D 7 -g-D 6 -g $^{9-8-7}$ -A $^{4+3}$ -D. It begins with a quick heightening of tension at the words „quando terror renovatur“ („when fear is awoken“) in bars 109–110, by a coordination of the progression (B \flat -F 6 -D 7 -g) and the chromatic vocal line. This is followed by an effective emphasis on the word „pavidis“ (trembling), achieved by the long, held sixth chord D 6 , together with the rhythmic diction of the vocal line, which for the first time in the section begins on a strong beat in the measure, thus breaking the expected pattern.

The tenor solo, presenting the penultimate strophe, is set in a similar stile recitativo. Harmonically, it is even more instable and variable, with a constantly changing tonal focus, vaguely shifting between g, c and E \flat . It concludes with a brief *cavata* – two regular aria phra-

37 A similar, but actually realized strophical organization can, however, be found in the soprano solos of Geist's *O Jesu amantissime*.

38 At the same time this is a recitative formula, which can be found in Bonifazio Graziani's music, for example in the solo motet *Ardet amans* in his *Motetti a voce sola*, op. 3, Rome 1652; fasc. ed. Anne Schnoebelen, *Solo motets from the Seventeenth Century* 10: *Rome III*, New York 1988, p. 6.

ses which are repeated. As in the first solo, the incitement for the shift of style is to be found in the text – in this case the verb „festina“ (hasten), and the agitated affect: „saeviores ruunt animae tortores“ („The assaults of the souls' tormentors are getting wilder“). The last two words are emphasized by a cadence with a neapolitan sixth.

Example 4: *Vide, pater mi, dolores*, bars 219–227

VI 1
VI 2

T
Bc

219

forte

piano

Ah! fes - ti-na, sae-vi-o-res ru-unt a-ni-mae tor-to-res, ah! fes-

224

forte

ti - na, sae - vi - o - res ru - unt a - ni - mae tor - to - res.

These three solo sections, mainly set in accompanied *stile recitativo*, include some of the most expressive music Geist has composed, and arguably belong to the most expressive music in the contemporary sacred repertoire. Especially remarkable are the rich and varied harmony and the exceptionally free treatment of the metrical text. The regular aria model underlying the entire composition can still be seen in the clear division of the text according to the verses, set as separate phrases or segments.

Harmony, rather than counterpoint, is clearly a primary structuring principle in these solo sections, and also the most important means for the intense musical representation of the affects. Geist has here made use of the combination of *stylus recitativus* with *stylus metabolicus* – abrupt changes in affection, caused by sudden changes of mode and hexachord or level of transposition („mutatione toni, sive modi“) – described by Athanasius Kircher³⁹.

In his harmonic language, Geist draws on Italian models, perhaps most importantly the modern and radical harmonic writing found in Giacomo Carissimi's music. It is a harmonic practice where mode and hexachord system still govern the large-scale harmonic organization, while harmonically tonal cadence progressions and similar schemes operate at phrase

39 Kircher (Anm. 28) vol. I, p. 672; see also Ulf Scharlau, *Athanasius Kircher (1601–1680) als Musikschriststeller. Ein Beitrag zur Musikanschauung des Barock*, Marburg 1969 (= Studien zur hessischen Musikgeschichte 2), pp. 247 f. and 263 f., and Stein (Anm. 36), pp. 207 f. By Kircher, *mutatio toni* means change of mode, *mutatio modi* change of system (i. e., level of transposition).

level⁴⁰. Remarkable in Geist's music, however, is not so much his acquaintance with these techniques as such, as the extent to which he shows himself able to use them for his expressive ends. A more thorough analysis of these procedures would require a comprehensive discussion of contemporary modal theory, for which there is no room here. We can still note Geist's „modern“ use of inverted chords functioning as secondary dominants on the phrase level in these solos, which gives the phrases a strong sense of direction – a good example is the passage „cuius sunt in te amores“, bars 18–22 (see example 2). This is a technique related on the one hand to a sense of local tonal centres on the phrase level, on the other hand to a tonal organization still governed by hexachord and level of transposition. Within such a basically modal-hexachordal tonal system, which still ruled in Geist's time, progressions like these must have had a strongly expressive, not to say shocking effect on contemporary listeners.

