



Research Article

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Musicalische Seelen-Belustigung by Johann Albrecht Kress as a Musical Devotional Compendium

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Abstract: Johann Albrecht Kress, a vice-Kapellmeister and later a director of the Hofkapelle in Stuttgart, was regarded highly as a composer. The compositional output of Kress is quite modest: he left only two printed collections, funeral music, and some manuscripts. His print “*Musicalische Seelen-Belustigung*” he entitled rather in a tradition of German devotional books than common musical printed collections. Some rare texts Kress used in his “*Seelen-Belustigung*” let us make an assumption that he wanted to create his own musical devotional work which should be a compendium of the different, sometimes extraordinary text sources, musical genres and compositional features. A few other pieces are not included in “*Seelen-Belustigung*” and kept as a part of convolute in the German State Library. The questions of their origins, affinity of “*Seelen-Belustigung*” with devotional books and a character of compendium are the focus of present investigation.

Keywords: Johann Albrecht Kress, Samuel Friedrich Capricornus, “*Musicalische Seelen-Belustigung*”, devotional books, sacred concerto

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ИЗ ИСТОРИИ ЗАПАДНОЕВРОПЕЙСКОЙ МУЗЫКИ

Научная статья

«Музыкальное отдохновение души» Иоганна Альбрехта Кресса как музыкальный духовный компендий

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Аннотация: Композиторское дарование Иоганна Альбрехта Кресса — вице-капельмейстера, а позже и директора придворной капеллы в Штутгарте — высоко оценивалось современниками. Однако музыкальное наследие Кресса весьма невелико:

помимо Погребальной музыки и нескольких рукописей он опубликовал лишь два сборника духовных концертов. «Musicalische Seelen-Belustigung» («Музыкальное отдохновение души») он озаглавил, скорее, в традиции немецких молитвенных книг, чем типичных музыкальных печатных сборников. Благодаря наличию редких текстов, положенных на музыку в «Музыкальном отдохновении души», можно предположить, что Кресс руководствовался идеей создания собственного музыкально-молитвенного сборника, который должен был стать своеобразным компендием различных текстов, музыкальных жанров и композиторской техники. Рукописный конволют из Государственной библиотеки (Берлин) содержит несколько манускриптов, не изданных в «Музыкальном отдохновении души». Истории происхождения этих произведений, связи печатного сборника с молитвенными книгами, а также исследованию структуры и характера «Музыкального отдохновения» посвящена данная статья.

Ключевые слова: Иоганн Альбрехт Кресс, Самуэль Фридрих Каприкорнус, «Musicalische Seelen-Belustigung» (Музыкальное отдохновение души), молитвенные книги, духовный концерт

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The name of Johann Albrecht Kress (1644–1684), a vice-Kapellmeister and later a director of the Hofkapelle in Stuttgart is not well known at the present time for a variety of reasons. His compositional output is quite modest: he left only three printed collections and a small number of manuscripts, which have not been researched yet.

The earlier print “Ein Gespräch-Lied über <...> Herrn Eberhardens, Hertzogens zu Württemberg <...> Todesfall” contains two simply harmonized songs. In the collection “Musicalische Seelen-Belustigung” Kress seems at first glance to base on a tradition of publishing miscellaneous sacred concertos. The heading of this print follows rather florid titles of the German devotional books than common musical printed collections.

Several handwritten sacred concertos are kept together with all pieces from “Seelen-Belustigung” as a part of convolute in the German State Library.¹ The tabulature and a set of parts of the concerto “Dulcis Jesu”, survived in the Uppsala University Library,² are another copy from the print “Seelen-Belustigung.” A few manuscripts can be found in Dresden, Frankfurt, and Strasbourg.³

In his third print “Der süsse Name Jesu” Kress set to music a German translation of a famous hymn “Jubilus Bernardi” in contrast to the Latin setting of Samuel Friedrich Capricornus.

For present musicians and researchers, he still remains in the shadow of his eminent predecessor Samuel Friedrich Capricornus. But in his lifetime Johann Albrecht Kress was regarded highly as a composer and was described by Johann Mattheson in the “Grundlage einer Ehren-Pforte” as a “hochangesehener Meister” [11, 148]. According to Eberhard Stiefel and Ulrich Siegele the works of Kress belong to the traditions of south German

¹ Berlin, D-B/ Mus.ms. 4320.

² Uppsala, S-Uu/ Vok. mus. i hs. 85:12, Vok. mus. i hs. 57:6.

