

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI

A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA
313/761-4700 800/521-0600

The Sacred Cantatas of Johann Friedrich Fasch (1688-1758)

by

Barbara Margaretha Reul
B. Mus., University of Victoria, 1990
M.A., University of Victoria, 1992

A Dissertation Submitted in Partial Fulfillment of the
Requirements for the Degree of

DOCTOR OF PHILOSOPHY

in the School of Music

We accept this dissertation as conforming
to the required standard

Dr. Erich Schwandt, Supervisor (School of Music)

Dr. Harald Krebs, Departmental Member (School of Music)

Dr. Gordana Lazarevich, Departmental Member (School of Music)

Dr. Angelika Arend, Outside Member (Department of Germanic Studies)

Dr. Michael Hadley, Outside Member (Department of Germanic Studies)

Dr. Gregory G. Butler, External Examiner (School of Music, University of British
Columbia)

© BARBARA MARGARETHA REUL, 1996

University of Victoria

All rights reserved. This dissertation may not be reproduced in whole or in part, by
photocopying or other means, without the permission of the author.

Supervisor: Dr. Erich Schwandt

ABSTRACT

J.F. Fasch, the Kapellmeister at the Court of Anhalt-Zerbst from 1722 to 1758 and one of the most neglected contemporaries of J.S. Bach, composed approximately 1400 sacred cantatas during his life time. Seven cycles comprising 1000 cantatas were listed by Fasch in a music inventory, the *Concert=Stube des Zerbster Schloßes*.

Using data recorded in volumes 352-369 of the *Konsistorium Zerbst Rep 15 IXa* chronicle, this dissertation sheds light on the musical-liturgical activities at the Court Chapel during the years of Fasch's tenure. This primary source was hitherto thought to be lost but it is indeed held at the *Landesarchiv* Oranienbaum, Germany, and has provided a wealth of illuminating information for this study. It allows us to solve a number of enigmas which have long puzzled scholars.

First, we can gain insight into the music and worship traditions at the Court Chapel and examine Fasch's role as Kapellmeister in a contemporary mid-eighteenth century context. In addition to performing his own cantata cycles and premiering cycles by other composers such as Telemann and G.F. Stölzel, Fasch repeated these cycles between two and six times.

Secondly, we can date the largest collection of sacred cantatas by Fasch preserved at the *Staatsbibliothek zu Berlin—Preußischer Kulturbesitz*. The majority of cantatas form part of a cycle from 1735/36, *Das in Bitte, Gebeth, Fürbitte und Dancksagung bestehende Opfer*. The extant copies were prepared by Fasch in the early 1750s, probably upon the request of a fellow composer who participated in the *Musikalienaustausch*

which Fasch had begun organizing in 1728.

Finally, an examination of Fasch's compositional procedures as evident in the sacred cantatas preserved at the *Staatsbibliothek* shows that while his musical style was firmly rooted in the mid-eighteenth century, Fasch also employed forward-oriented techniques and developed an *Individualstil*.

This investigation, having brought to light important source materials and offered significant insights, provides a useful basis for, and stimulus to any future research into the sacred music of J.F. Fasch as well as the musical-liturgical activities at German Courts during the first half of the eighteenth century.

Examiners:

Dr. Erich Schwandt (School of Music)

Dr. Harald Krebs (School of Music)

Dr. Gordana Lazarevich (School of Music)

Dr. Angelika Arend (Department of Germanic Studies)

Dr. Michael Hadley (Department of Germanic Studies)

Dr. Gregory G. Butler (External Examiner, School of Music, University of British Columbia)

