

D E T
K G L

B I B
L I O
T E K

GEORG PATERMANN

QUAM PULCHRAE SUNT MAMMAE TUAE (1610)
SPONSA VELUT CHRISTO JUNCTA EST ECCLESIA SPONSO (1619)

KØBENHAVN 2010

UDGIVET AF
EDITED BY

BJARKE MOE



DANSK CENTER FOR MUSIKUDGIVELSE

Cover design Willerup &

DCM 008

ISMN 979-0-9001824-7-0

© 2010 Dansk Center for Musikudgivelse (DCM)
Det Kongelige Bibliotek, København
Danish Centre for Music Publication (DCM)
The Royal Library, Copenhagen

This edition was made available on <http://www.kb.dk/da/kb/nb/mta/dcm>
December 2010

INDHOLDSFORTEGNELSE

CONTENTS

Forord – 1

Preface – 4

Quam pulchrae sunt mammae tuae (1610) – a 10 – 9

Sponsa velut Christo juncta est Ecclesia Sponso (1619) – a 7 – 35

Critical Commentary – 47

GEORG PATERMANN

Min søster, min brud

– to bryllupsmotetter fra begyndelsen af 1600-tallet
Disse to motetter er den eneste bevarede musik af komponisten Georg Patermann, og de vidner om, at han var en talentfuld komponist, sammenlignet med den høje standard blandt kirkemusikere fra begyndelsen af 1600-tallet. Stykkerne er samtidigt et billede på tidens brug af musik – som akkompagnement til en kærlighedsfest, og som et led i velhavende borgeres selviscenesættelse. Med denne udgivelse er det hensigten at bringe disse glemte musikhistoriske vidnesbyrd frem i lyset.

Patermann er kun nævnt i få kilder, og som det ofte er med 400 år gamle vidnesbyrd, er de sjældent så præcise, som en historiker kunne ønske sig.¹ Derfor ved vi heller ikke, hvornår Patermann blev født, men formodentlig skete det i Rostock i 1580'erne. Han blev indskrevet som *rostochiensis* (dvs. som rostocker) ved sin immatrikulering på byens universitet i 1603, hvilket sandsynligvis skete i slutningen af hans teenage-år.² Han stammede tilsyneladende fra en organist-familie, og han blev allerede året efter studiestart selv ansat som organist ved St. Petri Kirke i Rostock.³ Kilderne peger desuden på, at han i en periode fra 1608 samtidigt var assistent for organisten i St. Jacobi Kirke, Antonius Mors.⁴ I 1613 overtog Patermann embedet efter Mors, hvor han således også definitivt må have opgivet organistembedet i nabokirken. Han bestred den nye post indtil 1628, og herefter nævnes han ikke længere i kilderne.

Patermann var anerkendt for sine musikalske færdigheder i sin samtid. I sin første ansættelse som organist ved St. Petri Kirke fik han 30 *Reichstaler* om året og hertil et tilskud til brænde (1-2 *Reichstaler*), men allerede i 1607 fik han lønforhøjelse til 70 *Reichstaler*.⁵ Selvom det var almindeligt for byens organister at få forbedret deres lønninger efter længere tids tjeneste, ser man i Patermanns tilfælde, at han efter blot få år havde gjort sig fortjent til en højere løn. I sin ansættelse som organist ved den mere prestigefulde St. Jacobi Kirke steg hans løn yderligere fra 73 til 100 *Reichstaler*.⁶

I 1611 søgte han nye græsgange og viste interesse for stillingen som organist ved St. Marienkirche i Flensburg. Han blev tilbudt stillingen og rejste til byen. Efterfølgende søgte han byrådet i Rostock om orlov, og i samme brev bad om at få udbetalt de pengerestandancer, som rådet skyldte ham.⁷ Byrådet ville imidlertid ikke lade ham rejse fra sin ansættelse, og efter et års tid kom han tilbage til Rostock.⁸ Det var langt fra usædvanligt, at byrådet forhindrede byens organister i at forlade deres stillinger. Rådet ønskede at beholde erfarne og dygtige musikere i byen.⁹ Patermanns erfaring som organist førte i 1620 til, at han sammen med kollegaen David Ebel blev rådført i forbindelse med, at orglet ved St. Petri Kirke skulle restaureres.¹⁰ Også i Flensburg medvirkede han i en lignende sag, denne gang sammen med den senere kongelige danske privilegerede orgelbygger Johann Lorentz d.æ.¹¹ Patermann var således anerkendt for sin musikalske indsigt både i og uden for sin fødeby Rostock.

