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Recommended Citation

Ross, Adrian D. J. () "*In coelo et in terra: Lutheran Theological Structure of the Troped Magnificats of Michael Praetorius's Megalynodia Sionia*," *Nota Bene: Canadian Undergraduate Journal of Musicology*: Vol. 10: Iss. 1, Article 2.
Available at: <http://ir.lib.uwo.ca/notabene/vol10/iss1/2>

In coelo et in terra: Lutheran Theological Structure of the Troped Magnificats of Michael Praetorius's *Megalynodia Sionia*

Abstract

Michael Praetorius (1571–1621) ranks among the most prolific German musical figures of the seventeenth century. Despite his stature, many of his works, especially his earlier collections, remain largely understudied and underperformed. This paper examines one such early collection, the *Megalynodia Sionia*, composed in 1602, focussing on the relationship between formal structure of its first three Magnificat settings and the Lutheran theological ideal of uniting the Word of God with music. Structurally, these three Magnificats are distinguished by their interpolation of German chorales within the Latin text. In order to understand his motivations and influences behind the use of this technique unique at the time of composition, the paper explores Praetorius's religious surroundings in both the personal and civic realms, revealing a strong tradition of orthodox Lutheran theology. To understand the music in light of this religious context, certain orthodox Lutheran liturgical practices are examined, in particular the Vespers service and *alternatim*, a compositional technique using alternating performing forces which Praetorius used to unite the Latin and German texts. Referencing Praetorius's own theoretical writings, this paper proposes a relation between *alternatim* and the concerto principle. Analysis of Praetorius's use of this technique as the large-scale form of the Magnificats in the context of his writings and beliefs ultimately suggests a union between Praetorius's structural compositional decisions and Lutheran beliefs.

Keywords

Praetorius, Magnificat, Concerto, Lutheranism, *alternatim*



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I: Introduction

Michael Praetorius (1571-1621), theorist, composer, and Kapellmeister, was among the most prolific German musical figures of the seventeenth century. Born on February 15, 1571, in Kreuzberg an der Werra to a strict Lutheran family, Praetorius died exactly fifty years later in 1621, having served as Kapellmeister to Duke Heinrich Julius at Wolfenbüttel, and as Deputy Kapellmeister to Elector Johann Georg at Dresden, among numerous other posts.¹ Despite his extraordinary professional career and vast musical output, studies of Praetorius's life and work in the English language are scarce, and most only address his theoretical text *Syntagma Musicum*. Indeed,

1. Walter Blankenburg and Clytus Gottwald, "Praetorius, Michael," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and J. Tyrrell, (London: Macmillan, 2001), xv, 188.

many of his works, especially those belonging to his earlier collections, remain largely understudied and underperformed.

Megalynodia Sionia, a compendium of fourteen settings of the Magnificat written at Regensburg in 1602 and later published in 1611, is an example of one such collection.² While often dismissed as a collection of apprentice works due to the use of parody, the three settings placed at the beginning of the publication, “Magnificat super Angelus ad pastores,” “Magnificat super in Ecce Maria et Sydux et claro,” and “Magnificat super Surrexit Pastor bonus” are of particular interest due to their use of Lutheran chorales interpolated within the settings.³ The polyphonic Magnificats are sung in alternation with the homophonic, congregational chorales, each accompanied by distinct instrumental groups. More than alternating performing forces, these troped settings employ highly contrasting textures and timbres.

This is an expansion of a traditional liturgical performance practice known as *alternatim*, in which music was performed in alternation by choirs and possibly organ. Praetorius’s use of *alternatim* in these Magnificat settings established a style and structure in accordance with his own understanding of the early Baroque concerto principle as contention between various performing forces.⁴ Praetorius expresses his particular understanding of the concerto in *Syntagma*

2. Ibid., 190.

3. Samuel Bruce Spears, “A Study of Michael Praetorius’ *Megalynodia Sionia*: An Historical and Stylistic Analysis and Selective Performing Edition,” (Doctoral essay, University of Miami, 2009), 29.