³ D-Dl / Mus.1889-E-500, Mus.1889-E-501, Mus.1889-E-502; D-F / Ms.Ff.Mus. 418, Ms.Ff.Mus. 419, Ms.Ff.Mus. 420; F-Ssp / 17.Mms 23.

church music in the second half of the 17th century [16; 14]. Therefore, crucial questions can be raised: who was Samuel Capricornus for Kress, and could Capricornus' works serve as a model for Kress' compositions? Besides these questions the following issues will be discussed in this article:

1. What kind of text sources did Kress use in his collection "Musicalische Seelen-Belustigung"?
2. Did he have a model or prototype for such selection?
3. What compositional methods did he imply?
4. Did he work after a stylistic and musical model and follow the practice "imitatio auctorum"?
5. Why did he not include the survived handwritten pieces in his print?
6. Could be drawn the connection between this printed collection and a literary symbolism of the "pleasure garden", which might have an effect on similar musical print from the 2nd half of the 17th century?
7. Was Kress interested in numerology, as for his collection consists of two groups of seven works — a number of perfections?

TEXTS

The printed collection by Kress "Musicalische Seelen-Belustigung" contains 14 works:

Ermuntre Dich mein ganzes Ich	Joachim Lütkeemann "Harpffe von zehen Seyten", str. 1, 2, 5, 6
Herr es ist ein köstlich Ding	Philipp Kegel "Zwölff geistliche Andachten"
O mein Heyland	Philipp Kegel "Zwölff geistliche Andachten"
Seelig ist der Mensch	James 1:12
Das ist meine Freude	Psalm 73:28
Herr warum trittst Du so ferne	Psalm 10:1, 12, 14, 18, 16a
Sey begrüßet Preis der Erden	Rhythmica oratio by Narziss Rauner (To the Breast) str. 3–7, 10.
Delectare in Domino	Psalm 36:4–5
Dulcis Jesu pie Deus	Rhythmica oratio (I. Ad Pedes: 8, 9, 10)
Summi regis cor aveto	Rhythmica oratio (VI. Ad Cor: 1–5)
Cantabo Domino in vita mea	Psalm 103:33–35, Alleluia
Huc me sydereo	Presumably Maffeo Vegio [3, 152] Sethus Calvisius "Hymni Sacri Latini Et Germanici"
Christum Ducem qui per crucem	St Bonaventura Johann Rosenmüller "Andere Kern-Sprüche", No. 3
Magnificat	Luke 1:46–55

The character of the text sources as well as their origins are entirely different. The time of creation covers a period of more than 2,5 thousand years. So, Kress applied the texts from Old Testament to contemporary devotional poetry and prose. Most of them are unique or uncommon.

Among German concertos three text sources are taken from the Holy Bible. Two texts are derived from the Psalm book, one of them is a compilation of several psalm verses. The third text came from the Epistle of James and was definitely not used by another composer of that time.

The first text “Ermuntre dich mein ganzes ich” had been published in a German devotional book by Joachim Lütke mann in 1674 — just 6 years before the work of Kress [9, 111] appeared. The book is entitled “Harp of ten strings” and includes contemplation of diverse psalms of David presented in prose and in poems. The poetic text, which was used in the concerto by Kress, is a meditation on the Psalm 34. From the entire poem Kress took only four stanzas.

The next two texts are contained in the prayer book of Philipp Kegel [8, 43; 314–315]. He was one of some early Lutheran theologians, such as Andreas Musculus, Martin Moller and Philipp Nicolai, who adopted the writings of Pseudo-Augustine. Unfortunately, this book “Zwölf geistliche Andachten” (“Twelve Devotions”) gives no information about the original source of both texts. Like many other devotions of Pseudo-Augustine, as well as plenty of different writers, these two fragments are intertwined with some biblical verses, which should support or mark the thoughts of a modern author.

In the concerto “Herr, es ist ein köstlich Ding” could be found an allusion to the Psalm 92. In the other concerto “O mein Heyland” there are four references to diverse Books of the Old and New Testament. They can be considered as paraphrases, rephrases, or even allusions, which are melted into the devotional text.

