

Introduction

Anyone who entered St. Mary's Church in Lübeck prior to its destruction in 1942 would immediately have noticed the largest object in it, the monumental organ on its west wall (Figure 1), and some would remember that it had once been "presided over by the world-famous organist and composer, Dieterich Buxtehude," to quote a guidebook to the city published in 1697.¹

For the members of St. Mary's congregation, however, the music that emanated from the choir loft at the east end of this very large church (Figure 2) was equally important. There the cantor of the church, who also served as a teacher at the nearby St. Catherine's School, directed his choir of boys from the school in



Figure 2: East end of St. Mary's Church, Lübeck, showing choir loft above the rood screen (1591-1942)

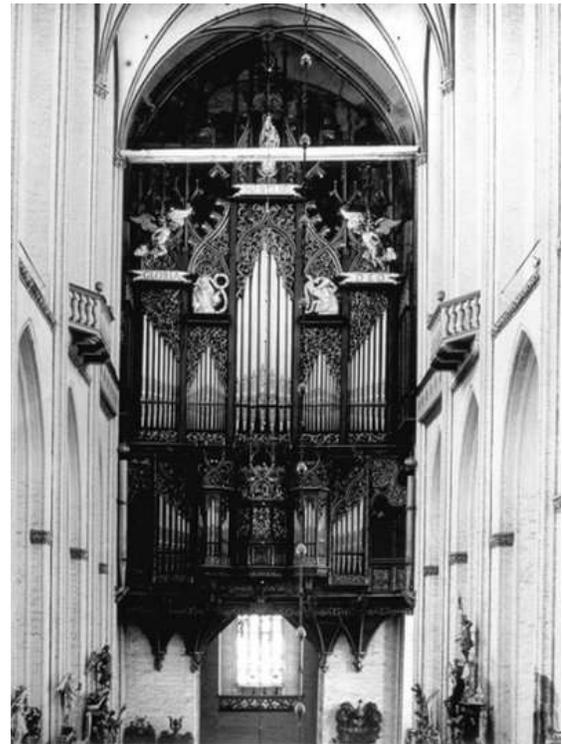


Figure 1: Large Organ (1516-1942), St. Mary's Church, Lübeck

leading the congregational singing of hymns and in the performance of both liturgical music – psalms, masses, magnificats – and non-liturgical music for the services: motets and sacred concertos.

This database catalogue describes a collection of music published between 1546 and 1674 that the cantors of St. Mary's Church assembled for that purpose. In its present state it consists of 69 sets of printed partbooks and one set of manuscript partbooks. These remained in the church – principally in the choir loft, but partly by the large organ – until 1814, when the city gave them to the newly founded Gesellschaft der Musikfreunde in Vienna, where they remain today. These partbooks contain some 2000 separate works, which are catalogued here for the first time.

Numerous documents testify to a good working relationship between the organists and cantors of St. Mary's during the years of the seventeenth century when this collection flourished.² Three of them were in fact related by marriage: both Franck and Buxtehude had married daughters of Franz Tunder.

Organists	Cantors
Petrus Hasse, 1616-1640	Martin Lincke, 1630-1662
Franz Tunder, 1641-1667	Samuel Franck, 1663-1679
Dieterich Buxtehude, 1669-1707	Jacob Pagendarm, 1679-1706

Within the St. Mary's Choir Library, the works of Andreas Hammerschmidt, Hieronymus Praetorius, and Hans Leo Hassler figure most prominently. Approximately one third of the compositions are by Italians, most importantly Giovanni Rovetta, Simone Vesi, and Giovanni Gabrieli. It may seem surprising that an orthodox Lutheran church would collect so much Roman Catholic music, but the two liturgies share the mass, the canticles, and the biblical texts for many motets and sacred concertos. Two works by Petrus Hasse appear in the set of manuscript partbooks (designated **MS Sam** in the catalogue) that belong to an early layer of the collection, but there are no works by Tunder or Buxtehude in this library, which otherwise consists only of printed partbooks. Although both composed vocal works, these are preserved almost entirely in manuscript, principally in the Düben Collection in Uppsala.³