4. Ibid., 13.

Musicum, where he claims that ‘concerto’ is derived from the Latin verb *concertare*, meaning “to contend with one another.”⁵

The use of such an *alternatim* structure that unifies ecclesiastical and vernacular languages (Latin and German), as well as congregational homophony and *stile antico* polyphony, is not only musically significant, but also imbued with orthodox Lutheran theology. Not only is this in accordance with the orthodox convictions in which Praetorius himself believed and was raised, but also those of Regensburg, the city in which the settings of *Megalynodia Sionia* were originally composed.⁶

In his introduction to the *Polyhymnia caduceatrix* of 1619–1620, Praetorius writes of the dual importance of *concio*, a good sermon, and *cantio*, good music.⁷ This expresses a central tenet of orthodox Lutheranism, articulated earlier by Luther himself, that music is closely bound to the Word of God: a path to become closer to the divine. Moreover, in the preface to *Urania*, Praetorius further writes that “choral singing is truly the correct, heavenly way of making music.”⁸ According to this conviction of orthodox Lutheranism, music serves as a theological connection between the *choros caelestia*, the worship of the heavenly choirs of angels, and the congregational worship practiced in the Lutheran

5. Michael Praetorius, *Syntagma Musicum III*, trans. Jefferey Kite-Powell, (New York, Oxford University Press, 2004), 19.

6. Blankenburg and Gottwald, "Praetorius," in *The New Grove Dictionary of Music and Musicians*, 190. His reason for being in Regensburg at the time is unknown.

7. Michael Praetorius, introduction to *Polyhymnia caduceatrix*, quoted in Marion Lars Hendrickson, *Musica Christi: A Lutheran Aesthetic*, (New York: Peter Lang Publishing Inc., 2005), 57.

8. Michael Praetorius, introduction to *Urania*, quoted in Marion Lars Hendrickson, *Musica Christi: A Lutheran Aesthetic*, (New York: Peter Lang Publishing Inc., 2005), 58.

liturgy. Praetorius expresses this in the troped Magnificats of the *Megalynodia Siona* through the use of *alternatim* and early Baroque concerto principle to bring together Latin chant and polyphony with vernacular congregational singing. Praetorius thus creates a coexistence of heavenly and earthly choirs within one unified structure, and physically manifests the precepts of his personal orthodox Lutheran convictions.

II: Personal and Civic Theology: The Lutheranism of Praetorius and Regensburg

Praetorius's father, also Michael Praetorius, was a native of Silesia, and had earlier worked in Torgau at the *Lateinschule*. Significantly, he was also a colleague of and closely acquainted with Johann Walter (1496-1570), the pre-eminent Reformation composer who in turn was a colleague of Martin Luther.⁹ As a result of his strict Lutheranism, the elder Praetorius lost his office numerous times following the Augsburg Interim of 1549, and the ensuing theological conflicts within Lutheranism.¹⁰ In 1573, only two years after his birth, Praetorius and his family relocated to Torgau due his father's banishment from service at Kreuzberg an der Werra.¹¹ The return to Torgau allowed for the younger Praetorius to study music at the *Lateinschule* with Michael Voigt (1526–1606), Johann Walter's successor as Kantor.¹² Thus,

9. Ibid., 188.

10. Ibid., 188.

11. Blankenburg and Gottwald, "Praetorius," in *The New Grove Dictionary of Music and Musicians*, 188.

12. *Lateinschule* (plural *Lateinschulen*) themselves were established in the early Reformation as a means of promoting Protestant education. See Joachim

through this lineage from Luther, Walter, Voigt, and the elder Praetorius, the young Praetorius was exposed from the outset to an orthodox interpretation of Lutheranism, which would define his personal theological leanings for the entirety of his life.¹³

Regarding music, the first to write about its role in the Lutheran liturgy was Martin Luther himself. According to him, music could only achieve status if it was “enfolded” within theology and the Word of God.¹⁴ Similarly, the central duty of the priest in Lutheran services became the proclamation of the Word through sermon, rather than being an agent of transubstantiation.¹⁵ Proclamation of the Word, however, was not limited to the spoken sermon, as according to Luther, scripture could be either preached or sung.¹⁶ Indeed, Luther writes, “Sic Deus praeficavit euanglium etiam per musicam, ut videtur in Josquin.”¹⁷ Given this, liturgical music could therefore be used to allow for active congregational participation in the Word, in addition to passive acceptance of the sermon.¹⁸ In a letter of 1523, Luther writes that “the Word of God or song should abide among the peoples,” and thereby lead the congregation to an

Kremer, “Change and Continuity in the Reformation Period: Church Music in North German Towns, 1500–1600,” in *Music and Musicians in Renaissance Cities and Towns*, ed. Fiona Kisby (Cambridge: Cambridge University Press, 2001), 120.

13. Hendrickson, *Musica Christi*, 58.

14. Kremer, “Change and Continuity,” 121.

15. *Ibid.*, 121.

16. *Ibid.*, 122.