The characteristic features of the aria – recurring rhythms linked to the text metre and the organization in distinct and regular phrases – are more evident in the four ensemble sections of *Vide, pater mi, dolores*. Still, this underlying model is constantly varied and modified, by means of imitative or quasi-imitative textures as well as by slight manipulations of the regular phrase structure, through word repetition and melismas. This constant differentiation of the aria model is typical of Geist's settings of Latin poetry, even in his earliest works⁴¹. Furthermore, in all four sections Geist has used similar techniques for the representation of the intensive, plaintive affect of the text strophes. Descending melodic lines with sighing appoggiaturas and double suspensions against the bass mark the first two ensembles, „Vide animam querentem“ and „Sic in tantis lamentatur“ (strophes 2 and 4). Moreover, the *Sekundakkord* is employed in exposed positions in three of the four ensembles. The technique of transposing phrases is another important harmonic means, used for expressive ends.

As in the recitative solos, the formal organization of these ensembles closely follows the division in verses in the text, with each verse set as a separate musical segment. In several of the sections, however, such verse segments are repeated, either exact or in transposition, e. g. in the first ensemble, „Vide animam querentem“, where verses 2–3 and 4–5 are set to the same music.

The vocal diction in the first verse-segment of that ensemble (see example 5 on the following page) is close to the typified aria pattern usually found in triple meter settings of octosyllabic verses (see above), but slightly modified by the repetition of the word „animam“.

This segment is based on a scheme which Geist used in several works: descending, sighing melody in parallel thirds in the upper parts set against a stepwise ascending bass, resulting in double suspensions of sevenths and ninths or ninths and elevenths (example 5, bars 59–63). In Geist's music this scheme is used as a kind of topos, always in connection with texts

40 This is a characterisation that draws on the studies on seventeenth-century harmony and tonality by scholars such as Eric Chafe and Beverly Ann Stein: Eric Chafe, *Monteverdi's Tonal Language*, New York 1992, and *Aspects of durus/mollis shift and the two-system framework of Monteverdi's music*, in: *SJb* 12 (1990), pp. 171–206; Stein (Anm. 36) passim. The „modal-hexachordal system“ propagated by Chafe is in its turn a further development of an analytical model suggested by Carl Dahlhaus in his *Untersuchungen über die Entstehung der harmonischen Tonalität*, Kassel etc. 1968 (= *Saarbrücker Studien zur Musikwissenschaft* 2), especially pp. 257–286. See also Helmut Well, *Klangvorrat und Akkordverknüpfung bei Schütz, Carissimi und Bernbard*, in: *SJb* 23 (2001), pp. 55–68 passim.

41 A good example of this is the *Hymnus natalitius* (Christmas hymn) „Altitudo, quid hic jaces“ from 1670, ed. in: *EdM* 48, pp. 50–60.

Example 5: *Vide, pater mi, dolores*, bars 59–74

59 Vi - de a - ni - mam, a - ni - mam quae - ren - tem,
 Vi - de a - ni - mam, a - ni - mam quae - ren - tem, quam cre -
 Vi - de a - ni - mam, a - ni - mam quae - ren - tem,
 Bc

64 quam cre - a - - - - vit dex - te - ra! Vi - de mi - se - re ge -
 a - - - vit, cre - a - - - vit dex - te - ra!
 quam cre - a - - - vit dex - te - ra! Vi - de mi - se - re ge -
 Bc

70 men - - - tem et a - ver - te, et a - ver - - -
 Vi - de mi - se - re ge - men - tem et a - ver - - - te, a -
 men - - - - - tem et a -

marked by very strong affect. In fact, the construction of these passages lies close to a famous contemporary model for the musical representation of a plaintive affect: „Plorate filie Israel“, the concluding ensemble of Giacomo Carissimi’s *Jephte*. This was printed in Kircher’s *Musurgia* as a paradigm of „affectus doloris“. Admittedly, Carissimi’s lamento differs from Geist’s related aria sections by a larger scoring and as a result a richer sonority. Still, the scheme used by Geist is close enough to Carissimi’s and Kircher’s paradigm to suggest that Geist consciously used it as a model for the representation of „affectus doloris“ (example 6 on the following page).

