

Music Blurbs for 10-27-19

News and Notes:

This week Clement Joubert will sing the part of the tax collector with Dylan Nohilly as the Pharisee, joining the choir in German Baroque composer's Heinrich Schuetz piece called "The Pharisee and the Tax Collector" As well we will sing "Standing in the need of prayer" and "Praise, my soul, the King of heaven."

10:30 bulletins (no 8:00):

Today's offertory is by German composer Heinrich Schütz (1585-1672). In 1615 Schütz began his service in the court chapel of the Elector of Saxony in Dresden. While he had several periods away from Dresden, he was basically in the service of the Elector for the rest of his life. During one of those periods away from Dresden he returned to Venice. He had studied with the famous Venetian composer Giovanni Gabrielli on an earlier sojourn. This time he went to study with Claudio Monteverdi.

Monteverdi was the cutting edge of the new style that came to be called *Baroque*. All the choral polyphony of the Renaissance was not discarded, but rather called "the first practice" and was to be used when appropriate. Then there was the new style, "the second practice" which focused on solo singing. Out of it, opera and oratorio were born. By way of example, in the Bible when King David hears the news of his son Absalom's death, he weeps and says "O Absalom, my son, would that I had died for thee." At the hands of Renaissance composers, the text is set for full choir. The thinking of "the second practice" is that this dramatic, profoundly tragic moment is a text spoken by one person, David, and as such should be sung by one person not a choir. So in today's anthem, the Pharisee and the tax collector are two individuals whose text is reflected by being sung as solos. At the end of their dialogue, the choir enters and we return to "the first practice." It is also interesting to note the use of "tone painting." In the choral section, when singing of "humility," the vocal line moves down. When singing about "being exalted" the choral line moves up. During the dialogue, Schütz musically distinguishes the two characters. The vocal line of the humble tax collector moves down in the same way that the choral line will in the next section when the text is about humility. The short notes of the Pharisee describing his righteous attributes leave a nit-picking impression.

Schütz is one of the most important and influential composers of the early Baroque period in Germany. He introduced the new Italian style and fused it with the music of Germany thus paving the way to the music of J.S. Bach.

