Buike Music And Science

Michael Haydn (?)(1737-1806)
ed. et arr. Bruno Antonio Buike

- Heiligste Nacht- most holy night -

G- Major - 3 verses
choir SATB. G.W. Teschner 1800-1883
choir SATB: B.A. Buike - 2012

with strings a 4 voc. and organ ad lib.

BBWV 126 - ca. 3:55

Neuss/Germany: Bruno Buike 2012
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ed. et arr. Bruno Antonio Buike  
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- choir SATB: B.A.Buike, 2012 and G.W.Teschner (1880-1883) -  
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1 On sources

1.1 The normal expectation, that German Song- and Prayerbook “Gotteslob”, No. 838, Incipit: “Heiligste Nacht” ¹ should be a source to this music-writing project is right and wrong at the same time: Right is, that there IS a historical bond – even if Gotteslob-version is from NORTHERN GERMANY, near the DUTCH BORDER. Wrong is: The connection is so weak, especially with regard to musical materials, that it played NO ROLE IN THIS PROJECT. Additionally the Gotteslob-version is AFTER Second Vaticanum Council and thus gives the text TRUNCATED to 2 verses only, 1st verse “most holy night”, 2nd verse: “divine child” - and 3rd verse “lovable child” MISSING, which latter however is transporting in AUSTRIAN versions a RATHER SURPRISING reminiscence to MYSTICS, even if not in theoretical elaborated manner and sophistication, as will be seen later. We however IMPLEMENTED from Verspoell, 1810 TEXT the verse with incipit “divine child” just to have 3 verses in total – because 3 is an UNEVEN number and in elder esthetics especially well suited to give FORMAL STRUCTURS some CYCLICAL perfection.  
Well, there has been an interesting finding of a Verspoell-SIMILAR version, which we will have to deal later with.

1.2 Listening from audio : Heiligste Nacht … The Vienna Boy`s Choir (solo group) - youtube-video – http://www.youtube.com/watch?v=Qs8RFAmDGA4 – this audio – with 2 soprano plus piano -  is relatively SLOWLY and was BASIC to this publication – The ASSUMPTION is, that this special setting with a rather refined handling of piano accompagniato, which indeed is mainly single voice, played in Debussy-style “pointillee”, may be by a choir master and conductor of the Vienna Boy`s Choir with name GERALD WIRTH.

1.3 Compared with listening from audio: Heiligste Nacht … The Vienna Boy`s Choir (solo group) - youtube-video – http://www.youtube.com/watch?v=1CC1OAP28ck – this audio is relatively rushing in tempo.

1.4 It perhaps should be noted, that there are other versions of “Heiligste Nacht” by Vienna Boy`s Choir circulating with ORGAN added …

1.5 Free sources from internet IMSLP/Petrucci and CPDL (ChoralWiki):

1.5.1 Source IMSLP/Petrucci online-library, searchword: composername “MICHAEL HAYDN, Heiligste Nacht” with 2 search-results:

1.5.1.1 G.W.Teschner, Heiligste Nacht, 4 voices, choir SATB, 2 text-verses, 2nd verse incipit „Göttliches Kind“ with clear redactional changings with regard to THEOLOGICAL CONTENT and some sort of MODERNIZED GERMAN. G.W.Teschner is in German Wikipedia which is giving his life-dates as „1800-1883“. The ORIGINAL of G.W.Teschner-setting MAY be a single printed sheet, “Berlin o.J.” (sine anno) in “DStBB Stiftung Preussischer Kulturbesitz, Musikabteilung und Mendelsohnarchiv”.  

It perhaps may be added, that it seems, that there is another choir-setting by Carl Cohen (1851-1938), chief of music at Cologne Cathedral during 1887-1909 (?). The name “Cohen” is hinting to a HEBREW HEREDITARY CLASS OF PRIESTS OUTSIDE TEMPLE SERVICE IN JERUSALEM – and this “Carl Cohen” may not be mixed up with contemporary at start of 3rd millenium academics from the U.S. as in google search!

1.5.1.2 IMSLP attached audio however is NOT Teschner-setting, but an “Austrian-popular” version with 3 strings, that is 2 violins and 1 cello – reminding such on socalled “Vienna-“ or “Salzburg-KIRCHENTRIO” (church-trio), which seems to be mainly an offspring from OVERALL POOR CHURCHMUSIC-PRACTICE at start of 19th century in RURAL regions of Alpes-MOUNTAINS.

1.5.1.3 In IMSLP there were NO ENTRIES on “Heiligste Nacht” using searchwords “Gruber, Franz” and “Gruber, Josef” (composer of “Silent Night”, father and son)