Ps. 92:2 Das ist ein köstlich Ding, dem HERRN danken, und lobsingem deinem Namen, du Höchster,	Herr, es ist ein köstlich Ding einen Menschen, der dich allezeit allein für seinen Trost hält
Mt. 11:28: Kommet her zu mir alle, die ihr mühselig und beladen seid ; ich will euch erquicken.	O mein Heyland wie süß seynd mir deine Verheissungen / die du allen Beladenen und Arbeitenden gethan hast
Ezek. 33:11a: So sprich zu ihnen: So wahr als ich lebe, spricht der Herr, HERR, ich habe keinen Gefallen am Tode des Gottlosen, sondern daß sich der Gottlose bekehre von seinem Wesen und lebe.	Du wilt nicht den Tod des Sünders / sondern daß er sich bekehre und lebe
Heb. 6:18–19: auf daß wir durch zwei Stücke, die nicht wanken (denn es ist unmöglich, daß Gott lüge), einen starken Trost hätten, die wir Zuflucht haben und halten an der angebotenen Hoffnung, 19 welche wir haben als einen sichern und festen Anker unsrer Seele, der auch hineingeht in das Inwendige des Vorhangs	Darum komme ich zu Dir O mein himmlischer Trost werffe meine Hoffnung als festen Ancker in dich den unbeweglichen Felsen.
Sir. 2:2: Halte fest und gedulde dich, und wanke nicht , wenn man dich davonlockt.	und ruffet dich an mit rechten wahren Glauben und wancket nicht

The last German text turned out to be a translation of the widespread mystical poem “Rhythmica oratio”, which was attributed to St Bernard. The complete poem was translated by Narziss Rauner and published in 1670 in Augsburg [13]. According to the title “M. Narziß Rauners wolgestim[m]ter und mit doppelten Saiten neubezogener

Davidischer Jesus-Psalter: also inn Lateinisch und teutsche Reimen Gesangsweiß eingerichtet <...>” the book contains both German translation and Latin original not only of the mystical poem “Rhythmica oratio”, but also of the so called “Jubilus Bernardi” — the other hymn, which Johann Albrecht Kress set to music and let print in the same year, in 1681. The preface to the work of Rauner was written by Philipp Jakob Spener — a founder of Pietism.

As the book provides also a Latin original of “Rhythmica oratio”, it can be supposed that Kress used this edition for the text sources in two Latin concertos “Dulcis Jesu pie Deus” and “Summa regis cor aveto”. In each setting of the Passion poem Kress selected different parts and a various number of stanzas. When the German concerto “Sey gegrüßet Preis der Erden” is based on six stanzas which praise the breast of Jesus, “Dulcis Jesu pie Deus” rests on three stanzas from the first part “Ad Pedes” and “Summi regis cor aveto” — on five strophes from the part “Ad Cor.” It is not proven whether Kress knew the cycle by Dieterich Buxtehude, but he should become acquainted with the work “Salve Jesu summe bonus” by Samuel Friedrich Capricornus. However, he did not imitate the compositional style of this particular concerto by Capricornus, which was composed in a technique similar to the Roman solo motet.

The next three Latin concertos by Kress rest on biblical texts. The last one is Magnificat — one of the most common texts in church music. The other two are taken from the Psalm book. The verses of the Psalm 36 “Delectare in Domino” were not so often set on music. Except for Kress, only a few composers including Christian Andreas Schulze and Johann Krieger used this text. On the contrary, the psalm text “Cantabo Domino in vita mea” appears in many Italian printed sources, as well as in German printed and manuscript compositions.

The text sources of the concerto “Huc me sydereo” is quite rare. At first sight, it was drawn from the motet by Josquin des Prez or Adrian Willaert, and written by Maffeo Vegio. Thanks to some rephrased passages the text in the concerto by Kress varied from these possible sources.

JOSQUIN DES PREZ, ADRIAN WILLAERT	SETHUS CALVISIUS
Huc me sydereo descendere jussit Olympo hic me crudeli vulnere fixit amor. Languo nec quisquam nostro succurrit amori quem nequeunt dure frangere jura crucis. Pungentem capiti Dominum gestare coronam fortis amor docuit verbera tanta pati. Felle sitim magni regis satiavit amaro pectus ut hauriret lancea fecit amor. De me solus amor potuit perferre triumphum ille pedes clavis fixit et ille manus. Si cupis ergo animi mihi signa rependere grati dilige pro tantis sat mihi solus amor.	Huc me sydereo descendere jussit Olympo hic me crudeli vulnere fixit amor. Languo nec nostro quisquam illacrimatur amori, quem nequeunt dirae frangere jura crucis. Pungentem capiti Dominum gestare coronam Cogit amor, cogit vulnera tanta pati. Felle sitim nostrum et mixto satiavit aceto Mi pectus lata cuspidem rupit amor De me solus amor, de regum rege triumphat ille pedes clavis fixit et ille manus. Si cupis ergo animi mihi signa rependere grati Dilige pro cunctis: Sat mihi solus amor.