17. “Thus, God also proclaimed the Gospel through music, as is seen in Josquin.” Martin Luther, quoted in Kremer, 122. Translation by the author.

18. Kremer, “Change and Continuity,” 120.

understanding of the Word.¹⁹ Thus, Luther's combination of *singen und sagen* is aligned with Praetorius's personal maxim of *concio et cantio*.²⁰

Johann Walter was among the first to use Luther's musical principles for the composition of congregational hymns and choral music. Walter's most famous work is the *Geistliches Gesangbüchlein*, written in 1524, he also collaborated on the *Deutsche Messe* with Luther, and wrote poetry elucidating his religious beliefs.²¹ In the 1538 poem *Lob und Preis der löblichen Kunst Musica*, Walter writes, "Sie ist mit der Theologie Zugleich von Gott gegeben."²² Walter further gives explicit voice to the theological connection between heaven and earth as established through the singing of the Word in a later poem of 1564, titled *Lob und Preis der himmlischen Kunst Musica*:

United, singing highest praise, They all to God their voices raise...	Und alle Stimmen loben Gott Mit Freud, der die Kunst geben hat...
Where joy and beauty, hand in hand, Sound forth amid the glorious band.	Schön, lustig sie zusammen stehn, Im Schall und Klang gar herrlich gehn
Kantors all, God's Word to share By music's grace, both here and there.	Cantores loben Gottes Wort Aus Gottes Gabe, hic und dort. ²³

19. Martin Luther, *D. Martin Luthers Werke* vol. XXXV, (Weimar: H. Böhlau, 1883), 73, quoted in translation by Kremer, 122.

20. Hendrickson, *Musica Christi*, 59.

21. Hendrickson, 23.

22. "For music and theology were given by God concurrently," Johann Walter, *Lob und Preis der löblichen Kunst Musica* quoted in Hendrickson, 24.

23. *Ibid.*, 25.

Considering the religious tradition of his family, his father's acquaintance with Walter likely influenced the religious leanings of the Praetorius household.

Michael Voigt, Praetorius's own teacher and Walter's successor, was educated and worked in Wittenberg, the heart of the Lutheran Reformation.²⁴ He matriculated at the University of Wittenberg in 1544, the university at which Luther himself was a professor until his death in 1546.²⁵ After working under Walter in the Wittenberg *Kantorei* until 1549, he was appointed Kantor in Messien on the recommendation of Philipp Melancthon, a close colleague of both Luther and Walter.²⁶ Melancthon, like his colleagues, believed in the liturgical bond between music and Word and published lectures on this topic.²⁷ Voigt himself specifically promoted the continued use of polyphony in the Lutheran liturgy in a preface to an edited anthology of Franco-Flemish masses.²⁸ This group of musicians and religious reformers thus emerged as a circle that directly and indirectly surrounded Praetorius, and almost certainly influenced his beliefs regarding the Lutheran liturgy. Such a lineage establishes a connection between the ideas of Walter, Luther, and Melancthon,

24. F.E. Kirby, "Voigt, Michael," in *Grove Music Online*, Oxford Music Online, accessed February 26, 2017. <http://www.oxfordmusiconline.com>.

25. Robin A. Leaver, "Luther, Martin," in *Grove Music Online*, Oxford Music Online, accessed February 26, 2017. <http://www.oxfordmusiconline.com>.

26. Kirby, "Voigt, Michael."

27. Hans-Christian Müller and Robin A. Leaver, "Melancthon, Philipp," *Grove Music Online*, Oxford Music Online, accessed February 26, 2017. <http://www.oxfordmusiconline.com>.

28. Kirby, "Voigt, Michael."

the music Voigt promoted, and Praetorius's collection of polyphonic parodies, interpolated with German chorales.

The Magnificats of *Megalynodia Sionia* originated in Regensburg while Praetorius visited in 1602 "on his own business."²⁹ While it is possible that Praetorius already had personal connections in the city through his father, he also formed many close friendships of his own in Regensburg.³⁰ The City Council officially declared Regensburg as Protestant in 1542, one year after Emperor Charles V's failed Regensburg Colloquy, and by the seventeenth century Regensburg had become a gathering place for orthodox Lutherans.³¹ Praetorius returned to Regensburg for the Imperial Diet of 1603 as a member of the delegation of Duke Heinrich Julius of Brunswick-Wolfenbüttel, whose court he joined as an organist in 1595.³² Such meetings often included performances by the musical representatives from the various ducal delegations, and it is likely that some of Praetorius's works would have been performed.³³ Given its theological and musical atmosphere, Regensburg may have prompted Praetorius's conception and composition of the troped

29. Blankenburg and Gottwald, "Praetorius," 189.

30. One such friend was Lutheran pastor Christoph Donaverus, a poet with published works in both Latin and German. See John Flood, *Poets Laureate in the Holy Roman Empire: A Bio-bibliographical Handbook* (New York: Walter de Gruyter, 2006), 450.