The second segment, „quam creavit“ (and „et averte“ in the almost identical fourth segment), is based on an upbeat formula, set in successive entries in the vocal parts (example 5, bars 63–68). This quasi-imitative texture corresponds to a figuration of a chordal progression, rather than a passage of contrapuntal imitation. The progression modulates from g to d, via a *Sekundakkord* over g, i. e. d: V². The modulation, in combination with the successive entries, unfolds the phrase in an unexpected way, both harmonically and melodically. The principle is a quasi-contrapuntal imitation, clearly subordinated to a harmonic progression, where the

Example 6: Giacomo Carissimi, concluding choir from *Jephthe*

Sekundakkord works locally as an expressive dissonance effect and at the same time serves the harmonic planning on a higher level. The third and fifth segments modulate back to *g* in a similar manner, via sonorities functioning as secondary dominants on the local phrase level (B \flat : ${}^{\circ}\text{vii}^{7-6}$ and *g*: ${}^{\circ}\text{vii}^{7-6}$), and the section ends with a sixth segment, based on a descending chain of sixth chords.

The second ensemble section, „*Sic in tantis lamentatur*“, presenting the fourth text strophe, has much in common with the first one. Again we find sighing melody in parallel thirds, expressive double suspensions and *Sekundakkorde*, in this case set over a stepwise descending bass line. Rhythmically, it is closely dependent on the aria pattern, but just like in the section „*Vide animam*“ this has been differentiated by text repetition and quasi-imitative textures. The two last verses have been set to a homophonic phrase with a descending tetrachord in the bass (*b \flat -a-g-f*), which is repeated, transposed one second down, from B \flat to A \flat . In the previous sections, Geist has mainly used modulatory techniques with secondary dominants to shift tonal focus between and within the phrases. Here, he employs exact transposition, resulting in a rather harsh juxtaposition between the F and A \flat major triads. The section concludes with another harsh effect, a cadence V-iv $\frac{3}{4}$ -V-i, where the three-four-chord emphasizes the word „*peccata*“.

The transposition from B \flat to A \flat reappears in the beginning of the immediately following setting of the fifth strophe, „*Pie pater, miserere!*“, this time in duple metre. Again, the transposed phrase is built over a descending tetrachord, this time harmonized with an emphasized *Sekundakkord*. In the second half of the strophe, however, Geist has departed from the aria altogether. The last three verses of the strophe consist of a vivid metaphor, depicting the believer's agony as a raging, swelling flood, and the Father is urged to hasten to the rescue. Here Geist has used madrigalist word-painting, otherwise absent in the ensemble sections of the composition, which, in accordance with the aria tradition, are more focused on general affect. Thus, the fourth verse is set as a brief solo for the tenor, where a winding melodic figure illustrates the words „*tumidorum fluctuum*“, the swelling flood. „*Accurre curre*“ („run, hasten“) is illustrated with a lively semiquaver motive, which is set in concertato imitation; „*demergor*“ („I drown“) is given a descending scale figure, apparently meant to depict the sinking of a drowning.

Example 7: *Vide, pater mi, dolores*, bars 192–203

192

C1
C2

T

Bc

ac-cur-re,

tu - mi - do - - - rum, tu - mi - do - - - rum fluctu-um sae - vi-tas;

ac-cur-re..., curre, fluc-tu - um de-mergor tur - - re,

196

curre, fluc-tuum de-mer-gor tur - - re,

ac-cur - re..., cur-re,

ac-cur - re..., cur - re,

ac-cur - re...

200

ac-cur - re..., cur - re, fluc - tu - um de-mer - - - gor, de - mer - gor tur - - re.

ac-cur - re..., cur - re, fluc - tu - um de - mer - - - gor tur - - re.

cur-re, ac - cur - re..., cur-re, fluc - tu - um de-mer - gor, de - mer - gor tur - - re.

This is the only part of the work which Geist has set in virtual concerto texture. It is noteworthy that this generic affiliation is at the same linked to a madrigalistic, word-illustrating representation of the text. This is a connection which can be found in many of Geist's works. Apart from the direct text illustrations, the semiquaver melismas result in an agitated affect, which has been combined with a quick harmonic rhythm (with changes on crotchets) and an instable, modulating harmony, alternately cadencing on c, E \flat and B \flat .

The concluding ensemble section resembles the first ensemble, being in $\frac{3}{4}$ metre and organized in a similar way. The section consists to a large extent of repeated, homophonic aria phrases, which have been transposed to different scale degrees. The identity between these phrases relies not so much on melody as on the repeated harmonic scheme, the progression IV-(V 2)-i 6 -vii 7 -V 4_3 -I. Again we find a *Sekundakkord* in an exposed position. These sonorities, as well as the transpositions, work both as a structural tool and as a means for affect expression.