1.5.2 Results from CPDL (ChoralWiki)

1.5.2.1 Franz-Gruber-Version??

CPDL has under search-word “GRUBER, FRANZ” a RATHER surprising version with 4-voices-choir plus a 3-voices-setting organ/piano accompagniato, which is attached to this edition as DOCUMENTARY FILE, because it may give an impression, how traditions, that have become popular, may DETERIORATE. We may say for instance: The choir in this setting is NOT REALLY with 4 voices – as may be the impression from first glance – but mainly is with TWO VOICES at all, and mainly coming with THIRDS, which is a POPULAR TECHNIQUE, but may cause some frowning with the specialists from the quarters of more or less “professional” music-composition. The TEXT of this Franz-Gruber-edition is 1st verse only in an Austrian-popular version. However it should be noted, that CPDL itself marks this – somewhat strange – Franz-Gruber-Edition as MISS-ATTRIBUTED suggesting, that MICHAEL HAYDN should be quoted as the “(FIRST) CREATOR”. Otherwise it is strongly recommended to have a look at Franz-Gruber-AUTOGRAPH as collected and presented by “Stille-Nacht-Gesellschaft” so to LEARN, that not only we today are facing certain difficulties if trying “music-writing”, that secondly Franz Gruber seems to have his music-writing-technique derived from GUITAR-playing … and perhaps never came across something like “4-voices-standard-setting” of what we call in German “Kantionalsatz”.

1.5.2.2 CPDL and the contributions of Manfred Hoessl / Hößl

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The contributor Manfred Hoessl is not only well known in internet for his editions from his 19th century parish music-archives somewhere in Southern Germany in Bavaria, but is a TRAINED musician in sacred music and interwoven in the editorial network around some old BENEDICTINE Monasteries in Bavaria, among which is especially NIEDERALTAICH Monastery and Secondary School, a key-figure of which was well known KONRAD RUHLAND, who later became member of the editorial staff of COPPENRATH-publishers, which is in “National Bavarian Sanctuary” Altenötting. Well, in CPDL we have a composer’s page and would look up “Johann Michael Haydn”, which provides 2 entries
- “Heiligste Nacht” - leading to choir-setting of G.W.Teschner as in 1.4.1.1

In Manfred-Hoessl-archives we have 2 files:
- Finale *.MUS-file with music score, which did not function on my machine,
- midi-file – which I in my Finale-software could print as music-score showing a 3-voices-setting, which is just fine in technical terms of music-writing, such perhaps underlining the claim, that “Heiligste Nacht” is from COMPOSED music and NOT of “popular origin” whatever, which with all certainty holds true for the TEXT, regardless from which lines of tradition.

1.6 actual German print-editions

Here we can list editions only, which we did NOT make use of with regard to our arrangements.

1.6.1 At first we have an edition by CARUS-publishers from STUTTGART with following rather interesting informations attached, reading “Haydn, Michael: 2 Weihnachtslieder („Heiligste Nacht“ plus „ Wie trostreich ist uns Adamskindern“) – MH WV 427, 1786, Coro, SA, Org“ – may be „Heiligste Nacht“ in THIS edition is in F-Major, as we picked from somewhere …

1.5.2 From Internet I have the following little bit disturbing information on a SECOND edition in Carus-publishers with following additional hints: “WV MH 461 – 1786 – choir SATB – G-Major, Salzburger Kirchengesangbuch 1783“ Well, this would mean a CONTRADICTION IN NUMBERS, may be in KEYS, not to mention, that „Salzburger Kirchengesangbuch“ may not be the true or full title of the meant quotation-source the PAGE-NUMBER of which is MISSING – as is in ALL sources, I have seen so far.


2. The problem of AUSTRIAN Michael Haydn and the so-called “Salzburg Song- and Prayerbook, 1783”

On many occasions one would read in editions and sources elsewhere “Michael Haydn, Salzburger (Kirchen-)Gesangbuch 1783” as designation of origin of “Heiligste Nacht”-song.
To start with, I rather would prefer to see a facsimile or reproduction of that FIRST, before I believe anything – and in this question I wrote to Librarian of Stift St.Peter in Salzburg/Austria, because there Michael Haydn is buried, so that in their library may be some sources from this composer, the COMPLETE LIST OF WORKS SO FAR IS NOT FINISHED - see: Michael-Haydn-Society in Salzburg in internet -, not to speak of the fact, that a LOT of his works never have been PRINTED, but were circulating handwritten copies, travelling from monastery to monastery. We however had NO TIME, to WAIT for answers from St.Peter, Salzburg and therefore a reproduction from ORIGINAL is missing here, as is missing in ALL sources, I have seen with own eyes. So, please: If we are reading in CARUS-publisher’s edition above something like “MH WV 427” or “MH 461” we should stay VERY SCEPTICAL, whether this may stand trail or not.

We now will have a short look on the RATHER PROBLEMATICAL EDITION-HISTORY of the so-called “Salzburger Gesangbuch 1783”, which normally is taken as reference, but with normally the PAGE of quotation MISSING.

Well, we read in Blöchl, Arnold, vol.2, in google books ³:

THIS HOWEVER IS SAID TO BE SOME SORT OF REPRINT FROM SOCALLED LANDSHUT Song- and Prayerbook of 1777 from BAVARIA, a more full report from which perhaps would read like this:
Kohlbrenner, Franz Seraph von (Hofrat in München, from Munich Royal Court): Der heilige Gesang zum Gottesdienst, Landshut 1778 ⁴
- new edition under title of: „Der heilige Gesang zum Gottesdienste in der römisch-katholischen Kirche, neue von Herrn Michael Haydn, hochfürstlichen Concertmeister vermehrte und verbesserte Auflage“, Salzburg 1790

IT IS REALLY NOTWORTHY, THAT IN THIS 1790 REMAKE-EDITION the NAME of MICHAEL HAYDN is spelled out EXPRESSIS VERBIS!