Exactly the same version could be found in the work by Sethus Calvisius from the collection “Hymni Sacri Latini Et Germanici” which was printed in 1594 [4, 44–46]. After that, this text had disappeared from the repertoire for a long time.

The text of the last concerto “Christum Ducem qui per crucem” evidently belongs to the collection of hymns from the “Officium sanctae Crucis” (also known as “Officium de passione Domini”) by St Bonaventura [1, 13–14]. In contemporary devotional books such as in Andreas Musculus’ “Precationes ex veteribus orthodoxis Doctoribus” this poem is given without any detail concerning authorship [12, 110]. Beside Kress Johann Rosenmüller set the poem in his “Andere Kern-Sprüche” in 1652. In contrast to Rosenmüller Kress used only the first stanza of the poem.

Thanks to the variety of texts and their origins the question is unavoidable, whether Kress had a model or prototype for such a selection of the text sources. It can be defined more precisely or even reformulated: Did Kress have a concrete model for his collection or was he guided by principles of structure? Unlike his contemporaries, Kress put together different sorts of text sources in one collection. He used common or unusual biblical verses, passages from earlier or contemporary devout literature, which he found in devotional books, and texts from musical manuscripts or printed sources. As several texts are exceedingly rare and are not present in any entire collection, we can assert that the “Musicalische Seelen-Belustigung” by Kress has no models to imitate and is unique. On the other hand, many printed collections of sacred music combine German and Latin text sources, as well as biblical and devotional texts. Both prints by Johann Rosenmüller “Kern-Sprüche” (1648) and “Andere Kern-Sprüche” (1652) show a disordered mixture of 20 German and Latin concertos. Only the number of voices is ascending sorted.

The printed collections by Samuel Capricornus give entirely different examples. The prints with Latin titles consist of only Latin concertos with different settings except for “Theatrum musicum”, which was composed for the fixed scoring: alt, tenor, bass, four violas ad libitum, and basso continuo. In “Geistlichen Concerten” and “Geistlichen Harmonien” the Latin and German concertos are mixed with only one exception — in the third part of the “Geistlichen Harmonien”, in which five Latin concertos follow 12 German ones. Hence neither the prints by Rosenmüller nor the ones by Capricornus have such a defined structure with identical scoring in each piece.

TITLE	YEAR	LANGUAGE	SETTING	NUMBER OF CONCERTOS
Opus musicum	1655	Latin	different	15
Geistliche Concerten I	1658	German, Latin	different	12
Geistliche Harmonien I	1659	German, Latin	different	12
Geistliche Harmonien II	1660	German	different	12
Geistliche Harmonien III	1664	German (1-12), Latin (13-18)	different	18
Geistliche Concerten II	1665	German	different	12
Scelta musicale	1669	Latin	different	8
Theatrum musicum	1669	Latin	same	12

MUSIC AND STRUCTURE

The seeming monotony in the scoring is broken in almost all concertos of Kress by changing between solo voices accompanied exclusively by basso continuo and tutti ensemble within an individual piece. For his concertos in this collection Kress chose various features from motet-like imitation, through-composed form up to concerto-aria-cantata like form, which was widely disseminated in the North Germany.

The composition “Summi regis cor aveto” offers a remarkable example of cantata-like structure, which characterizes many works by Dieterich Buxtehude, including his famous Passion cycle “Membra Jesu nostri.”

In contrast to Buxtehude Kress did not involve the biblical verses in the opening concerto. The first stanza, performed by *tutti* ensemble, fulfills the function of a concerto and is repeated at the end, building the frame. The middle section of the work consists of four solo strophes, which play the role of aria and are accompanied by basso continuo.

In his Passion cycle Buxtehude used almost the same structure and compositional style in each cantata. Unlike the North German contemporary Kress varied the composition of the other piece “Dulcis Jesu pie Deus” which is also based on the Passion poem “Rhythmica oratio” [6, 63–66].

Sonata	
Strophe 8 “Dulcis Jesu”	Tutti
Sonata repetatur	
Strophe 9 “Coram cruce”	T, 2 vl, 3 vla, bc
Strophe 10 “In hac cruce”	S, A, bc
	B, 2 vl, 3 vla, bc
	S, A, bc
	B, 2 vl, 3 vla, bc
	S, A, B, bc
	Tutti

In “Dulcis Jesu pie Deus” Kress created a form which combines the features of concerto and cantata. The first strophe for the entire ensemble was set similar to a concerto with successively proceeding imitative sections. The next strophe undertakes a function of the aria for tenor solo accompanied by all instruments. The last strophe replies to the first section and resembles a through-composed concerto with alteration of small-scaled section and polyphonic ending. Thanks to a repetition of the opening sonata after the first concerto-like section the tripartite structure developed.