Hansestaden Rostock var i begyndelsen af 1600-tallet et driftigt handelscentrum med mellem 10.000 og 15.000 indbyggere. Med sin beliggenhed ved floden Warnow tæt på indsejlingen fra Østersøen var byen porten til hertugdømmet Mecklenburg. Rostock havde Østersøregionens ældste

- 1 Dette gælder bl.a. måden hans navn er stavet på. I kilderne skrives hans fornavn både som *Jürgen*, *Georg* og *Georgius*, efternavnet som *Paterman* og *Patermann*. Jeg har valgt at bruge den form, som lader til at være oftest forekommende, nemlig *Georg Patermann*. Patermanns biografi er tidligere kun kort beskrevet i: Ernst Praetorius: "Mitteilungen aus norddeutschen Archiven über Kantoren, Organisten, Orgelbauer und Stadtmusiker älterer Zeit bis ungefähr 1800", i: *Sammelbände der Internationalen Musikgesellschaft* 7, 1906, s. 204-252, her 235; Hans Jürgen Daebeler: *Musiker und Musikpflege in Rostock von der Stadtgründung bis 1700*, diss., Universität Rostock, 1966, s. 97-98; Rüdiger Laue: *Die Musik Rostocks im 17. Jahrhundert*, diss., Universität Rostock, 1976, s. 41-43.
- 2 Jf. universitetsmatriklen: Adolph Hofmeister: *Die Matrikel der Universität Rostock. Mich. 1499-Ost. 1611*, bind 2, Rostock, 1890-1891.
- 3 I sit brev til byrådet (se note 7) nævner han sin far, Heinrich, som i Vike Schorlers kronik bliver betegnet som organist i St. Jürgens Hospitalskirke i Rostock: *Vicke Schorler. Rostocker Chronik 1584-1625*, (= Veröffentlichungen der historischen Kommission für Mecklenburg. Reihe C: Quellen zur mecklenburgischen Geschichte 3), Ingrid Ehlers (red.), Rostock, 2000, s. 99.
- 4 Om Mors se: Wolfgang Gaetgens: "Antonius Mors. Ein Rostocker Musiker der ausklingenden Renaissance-Zeit", i: *Mecklenburgische Monatshefte* 11, 1935, s. 635-638; Daebeler: *Musiker und Musikpflege*, s. 96-97; Laue: *Die Musik Rostocks*, s. 13-19. På titelbladet til motetten fra 1610 angiver Patermann, at han var organist i St. Jacobi Kirke. Det tyder således på, at han – frem for Mors – var kirkens fungerende organist. Der er således tvivlsomt, hvorvidt han beholdt sit embede ved St. Petri Kirke efter 1608.

- 5 Bjarke Moe: *Musikkulturel trafik i København og Rostock. Musikerrekruttering og repertoireformelse i første halvdel af 1600-tallet*, ph.d.-afhandling, Københavns Universitet, 2010, bd. 1, s. 49-52, bd. 2, s. 13.
- 6 Kirkens regnskabsbøger fra denne periode er ikke bevaret, men beløbene er anført i et nu forsvundet dokument, som formulerede rammerne for Patermanns ansættelse som assistent, jf. Praetorius: "Mitteilungen aus norddeutschen Archiven", s. 235.
- 7 AHR (Archiv der Hansestadt Rostock, Hinter dem Rathaus 5, 18055 Rostock), 1.1.3.13 – 116, Rat, Kirchenwesen; Anmeldungen, Wahl und Bestallung der Organisten, Bd. 1, 1551-1741 (brev fra Patermann til byrådet af 2. april 1612).
- 8 Om Patermann i Flensburg se: Hans Peter Detlefsen: *Musikgeschichte der Stadt Flensburg bis zum Jahre 1850*, (= Schriften des Landesinstituts für Musikforschung, Kiel 11), Kassel, 1961, s. 112.
- 9 Moe: *Musikkulturel trafik*, bd. 1, s. 108-109.
- 10 AHR, 1.1.18.2 – 230, Kirchengvorsteher, St. Petri Kirche, Kirchenrechnungen, Bd. 6, 1616-1620 (kirkeregnskab, St. Petri Kirke, 1619-1620).
- 11 Detlefsen: *Musikgeschichte der Stadt Flensburg*, s. 260. Om Lorentz' virke i Flensburg se: Niels Friis: *Orgelbygning i Danmark. Renaissance, barok og rokokko*, anden udgave, København, 1971, s. 34-35.

universitet (fra 1419), og byen var således akademisk vækststed for tusinder af unge studerende fra alle egne af Nord-europa. I begyndelsen af 1600-tallet var byen destination for mange tilrejsende, som ønskede at blive del af det intellektuelle fællesskab omkring universitetet.¹² Ligesom de akademiske miljøer blomstrede også de musikalske miljøer i begyndelsen af 1600-tallet. I byens fire sognekirker udspillede der sig et rigt musikliv med adskillige aktører involveret.¹³ Disse kirker dannede ramme om byborgernes liv fra vugge til grav. Ved særlige begivenheder, såsom bryllupsfester, var musik uundværlig. Musikken understregede disse milepæle og skabte en totalramme om begivenheden og de involverede følelser. Sådan var det nok også den septemberdag i 1610, hvor der blev fejret bryllup i St. Jacobi Kirke i Rostock. Til denne lejlighed havde Patermann skrevet en motet, hvor de to kor lovpriste bruden med den erotiske bibeltekst fra højsangen: *Dine læber drypper af sødme, min søster, min brud, under din tunge er honning og mælk*. Som grundlag for en anden bryllupsmotet fra 1619 brugte Patermann et anonymt latinsk digt. Denne tekst byggede ligeledes på temaer fra Højsangen, men ægteskabet tolkes her i en teologisk retning, nemlig som en analogi på forholdet mellem Kristus (som brudgom) og Kirken (som brud).¹⁴

Patermanns musik havde dog andre funktioner end at skulle fortolke brylluppernes kærlighedstema. Udover at være akkompagnement til bryllupsfest var musikken også ment som en lykønskning til de to brudepar. I form af offentlige publikationer tiltrak Patermanns motetter imidlertid også opmærksomhed fra andre end dem, som værkerne var dedikeret til. Det faktum, at Patermann fik musikken trykt og udgivet, vidner således om, at han ville vise offentligheden, at han havde bidraget til at fejre fremtrædende rostocker-familier. For det var nemlig ikke hvem som helst, Patermann ønskede tillykke med sin musik.