TABLE OF CONTENTS

Abstract	ii
Table of Contents	iv
List of Tables	vii
List of Figures	viii
List of Overviews	ix
List of Examples	x
Acknowledgements	xi
INTRODUCTION	1
CHAPTER 1: JOHANN FRIEDRICH FASCH (1688-1758): THEN AND NOW	9
1. J.F. Fasch and the "minor master" syndrome of the early eighteenth century	9
2. The revitalization of J.F. Fasch's image in the twentieth century	14
CHAPTER 2: THE LIFE AND WORKS OF JOHANN FRIEDRICH FASCH (1688-1758)	19
1. Fasch's life and musical career before Zerbst (1697-1722)	20
2. Fasch at Zerbst (1722-1758)	31
2.1. Fasch's duties as Kapellmeister	31
2.2. The "Dresden experience" in 1727: Pietism and Zinzendorf	37
2.3. The <i>Musikalien</i> tausch and the Zerbst <i>Concert=Stube</i>	40
2.4. "An Island of Pietism in a Sea of Orthodoxy": Fasch's spiritual and professional struggles in Zerbst	44
2.5. The final years	50
3. Summary	54
CHAPTER 3: THE SACRED CANTATA IN THE FIRST HALF OF THE EIGHTEENTH CENTURY IN GERMANY	56
1. The older church cantata ("ältere Kirchenkantate") before 1700	57
2. An examination of the types of sacred cantatas prevalent at the beginning of the eighteenth century	61
3. Erdmann Neumeister and the Madrigalian or Reform Cantata	68
4. Summary	71

CHAPTER 4: JOHANN FRIEDRICH FASCH AS COMPOSER OF SACRED CANTATA CYCLES: A COMPENDIUM		73
1. Introduction		73
2. <i>Gottgeheiligt Singen und Spielen</i> , 1722/23		78
3. <i>Gottgeheiligt Beth-und Lob-Opfer der Christen</i> , 1723/1724		80
4. <i>Geistliche Andachten über die Apostolischen Texte</i> , 1724/25		81
5. <i>Evangelische Kirchenandachten</i> , 1730/31		83
6. <i>Nahmen-Buch Christi und der Christen</i> , 1732/1733		86
7. <i>Das in Bitte, Gebeth, Fürbitte und Dancksagung bestehende Opfer</i> , 1735/36		87
8. <i>Das Lob Gottes in der Gemeinde des Herrn</i> , 1741/42		88
9. <i>Von der Nachfolge Christi</i> , 1751/52		91
10. Cantata cycles performed at the Zerbst Court Chapel composed by someone other than Fasch		94
11. Summary		96
 CHAPTER 5: THE <i>KONSISTORIUM ZERBST IXA</i> SOURCE AT THE <i>LANDESARCHIV ORANIENBAUM</i>: LITURGICAL ACTIVITIES AT THE ZERBST COURT CHAPEL BETWEEN 1722-1758		97
1. An overview of volumes 352-369		97
2. A survey of the cantata cycles performed at the Zerbst Court Chapel between 1722 and 1758		106
3. The double cantata cycle performed in 1735/36 and the sacred cantatas by Fasch extant at <i>Staatsbibliothek zu Berlin</i>		117
4. Summary		119
 CHAPTER 6: THE SACRED CANTATAS OF JOHANN FRIEDRICH FASCH AT THE <i>STAATSBIBLIOTHEK ZU BERLIN (HAUS 1)</i>: AN EXAMINATION OF THE PRIMARY SOURCES		121
1. Mus. ms. autogr. Fasch, J.Fr. 1, 1 and 2		121
1.1. Transmission of the collection		121
1.2. The cover and title pages		125
1.3. The headings to the cantatas and the two different numbering systems		127
1.4. Entries by Fasch and other scribes		130
1.5. Arrangement of the cantatas in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2		132
1.6. Description of the primary source		139
1.7. The genesis of the composite		143
2. Mus.ms. 30199		145
3. Mus.ms. 30282		149
4. Summary		154

CHAPTER 7: A STYLISTIC OVERVIEW OF THE SACRED CANTATAS AT THE <i>STAATSBIBLIOTHEK ZU BERLIN</i> (Haus 1): MUS.MS. AUTOGR. FASCH, J.FR. 1, 1 AND 2 AND MUS. MS. 30199 I-N (1735/36)	156
1. Introduction	156
2. The entrance choruses	159
2.1. The "a"-dictum fugues	167
3. The accompanied recitatives	171
4. The da capo arias	187
5. The chorales	203
6. Motivic variation and unification procedures	210
7. Summary	223
 CHAPTER 8: CONCLUSION	 225
1. The <i>Konsistorium Zerbst IXa</i> source and its significance for Fasch research	 225
2. The importance of the collection of sacred cantatas by J.F. Fasch at the <i>Staatsbibliothek zu Berlin</i>	 227
 SELECTED BIBLIOGRAPHY	 229
 APPENDIX	 245
Sources for information presented in CHAPTER 2:	245
Sources for information presented in CHAPTER 5:	253
Sources for information presented in CHAPTER 6:	275
Sources for information presented in CHAPTER 7:	277