The sixth and final text verse is set first as an aria phrase in $\frac{3}{2}$, and is then repeated as a prolonged and elaborated concluding cadence in common time. Harmonically it consists of an oscillation between the chords c and G^6 or c and $^{\circ}b^6$, over a pedal point on c in the bass in the penultimate bar, with a diminished seventh chord as penultima in the cadence. This results in a kind of mix between a plagal cadence and a $iv^{\circ}vii^{\circ}-I$ cadence. It is an extraordinary conclusion to an extraordinary composition.

Example 8: *Vide, pater mi, dolores*, ending

The musical score for Example 8 is presented in common time (C). It consists of five staves: VI 1, VI 2, C 1, C 2, T, and Bc. The lyrics are: "- cem, a - ni - mae - que ve - ram lu - - - cem. - cem, a - ni - mae - que ve - ram lu - cem, ve - ram lu - - - cem. - cem, a - ni - mae - que ve - ram lu - cem, ve - ram lu - - - cem." The score shows a mix of vocal lines and instrumental accompaniment, with a final cadence in common time.

IV

Geist's *Vide, pater mi, dolores* is clearly not a work which simply exemplifies a conventional genre norm⁴². Its relation to contemporary generic traditions is much more complex than that, and its design more individualized. Still, the notion of a meeting between aria and concerto traditions seems an adequate point of reference, and the aria has doubtlessly been the starting point. This is clear from the basically periodic, rhythmically patterned construction of the ensemble sections, as well as the brief arias concluding two of the solo sections. The aria style is harder to trace in the recitative passages, but is still revealed in the clear division according to the text verses, but also in certain rhythmical traits. Thus, Geist's habit to begin the syllabic recitative phrases with dotted rhythms, or at least to alternate between dotted and „straight“ diction on quavers, is related to the aria rather than to Italian *stile recitativo*. Moreover, the affiliation with the aria is confirmed by a comparison between this work and Geist's earlier settings of devotional poetry, where the regular aria model is differentiated in similar ways, but is still more transparent. In *Vide, pater mi, dolores* and the related works from the same time, this basically regular aria principle has been integrated with the modern italianate sacred concerto or small-scale motetto with its sectionalized disposition with contrasted sections, its differentiation in more or less typified styles, and its higher demands on text representation and artfully varied design.

42 Cf. Dahlhaus's reflections on the „funktionale Musikbegriff“, predominant in the sixteenth and seventeenth centuries (*Grundlagen der Musikgeschichte*, Köln 1977, pp. 38 f., 124).

This kind of individualised „aria-concerto“ – an integration, rather than a combination of concerto and aria, which is moreover unusually independent of fixed models or formal schemes – is mainly found by composers who were active in Scandinavia and North Germany: at first place Christian Geist and Dietrich Buxtehude⁴³. In Middle Germany, composers tended to use more symmetrical and schematic dispositions, with more clearly typified sections. As Friedhelm Krummacher has suggested, these differences can most certainly be related to a certain freedom in relation to liturgy and fixed functions and traditions, which characterized the positions of the North German organists as well as the musical establishments at the royal and princely courts – especially in comparison with the position of a Middle German cantor⁴⁴.

By thus integrating aria and concerto in one and the same work, in a work like *Vide, pater mi, dolores* Geist has put together two basically opposite principles, with partially opposite significations. The aria, or *stylus melismaticus*, was connected with specific connotations, in terms of affect and import. This is clear from Kircher's presentation of this style, both in his etymological derivation of the term⁴⁵ and in his description of the style, where he stresses how its simple texture and its lack of agitated movements lends it a sweet affect, which makes it suitable for devotion⁴⁶. The concerto and motetto genres on the other hand were linked to the tradition of highly representative church music – it is this opposition that made the Rostock theologian Hector Mithobius talk about „Moteten und Concerten welche mehr Kunst als Liebligkeit und Andacht haben“⁴⁷. Thus, in a work like *Vide, pater mi, dolores* the intimate, sweet and devotional character of the aria is combined with the more representative and ceremonial connotations of the concerto genre. This is something that in its turn can be related to the use of this and similar compositions at the royal court of Stockholm. As I have recently been able to show, several of Geist's settings of Latin devotional poems can be specifically connected to royal Communion services at the Swedish court⁴⁸. The artful and representative implications of the concerto is thus linked to the ceremonial importance and dignity of the occasion, whereas the intimate and devotional character of the aria was attuned to the subjects of Christological devotion or penitence which characterized the texts, and which presumably also distinguished the affect of these worship services. Thus, the generic peculiarities of these works can also be related to the social context.