Motetten fra 1610 skrev Patermann som en lykønskning i forbindelse med brylluppet mellem Peter Pedanus (eller Fuß) og Wendel Strelenius. Brylluppet fandt sted 10. september 1610, og motetten blev nok spillet i forbindelse med vielsen i St. Jacobi Kirke, hvor Patermann var organist. Som det fremgår af titelbladet, var bruden datter af Valentin Strelenius, den ledende skriver ved den mecklenburgske domstol. Han hørte til byens betydningsfulde mænd, hvilket blandt andet ses af, at han omtales af den rostockske kronikør Vicke Schorler side om side med andre prominente borgere.¹⁵ Brudgommen tilhørte sandsynligvis den familie af

bogtrykkere, som siden slutningen af 1500-tallet havde drevet virksomhed i Rostock. En af disse mulige slægtninge var den driftige Joachim Pedanus, som blev universitetstrykker i byen i 1611.¹⁶ Det bryllup, som musikken blev skrevet til, bragte i så fald to af byens fremtrædende familier sammen. Det må have været afgørende for komponisten, at han var på god fod med byens velhavende familier. Ved at skrive musik til dem kunne Patermann håbe på, at de tilgodeså ham med pengegaver, hvormed han kunne supplere sin indtjening som organist.

Igen i 1619 skrev Patermann en motet til en bryllupsfest i kirken. Brylluppet stod mellem Conrad Husvedelius (eller Huswedel) og den kun 16-årige Catharina. Vielsen foregik d. 7. september 1619 i den kirke, hvor brudens far Joachim Westphal var ansat som sognepræst (1608-1624). I perioden 1616-1624 var han ligeledes *Stadtsuperintendent* – en betydningsfuld post som Rostock bys gejstlige overhoved udpeget af byrådet og byens præster. Brudgommen havde siden 1619 også været præst, nemlig i St. Jürgens Hospitalskirke i Rostock, hvor Patermanns far var organist.¹⁷ Med sin motetudgivelse placerede Patermann sig officielt som støtte af byens gejstlighed, hvilket var vigtigt at gøre som musikalsk medarbejder ved den kirke, hvor Westphal var præst. Det var nok mindre vigtigt, om han fik en pengegave for sin komposition, så længe den magtfulde superintendent gengældte hans loyalitet.

Pompøs musik

De to bryllupsmotetter er skrevet i en pompøs stil velegnet til store bryllupsfester. Den ene motet, *Quam pulchrae sunt*, er skrevet for to femstemmige kor, og til trods for, at den anden motet kun er skrevet for syv stemmer, komponerede Patermann den efter en lignende model med to firstemmige kor (med altus-stemmen repræsenteret i begge kor). Dobbeltkorsmusik var yndet i Rostock på denne tid, og flere af byens andre kirkemusikere skrev også dobbeltkorsmusik, blandt andre organisterne Antonius Mors og Nicolaus Gottschovius samt kantoren Daniel Friderici. Den pompøse stil blev netop brugt til at markere vigtige begivenheder – store festdage i kirkeåret, bryllupper og begravelser samt offentlige begivenheder som f.eks. diplomatbesøg.¹⁸ Også det daglige repertoire, som blev opført i kirkerne, men som ikke var skrevet af lokale komponister, bestod af denne type musik. Kirkerne ejede noder med dobbeltkorsmusik af Orlando di Lasso og andre komponister fra slutningen af 1500-tallet.¹⁹ En nodesamling, som med stor sandsynlighed tilhørte organisterne ved St. Jacobi Kirke, herunder Patermann, indeholdt en samling dobbeltkorsmotetter af den pommerske komponist

12 Matthias Asche: "Von einer hansischen Samthochschule zu einer mecklenburgischen Landesuniversität. Die regionale und soziale Herkunft der Studenten an der Universität Rostock in der frühen Neuzeit", i: *Universität und Stadt anlässlich des 575. Jubiläums der Eröffnung der Universität Rostock*, Peter Jakubowski og Ernst Münch (red.), Rostock, 1995, s. 141-162.

13 Daebeler: *Musiker und Musikerpflege*; Laue: *Die Musik Rostocks*; Moe: *Musikkulturel trafik*.

14 Motetterne er første gang omtalt af Laue, som også udfærdigede en håndskrevet transskription af *Quam pulchrae sunt mammae tuae*: Laue: *Die Musik Rostocks*, s. 41-43, nodebilag s. 15-20.

15 Schorler beretter om Strelenius' død og begravelse i St. Jacobi Kirke i april 1611: *Vicke Schorler*, s. 48.

16 Josef Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts im deutschen Sprachgebiet*, (= Beiträge zum Buch- und Bibliothekswesen 12), Wiesbaden, 1963, s. 370.