LIST OF TABLES

CHAPTER 4:

Table 1:	Cantata cycles set to music by J.F. Fasch (arranged according to date of composition)	76
Table 2:	Cantata cycles performed at Zerbst Court Chapel composed by someone other than J.F. Fasch (arranged according to order in <i>Concert=Stube</i> from 1743)	95

CHAPTER 5:

Table 3:	Repeat performances of cantata cycles at the Zerbst Court Chapel on Sundays between 1722 and 1758	108
Table 4:	Repeat performances of single cantata cycles during Saturday Vespers between 1722 and 1758	114

CHAPTER 7:

Table 5:	Cantata no. 1, "b"-aria, structural and harmonic design	192
----------	---	-----

APPENDIX:

Table 1:	J.F. Fasch's instrumental works	246
Table 2:	J.F. Fasch's sacred vocal output while in Zerbst	247
Table 3:	J.F. Fasch's extant sacred vocal works from Zerbst and Dresden	248
Table 4:	Cantata Cycles performed at the Zerbst Court Chapel on Sundays between 1722 and 1758 according to vols. 352-369 of the <i>Konsistorium Zerbst IXa</i> chronicle	255
Table 5:	Single Cycles performed at the Zerbst Court Chapel on Saturdays during Vespers between 1722 and 1758 according to vols. 352-369 of the <i>Konsistorium Zerbst IXa</i> chronicle	259
Table 6:	Structural designs employed in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 and Mus.ms. 30199 i-n	291
Table 7:	Instruments employed in addition to basic orchestration (2 oboes, violins 1, violins 2, basso continuo) in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 and Mus.ms. 30199 i-n	293
Table 8:	Keys employed for Dictum movements in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 and Mus.ms. 30199 i-n	295
Table 9:	Metres employed in Mus.ms. autogr. Fasch, J.Fr. 1, 1, and 2 and Mus.ms. 30199 i-n	297
Table 10:	Use of solo voices in recitatives ("a"/"b") and ariosi ("A"/"B") in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 and Mus.ms. 30199 i-n	301
Table 11:	Solo voices employed in the da capo arias in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 and Mus.ms. 30199 i-n	303
Table 12:	Separate basso continuo parts in chorale movements in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 and Mus. ms. 30199 i-n	305

LIST OF FIGURES

CHAPTER 6:

Figure 1:	Title page, Mus.ms. autogr. Fasch, J.Fr. 1, 1	126
Figure 2:	Heading, Cantata no. 1 in Mus.ms. autogr. Fasch, J.Fr. 1, 1 "Bewahre Deinen Fuß"	127
Figure 3:	Arrangement of cantatas in Mus.ms. Fasch, autogr. J.Fr. 1, 1 and 2 according to the seasons of the church year	132
Figure 4:	Cyclic patterns apparent in Cantatas and fragments in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 derived from examination of paper and rastration	141
Figure 5:	Mus.ms. 30199, Table of Contents	146
Figure 6:	Cantata headings to manuscript cantatas by Fasch in Mus.ms. 30199	147
Figure 7:	Table of Contents (title page), Mus.ms. 30282, "XXIV Kirchenstücke in Partitur von:"	149

CHAPTER 7:

Figure 8:	Cantata no. 8, "b"-recitative, text and translation	173
Figure 9:	Cantata no. 7, "a"-recitative, text and translation	184
Figure 10:	Cantata no. 1, "a"-chorale, text and translation	208

APPENDIX:

Figure 1:	Title page, vol. 359, <i>Konsistorium Zerbst</i> IXa chronicle	253
Figure 2:	Page 19 of vol. 359, <i>Konsistorium Zerbst</i> IXa chronicle	254
Figure 3:	Handwriting Sample of Georg Poelchau (Letter by Poelchau to Friedrich von Schlichtegroll, dated 27 October 1818, <i>Staatsbibliothek zu Berlin, Handschriftenabteilung</i>)	275
Figure 4:	Title page of Mus.ms. autogr. Fasch, J.Fr. 1, 1 penned by Georg Poelchau	276
Figure 5:	Page 67 of the 1738 <i>Cantional</i> (vol. 380, <i>Konsistorium Zerbst</i> IXa chronicle): Chorale no. 426	307