A transformed cantata-like form could be observed in the setting of German version of the Passion poem “Rhythmica oratio” — “Sey begrüßet Preis der Erden.”

Sonata	C	
Strophe 3	S solo, bc	
Strophe 4	B, 2 vl, 3 vla, bc	
Strophe 5	Tutti	
Sonata repetatur		
Strophe 6, 7a	A, T, bc → S, B, bc	
Strophe 7b	S, 2 vl, 3 vla, bc → Tutti	3/2
Strophe 10	Tutti	C, allegro

In contrast to Buxtehude's settings, this form seems not to be crystallized: The opening section is performed by soprano solo and could be hardly defined as concerto. Kress repeated Sonata again on a "false" – unusual – place. The linkage of two different text stanzas within one musical section, changing the metre in one divided musical strophe as well as putting together the last three strophes are features of a developed concerto rather than a concerto-aria-cantata.

Different types of concerto forms specify several works within this printed collection by Kress. The first one roots in early motet and is characteristic for "Delectare in Domino" In this work the opening instrumental sonata is missing.

4a	Delectare in Domino,	C
4b	et dabit tibi petitiones cordis tui.	
5a	Revela Domino viam tuam,	3/2
5b	et spera in eo, et ipse faciet.	C
Amen		3/2

The text of this concerto rests on two biblical verses from the 36th psalm. Each verse is divided into two parts. Therefore, the concerto has four sections, and the closing "Amen", all of them are composed polyphonic for the same scoring. In the third section and "Amen" Kress changed the metre from duple to triple time, what did not affect the compositional methods though. As for instrumental parts, they are not independent and mostly duplicate the vocal parts.

The other model, like in "Cantabo Domino", is typical for a quite modern concerto, in which alteration in the scoring and implementation of a tremolo-section on the first half of the 35th verse are combined. The concerto begins with an instrumental sonata followed by a series of several solo sections and a closing tutti part. All of them are based on the 33rd verse. The middle part of the concerto links two separate sections, in the last of them Kress applied a slow tremolo style, in order to emphasize the frightening text passage: "But may sinners vanish from the earth and the wicked be no more" (Ps 103:35; see **Example 1**).

The last section and "Alleluja" are written for the entire ensemble and form the closing unit. So, some sections with a certain, specific function can be recognized in the structure of this concerto.

Sonata		
33 Cantabo Domino in vita mea;	S, bc	
psallam Deo meo quamdiu sum.	B, bc	
33 Cantabo Domino in vita mea;	A, T, bc	
psallam Deo meo quamdiu sum.	S, bc	
psallam Deo meo quamdiu sum.	Tutti	
34 Jucundum sit ei eloquium meum;	A, T, B, bc	
ego vero delectabor in Domino.		
35 Deficient peccatores a terra,	Tutti	adagio
et iniqui, ita ut non sint.		
Benedic, anima mea, Domino.	Tutti	allegro
Alleluja	Tutti	

Example 1.

Cantabo Domino (D-B/ Mus.ms. 4320, fol. 17v)

The image shows a page of handwritten musical notation on aged paper. It features a multi-staff score with vocal lines and instrumental accompaniment. The vocal parts include Latin lyrics such as "domino ego vero delectabor in domino in domino desici", "ent desici", "ent peccatores peccatores a terra et iniqui ita ita ut non sint peccatores", and "ent desici". The instrumental parts are marked with "adagio" and "Tutti". The notation includes various musical symbols like clefs, notes, rests, and bar lines. The page is numbered "8" and "9" at the top of the staves.

Not only in this piece, but also in a sequence of other compositions within this collection Kress tried to organize the musical form by repeating the opening instrumental sonata, creating a small-scaled middle section, or writing a polyphonic closing.

Imitatio auctorum

In the already examined examples Kress took the texts not from musical material. As mentioned, in two compositions from this print Kress used texts from the works of Sethus Calvisius and Johann Rosenmüller. The supposition, that Kress in his compositions could imitate some elements of musical style from the possible models, is based on the common practice of *imitatio auctorum* [17, 330–398]. However, neither “Christum ducem” nor “Huc me sydereo” show any traces of the imitating technique. The composition by Calvisius is a simple four-part harmonization. The piece by Rosenmüller is written for a solo voice – alt – and includes five text stanzas, when Kress set on music only the first strophe. Among the compositions in “Musicalischer Seelen-Belustigung” there is no piece, which would come into question, but in the manuscript collection of 20 cantatas two other works are kept, where Kress could possibly orientate himself on a compositional model.