In setting up and filling this database, my chief aim has been to make this music as available as possible for performance and for the study of performance practice. I have listed as many modern editions as I could find, from scholarly *Opera omnia* to the latest postings on the internet. I want to thank all those who have offered their online editions copyright free, mainly through the [Choral Public Domain Library](#); their general availability more than compensates for the lack of oversight that publishing houses normally provide. For those who would like to perform this music, the fields giving the number of voices, number of instruments, and appropriate feast should prove handy. This catalogue provides basic information concerning a manageable number of works selected by someone else (the Lübeck cantors) as a starting point for the investigation of issues in performance practice such as the use of soloists and capella, the constitution of multiple choirs, and transposition. In giving the clefs for each part, I have also separated them into their constituent choirs, no small task when working from individual partbooks without a modern edition. Spanning 125 years, this catalogue also offers a laboratory for the study of stylistic change from *stile antico* to *stile moderno* and for developments in tonality by combining information on clefs, signatures, and keys.

Every scholar depends on libraries and librarians, but a project such as this would have been impossible without the help of many librarians. My first thanks go to Prof. Dr. Otto Biba, Director of the Archiv, Bibliothek und Sammlungen der Gesellschaft der Musikfreunde in Vienna, who made the collection available to me and posed challenging questions at the start of

my research. I received immeasurable help at the Archiv der Hansestadt Lübeck from Dr. Antjekathrin Graßmann, its former Director, and from Ann-Mailin Behm. Arndt Schnoor at the Stadtbibliothek Lübeck assisted me in countless ways. The work of compiling the information that I had found in Vienna and Lübeck took place in the United States; here I would like to thank Dr. John Howard, formerly of the Harvard University Music Library; Dr. Daniel Zager, Director of the Sibley Music Library; and the entire staff of the Yale University Music Library, who have always responded cheerfully to my nearly constant stream of requests. I am also grateful to a number of scholars who have encouraged and assisted my work in various ways, notably Fred Gable, Jeffrey Kurtzman, Ibo Ortgies, Colleen Reardon, Jeffrey Sammons, and Ann Schnoebelen. My research has been supported financially by the Buxtehude Prize of Lübeck, faculty leaves from the Eastman School of Music at the University of Rochester, and the Göteborg Organ Art Center, which has also supported the publication of this catalogue on the Gothenburg University website. I am especially grateful to Carl Johan Bergsten for all of his work in transferring the database from my computer to an internet-based system. Without the constant support of my husband, Richard Snyder, I could never have brought this project to publication.

I first became aware of this collection while browsing the *Lubicensien* shelves of the Lübeck city library, and I began to study it in order to fill out the musical context for Buxtehude's compositions. My discovery of the documents that I present in "A Short History of the St. Mary's Choir Library," newly returned to the Lübeck archives after years of exile in places to the east, inspired me to go far beyond my original intentions and prepare this catalogue. Thus I affectionately dedicate it to the city of Lübeck, whose citizens have welcomed me so warmly over the decades, in deep appreciation of the honor it bestowed by awarding me its Buxtehude Prize.

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New Haven, Connecticut
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¹ *Die Beglückte und Geschmückte Stadt Lübeck: Was ist Kurtze Beschreibung der Stadt Lübeck so wol Vom Anfang und Forggang Derselben In ihrem Bau, Herrschafften und Einwohnern, Als sonderlich Merckwürdigen Begebenheiten und Veränderung* (Lübeck: Johann Gerhard Krüger, 1697), p. 114.

² See Kerala J. Snyder, "Partners in Music-making: Organist and Cantor in 17th-century Lübeck," in *The Organist as Scholar: Essays in Memory of Russell Saunders*, ed. Kerala J. Snyder (Stuyvesant NY: Pendragon Press, 1994), pp. 233-255.

³ See *The Düben Collection Database Catalogue*, ed. Lars Berglund, Kia Hedell, Erik Kjellberg and Kerala J. Snyder, <http://www2.musik.uu.se/duben/Duben.php>