31. *Ibid.*, 190.

32. *Ibid.*, 190. Unfortunately, there is little information regarding the proceedings of this Diet.

33. David Hiley and Christoph Meixner, "Regensburg," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and J. Tyrrell, (London: Macmillan, 2001), xv, 278.

Magnificat settings for Lutheran Vespers, and may also have served as a location for performance.

III: Lutheran Vespers and the German Troped Magnificat

Liturgically, settings of the Magnificat are used as a canticle in the Vespers service. In the orthodox Lutheran liturgy, as with the Catholic, Vespers form part of Divine Office. The eight daily services of the Office include prayers and psalms with their responsories and antiphons, chanted at each so that in the course of each week, the whole psalter would be sung.³⁴ Vespers are held in at twilight, and the Magnificat, as drawn from the Gospel of Luke, is the last canticle of the service.

The Lutheran Vespers tradition began as an attempt to reform the dismissive attitude towards the offices at unreformed churches.³⁵ At Wittenberg, Luther abandoned the daily mass, instead instituting revised forms of Matins and Vespers.³⁶ Of his reforms at Wittenberg, perhaps the most revolutionary was the integration of congregational song, in order to allow active congregational participation in the Word.³⁷ Therefore, the use of the vernacular was required. In response to this need, Luther and Walter worked to provide a repertory of vernacular hymns to be

34. Robin A. Leaver. "Lutheran Vespers as a Context for Music." In *Church, Stage, and Studio: Music and its Contexts in 17th-Century Germany*, edited by Paul Walker, 143–161. Ann Arbor: UMI Research Press, 1990, 143.

35. *Ibid.*, 144.

36. *Ibid.*, 144.

37. *Ibid.*, 145. Previously, Vespers was sung only by the clergy. Much to Luther's frustration, congregational singing was not immediately accepted.

included in the Vespers service, resulting in the *Chorgesangbuch*, published in 1524.³⁸ Edited by Walter, this collection contains both German and Latin songs and hymns settings for four to six voices in which the tenor holds the cantus firmus.³⁹ This manner of setting was later replaced by the ‘cantional’ style of Lucas Osiander, which placed the melody in the uppermost voice, and declaimed the text simultaneously in all voices.⁴⁰

Further, although he reformed the service with the introduction of the vernacular, Luther was still supportive of the continued use of Latin and the traditional psalm tone chants.⁴¹ This integration of the Latin and vernacular at Wittenberg was reported as early as 1536 by Wolfgang Musculus, a visiting pastor from Augsburg, who recorded that verses of *Victimae paschali laudes* were sung in alternation with stanzas of *Christ ist erstanden* during Mass, and the practice was likely repeated during Vespers.⁴² Subsequently, this reformed practice at Wittenberg was widely adopted by churches throughout Germany.⁴³ Given the connection between Voigt and Wittenberg, it is also possible that Praetorius may also have been made aware of tradition through his teacher.

38. *Ibid.*, 146.

39. Walter Blankenburg, “Johann Walters Chorgesangbuch Von 1524 in Hymnologischer Sicht: Zum Beginn Der Geschichte Des Evangelischen Kirchenliedes Vor 450 Jahren,” *Jahrbuch Für Liturgik Und Hymnologie* 18 (1973): 66, 69.

40. Robert L. Marshall and Robin A. Leaver, “Chorale Settings,” *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and J. Tyrrell, (London: Macmillan, 2001), iv, 324.

41. *Ibid.*, 147.

42. *Ibid.*, 149.

43. *Ibid.*, 149.

The resulting troped polyphonic Magnificat is an exclusively German phenomenon, and particular to the Lutheran church.⁴⁴ Troped settings may be classified according to two categories: interior and exterior. Interior tropes include music or text from an outside source within the Latin setting, whereas exterior tropes interpolate the sourced music between verses.⁴⁵ The Magnificats of *Megalynodia Sionia* belong to the second category. Beyond Praetorius, this technique was practiced by other Lutheran composers including Hans Leo Hassler, Melchior Franck, Heinrich Schütz, and Johann Hermann Schein. This orthodox Lutheran tradition, therefore, resulted directly from Luther's belief in the necessity of the German language hymn as a means of bringing the Word of God to the people, actively proclaiming the Gospel.⁴⁶

IV: *Megalynodia Sionia*

These theological traditions informed the music and large scale structure of the *Megalynodia Sionia* collection, which comprises fourteen settings of the Magnificat, as outlined in Figure 1. Troped Magnificats are in bold.