43 See Krummacher, *Aria* (Anm. 27).

44 Krummacher, *Choralbearbeitung* (Anm. 27), especially pp. 406 ff., and *Aria* (Anm. 27), pp. 262 ff.

45 Kircher, *Musurgia* (Anm. 28), vol I, p. 586: „Stylus Melismaticus a dulcedine melodiae sic dictus“.

46 Op. cit., p. 614; see also Katz (Anm. 28), p. 47, where this passage is quoted.

47 In *Psalmodia christiana* 1665; quoted from Christian Bunners, *Kirchenmusik und Seelenmusik. Studien zu Frömmigkeit und Musik im Luthertum des 17. Jahrhunderts*, Göttingen 1966 (= Veröffentlichungen der Evangelischen Gesellschaft für Liturgieforschung 14), p. 102.

48 Berglund (Anm. 5), pp. 88–94. The King partook of the Holy Communion three times a year (during Holy Week, during the summer or autumn, and before Christmas). These royal Communion services were important ceremonial occasions in the realm.

V

„Einen delicatesen Styl, daraus man spühren konnte, dass er auch mit Italienern umgegangen“. In contrast to contemporary composers like Kaspar Förster, Christoph Bernhard or Balthasar Erben however, Geist never visited Italy or studied there, and as far as we know he did not have any personal contact with Italian musicians. His intercourse with Italians was instead restricted to the studying and imitation of musical scores – something that is confirmed by two of his works, *Alleluia. De funera ad vitam* and *Surge dilecte mi*, which are actually parodies of two solo motets by Bonifazio Graziani⁴⁹. For the recipients in Hamburg, Geist's italianate leanings were evident. Of what then, more precisely, do the „delicate“ and Italian elements of a piece like *Vide, pater mi, dolores* consist?

In fact, the overall disposition and the particular generic aria-concerto constellation seen in this work are not found in contemporary Italian collections of sacred music. Instead, aria and concertato textures are normally kept apart in Italian motets, and linked to poetic stanzas and prose passages, respectively⁵⁰. The italianate manner in *Vide, pater mi, dolores* is rather to be found in some of the component elements of this integrated generic constellation: the aria genre, the *stile recitativo* and the harmonic language.

To begin with, the regular aria style which permeates this composition is most certainly to be associated with Italian models. The duple-meter aria type used for octosyllabic metre which is so characteristic for composers like Geist and Buxtehude, can be found in motets and oratorios by for example Carissimi⁵¹. But also triple-meter arias of the same type adopted by Geist in *Vide, pater mi, dolores* are found in Roman motets, as exemplified by the following passage from Graziani's *Benignissime Jesu*, from his op. 7 (1656).

Example 9: Bonifazio Graziani, *Benignissime Jesu*, op. 7 (1656), bars 23–30

The image shows a musical score for three parts: C2 (Cantata 2), T (Tenor), and Bc (Bass). The music is in 3/2 time and G minor. The lyrics are: Ma - gnus a - mor ca - rus ho - mo, dul - cis a - mor fe - lix ho - mo. The score includes a treble clef for C2 and T, and a bass clef for Bc. The lyrics are written below the notes.

In the affinities between *Vide, pater mi, dolores* and this Italian, possibly specifically Roman aria type, we arguably find some important qualities which motivated the reference to a „delicate“ style in the judgement from Hamburg: the characteristically regular phrase organization typical of the aria, which also permeates Geist's piece (and a large part of his entire musical output). This regular phrasing – described by Kircher with the words „pulchro pedum har-

49 The models have been taken from Graziani's fourth book of solo motets, op 10 (1665). See Berglund (Anm. 5), pp. 148–156.