17 Om Joachim Westphal, hans datter og Conrad Huswedel se: Gustav Willgeroth: *Die Mecklenburg-Schwerinschen Pfarren seit dem dreißigjährigen Kriege. Mit Anmerkungen über die früheren Pastoren seit der Reformation*, Wismar, 1924, s. 1401, 1457-1458.

18 Jf. Moe: *Musikkulturel trafik*, bd. 1, s. 206-207.

19 Moe: *Musikkulturel trafik*, bd. 1, s. 181-182.

Philipp Dulichius.²⁰ I sit virke som organist og i forbindelse med opførelse af vokalmusik i byens kirker stiftede Patermann således bekendtskab med denne type musik, og hans egne to motetter lagde sig derfor naturligt i forlængelse af den dobbeltkorstradition, som han kendte fra sit daglige arbejde. Han udnyttede de koncerterende muligheder, som to adskilte kor (*cori spezzati*) lægger op til. Begge motetter har passager, hvor korene synger i dialog ved på skift at synge forskellige verselinjer. Der forekommer også passager med 'fortættet dialog', hvor det ene kor overtager en frase fra det andet kor med det resultat, at klangen forener de to kor som en lynlås, såsom passagen *et odor* i den ti-stemmige motet. I denne motet udnytter Patermann også den kontrast, der opstår mellem fæstemmige og mangestemmige passager. Det genkendelige refræn *soror mea sponsa* bliver et motto, som i fuldstemmig klang markerer musikkens bryllupstematik.

Vi ved ikke, hvordan motetterne blev opført ved de to begivenheder, og da vi ikke kan genskabe situationerne, er det rimeligt at forholde sig frit til forlægget, når musikken skal opføres i dag. Som det var sædvane, foreskrev Patermann nemlig ikke, hvilke og hvor mange musikere musikken skulle opføres af, og vi kan derfor regne med, at opførelserne varierede fra gang til gang afhængig af de forhåndenværende midler. Hvad vi derimod ved er, at man i kirkerne i Rostock opførte denne type mangestemmig musik med deltagelse af forskellige musikere. Ud over de latinskoledrenge, som var

tvunget til at synge med ved sådanne kirkelige handlinger, kunne andre musikkyndige, såsom universitetsstuderende, synge med og dermed forøge antallet af sangere. Mangestemmige motetter blev nok også opført under medvirken af instrumentalister, blandt andre byens stadsmusikanter. Det var almindeligt i de fire bykirker i Rostock, at medhjælpende musikanter spillede med på store festdage, og man kan derfor let forestille sig, at de også var med til festligheder såsom bryllupper i kirkerne.²¹ Der kunne være flere fordele ved at få hjælp af instrumentalister, når der skulle opføres mangestemmig vokalmusik. Ved at bruge basinstrumenter som f.eks. violoner og basuner kunne man opnå en klangbund, som ville kunne fylde det store kirkerum. Det var nok blandt andet af denne grund, at flere kirker i Rostock havde faste basviolister ansat. For at understøtte de høje stemmer og afhjælpe intonationsproblemer for skolekorenes unge sangere, kunne diskantinstrumenter som f.eks. gamba og zinker fordoble stemmerne. For at opnå en tilfredsstillende balance stemmerne imellem kunne man, hvis en stemme var for tyndt besat, fordoble med flere sangere eller eventuelt med en instrumentalist. Tilstedeværelsen af mange forskellige musikere kunne dermed udnyttes til at lave vekslende 'instrumentation' i det enkelte stykke. Således kunne de koncerterende passager synges af solister, mens andre passager kunne fordobles af *ripieno*-grupper.

Bjarke Moe

²⁰ Det drejer sig om publikationen *Philomusicis omnibus et singulis*, Stettin, 1590. Om samlingens mulige proveniens se: Moe: *Musikkulturel trafik*, bd. 1, s. 177-180.

²¹ Moe: *Musikkulturel trafik*, bd. 1, s. 47-49.

GEORG PATERMANN

My sister, my spouse – two wedding motets from the beginning of the seventeenth century

These two motets are the only surviving works by Georg Patermann, and show him to be a composer of talent, even by the high standards set by the many protestant church musicians at the start of the seventeenth century. At the same time, the pieces reflect the way that music was used at that time – as an accompaniment to the celebration of love and as a part of prosperous burghers' self-presentation. The purpose of this edition is to bring these neglected testimonies of music history to public attention.

Patermann is mentioned in only a few sources, and as is often the case, the historian might wish that the 400-year-old evidence were more precise.¹ Thus we do not know the exact date of Patermann's birth, though it is most likely sometime in the 1580s in Rostock. He matriculated at the university of that city in 1603 as *rostochiensis* (i.e. from Rostock), when we assume he was a late teenager.² He apparently came from a family of organists, and the very year after he began his studies, he obtained the position of organist at the church of St Peter in Rostock.³ In addition, the sources indicate that from 1608 he assisted the organist at the church of St Jacob, Antonius Mors.⁴ Patermann took over Mors' position in 1613, and at that time he must definitely have given up the appointment at the neighbouring parish. He kept this position until 1628, where his name disappears from the sources.