44. Spears, "A Study of Michael Praetorius' *Megalynodia Sionia*," 29.

45. *Ibid.*, 30.

46. Daniel Zager, "The Cantica Sacra (Hamburg, 1588) of Franz Eler: Latin Chant and German Chorales for the Lutheran Liturgy," in *Thine the Amen: Essays on Lutheran Church Music in Honor of Carl Schalk*, ed. Carlos R. Messerli, (Minneapolis: Lutheran University Press, 2005), 43.

Figure 1. Magnificats of the *Megalynodia Sionia*

- 1 **“Magnificat super Angelus ad pastores”**
- 2 **“Magnificat super Ecce Maria et Sydus ex claro”**
- 3 **“Magnificat super Surrexit Pastor bonus”**
- 4 “Magnificat super Cantai già lieto”
- 5 “1. Magnificat super Valle che de lamenti”
- 6 “2. Magnificat super Valle che de lamenti”
- 7 “Magnificat super Dolorosi martyr”
- 8 “Magnificat super Elle est à vous”
- 9 “Magnificat super Se’l disse mai”
- 10 “Magnificat super Mentre qual viva”
- 11 “Magnificat super In te Domine speravi”
- 12 “Magnificat super Chorale melos Germanicum”
- 13 “Magnificat a8”
- 14 “Magnificat super Ut re mi fa sol la”

In accordance with contemporaneous practice, only the even numbered verses of the Magnificat text were set to music. Later, however, it became common to simply omit the odd numbered verses.⁴⁷ Spears speculates that, due to Luther’s promotion of the continued use of chant in Vespers, it is likely that Praetorius intended for the odd verses to be sung using the

47. Spears, “A Study of Michael Praetorius’ *Megalynodia Sionia*,” 81

traditional psalm tones.⁴⁸ A stylistic analysis of these three troped Magnificats demonstrates Praetorius's assimilation of this earlier Wittenberg *alternatim* practice within the context of the early Baroque concerto principle.

In setting the even verses of first eleven Magnificats, Praetorius parodies motets and madrigals by other composers, including Marenzio, Sweelinck, and Wert.⁴⁹ Regarding the troped Magnificats, the source material of the Latin verses is drawn entirely from various works of Orlande de Lassus (c. 1532–1594).⁵⁰ Lassus himself composed over one hundred settings of the Magnificat, of which nearly half were parodies.⁵¹ Neither Praetorius nor Lassus, however, used parody for the creation of simple *contrafacta*, but rather as source of material, allowing for further development of motives, harmonies, or textures.⁵² Another technique used by Praetorius in his settings of the Latin verses is the combination of two distinct motets, as in “Magnificat super Ecce Maria et Sydus ex claro,” in which Lassus's *Ecce Maria genuit nobis* is paired with *Sidus ex claro veniet*.⁵³ Despite Praetorius's reworking, the parody settings remain stylistic products of the sixteenth century *stile antico*. The imitative polyphony demonstrated in Example 1, a parody of Lassus, is stylistically representative of Praetorius's settings of the Magnificat text in *Megalynodia Sionia*.

48. *Ibid.*, 58.

49. *Ibid.*, 81

50. For a comprehensive listing and discussion of source material, see Spears, 81.

51. *Ibid.*, 81

52. For a detailed exploration of parody techniques used by Praetorius in this collection, see Spears, 78–104.

53. *Ibid.*, 81.

Example 1. *Stile antico* imitative polyphony in “Magnificat super Surrexit Pastor bonus”: Parody of Lasso’s *Surrexit Pastor Bonus*, from *Sacrae cantoniones* (Nuremberg, 1562). Transcribed from Praetorius, “Magnificat super Surrexit Pastor bonus” in *Megalynodia Sionia*, (Wolfenbüttel: G. Kallmeyer, 1956), 17.