MANUSCRIPT

PRINT	TITLE	TEXT SOURCE	SCORING	KEY	COPYIST
VIII	Delectare in Domino	Psalms 36:4–5	CATB, 2 vl, 3 vla, bc	G major	J.C.S.
X	Summi regis cor aveto	Rhythmica oratio (VI.)	CATB, 2 vl, 3 vla, bc	E minor	anonymous 1
XI	Cantabo Domino in vita mea	Psalms 103:33–35, Alleluia	CATB, 2 vl, 3 vla, bc	B-flat major	anonymous 1
XIII	Christum Ducem qui per crucem	St. Bonaventura Johann Rosenmüller, Andere Kern-Sprüche	CATB, 2 vl, 3 vla, bc	C minor	anonymous 2
	O cor meum quo vagaris	Bonifazio Graziani, Vincenzo Albrici, Orazio Tarditi “Concerto Il Trigesimo Quinto di Motetti”, Venezia, 1663	CATB, 2 vl, 3 vla, bc	B-flat major	anonymous 3
IX	Dulcis Jesu pie Deus	Rhythmica oratio (I.)	CATB, 2 vl, 3 vla, bc	E minor	anonymous 1
XIV	Magnificat	Luke 1:46–55	CATB, 2 vl, 3 vla, bc	D minor	anonymous 4
XII	Huc me sydereo	Sethus Calvisius “Hymni Sacri Latini Et Germanici”	CATB, 2 vl, 3 vla, bc	G minor	anonymous 4
	Et quando Domine sufficienter	Maurizio Cazzati “Il Quarto Libro de Motetti a Voce Sola”, Bologne, 1661	ATB, 2 vl, bc	C minor	Georg Österreich

	In te Domine speravi	Psalm 30:2–6	A, 2 cnto, bc	D major	anonymous 5
VII	Sey gegrüßet Preis der Erden	Narziß Rauners “Davidischer Jesus-Psalter”	CATB, 2 vl, 3 vla, bc	B-flat major	anonymous 1
	Wohlauf, mein Herze, sing und spring	Paul Gerhardt, from: “Ich singe dir mit Herz und Mund”, str. 13, 14, 15, 16, 18	2 T, 2 vl, 3 vla, vla da gamba, org	A major	anonymous 6
I	Ermuntre Dich mein ganzes Ich	Joachim Lütkemann “Harpffe von zehen Seyten”	CATB, 2 vl, 3 vla, bc	D major	anonymous 1
	Es stehe Gott auf	Psalm 68:2–4, Alleluia	CCATB, 4 clno, timp, 2 vl, 3 vla, bc	C major	J.C.S.
IV	Seelig ist der Mensch	James 1:12	CATB, 2 vl, 3 vla, bc	G minor	anonymous 1
III	O mein Heyland	Philipp Kegel “Zwölff geistliche Andachten”	CATB, 2 vl, 3 vla, bc	F major	anonymous 1
	Ich ruf zu Dir Herr Jesu Christ	Johannes Agricola, str. 1–5	CCATB, 2 vl, 2 vla, vla da gamba, bc	G minor	Copyist 12 (Schlichte)
VI	Herr warum trittst Du so ferne	Psalm 10:1, 12, 14, 17, 18, 16a	CATB, 2 vl, 3 vla, bc	A minor	anonymous 1
II	Herr es ist ein köstlich Ding	Philipp Kegel “Zwölff geistliche Andachten”	CATB, 2 vl, 3 vla, bc	E minor	anonymous 1
V	Das ist meine Freude	Psalm 73:28	CATB, 2 vl, 3 vla, bc	G major	anonymous 1

The manuscript convolute was most likely copied after the print. The convolute was evidently bound by Georg Österreich, who headed all pieces, copied one, and wrote the text into one composition. Except for him there are at least eight copyists, who used different paper sizes. The majority of pieces were copied by an anonymous scribe, which is indicated in the table as “anonymous 1.” The character of clefs, notes, and pauses in “Christum Ducem”, “Magnificat” and “Huc me sydereo” correspond to the distinguishing features of “anonymous 1”, but are not identical. Possibly they can originate from the same workshop. To the composition copied from the print of Kress Österreich added 6 other unique manuscripts. Four of them are based on common Biblical texts and famous hymns of Johannes Agricola and Johann Rist. The other two draw a direct connection with the practice of *imitatio auctorum*. The text from concerto “O cor meum quo vagaris” underlay the compositions by Bonifazio Graziani, Vincenzo Albrici and Orazio Tarditi. The second work “Et quando Domine sufficenter” has the same text as the motet of Maurizio Cazzati.