Patermann was acknowledged for his musical skills by his contemporaries. In his first employment at St Peter's he

received 30 *Reichstaler* a year and in addition a grant for firewood (1-2 *Reichstaler*); yet already in 1607 we find him awarded a wage increase, receiving 70 *Reichstaler* a year.⁵ Even though it was common for the organists of the city to receive an increase in salary after several years of service, in Patermann's case his salary was increased after only a couple of years. Once employed at the prestigious St Jacob's, Patermann went further up from 73 to 100 *Reichstaler*.⁶

In 1611 Patermann sought to leave Rostock and applied for a position as organist at St Mary's in Flensburg. He was offered the position and moved there, and afterwards applied for leave in a letter to the council in Rostock. In the same letter he asked to be paid the money that the council owed him.⁷ The council, however, were unwilling for him to leave his position, and after a year he moved back to Rostock.⁸ It was far from unusual for the council to prevent city organists from leaving their employment. The council insisted on keeping experienced and skilled musicians in the city.⁹ Because of his experience, Patermann was consulted together with his colleague David Ebel, when the organ in St Peter's church was restored in 1620.¹⁰ In a similar situation Patermann assisted the later Danish royal organ builder Johann Lorentz (the elder) in Flensburg.¹¹ Thus, Patermann was recognized for his musical knowledge in and outside his home town Rostock.

At the beginning of the seventeenth century, the Hanseatic town of Rostock was a brisk commercial centre, inhabited by 10,000 to 15,000 people. Situated on the river Warnow close to the Baltic Sea, the city was the gate to the Duchy of Mecklenburg. Rostock housed the oldest university (from 1419) in the Baltic Sea region, which made the city a seedbed for thousands of students from all parts of northern Europe. At the beginning of the seventeenth century many travellers

1 This is the case with the way his name is spelled. His first name is written as *Jürgen*, *Georg* or *Georgius*, while the surname is *Paterman* or *Patermann*. I have chosen to use *Georg Patermann*, which seems to occur most often. Previously, Patermann's biography has only been described in brief: Ernst Praetorius: "Mitteilungen aus norddeutschen Archiven über Kantoren, Organisten, Orgelbauer und Stadtmusiker älterer Zeit bis ungefähr 1800", in: *Sammelbände der Internationalen Musikgesellschaft* 7, 1906, pp. 204-252, here 235; Hans Jürgen Daebeler: *Musiker und Musikpflege in Rostock von der Stadtgründung bis 1700*, diss., Universität Rostock, 1966, pp. 97-98; Rüdiger Laue: *Die Musik Rostocks im 17. Jahrhundert*, diss., Universität Rostock, 1976, pp. 41-43.

2 Cf. the roll of the university: Adolph Hofmeister: *Die Matrikel der Universität Rostock. Mich. 1499-Ost. 1611*, vol. 2, Rostock, 1890-1891.

3 In a letter to the city council (see note 7) he mentions his father, Heinrich, who in the chronicle of Vicke Schorler is described as organist of St Jürgen's hospital chapel in Rostock: *Vicke Schorler. Rostocker Chronik 1584-1625*, (= Veröffentlichungen der historischen Kommission für Mecklenburg. Reihe C: Quellen zur mecklenburgischen Geschichte 3), Ingrid Ehlers (ed.), Rostock, 2000, p. 99.

4 On Mors see: Wolfgang Gaehthgens: "Antonius Mors. Ein Rostocker Musiker der ausklingenden Renaissance-Zeit", in: *Mecklenburgische Monatshefte* 11, 1935, pp. 635-638; Daebeler: *Musiker und Musikpflege*, pp. 96-97; Laue: *Die Musik Rostocks*, pp. 13-19. On the title page of the motet from 1610, Patermann states that he was organist at St Jacob's, and so it seems that he – rather than Mors – was the acting organist. It is doubtful whether he kept his appointment at St Peter's after 1608.

5 Bjarke Moe: *Musikkulturel trafik i København og Rostock. Musikerrekruttering og repertoireformyelse i første halvdel af 1600-tallet*, Ph.D. diss., University of Copenhagen, 2010, vol. 1, pp. 49-52, vol. 2, p. 13.

6 The account books of St Jacob's from this period are not extant, but the salaries were indicated in a now lost document, which stated the conditions of Patermann's employment as assistant, cf. Praetorius: "Mitteilungen aus norddeutschen Archiven", p. 235.

7 AHR (Archiv der Hansestadt Rostock, Hinter dem Rathaus 5, 18055 Rostock), 1.1.3.13 – 116, Rat, Kirchenwesen; Anmeldungen, Wahl und Bestallung der Organisten, vol. 1, 1551-1741 (letter from Patermann to the city council 2 April 1612).

8 On Patermann in Flensburg see: Hans Peter Detlefsen: *Musikgeschichte der Stadt Flensburg bis zum Jahre 1850*, (= Schriften des Landesinstituts für Musikforschung, Kiel 11), Kassel, 1961, p. 112.

9 Moe: *Musikkulturel trafik*, vol. 1, pp. 108-109.

10 AHR, 1.1.18.2 – 230, Kirchengvorsteher, St. Petri Kirche, Kirchenrechnungen, vol. 6, 1616-1620 (account book, St Peter's church, 1619-1620).