50 The Italian mid-century motet still awaits more thorough investigations.

51 See Krummacher, *Aria* (Anm. 27), p. 249 ff., and Berglund (Anm. 5), pp. 115–118.

monicornum processu affectus excitantur“⁵² (the affects are roused by the beautiful progression of harmoniously composed metrical verses) – is in addition closely connected to some other musical parameters: a metrical system based on a hierarchy of stressed beats (*Akzentstufentakt* – as compared to the mensural system), and harmony based on cadence progressions, which supports the clear articulation of the phrases. At the middle of the seventeenth century these ingredients were important signifiers of a modern musical style⁵³. I would argue that these three closely interrelated parameters – periodic phrasing, cadential harmonic progressions and *Akzentstufentakt* – together make up the perhaps most important aspect of what would be conceived as italianate, modern and „delicate“ in Geist's music in Hamburg of 1674 – i. e., delicate in the old sense of the word: pleasing to the senses, marked by keen sensitivity or fine discrimination and subtlety. Interestingly, such an understanding of the aria style also implies that its very simplicity was valued and appreciated *per se*. Kircher thus mentions the lack of „long diminutions and artful melismas“ as a quality of *stylus melismaticus*.

The extensive passages in a lyrical *stile recitativo* signalize an Italian orientation in a more direct way, although they are artful and exquisite in kind, rather than artless and simple. In contemporary sacred music, recitative writing like this is only found in Italian works or works by German composers of decidedly Italian orientation, like Kaspar Förster or Balthasar Erben⁵⁴. This *stile recitativo* Geist combines with an unusually rich and varied harmonic writing, characterized by sudden shifts of mode as well as by – in the modern sense of the term – modulatory progressions incorporating secondary dominants. Thus, Geist demonstrates a remarkably modern application of the technique which Kircher termed *stylus metabolicus*: sudden changes of mode and system, causing sudden changes in affect. It is quite clear that Geist here builds primarily on Carissimi. From Carissimi we can also derive several of the techniques used by Geist for the intense affect representation in his ensemble sections: the recurring scheme with descending, parallel thirds against a stepwise ascending bass, as well as the extensive use of the *Sekundakkord* and the calculated use of transposition for expressive purposes.

Interestingly, Geist uses these expressive devices, inherited from the Roman „Carissimi school“, much more extensively than composers like for example Kaspar Förster or Marco Giuseppe Peranda – musicians who actually met, possibly even studied with Carissimi. In fact, Geist even used them more extensively than did the Roman master himself, at least in his motets: the techniques used by Geist are mainly found in Carissimi's oratorios, and above all in his secular cantatas. This has also presumably been the motivation for accusations in the

52 Kircher, *Musurgia* (Anm. 28), vol. I, p. 614.

53 See Friedhelm Krummacher, *Norm und Individualität*, in: Hartmut Laufhütte (ed.), *Künste und Natur in Diskursen der Frühen Neuzeit*, vol. 1, Wiesbaden 2000 (= Wolfenbütteler Arbeiten zur Barockforschung 35), pp. 215–239.

54 Still, even though Geist was obviously quite well acquainted with contemporary Italian music, he had the possibility to get in contact with this kind of expressive *stile recitativo* already in his youth, via the music of Daniel Danielis, who was *Hofkapellmeister* at the ducal court of Güstrow during the second half of the 1660s, i. e. when Geist served as a *Kapellknabe* there. Danielis's solo motet *Aspice e caelis* (which is preserved in the Düben Collection, in a set of six early works, most probably brought to Stockholm by Geist) opens with a long section in a recitative style reminding of Geist's recitative solos in *Vide, pater mi, dolores*. Cf. Daniel Danielis, *Petits motets d'Uppsala*, ed. Roch Jamelot, Versailles 1996 (= Patrimoine musical français 3,1), pp. 73–80.

modern literature against Geist for a „preziöser Stil“⁵⁵, and for „mannerism“⁵⁶. And clearly, Geist took liberties with the concerto/motet genre, which were not at all common in his era, neither in Germany nor in Italy, and which were possibly not considered altogether appropriate for this sacred genre.

It would be of interest to know how contemporary recipients reacted to these liberties, but since relevant sources are lacking, it is hard to tell. In Stockholm, these works were apparently considered to correspond to *decorum*. Geist composed music like this for the worship services at the Swedish royal court, and even gradually increased its extravagance and expressiveness during the period when he was active as a court composer. The works which in this sense are most extravagant, however, are invariably set to texts treating penitential subjects and to some extent texts expressing the sweet love for Jesus.