CAZZATI	KRESS	ТЕХТ
C	C	Et quando Domine quando sufficienter diligam.
3/4	3/4	te meum creatorem, te meum provisorum, te meum redemptorem.
C	C	et quando Domine quando sufficienter diligam,
3/4 largo	3/4	o cor rigidum, o cor aridum, quid tam horridum, quam semper non inquirere, quam Deum non diligere.
C, (recitative)	C, (rec.) B solo, bc	Percute Domine, percute petram cordis mei, excute siintillam amoris tui
3/4, adagio, allegro	C	ut ardeam, ut langueam <i>charitate</i> tua.
C “Aria”	C	O mi Deus tu sola salus mea, tu vita vitae meae, tu tota Felicitas, tu tota jucunditas animae meae.
C	C	O mi Deus [O mi domine]
3/4	3/4	Tu caros angores, tu laetos maerores, tu dulces dolores, reddis servis tuis.
3/4		[Detereant minae, insurgant ruinae, diripiant rapinae]
C, presto	C	Semper te amabo, semper te laudabo, semper tibi serviam.

The similarity between the concerto of Kress and the motet of Cazzati is remarkable. Kress used the same disposition of the text as Cazzati, except for a few passages. The metric structure is almost equal. Moreover, Kress set the text phrase “Percute Domine” as recitativo secco for a solo voice in the same way as Cazzati did. Some melodic and rhythmic figures in the concerto by Kress invite comparison with the motifs from Cazzati’s motet. So, in this work Kress obviously worked after a model by Cazzati in spite of different scoring.

A subtle influence of Vincenzo Albrici affected the other concerto in the usage of instrumental ritornello, repetition of the opening section at the end, and changing of scoring and metre in the middle part [5, 191–198]. But the concrete melodic and rhythmic correspondences are not present. Maybe because of such an apparent connection with compositional models Kress did not include these pieces in his “Musicalische Seelen-Belustigung.” As for another four works, there are many explanations why Kress missed them in his printed collection. A wide dissemination of the texts could provide a plausible reason, why Kress did not consider these texts appropriate for his collection. A different scoring in these respective works suggests the other sufficient reason. Possibly Kress could have a conception, which he was guided by — to create a perfect collection for the same setting, but with diverse texts, styles and forms. Furthermore, his collection should have a fixed number of compositions: seven German and seven Latin.

NUMEROLOGY

Since time immemorial the number and its symbolic meaning have been the subject of study. Pietro Bongo in “Numerorum mysteria” [2] discussed plenty of numbers and confirmed their signification with appropriate passages from the Bible. In the Holy Bible repeating numbers are closely related with a definite phenomenon, such as seven gifts of the Holy Spirit — *sacrum septinarium* (Isa. 11:3). This symbolic number seven appeared

in different areas and has a considerable quantity of meanings. Georg-Philipp Harsdörffer in the fifth volume of his treatise “Frauenzimmer-Gesprächspiele” reported on seven planets, virtues, and musical tones [7, 281].

Among musical works, there are several collections, which consist of seven separate parts or individual pieces. The most famous cycle of cantatas “Membra Jesu nostri” by Buxtehude has seven cantatas. Each of his collections of chamber sonatas includes seven works. Moreover, according to Johann Mattheson circa 1680 he should compose a cycle “Die Natur, oder Eigenschaft der Planeten” of seven suites, which were dedicated to planets: Mercury, Venus, Mars, Jupiter, Saturn, the Sun, and the Moon [10, 216].

In “Musikalischer Seelen-Belustigung” Kress combined two sequences of seven compositions. The symbolic meanings of number two extend from the two Natures of Jesus, two Testaments in the Bible until the Good and the Bad [2, 65, 93, 78, 62]. The number fourteen is associated with the day of the Crucifixion [ibid., 402] or with biblical generations: “So all the generations from Abraham to David are fourteen generations; and from David until the carrying away into Babylon are fourteen generations; and from the carrying away into Babylon unto Christ are fourteen generations” (Mt 1:17) [ibid., 405f.].

It is no accident that Kress chose specific numbers to organize his print. Unfortunately, the researchers can now only speculate what Kress meant. Juxtaposing two sequences of 7 German and 7 Latin works — overall 14 — Kress could demonstrate their equality and create unity by using the same scoring in each composition.