The image shows a musical score for a five-part setting of the Magnificat. The score is written in a single system with five staves. The top staff is the soprano part, followed by alto, tenor, and two bass parts. The music is in a 4/4 time signature and a key signature of one flat (B-flat). The lyrics are: "Et ex-ul-ta-vit, et ex-ul-ta-vit spi-ri-tus me- Et ex-ul-ta-vit, et ex-ul-ta-vit spi- Et ex-ul-ta-vit, et ex-ul-ta-vit spi-ri-tus, et ex-ul-ta-vit Et ex-ul-ta-vit, et ex-ul-ta-vit spi-ri-tus, et ex-ul-ta-vit spi-ri-tus, et ex-ul-ta-vit". The lyrics are placed below the corresponding staves.

Following these *stile antico* settings of even numbered verses, the chorales are interpolated. As the purpose of *alternatim* was to provide appropriate occasional music for significant feast days, Praetorius writes in the introduction to the collection that published interpolations may be substituted with other chorales better suited to the context of performance.⁵⁴ Therefore, it is not the specific interpolations published that are significant to this investigation, but rather the style of chorale setting Praetorius chose as an example.⁵⁵ All of the interpolated settings that are published primarily use the cantional style, which places chorale melody in the uppermost voice of a homophonic setting. The

54. Spears, “A Study of Michael Praetorius’ *Megalynodia Sionia*,” 31.

55. The chorale settings were drawn from the fifth and sixth volumes of Praetorius’s *Musae Sionia*. For a catalogue of the chorales used in each Magnificat, see Spears.

setting of *Erstanden ist der heilig Christ* in Example 2 from the third Magnificat of the collection exemplifies the cantional texture used for the chorale interpolations.

Example 2. Cantional texture in *Erstanden ist der heilig Christ* from “Magnificat super Surrexit Pastor bonus.” Transcribed from Michael Praetorius, “Magnificat super Surrexit Pastor bonus,” 17.

The image displays two systems of musical notation for a four-part setting. The first system is for the text "Er - stan - den ist der hei - - lig Christ". It consists of four staves (Soprano, Alto, Tenor, Bass) with lyrics written below each staff. The notes are primarily half notes and whole notes, with some rests. The second system is for the text "Hal - le - - - lu - ia". It also consists of four staves with lyrics below. The first two staves (Soprano and Alto) have long horizontal lines under the notes, indicating a sustained or fermata-like effect. The Tenor and Bass staves have more rhythmic movement, with eighth and sixteenth notes interspersed with longer notes.

There are occasional textural variances, including brief note-against-note duets with shorter rhythmic values interpolated within the cantional settings of the chorale, thus creating a sub-*alternatim* structure. The interpolation of *Lobt ihr Christen alle zugleich* demonstrates this procedure. Within the chorale, there is an alternation between the duple meter soprano and alto duets, moving mostly in minims and semi-minims, and the triple meter

four voiced setting, moving in longs and breves (See Example 3). This alternation between monophonic chant, polyphonic parody motet, and homophonic interpolation therefore lends each of the troped Magnificats the same basic structural pattern as shown in Table 1.

This *alternatim* structure is not limited to text and texture, but also performing forces. In his *Nota ad Lectorem Musicum*, Praetorius also indicates that the choir is to be instrumentally accompanied.⁵⁶ He writes:

I have the six Latin verses in the first, second and third Magnificats accompanied by five viols da gamba (in the absence of which regular viols, or violins, may be used) and a small positive organ or quiet regal, or a harpsichord with a lute, and not more than one voice actually singing on either the soprano or tenor part. The German songs which follow after each Latin verse of the Magnificat are performed by the singers alone, or joined by the accompaniment of wind instruments (such as zincks and trombones) if they are available, tuned to the organ or regal. In this manner one proceeds from one verse to the next.⁵⁷

56. Transl. "Note to the Musical Reader."

57. Michael Praetorius, *Nota ad Lectorem Musicum*, trans. Ann Leen, quoted in Spears, 184.

Example 3. Stylistic alternation within the setting of *Lobt ihr Christen alle zugleich* from “Magnificat super Ecce maria et Sydus ex claro.” Transcribed from Michael Praetorius, “Magnificat super Ecce Maria et Sydus et claro” in *Megalynodia Sionia* (Wolfenbüttel: G. Kallmeyer, 1956), 9.