11 Detlefsen: *Musikgeschichte der Stadt Flensburg*, p. 260. On Lorentz' activities in Flensburg see: Niels Friis: *Orgelbygning i Danmark. Renaissance, barok og rokokko*, second edition, Copenhagen, 1971, pp. 34-35.

arrived in the city in order to participate in the intellectual community of the university.¹² Like its academic circles, musical ones also flourished at the beginning of the century. In the four city churches, a rich musical life was established, involving different kinds of musicians.¹³ The churches framed the life of city inhabitants from the cradle to the grave. At special events in the churches, such as weddings, music was essential. Milestones like these were marked with music which framed the event and its associated emotions. This was probably the case on a September's day in 1610 at a wedding festivity in St Jacob's in Rostock. For this occasion, Patermann had composed a motet involving two choirs, which celebrated the bride with words from the erotic text of the Songs of Solomon: *Your lips drop as the honeycomb, my sister, my spouse, honey and milk are under your tongue*. For another wedding motet in 1619, Patermann used an anonymous Latin poem. Building on themes from the Songs of Solomon, this poem expounds on marriage from a theological point of view; that is marriage as an analogy of the relationship between Christ (as groom) and the Church (as bride).¹⁴

However, Patermann's works had functions other than just expressing the love themes of the weddings. Besides providing accompaniment to the wedding festivities, the music was meant as a means of congratulating the bridal couples. Since they were also published, Patermann's motets received attention from a wider circle than those for whom the pieces were directly composed. The fact that he had the music printed and issued suggests that he wanted to boast of how he had contributed to honouring distinguished families from Rostock. Patermann had not composed this music for just anybody.

The motet from 1610 was written for the wedding of Peter Pedanus (or Fuß) and Wendel Strelenius. The wedding took place 10 September 1610, and the motet was probably performed during the ceremony in St Jacob's, where Patermann was the organist. According to the title page of the print, the bride was the daughter of Valentin Strelenius, the leading clerk at the Mecklenburg law court. That he belonged to the group of distinguished men in the city is substantiated by the Rostock chronicler Vicke Schorler, who mentions him alongside other prominent people.¹⁵ The groom most likely belonged to a family of book printers that since the end of the sixteenth century carried on their business in the city. One of these possible relatives was the enterprising Joachim

Pedanus, who since 1611 was printer at the university.¹⁶ If so, the wedding united two of the city's distinguished families. It must have been important to the composer to be on good terms with Rostock's wealthy families: by writing music for them, Patermann could hope for financial rewards in return, which could supplement his income as an organist.

Again in 1619, Patermann wrote a motet for a wedding at St Jacob's. Here, Conrad Husvedelius (or Huswedel) and the young 16-year-old Catharina were joined together. The ceremony took place 7 September 1619 in the church, where the father of the bride, Joachim Westphal, was vicar (1608-1624). In addition, from 1616 to 1624 he was *Stadtsuperintendent* – an important position as the ecclesiastical head of the city nominated by the city council and the other vicars. Since early 1619, the groom too had been a vicar: at St Jürgen's hospital chapel in Rostock, where Patermann's father was organist.¹⁷ With the publication of the music, Patermann was able to show his support for the city's priesthood in public, something which, as a member of the musical staff at the church, where Westphal was a vicar, it was important for Patermann to do. Financial reward would have been of less importance, provided the powerful superintendent reciprocated his loyalty.

Grandiose music

The two wedding motets are written in a grandiose style appropriate to the wedding festivities. The first motet, *Quam pulchrae sunt*, is written for two five-part choirs, and even though the second motet has only seven parts, Patermann composed it using a similar model consisting of two four-part choirs (with the alto part present in both choirs). Polychoral music was popular in Rostock at this time. Other composers from the city wrote music of this kind, among them the organists Antonius Mors and Nicolaus Gottschovius along with the *Kantor* Daniel Friderici. The grandiose style was used in order to mark important events: big feasts, weddings, funerals, and public events such as visits by diplomats.¹⁸ Even the music that was performed on a daily basis but written by non-local composers was polychoral. The churches had music collections with polychoral music by Orlandi di Lasso and other composers from late sixteenth century.¹⁹ Such a collection, possibly belonging to St Jacob's and the organists there, including Patermann, consisted of polychoral motets by the Pomeranian composer Philipp Dulichius.²⁰ Thus, Patermann learned about polychoral music from daily performances in the city churches. His two motets are naturally linked to his experience from the daily

12 Matthias Asche: "Von einer hansischen Samthochschule zu einer mecklenburgischen Landesuniversität. Die regionale und soziale Herkunft der Studenten an der Universität Rostock in der frühen Neuzeit", in: *Universität und Stadt anlässlich des 575. Jubiläums der Eröffnung der Universität Rostock*, Peter Jakubowski and Ernst Münch (eds.), Rostock, 1995, pp. 141-162.

13 Daebeler: *Musiker und Musikerpflege*; Laue: *Die Musik Rostocks*; Moe: *Musikkulturel trafik*.

14 The motets are mentioned for the first time by Laue, who also prepared a handwritten transcription of *Quam pulchrae sunt mammae tuae*: Laue: *Die Musik Rostocks*, pp. 41-43, appendix with transcription pp. 15-20.

15 Schorler tells about the death and funeral of Strelenius in St Jacob's April 1611: *Vicke Schorler*, p. 48.

16 Josef Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts im deutschen Sprachgebiet*, (= Beiträge zum Buch- und Bibliothekswesen 12), Wiesbaden, 1963, p. 370.