- We may continue in Blöchl, Arnold this list with the following entry:


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Well, this last entry may be understood as a reprint of the LANDSHUT Song-and Prayerbook, which is especially REMARKABLE because of some additional information, WHICH MAY BE THE COMPOSITORIAL STYLE of additions from MUSIC-WRITING, which is ORGAN plus 2 voices for singing.

FROM THIS SALZBURG 1796 – which we will quote from a Salzburg 1793, see below - REMAKE of LANDHUT 1777 (which became Salzburg Song- and Prayerbook 1783) done by CHRISTIAN PAUL MÜLLER we have a REPRODUCTION OF AN ORIGINAL, which simply MUST be presented here in FULL extent ⁵ - with following identification characteristics:

- title: “Am H Weihnachtsfest unter der I heil. Messe in der Nacht, Nr.III, langsam“ – meaning, that the song ORIGINALLY HAD A SOCALLED FIXED “PLACE IN LIFE“ which is the FIRST MASS of CHRISTMAS EVE „in the night“, which was a NOCTURNO in the order of prayer hours in monasteries.
- Notation is with some sort of REDUCED DIVISION INTO MEASURES – giving the impression as from some sort of PARLANDO, AS WAS SIMILAR IN USE IN GREGORIAN CHANT,
- It is RATHER NOTEWORTHY, that this Blöchl, Arnold, No. 64k-version is giving a melody NEAR TO VERSPOELL, Muenster 1810 as is in Gotteslob, Nr. 838 ⁶ Because it is IMPORTANT we will have the ORIGINAL QUOTATION-text implemented little later!

⁵ see footnote no. 5 – Blöchl, Arnold, Melodiarum …, Wien, Bd.1, S.372 – this seems to be from Christian Mueller’s leaflets for single voices, which is indicated here as SOPRANO by use of the OLD SOPRANO KEY (using G-Major accidenticial)

⁶ See footnote 1
Now, the ORIGINAL QUOTATION to this IMPORTANT finding from our footnote 5, in Blöchl. A. 7

Now go one: ALTHOUGH this finding can be without doubt correlated to AUTHORNAME CHRISTIAN MUELLER, in a SALBURG 1793 Songbook – the quotation in Blöchl, Arnold is a SECONDARY source “Markmiller, 1981” – Blöchl nevertheless continues with the remark, that “THE FIRST PUBLICATION IS TO BE TRACED BACK TO MICHAEL HAYDN in the Salzburg Songbook from 1783” 8 IN SPITE OF THE FACT that our PREVIOUS SOURCE LIST with old Songbooks has Michael Haydn mentioned in a 1790 edition of the Salzburg Songbook.  

There is another thing: IF we have our Verspoell-similar version in a book of 1793, that was some sort of a REMAKE of the LANDSHUT-Songbook from 1777, we would not go TOO far, if assuming, that the song “Heiligste Nacht” was in that 1777-edition AS WELL, which would be LOGICAL if trying to construct a line of descendence back to medieval times and it’s LATIN GREGORIAN music.

From these findings and observations we may now continue to a BUIKE-THESIS on the ORIGIN of the MELODY, which would be GREGORIAN CHANT, especially from 1st Mass of Christmas Eve. We may say from Buike research on “puer natus” as is in National Library, that there is a CHANCE, that the today song at around 1400 LOST CONNECTION WITH ITS LATIN GREGORIAN ORIGIN and that a NEW TEXT IN GERMAN LANGUAGE was attached. IF THIS TRUE, we should search in the LATIN-GREGORIAN music and texts of the OLD FIRST MASS OF CHRISTMAS EVE something REFERRRING TO THE CONTENT OF THE TODAY GERMAN TEXT, which is in first and second verse a RECOLLECTION OF THE PLAN OF SALVATION as unfolding in OLD TESTAMENT in near to NARRATIVE style.

WE MAY EVEN GO AS FAR AS TO ASSUME, THAT THE RATHER SPECIAL TEXT in verse “loveable child” (in original counting perhaps a 4th verse?) with mention of a MYSTICAL UNION MAY BE FROM SUCH AN RATHER EARLY ORIGIN, because its just the TIME of Johannes TAULER, who formed the THREEFOLD STAR of German MYSTICS with MEISTER ECKHARDT and Heinrich Seuse, and because the SECOND and ONLY OTHER KNOWN TO ME resemblance of MYSTICAL

content in incipit “Es kommt ein Schiff geladen”, normally is ascribed to Johann TAUER as well!
We however MUST add here, that any MAINSTREAM-analysis probably would prefer, to see here a connection to MYSTICISM of PROTESTANT PIETISTIC sort, as will be discussed later.

But IF THIS Buike-idea TRUE it would be the SECOND TIME, that Buike puer-natus-research, which is well documented beyond doubt and gives DECISIVE STEPS OF DEVELOPMENT for upcoming of sacred music songs in NATIONAL German language helped to PRODUCE A WORKING THEORY IN CASES, WHERE THE DOCUMENTATION HAS SOME GAPS …

And IF THIS TRUE, we rather would say, that Michael Haydn did something, we ourselves do as well and lots of composers in former times did, in that they took EXISTING melodies from EXISTING SUJETS to produce some NEW SOUND around such so to say CRISTALLIZATION-CORES.