SYMBOLISM OF THE “PLEASURE GARDEN”

Despite its elaborate structure, the collection by Kress is not a cycle: there is no evident organization in the sequence of keys, no thematic relations between the concertos and no motivic connections. Nevertheless “Musikalische Seelen-Belustigung” is not a set of separated, random compositions. Therefore, Kress did not title the print in an ordinary manner, for example, as “Sacred concertos” or “Motetti et salmi concertati.” He invented an expressive title, which bears a resemblance to Baroque literature, for instance to the devotional book “Heilige Seelenlust” by Angelus Silesius [15].

The pleasure of the soul, the pleasure of spirit and mind was the goal in many arts: in literature, horticulture, and music, even though the word “pleasure” did not appear in the title every time. The “Lustgarten” or “Pleasure garden” was linked with an image of Paradise, where the human can recreate and soothe his feelings. Longing for the Paradise is reflected mostly in devotional books, but also in musical printed collections, which contain in their headings such words as: “Seelenlust”, “Lustgarten”, “Lustgärtlein” with attributes “musical”, “celestial”, “medical” or “paradisial.”

Ahle, Johann Rudolf	Musikalische Frühlings-Lust (1666) Neu-gepflanzter thüringischer Lustgarten (1657, 1658, 1663, 1665)
Amalia Catharina, Countess of Erbach	Andächtige Sing-Lust (1692)
Angelus Silesius	Heilige Seelenlust (1657, enlarged 2/1668)
Bleyer, Georg	Lust-Music, 4, 5 insts (1670)
Böddecker, Philipp Friedrich	Neuerstimbte Violenlust, 3 viols, bc (1652) lost

Crüger, Johann	Paradisus musicus. Musicalisches Lustgärtlein (1622) Meditationum musicarum paradisus secundus, oder Ander Musicalisches Lust-Gärtlein (1626)
Dedekind, Constantin Christian	Aelbianische Musen-Lust (1657)
Fischer, Johann	Musikalische Mayen-Lust (1681) Himmlische Seelen-Lust (1686) Musicalische Fürsten Lust (1706)
Flitner, Johann	Himmlisches Lust-Gärtlein (1661)
Franck, Salomo	Evangelische Seelen-Lust (1711)
Gradenthaler, Hieronymus	Heilige Seelen-Lust bestehend in 25 Arien, S/T, 4 viols, bc (1685) Lust- und Artzeney-Garten, des königlichen Propheten Davids (1675)
Kindermann, Johann Erasmus	Neu-verstimmte Violen Lust, 3 viols, bc (1652) lost
Meister, Johann Friedrich	Fürstliche Holstein-Glücksburgische Musicalische Gemüths-Belustigungen (1693) lost
Michael, Tobias	Musicalische Seelenlust, 2 vol. (1634–5 and 1637)
Niedt, Nicolaus	Musicalische Sonn- und Fest-Tags-Lust (1698)
Pezel, Johann Christoph	Musicalische Gemüths-Ergetzung (1672) Delitiae musicales, oder Lust-Music (1678)
Reusner, Esaias	Musicalischer Lust-Garten (1645)
Rist, Johann	Die allerdelste Belustigung Kunst- und Tugendliebender Gemühter (1666)
Schultheiss, Benedict	Muth- und Geist-ermunternde Clavierlust, 2 vol. (1679, 1680)
Seidel, Samuel	Geistliches Seelen- Paradis- und Lust-Gärtlein voll himmlischer und hertzquickender Lebens-Früchte (1658)
Speth, Johannes	Ars magna Consoni et Dissoni in vireto hoc Organico-Instrumentali Musico, vere et practice ab Oculis posita. Das ist: Organisch-Instrumentalischer Kunst-, Zier- und Lust-Garten (1693)

Among the following titles, only two volumes of “Musicalische Seelenlust” by Tobias Michael resemble the name of the Kress’ collection. Because of the text sources, based exclusively on biblical books and multifarious scoring, this work by Michael could not act as a model for Johann Albrecht Kress. Hence there is no doubt that Kress wanted to create a unique, extraordinary his own musical devotional work. For that reason, he carefully invented a title “Musicalische Seelen-Belustigung”, selected a fixed, symbolic number of compositions in the collection, chose different text sources, from widespread like Magnificat to unique ones like “Herr, es ist ein köstlich Ding” and applied various compositional features, structure and musical styles.

In his compendium like in a small flower garden — rosary — he thoroughly cultivated wonderful musical flowers, which should serve for the refreshment of the soul, meditating upon the Passion of Jesus, praising Divine Goodness, and seeking for the paradisiacal entity with Christ.

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