17 On Westphal, his daughter and Conrad Huswedel see: Gustav Willgeroth: *Die Mecklenburg-Schwerinschen Pfarren seit dem dreißigjährigen Kriege. Mit Anmerkungen über die früheren Pastoren seit der Reformation*, Wismar, 1924, pp. 1401, 1457-1458.

18 Cf. Moe: *Musikkulturel trafik*, vol. 1, pp. 206-207.

19 Moe: *Musikkulturel trafik*, vol. 1, pp. 181-182.

20 This was the publication *Philomusicis omnibus et singulis*, Stettin, 1590. On the provenience of the collection see: Moe: *Musikkulturel trafik*, vol. 1, pp. 177-180.

activities that were based on the polychoral traditions. He exploited the antiphonal opportunities that were made possible by two separate choirs (*cori spezzati*). Both motets have passages in which the choirs sing in dialogue and alternate, singing different verses. Also passages with 'condensed dialogue' occur frequently: the first choir takes over a phrase from the second, so that the sonority unites them like a zipper, such as in the passage *et odor* in the ten-part motet. In this piece, Patermann also makes use of the contrasts resulting from differences between passages of few and many parts. The recognizable refrain *soror mea sponsa* becomes a motto that marks the wedding theme in full-voiced sonority.

We have no information on how the motets were performed at the two weddings, and since we cannot recreate the events, it is reasonable to interpret the sources freely when performing the pieces today. Indeed, as it often was at that time, Patermann did not prescribe which and how many musicians were meant to perform the music. Most likely, the performances varied each time depending on the available means. What we know, however, is that this kind of polychoral music was performed by different musicians at the churches in Rostock. First of all, it was compulsory for the boys from the grammar school to participate

in performances in the churches. Moreover, other competent singers, such as students at the university, participated and increased the number of singers. Motets of many parts were probably also performed assisted by instrumentalists, among them the civic musicians. Normally, assisting musicians were present in the four city churches during feast-days. Thus, it is easy to imagine that they would also participate at festivities such as weddings.²¹ There could be several advantages in having instrumentalists taking part in performances of polychoral vocal music. Using bass instruments like bass viols or sackbuts, it would be possible to gain sonority powerful enough to fill the big church. This was probably the reason why more churches in Rostock permanently employed bass viol players. To support the high voices and avoid inaccuracy in intonation by the young school boys, viols, cornettos, or other treble instruments could play with the voices. In order to obtain a satisfactory balance between the voices, if needed, a voice could be supported by more singers or an instrument. All in all, the presence of many musicians could be exploited in order to make a changing 'instrumentation' during a piece. In that way, antiphonal passages could on one hand be sung by soloists, while on the other hand be reinforced by ripieno groups.²²

Bjarke Moe

²¹ Moe: *Musikkulturel trafik*, vol. 1, pp. 47-49.

²² I'm grateful to Dr Edward Wickham (St Catharine's College, Cambridge) for suggestions to the English text.



St. Jacob's church, excerpt of the 18 metres long panoramic picture of Rostock made by Vicke Schorler (1586). (Stadtarchiv der Hansestadt Rostock)

St. Jacobi Kirke i et udsnit af Vicke Schorlers 18 meter lange panoramabillede af Rostock (1586) (Stadtarchiv der Hansestadt Rostock)

QUAM PULCHRAE SUNT MAMMAE TUAE

Quam pulchrae sunt mammae tuae, soror mea sponsa. Pulchriora sunt ubera tua vino, soror mea sponsa, et odor unguentorum tuorum super omnia aromata. Labia tua favus distillans, soror mea sponsa, mel et lac sub lingua tua, et odor vestimentorum tuorum sicut odor thuris, soror mea sponsa.

Hvor smukke er dine bryster, min søster, min brud. Hvor er dine bryster smukke frem for vin, min søster, min brud, og dine salvers duft frem for alkens vellugt. Dine læber drypper af sødme, min søster, min brud, under din tunge er honning og mælk, og dine klæders duft er som duften af røgelse, min søster, min brud.
Højsangen 4:10-11

How beautiful are your breasts, my sister, my spouse. How much more beautiful are your breasts than wine, my sister, my spouse, and the fragrance of your perfume than any spice. Your lips drop as the honeycomb, my sister, my spouse, honey and milk are under your tongue, and the smell of your garments is like the smell of incense, my sister, my spouse.
Song of Solomon 4:10-11

CRITICAL COMMENTARY

ABBREVIATIONS

5	Quintus/quinta vox
6	Sextus/sexta vox
7	Septimus/septima vox
A.	Altus
B.	Bassus
D.	Discantus
T.	Tenor

<i>DK-Kk</i>	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
<i>D-Lr</i>	Ratsbücherei der Hansestadt Lüneburg

EDITORIAL PRINCIPLES

Ligatures and colorations are marked by ┌───┐ and ┌┐ , respectively. Modern clefs have been used. All bar lines are editorial and placed so that ♩ equals ♩ . In a few instances a short bar line has been inserted where the musical structure does not follow ♩ . Accidentals have been employed following modern notation. Thus, repeated accidentals on the same pitch within the same bar have been omitted. Accidentals that have been omitted for other reasons are listed below. Editorial accidentals are shown in parentheses (). Where ♯ and ♭ equals ♯ , the edition consequently uses ♯ . Repeated text that due to type print practice is marked by ‘ij’ in the sources is editorially expanded in *italics*.