Well, we may repeat: THE OVERALL IMPACT FROM MUSIC-WRITING seems zo be RESTRICTED TO ORGAN PLUS 2 VOICES (meaning in praxi: 2 males – especially Michael Haydn sometimes is called “father of male choirs”, which however would be STANDARD in any male monastery – or 2 females)

And this piece of information perhaps correlates with the PRACTICE of the so-called “Wiener – “ or “Salzburg-Kirchentrio” (Salzburg churchtrio) which is RESTRICTED TO 3 VOICES again and in special means 2 higher voices and 1 basso-staff. Well, I have not seen a source stating it expressis verbis, but the assumption is, that this PRACTISE MIGHT BE CONNECTED WITH THE SPECIAL TYPE OF so-called “MISSA BREVIS” … provided you would try a CATEGORIZATION IN SUBDIVISIONS AT ALL on this COMPOSITION-GENRE of Roman-Catholic (standard-)mass. 9

We thus may feel tempted to qualify the Vienna Boy’s Choir version and the Manfred-Hößl contribution both coming with 3 voices only as RATHER NEAR to some “theoretical original” MUSICAL PRACTICE as to some extent may be reflected in the so-called “Salzburg Song- and Prayerbook” – which latter however needs OWN-EYES-CONFIRMATION. As said before, there might be however a slightly chance, that the song was in Landshut 1777 because it’s in the Landshut-remake of 1793 or 1796 …

We may even go as far as to try to GUESS, what exactly Michael Haydn may have done more precisely! Well, he might have added to phrases a SPECIAL CLOSING from BAROQUE MUSICAL RHETORICS which is a musical suspension (Vorhalt) and he might be responsible for introducing counter-movement in more conform with theory manner (which at least is slightly different in the so-called Franz-Gruber-Edition as quoted above and implemented as document at end of this essay) . And of course the movements in eighths are clearly from baroque rhetorics, which became style-constituting even in times of VIENNA CLASSICS. HOWEVER: IT VEY WELL MIGHT BE, that “certain” movements in thirds are from GREGORIAN MICRO-STRUCTURES, which may be OVERLAID by some 18th-century treatment … and very certainly the SCALE-DOWN-MOVEMENTS in Verspoell-versions MIGHT be attributed to OLD GREGORIAN microstructures, but NOT to the VERY old Gregorian of around 1000-

9 see again main reference of footnote 3
1200 – but to the LATE GREGORIAN of around 1400 – as has been discussed in Buike-puer-natus-research.

So far we would tend to say with some new conviction: Well, at least Michael Haydn might have been involved in a more “learned or educated “ manner in the TREATMENT of the melody, may be even in some sense of CLEANING, what was presented to him as editor, which would mean to prefer a DATE OF ORIGIN in the 1790-edition of the Salzburg Song – and Prayerbook.

The question however is: Has Michael Haydn been the COMPOSER?
Well, if our NEW Buike-idea and thesis of late Gregorian origin has at least some truth in it, he CANNOT BE THE COMPOSER IN A STRICT SENSE.
But to search for an answer in this question we need to qualify the so-called “Salzburg Song- and Prayerbook” with regard to its VERY SPECIFIC PLACE in MUSIC-HISTORY.

Well, if we would now just take as-is informations from Wörner, Karl H. 10, 1993 as in google books, we would get the following TIME-LINE:

- mention of COUNCIL OF TRENTINO / Konzil von Trient (added by author: 1545-1563)
- some “ declaration on the subject of REFORMS in SACRED MUSIC” issued in 1781 by SALZBURG Metropolite Hieronymus, Count of Colloredo,

This list NEEDS comments as follows, because otherwise it would suggest a CONTINUITY which HISTORICALLY simply was missing:

a) From elsewhere is added, that it seems, that the Council of Trient commented on MUSIC-MATTERS in the 1562-session. We may in very short recollect here, that the MUSICAL IMPACT of this council in main is seen as a) the COMPOSITION-STYLE of PIERLUGI DA PALESTRINA – which little town near Rome I once visited – becoming PARADIGMATICAL for reason of ESTETHICAL EQUILIBRIUM based on SPECIAL HANDLING OF TEXT, which should b) UNDERSTANDABLE (and not disturbed for instance by belcanto-outbreaks in style of COLORATURE) and c) a rather DRASTIC CLEANSING of LITURGICAL TEXTS normally used as sujets for musical treatment, especially the DRASIC REDUCTION OF TEXT-SORT SEQUENCE / Sequentia (to only 5 remaining) …

b) The above TIME-LINE of course shows something, we have today in every state, which is a HIERACHICAL STRUCTERED DEDUCTIVE POLITICS IN ALL AFFAIRS OF CULTURE as interfering with the CHURCH - no DICTATORSHIP, but very certainly a sometimes to STRICT tending GOVERNANCE setting GUIDELINES and AGENDAS – and one main characteristics of practical music in former centuries was, that it was SUCH DEMANDING with regard to sheer MASS OF PRODUCTION – both in music-writing and music-performing – that musicians from OVERLOAD OF