Lobt Gott ihr Chi - sten al - le zu gleich in sei - nem höch - sten Thron, in sei - nem höch - sten Thron,
 Lobt Gott ihr Chri - sten al - le zu gleich in sei - nem höch - sten Thron, in sei - nem höch - sten Thron,

lobt Gott ihr Chri - sten al - le zu gleich in sei - nem höch - sten Thron, der
 lobt Gott ihr Chri - sten al - le zu gleich in sei - nem höch - sten Thron, der
 Lobt Gott ihr Chri - sten al - le zu gleich in sei - nem höch - sten Thron
 Lobt Gott ihr Chri - sten al - le gleich in sei - nem höch - sten Thron

heut auf - schleußt sein Himmelreich und schenkt euch sei - nen Sohn, und schenkt euch sei - nen Sohn
 heut auf - schleußt sein Himmelreich und schenkt euch sei - nen Sohn, und schenkt euch sei - nen Sohn.

Table 1. *Alternatim* Structure of Text and Textures in Troped Magnificats of *Megalynodia Sionia*

Text	Texture
Verse 1	Monophonic
Verse 2	Polyphonic
Chorale	Cantional
Verse 3	Monophonic
Verse 4	Polyphonic
Chorale	Cantional
Verse 5	Monophonic
Verse 6	Polyphonic
Chorale	Cantional
Verse 7	Monophonic
Verse 8	Polyphonic
Chorale	Cantional
Verse 9	Monophonic
Verse 10	Polyphonic
Chorale	Cantional
Verse 11	Monophonic
Verse 12	Polyphonic
Chorale	Cantional

Therefore, the *alternatim* is not only intended to be textural, but also timbral, contrasting two instrumental ensembles. Praetorius provides further instructions for coordinating this contrast between the instrumental ensembles:

Always in the last stanza, however, and occasionally in the middle, have both choirs together, as I have composed in the last five pieces of the second part of the German Musae Sioniae, nos. 26-30. And this will be treated more extensively in my Syntagmate and in Psalmodia secunda, if God allows it.⁵⁸

In addition to these instrumental choirs, Praetorius explicitly states his intention of following the Wittenberg tradition of encouraging congregational participation:

I like to begin the first line of German hymns in unison (as I have also explained in *Musae Sionia V*, third paragraph of the preface) and continue the following lines in parts. The reason for this is to attract the congregation with the beginning of the chorale and incite them to sing along; otherwise they assume that all the music will be elaborate, and for that reason remain absolutely silent.⁵⁹

Thus, if Praetorius's instructions regarding performance are incorporated, the *alternatim* structure is expanded beyond just alternation between choir and congregation. Table 2 presents the expanded structure of the *alternatim* including all performing forces.

58. Ibid., 184.

59. Ibid., 184.

Table 2. *Alternatim* Structure of Text, Texture, and Performing Forces (Timbre)

Text	Texture	Additional Performing Forces
Verse 1	Monophonic	Unaccompanied
Verse 2	Polyphonic	Viol Consort
Chorale	Cantional	Winds and Congregation
Verse 3	Monophonic	Unaccompanied
Verse 4	Polyphonic	Viol Consort
Chorale	Cantional	Winds and Congregation
Verse 5	Monophonic	Unaccompanied
Verse 6	Polyphonic	Viol Consort
Chorale	Cantional	Winds and Congregation (Tutti)
Verse 7	Monophonic	Unaccompanied
Verse 8	Polyphonic	Viol Consort
Chorale	Cantional	Winds and Congregation
Verse 9	Monophonic	Unaccompanied
Verse 10	Polyphonic	Viol Consort
Chorale	Cantional	Winds and Congregation
Verse 11	Monophonic	Unaccompanied
Verse 12	Polyphonic	Viol Consort
Chorale	Cantional	Tutti

This tripartite *alternatim* practices is entirely in accordance with Praetorius's own definition of the Baroque concerto style given in the *Syntagma Musicum*.⁶⁰ Thus, in the opinion of Praetorius and his contemporaries, the style of the early Baroque concerto principle was defined by the contrast and alternation of choirs. In the troped Magnificats of *Megalynodia Sionia*, the *alternatim* technique allows for textual, textural, and timbral contention. Furthermore, the use of *tutti* textures satisfies his stipulation that "this type of composition is to be called a concerto primarily if low and high choirs are heard in alternation with each other, and together."⁶¹ The multi-parameter *alternatim* of the troped Magnificats, therefore, represents the continued liturgical tradition of Wittenberg, incorporating both art and congregational music within the concerto principle of the early Baroque.

V: Religious Significance: Lutheran Theology and Musical Structure

In joining these polyphonic parodies with the congregational chorale singing and the use of instrumental choirs, Praetorius musically manifests the theological connection between the 'Two Kingdoms,' divine and earthly, of Lutheran theology. The connection already established by interpolation of vernacular chorales within sacred chants—traditionally performed only by choirs or clergy (the divine)—is further heightened by Praetorius's adoption of Baroque stylistic idioms

60. Michael Praetorius, *Syntagma Musicum III*, trans. Jefferey Kite-Powell, (New York: Oxford University Press, 2004), 19.