DESCRIPTION OF SOURCES

Georg Patermann: *Quam pulchrae sunt mammae tuae* (Rostock, 1610)

The only preserved source is a set of parts in type print consisting of ten individual sheets in 4to format.

RISM A/I P 1017. *D-Lr*, mus.ant.pract. K.N.121.

The front page of the print reads:

HARMONIA DECEM VOCUM. | Quà | Nuptiarum Solennitatis | HUMANISSIMI DOCTISSIMIQUE VIRI, | DN. PETRI | PEDANI, | Patricij Rostochiensis, SPONSI. | *NEC NON | LECTISSIMAE PVDICISSIMAEQUE VIRGINIS*, | WENDEL | Viri Clarissimi Dn. M. VALENTINI STRELENII | curiae Provincialis Megapolensium protonotarij | dignissimi, filiae SPONSÆ. | *Gratulatur | GEORGIVS PATERMAN | ad D. Jacobum Rostochij Organista.* | ROSTOCHII | Typis Stephani Myliandri | Anno 1610. 10. Septemb. die.

Georg Patermann: *Sponsa velut Christo juncta est Ecclesia Sponso* (Rostock, 1619)

The only preserved source is a set of parts in type print consisting of two sheets each.

RISM A/I P 1018. *DK-Kk*, mu 6602.1731. See facsimile: <http://img.kb.dk/ma/pre1700/paterman_m.pdf>.

The seven parts are bound in one volume. On the front page of the binding the monogram of the Danish King Christian VII¹ (reigned 1766-1808) is printed in gold with the following text: “PATERMANNI | VOTUM | IN NUPT. CONR. | HUSWEDELII”.

The front page of the print reads:

Votum Nuptiale | In festivitatem Nuptiarum | *REVERENDI DOCTISSIMI VIRI* | DN. | M. CONRADI | HUSVVEDELII | In æde Georgiana, quæ est Rostochij | ministri verbi divini fidelissimi SPONSI: | *UT ET | Lectissimæ, Honestissimæ Virginis*, | CATHARINÆ, | Reverendi, Clarissimi, Doctissimi Viri, | *M. JOACHIMI WESTPHALI*, | *Reverendi Ministerij Rostochiensis SUPERIN-* | *TENDENTIS vigilantissimi, Eduq. Jacoba* PASTORIS *fidelissimi, Filia*, | SPONSÆ | Septem vocibus redditum | à | GEORGIO PATERMANNO | ad D. Jacobum Organista. | ROSTOCHI | Typis Joachimi Pedani, Acad. Typog: Anno 1619.

VARIANT READINGS AND EDITORIAL EMENDATIONS

Quam pulchrae sunt mammae tuae

Bar/note	Choir	Part	Comment
7/1	I	D.	<i>d'</i> emended to <i>f'</i> in consequence of the <i>custos</i> in the previous stave
11-16			The exact relationship in terms of tempo between the duple and the triple time in the coloration is not clear. Hence, a faster tempo is suggested
21/6	I	A.	<i>d'</i> emended to <i>c'</i>
27/6	II	D.II	<i>d'</i> emended to <i>c'</i>
35	II	D.I	Syllable <i>-dor</i> added
37/3	I	T.I	♯ omitted
37-38	I	T.I, T.II, B.	<i>nnguentorum</i> emended to <i>unguentorum</i>
38-39	II	B.	<i>nnguentorum</i> emended to <i>unguentorum</i>
43/3	II	D.I	♯ omitted
62/2	I	T.II	♯ omitted
68/1	I	T.I	♯ omitted
81-82	I	B.	<i>G</i> emended to <i>F</i>
Last note	I	B.	♯ emended to ♯
Last note	II	T.	♯ emended to ♯
Last note	II	B.	♯ emended to ♯

Sponsa velut Christo

Bar/note	Part	Comment
	5	Misspelled <i>Quintata</i> vox
13/6	A.	♯ emended to ♯
18/2	B.	<i>G</i> emended to <i>F</i>
19/2	5	Syllable <i>-rae</i> emended in consequence of note repetition
19-21	D.	<i>super omnia</i> misplaced, emended by analogy with 6
30	T.	<i>proginit</i> emended to <i>progignit</i>
34	B.	<i>facitet</i> emended to <i>faciet</i>

1 Cf. <http://www2.kb.dk/kb/missingbooks/marks/billede/chr7_b.htm> (accessed 19 August 2010).

35	5, 7,		50/2	A.	♯ omitted
	B.	<i>pulcra</i> emended to <i>pulchra</i>	60-61	5, 7	<i>erit</i> added
35-36	A.	<i>pulcra</i> emended to <i>pulchra</i>	65/5	6	Syllable <i>-rit</i> emended by analogy with 7
43	D.	<i>Olivae</i> misplaced, emended by analogy with 6	Last note	D., 5, B.	♯ emended to ♭ = ♭ =
46/3-5	7	<i>g'</i> emended in consequence of the <i>custos</i> in the previous stave	Last note	A., T.	♯ emended to ♭ = ♭ = ♭ = ♭ = ♭ =
47/1	A.	♯ omitted	Last note	D., 6, A., T., 7, 5	♭ added by analogy with B.