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WORK nearly lived in a state NEAR to some sort of “slavery by more or less free will” …

c) Topic b) given in, it however must be added, that there occurred some sort of DISCONTINUITY between 1749 and 1781, normally put under keyword of the BREAK of “age of enlightenment” / Aufklärung, especially if seen as a phenomenon from the fields of LITERARY and POETICAL production. We may say: Especially the GERMAN “LITERARY age of enlightenment” was under the DOMINANCE of POETICAL works by GELLERT and KLOPSTOCK, which showed some NEW DIDACTICAL DRIVE, rather near to REASONING and devoted to APPEAL to SCIENTIFIC THINKING, which very certainly was something, the Metropolite Colloredo KNEW and REFLECTED in his 1781 – REFORM-ANNOUNCEMENT, which INDEED is RATHER near the first coming to public light of the so-called “Salzburg Song- and Prayerbook” of 1783, which may indeed be seen in connection with the so-called “JOSEFINISCHE REFORMEN” of Emperor Josef II., which were in style and intention of AGE OF ENLIGHTENMENT – and not that much friendly to the Church, which however on the death-bed were totally WITHDRAWN and replaced with the regulations of “status ante quem”.

d) All this RESULTED in a SPECIAL CHARACTERISTICS of the so-called “Salzburg Song- and Prayerbook” of 1783, that THERE WERE MAINLY NEW SONGS and FABRICATED SONGS in it, which until the Papal declaration on MUSIC of 1749 was nearly UNTHINKABLE, that former traditions such fundamentally ignored and/or eliminated.

In quoted source Wörner, Karl H. from footnote 5 we read even, that the Metropolite of MAINZ – which until today may call on some sort of traditional SUPERIOR PREROGATIVES – in his attempt to INTRODUCE the famous MAINZ PRAYER – and SONGBOOK in the 1780ties had to ENGAGE MILITARY FORCE, because the PEOPLE rejected so feverishly the IDEAS OF AGE OF ENLIGHTENMENT TO BE IMPOSED IN SUCH WILFUL ATTITUDE of ABSOLUTE MONACHISM.

Well, to be honest, we at moment have NO materials, that would be able to bridge the GAP between the statement, that the Salzburg Songbook of 1783 was a REFORM-Songbook with nearly completely NEW songs in it and the before discussed NEW BUIKE-idea of a LATE-GREGORIAN connection to around 1400 a.D.! That we have here some problem may be illustrated by the TEXT of the presented 1793 Verspoell-similar version, Blöchl, A. version / song 64k: That is quite ordinary RELIGIOUS STYLE, nothing extremely near to age of enlightenment and nothing near to any sort of manierism whatever, nearly a NATURAL DUCTUS OF LAGUAGE – as would be justified by CLASSICAL RHETORICS of the time and their recommendation of “middle way” in treatment of language.

We cannot solve all problems here, but may CONTRAST the MAINSTREAM view, that the Salzburg Songbook of 1783 was MAINLY NEW IN CONTENT with the NEW BUIKE-idea, that especially the presented VERSPOELL-similar version of 1793 MAY be linked to LATE GREGORIAN period of around 1400 – which PERHAPS may be a BETTER “explanation” for the STRANGE TEXT, who is NOT SHOWING characteristics from age of enlightenment in a CLEAR ENOUGH MANNER and SUFFICIENT AMOUNT.

We may add: With so-called “typical” characteristics of melodies it sometimes is a strange thing, for if we have the new possibilities from Buike-puer-natus-research, we suddenly may have the feeling, that there MIGHT BE FAR MORE GREGORIAN
SUBSTRATE IN MELODIES THAN THOUGHT POSSIBLE PREVIOUSLY WITHOUT THIS BUIKE-PUER-NATUS-RESULTS!
And we may add: You really NEED OWN EXPERIENCE in Gregorian-Chant-
SINGING, if going to analyse melodies.

3. Short look on GERMAN “Gotteslob”-Song- and Prayerbook \(^\text{11}\) , No. 838 and the VERSPOELL melody and text from MUNSTER 1810

The DIFFERENCES of the VERSPOELL Muenster 1810 version compared with any Austrian or claimed Michael-Haydn-versions are DISTINCTIVE and MANY.
And again we have to hint to previous presentation of an old Verspoell-similar version with claimed origin in a Songbook of 1793 – which is much more nearer to Verspoell-versions of today – AS IT SHOULD BE and far more distinct from Vienna-Boy’s Choir version!