In Hamburg (a city that had seen the highly expressive and quite wilful music of Matthias Weckmann) Geist's style was considered „delicate“ – but did not render him a position. Most likely, though, Geist's failure to secure the position in Hamburg had other reasons than the quality or eccentricity of his music: the fact that he was an unknown figure in Hamburg, and the fact that the post was already earmarked for Gerstenbüttel.

Still, even further associations can be made from the notion of a „delicate style“ – although in these concluding remarks we will go beyond the attempts at a „historically adequate“ interpretation of the quotation from Mattheson. „Delicate“, used on music, is a metaphor, derived from the sense of taste. Thereby it is also closely related to a most central idea in seventeenth century art theory: the concept of good taste – „le goût“ or „il gusto“⁵⁷. This concept described a capacity to discriminate between and value different artefacts, or different artists, without relating one's judgement to the classical concepts of art and beauty, based on clearly codified rules and technical criteria. Judgement based on good taste could thus not be mechanically taught, nor explained. This is reflected in expressions like „nescio quid“, „je ne sais quoi“, or (found already by Petrarch) „non so che“, very common during the seventeenth century⁵⁸. That is: one could tell that this artefact was good, and that bad, but one could not motivate this by means of conceptual criteria. It was a question of values that went beyond the mere craftsmanship and beyond – in the case of music – the mere fulfilment of the contrapuntal rules and the generic norm⁵⁹.

Such a capacity was, at the same time, no doubt closely connected to a social practice. The capacity for good taste was primarily a capacity of princes and of the aristocracy, and as such served as a social demarcation towards the lower strata of society. Thus, with Carl Dahlhaus's formulation, „in der Kategorie des 'guten Geschmacks' [...] gingen ästhetische und so-

55 Blume (Anm. 3), p. 185.

56 Snyder (Anm. 6); Snyder's judgement is in its turn apparently borrowed from Martin Geck's review of EdM 48 in: Mf 16 (1963), pp. 305 f.

57 See Dabney Townsend, art. *Taste: Early History*, in: *Encyclopedia of aesthetics* 4, New York 1998, pp. 355–360. Also Eyolf Østrem, „Det Undsigelige': Sammanhengen mellom kristne og verdslige begrep om kunst, in: *Transfiguration. Nordisk tidsskrift for kunst og kristendom* 2:1 (2000), pp. 59–85, and Hans-Georg Gadamer, *Wahrheit und Methode*, Tübingen 3/1972, pp. 31–39.

58 Townsend, op. cit., pp. 356 f.; Østrem, op. cit., p. 65.

59 In fact, Athanasius Kircher several times uses precisely this expression, „nescio quid“, in a similar way in connection with his discussion on the musical representation of different affects; he can tell that the different examples very successfully portray the affect intended, but he is not able to tell how. Kircher, *Musurgia* (Anm. 28) vol I, especially pp. 599 and 602.

ziale Momente – eine Verselbständigung des Kunsturteils und dessen Funktionalisierung zum Vehikel gesellschaftlicher Abgrenzung nach unten – ineinander über“⁶⁰.

In this way, the perceived quality and value of the music played at a princely court was linked to its representative function. At the same time these values were not bound to a system of technical rules and generic norms, but rather to the opposite: to the composer's freedom in relation to such rules, and to the individuality of the musical work in relation to the norm. Such a concept of taste, thus, can at least account partially for the relative freedom and individuality of the music composed at princely courts, e. g. by Marco Giuseppe Peranda and Vincenzo Albrici in Dresden, Kaspar Förster in Copenhagen and, not least, Christian Geist in Stockholm.

The brief comment from Hamburg on Geist's „delicate style“ – whoever made it – was admittedly not intended to evoke high-flown reflections like these; it probably referred more directly to the aria-traits and italianate elements touched upon above. Still, the concept of taste is part of its larger frame of reference. A „delicate style“ is not a musical style to be judged by its fulfilment of technical rules or by its flawless adherence to a strict, generic norm. Its value lies instead in its subtleties and refinement, in qualities not conceptually codified. And in this way, the judgement from Hamburg touches upon a conception of music related to the individuality of the musical work and to the free and individual solutions of the composer. This conception is not necessarily an adequate frame of reference for interpreting the functional *Predigtmusik* composed by contemporary German cantors, but it is an important element for understanding the music by composers such as Dietrich Buxtehude, Kaspar Förster, Marco Giuseppe Peranda and Christian Geist.

60 Dahlhaus (Anm. 42), p. 176.