61. Praetorius, *Syntagma Musicum*, 19.

to the *alternatim* genre. Assigning different instrumental ensembles to each type of text, namely the Latin Magnificat and German chorale, not only allows for a concerto style, but also for symbolic association between the timbres of different performing forces with the texts they accompany: the viol consort accompanies the sacred Latin polyphony, while winds accompany the congregational vernacular homophony. With this association established, it lends especial significance to the *tutti* scoring of the final chorale. Thus, the last chorale of the troped Magnificats becomes not only the climactic goal of the music, but also that of the spirit. Theologically, for Praetorius, this represents the coming together of the divine and earthly realms, brought about by the congregation's active participation in music that praises the Word of God.⁶² Describing this effect in the Magnificat settings of the *Megalynodia Sionia*, Praetorius writes, "It is very lovely and charming to hear when the complete assembly is joined by choirs and organ, dramatizing, as it were, how it will be in Heaven when all the angels and saints of God will join with us in intoning and singing the "Sanctus, Sanctus, Sanctus, Gloria in Excelsis Deo."⁶³ Thus, using early Baroque concerto principles to unite chant, sacred polyphony, and congregational chorale within an *alternatim*

62. Hendrickson, *Musica Christi*, 70.

63. Michael Praetorius, *Nota ad Lectorem Musicum*, 184. Iconographic evidence offers similar theological expression on the title pages of publications of Praetorius's collections. For example, the title page of *Musarum Sionarum* depicts musicians, both heavenly and earthly, united in praise around the *Agnus Dei*, surround by the Seraphim who continually sing "Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth." The earthly musicians, on the other hand, are situated within a church and include two vocal choirs and instrumentalists, in accordance with the contemporary Italian style. In the context of the troped Magnificats, this is the visual representation of the spiritual and musical goal Praetorius describes.

structure, Praetorius fulfils his personal objective in uniting *concio* with *cantio*.

While Spears too comes to the conclusion that “For Praetorius, *alternatim* represented both a venerable liturgical tradition and a defining characteristic of the burgeoning new style of Italian music,” he also states that the troped Magnificats of *Megalynodia Sionia* are “better viewed as a way of combining different pieces of music to serve a particular liturgical purpose, rather than unified compositions in and of themselves”.⁶⁴ This perception, however, is contrary to the unified theological objective of the congregation as active participant in the Word, “united, singing highest praise.”⁶⁵ Rather, as outlined in Table 2, the troped *Magnificat* provides a unified large-dimensional structure for congregational participation in the Word, with an ultimate musical and theological objective.

VI: Conclusion

These musical techniques and the ultimate result of the ‘concerted *alternatim*’ structure are profoundly related to Praetorius’s personal theological beliefs, and the city in which the settings of *Megalynodia Sionia* were composed. In the setting of the even numbered Latin verses, the use of parody is reminiscent of Luther’s own calls for the imitation of Josquin. Lassus himself, in fact, often paraphrased works of Josquin in his own settings of

64. Spears, “A Study of Michael Praetorius’ *Megalynodia Sionia*,” 30.

65. Johann Walter, *Lob und Preis der himmlischen Kunst Musica*, quoted in Hendrickson, 25.

the Magnificat.⁶⁶ Given the context of Praetorius's connections and activities in Regensburg in the early seventeenth century, in addition to using the Wittenberg *alternatim* practice established by Walter and Luther, it is possible to interpret Praetorius's own use of the parody technique within the context of orthodox Lutheranism as fostered in Regensburg.⁶⁷

While some scholars have dismissed such early collections as *Megalynodia Sionia* as simple apprentice parodies, these troped Magnificat settings are clearly connected to Praetorius's most deeply held beliefs concerning music and religion: the dual importance of *concio* and *cantio*. Ultimately, the use of *alternatim* practice within an early Baroque idiom unites polyphony, chant, and congregational singing in a structure with a theological goal, enfolding music within Praetorius's Lutheran convictions.

66. James Haar, "Lassus," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed March 20, 2016, <http://www.oxfordmusiconline.com>

67. This is not to discount the fact that Praetorius also independently admired Lassus's works, but rather to identify that the imitation of previous composers in the Lutheran liturgy was condoned by Luther himself.

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