We may say for instance, that Verspoell’s text in verse “Heiligste Nacht” (“holy night”) and verse “Göttliches Kind” (divine child) is RECOLLECTING THE UNFOLDING OF THE PLAN OF SALVATION as told in OLD TESTAMENT in a NARRATIVE attitude – nothing of BAROQUE-type sermon or “setting POETICAL the words” here … Well: THIS CERTAINLY IS NOT BAROQUE AT ITS UTMOST and far away from “manierism” whatever … and it is not “age of enlightenment” – at least not really … IT’s just BIBLICAL somehow …

We may say with special regard to verse “liebreiches Kind” (loveable child) in the Vienna-Boy’s-Choir version, that here we have a description of some sort of “MYSTICAL UNION”, which is rather surprising and even rather RARE. To my best knowledge I can name only one other example, which could directly be linked with development of GERMAN MYSTICAL thinking and writing, which is “Es kommt ein Schiff geladen” (something similar to “there is a ship arriving “…), which normally is attributed in text to JOHANNES TAULER of 14th century, and JOHANNES TAULER, MEISTER ECKARD and HEINRICH SEUSE form the THREEFOLD STAR of GERMAN MEDIEVAL MYSTIC, which became VERY INFLUENTIAL in the development of NATIONAL LANGUAGE. To be more precise, these were not just GERMAN MYSTICS, but DOMINICANIAN MYSTICS and therefore may be seen in contrast to contemporary divergences with FRANCISCANIAN mystics starting with St.Francis himself and continuing to St.Anthony of Padua for instance, (who was not from Padua but is buried there!) To be even more precise: there was a FEMALE THREEFOLD STAR of German Medieval Mystics: St.Gertrud (of Helfta), St.Mechthild (of Magdeburg), St. Mechthild (of Hackeborn) … (nobody today would care about …)

WE NOW HAVE TO ADD FROM IMPLEMENTATION OF FINDINGS AND OBSERVATIONS around the NEW BUIKE-THESIS on previous pages, THAT

\(^{11}\) Vgl.: Hrsg.: Bischöfe Deutschlands und Österreichs etc: GOTTESLOB, Katholisches Gebet- und Gesangbuch, Ausgabe für das Erzbistum Köln, Köln: J.P. Bachem 1975, incipit „Heiligste Nacht“, Nr. 838, p. 957 – German melody-version, text by Christoph Bernhard VERSPOELL, Muenster 1810, 2 verses (1 Verspoell-verse cut …) – see for instance: „Heiligste Nacht“ in database www.ingeb.org - research literature in Germany on RELIGIOUS songs shows two mayor important groups: one group is from 19th century and may be seen as offspring from the „(movement of) CAECILIANS“ (meaning: followers of St. Caecilia, patron saint of music) and the second group is from late 20th century – say from 4th quarter - and directly connected with Vaticanum II and the making of the TODAY MASSIVELY CHANGED NATIONAL-STANDARD German Song- and Prayerbokk “Gotteslob”
THERE REALLY FROM BUIKE PUER-NATUS-RESEARCH CANNOT SO FAR BE EXCLUDED THE POSSIBILITY, that this strange MYSTICAL text, which is a REALLY RARE phenomenon in so-called popular music traditions MIGHT BE REALLY OLD, say 14th century or so - or at least from the times of the first PROTESTANT Song – and Prayerbook something between 1520-1560 - just BECAUSE the only known to me OTHER EXAMPLE, incipit “Es kommt ein Schiff geladen” NORMALLY is ASCRIBED SIMILAR to “surroundings” of JOHANN TAUER.

Because this is not PROVEN so far, we now may continue with a MAIN-STREAM line of argumentation, which however IN THE END MAY TURN OUT FALSE! Let’s ask, from what direction came this somewhat “sweet in feeling” SPECIAL TYPE of MYSTICAL UNION into the AUSTRIAN versions?

Well, key for understanding – in ANY MAIN-STREAM-ANALYSIS - would be here SALZBURG – because in SALZBURG WE HAD AT END OF 18th century a STRONG PROTESTANT MOVEMENT leading eventually to the well known phenomenon of SALZBURGIAN EMIGRATION, which even in POPULAR MUSIC played a role, because the emigrants took with them their traditional songs and music, which today can be found in places, where they are not expected, such contributing to a MAJOR development from HISTORY, the SALZBURG EMIGRATION as said before.

And IF we have a link to PROTESTANTISM, it would be not overdoing it, if we proceed to linking this rather strange text to PROTESTANT PIETISM, as for instance in the example of German Count ZINZENDORF, who became even subject of study within C.G.Jung research on “obscure even alchemical underground history” of medieval typ of Christian religion!

Our resulting sentence here may be SO FAR: It MAY be, that especially the verse “liebreiches Kind” (lovable child) is intended as COUNTER-REACTION to CONTEMPORARY PROTESTANT MYSTICISM especially of PIETISTIC SORT.

TO ARGUE with this MAIN-STREAM view, we would of course have to debate the “PIETISTIC OF SOME SORT CHARACTERISTICS” of text – and perhaps would be successful in doing so, because the TEXT-SAMPLE IS RATHER SHORT – and NOT REALLY DISTINGUISHABLE with regard to DETERMINATION OF DECISIVE CHARACTERISTICS normally ascribed to “Protestant Pietism”!

We may for instance OBJECT, that this “special” type of MYSTICAL UNION somehow has the feeling of MEDIEVAL GERMAN MINNE-LYRICS, from which to make a distinction with regard to poetry of ANGELUS SILESII – if Silesius seen as some sort of “forerunner” for Protestant Pietism – would be nearly technical impossible because of the text-sample being TOO SHORT.

In the end it MAY BE SEEN AS CONTRADICTING our previous statement of characteristics of POETICAL texts in “era of enlightenment”, that they were DIDACTICAL and MASSIVELY so. Well, I do not know enough and can GUESS only here: OUR PIECE AT HAND is NOT SHOWING SUCH EXTREME CHARACTERISTICS OF AGE OF ENLIGHTENMENT – and exactly THAT MAY BE THE REASON FOR THE SPREADING of “HEILIGSTE NACHT” into the nations and into our today Song- and Prayerbooks, that EXTREME INGREDIENTS FROM
AGE OF ENLIGHTENMENT ARE MISSING – which in lots of other cases make the modern reader HESITANT to REREAD such poetical products … So far I know, KLOPSTOCK and GELLERT at least play NOT ANY ROLE of WIDESPREAD ACCEPTED IMPORTANCE in any TODAY GERMAN CURRICULUM for teaching German language and literature, only the names may be mentioned, but certainly in most cases not anything reread from their “odes” or poems, which once were so much estimated especially by the educated audience around courts from nobility. (They ARE forgotten – and perhaps they DESERVE not better … at least if there is some truth in the common observation, that development of German National language always was BEHIND the developments of other languages of other nations.)

4. dedication

This little work was inspired by version of Vienna Boy’s Choir and therefore is dedicated to Vienna Boy’s Choir – free and with no obligation whatever (meaning in effect: may be copied, changed, performed ABOLUTELY FREELY by THIS choir!)

5. project files


BBWV 125 - A-Major – Vienna Boy’s Choir version – 3 verses, 1 verse implemented from Verspoell, Muenster 1810 from www.ingers.org – cello, T-B-group (male voices)

BBWV 126 – G-Major, 3 verses – choir SATB - G.W.Teschner (1880-1883) and B.A.Buike, 2012 – with string a 4 voc. and organ ad lib. – 3:55

BBWV 127 – C-Major, deep – G-Major, high – harp solo, from Austrian popular

6. DOCUMENT – the socalled “misattributed Franz-Gruber-version” from CPDL

Heiligste Nacht

Franz Xaver Gruber (1787-1863)
XIII
Heiligste Nacht! Heiligste Nacht!
Göttliches Kind, göttliches Kind.

Finsternis weicht, es glänzt hernieder,
Zitternd vor Kälte, in Windeln gebunden.

Haben verbreitet den sübesten Klang
Liegst hier der große, gewaltige Gott.

Engel erscheinen, verkünden den Frieden,
Ach, 's soll das liebe Kind einstens voll Wunden

Lieblich ertönet ihr fröhler Gesang.
Leiden leiden am Kreuze den schmerzlichen Tod.

Christen erwachtet und kommst geschwind,
Hört, wie beweglich das Kind zu euch spricht:

Folget den Hirten, die eifriger sind;
Sündige Seele, erbarmst du dich nicht?

| Eilet nach Bethlehem,
Seht euer Diadem,
Hier liegt das Kind! |
|: Der mich beleidigt,
Von neuem kreuzigt,
Liebet mich nicht. :|

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**Eine andere von vielleicht 6 Versionen dieses Liedes**

*Christoph Bernhard Verspoell 1910 nach Salzburg 1783?*

Heiligste Nacht! Heiligste Nacht!
2. Göttliches Kind! Göttliches Kind!

Finsternis weicht, es strahlt hernieder
Da, der getreulosen Väter Verlangen,

Lieblich und prächtig vom Himmel ein Licht
Zweig, so der Wurzel des Jesse entspringt,

Engel erscheinen, verkünden den Frieden,
Laß dich mit inniger Liebe umfangen,

Frieden den Menschen, wer freuet sich nicht?
Sei uns mit herzlicher Demut gegrüßt:

Kommet, ihr Christen, o kommst geschwind,
Göttlicher Heiland, der Christenheit Haupt,

Seht da die Hirten, wie eilig sie sind!
Was uns der Sündenfall Adams geraubt,

Eilt mit nach Davids Stadt!
Schenket uns deine Huld,

Den Gott verheissen hat,
Sie ülgt die Stadenschuld

Liegt dort als Kind, liegt dort als Kind.
Jedem, der glaubt, jedem, der glaubt.

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Neuss, 6th of December 2012 -
Day of St. Nicholas of Myra -

Buike Science And Music
Michael Haydn ?, Salzburger Gesangbuch 1783 or 1790 ?
Austrian popular melody from setting Teschner (1800-1883)

1. Hei---lig---ste- Nacht, hei---lig---ste- Nacht, Fin---ster---nis
3. Lieb--li---ches Kind, lieb---li-----ches Kind, ei---nen zer--

BBWV 126, verse 1 / verse 3
126 - Heiligste Nacht, Austrian popular - choir SATB, Buike - 1st verse

1 weih---chet, es glän---zet her---nie---den. Har---fen ver---brei---ten den süs---ses---ten

3. knirschten Geist bring ich---- zur Ga---be. Keinen Ver---blendun---gen geb` ich--- mehr

S

A

T

B

Vln. I/II

Vla.

Vc.

1 Klang--. En---gel er---schei---nen, ver---kün---den den Frie---den. Lieb---lich er---

3. Platz--. Kind,o, dich liebt mein Herz,wenn ich--- dich ha---be, hab` ich den

1 Klang--. En---gel er---schei---nen, ver---kün---den den Frie---den. Lieb---lich er---

3. Platz--. Kind,o, dich liebt mein Herz,wenn ich--- dich ha---be, hab` ich den
1. -tö---net der fro--he Ge------sang-. Christen er--wach-et und kom---net ge-

3. bes--ten, den köst--lich--sten Schatz-. Aus--ser dir mö-ge mich nichts mehr er-

1.-schwind-. Fol-get den Hir--ten,die ei-----li-----ger- sind----. Ei--let nach

3. -freu-en, denn ich ver--lan---ge ver----ei-----nigt zu-- sein --- mit dir, du
1. Beth-le-hem, seht eu-er Di-a-dem: Hier liegt das Kind-. Ei-let nach
3. Gött-li-cher. Du bist mein Gott und Herr: Ich bin ganz dein-

4. 126 - Heiligste Nacht, Austrian popular - choir SATB, Buike - 1st verse

1. Beth-le-hem. Seht eu-er Di-a-dem: Hier liegt das Kind-. Ei-let nach
3. Gött-li-cher. Du bist mein Gott und Herr: Ich bin ganz dein-

Vln. I/II
Vla.
Vc.
Heiligste Nacht - most holy night - G-Major
- Austrian popular, Teschner (1800-1883) -
choir SATB - strings a 4 voc. - organ ad lib. - 3 verses
BBWV 126, verse 2

Michael Haydn ?, Salzburger Gesangbuch 1783 or 1790?
setting G.W.Teschner (1800-1883) with melody Austrian popular

2. Väter Verlan-gen, Zweig, der dem Stamme des Jesse-ent-springt, lass'dich mit

2. inni-gen Lie - be umfan-gen, sei uns mit herz-li - cher De-mut - ge-
2-grüsst--. Gött-li--cher Hei-land der Chris-ten-heit Haupt-. Du gibst uns wie-der, was

2. A---dam- ge----raubt----, schen-kest uns dei-------ne Huld, sie tilgt die Sün--den--schuld
2. je-dem-, der-- glaubt--. Schenkest uns dei-----ne Huld, sie tilgt die Sün---den- schuld

2. je---------------dem---------, der---------- glaubt-------------.
Heiligste Nacht - most holy night - G-Major
- Austrian popular-choir SATB - strings a 4 voc. - organ ad lib. - 3 verses
BBWV 126, verse 1/3

Michael Haydn ?, Salzburger Gesangbuch 1783 or 1790?
Austrian popular melody from setting Teschner (1800-1883)

1. Hei---lig---ste- Nacht, hei---lig---ste- Nacht, Fin---ster---nis
3. Lieb---li---ches Kind, lieb---li---ches Kind, ei---nen zer---

1. Hei--lig---ste- Nacht, hei----lig---ste- Nacht, Fin---ster---nis
3. Lieb--li---ches Kind, lieb-----li----ches Kind, ei----nen zer--
126 - Heiligste Nacht, Austrian popular - choir SATB, Buike - 1st verse

1 weih--chet, es glän--zet her--nie--den. Har-fen ver--brei-ten den süs--ses--ten
3.knirschten Geist bring ich-- zur Ga--be. Kei-nen Ver--blendun-gen geb` ich-- mehr

1 weih----chet es glän--zet her--nie--den. Har-fen ver--brei-ten den süs--ses--ten
3.-knirschten Geist bring ich---- zur Ga--be. Keinen Ver--blendun-gen geb` ich-- mehr

1 Klang--. En--gel er--schei--nen, ver--kün-den den Frie--den. Lieb--lich er--
3. Platz--. Kind,o, dich liebt mein Herz, wenn ich--dich ha--be, hab` ich den

1 Klang--. En--gel er--schei--nen, ver--kün-den den Frie--den. Lieb--lich er--
3. Platz--. Kind,o, dich liebt mein Herz, wenn ich--dich ha--be, hab` ich den
1. tönet der frohe Gesang. Christen er-wachet und komm-net ge-

3. bes-ten, den köst-lie-chsten Schatz. Aus-ser dir mö-ge mich nichts mehr er-

126 - Heiligste Nacht, Austrian popular - choir SATB, Buike - 1st verse

1. -schwind-. Fol-get den Hir-ten,die ei-nig-ger-sind-. Ei-l.et nach
2. - freu-en, denn ich ver-lan-ge ver-ee-nigt zu-
3. - freu-en, denn ich ver-lan-ge ver-ee-nigt zu-

1. -schwind-. Fol-get den Hir-ten,die ei-nig-ger-sind-. Ei-l.et nach
2. - freu-en, denn ich ver-lan-ge ver-ee-nigt zu-
3. - freu-en, denn ich ver-lan-ge ver-ee-nigt zu-

1. -schwind-. Fol-get den Hir-ten,die ei-nig-ger-sind-. Ei-l.et nach
2. - freu-en, denn ich ver-lan-ge ver-ee-nigt zu-
3. - freu-en, denn ich ver-lan-ge ver-ee-nigt zu-
1. Beth-le-hem, seht eu-er Di-a-dem: Hier liegt das Kind-. Ei-le-nach

Vln. I/II

Vla.

Vc.

1. Beth-le-hem. Seht eu-er Di-a-dem: Hier liegt das Kind-. Ei-le-nach

S A

T

B

Vln. I/II

Vla.

Vc.