LIST OF OVERVIEWS

APPENDIX:

Overview no. 1:	Family Tree of the Anhalt-Zerbst Noble Family	245
Overview no. 2A:	Members of the Orchestra at the Court of Anhalt-Zerbst between 1721 and 1734	249
Overview no. 2B:	Members of the Orchestra at the Court of Anhalt-Zerbst in 1735	250
Overview no. 2C:	Members of the Orchestra at the Court of Anhalt-Zerbst in 1757	251
Overview no. 3:	Instruments purchased for the Court of Anhalt-Zerbst Orchestra between 1721-1755	252
Overview no. 4:	1735/36 Cycle with Bible References (Dicta)	262
Overview no. 5:	Cantatas extant from 1735/36 (1741/42; 1752/1753) Cycle: Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 and Mus.ms. 30199 i-n	277
Overview no. 6:	Fugue themes in "a"-dicta of cantatas in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 and Mus.ms. 30199 i-n	299

LIST OF EXAMPLES

CHAPTER 7:

Example 1: Cantata no. 8, "a"-dictum, ritornello, mm. 1-14, oboe 1 part	163
Example 2: Cantata no. 23, "b"-dictum, ritornello, mm. 1-10, violin 1 part . . .	163
Example 3: Cantata no. 11, "b"-dictum, opening ritornello, mm. 5-7 (instruments only)	165
Example 4: Cantata no. 8, "a"-dictum: fugue, mm. 137-43	169
Example 5: Cantata no. 8, "b"-recitative	174
Example 6: Cantata no. 1, "b"-recitative, mm. 1-4	179
Example 7: Cantata no. 7, "a"-recitative, mm. 1-11	180
Example 8: Cantata no. 1, "b"-aria, mm. 1-6	189
Example 9: Cantata no. 12, "b"-aria, recorder 1 part, mm. 1-6	194
Example 10: Cantata no. 8, "a"-aria, mm. 1-18	195
Example 11: Cantata no. 12, "b"-aria, mm. 27-31	198
Example 12: Cantata no. 7, "a"-aria, mm. 45-52	199
Example 13: Cantata no. 23, "b"-aria, mm. 19-27	200
Example 14: Cantata no. 23, "a"-aria, mm. 1-12	201
Example 15a: <i>Evangelisches Gesangbuch</i> , no. 445, transposed to D Major . . .	206
Example 15b: No. 271, 1738 <i>Cantional</i> (vol. 380, <i>Konsistorium Zerbst IXa</i>) . . .	206
Example 15c: Cantata no. 24, "b"-chorale, chorale melody only	206
Example 16: Cantata no. 1, "a"-chorale	209
Example 17: Cantata no. 1, "b"-chorale, mm. 1-2; "a"-dictum, mm. 1-2; "b"-dictum, mm. 1-2	211
Example 18: Cantata no. 24, "a"-chorale, chorale melody only	
Example 19: Cantata no. 24, "a"-dictum, mm. 1-4	211
Example 20a: Cantata no. 24, "a"-tutti (mvt. III), mm. 1-4 (reduced to woodwinds, strings and b.c.)	213
Example 20b: Cantata no. 24, "a"-tutti, mm. 13-15, soprano only	214
Example 21a: Cantata no. 24, "a"-tutti, B section, mm. 52-56	215
Example 21b: Cantata no. 24, "a"-tutti, B section, mm. 57-60, soprano only . . .	216
Example 22a: Cantata no. 24, "b"-dictum, mm. 1-4	217
Example 22b: Cantata no. 24, "b"-dictum, mm. 7-9, soprano only	218
Example 23a: Cantata no. 24, "b"-aria, mm. 1-4	218
Example 23b: Cantata no. 24, "b"-aria, mm. 8-9	219
Example 24: Cantata no. 7, "a"-dictum, mm. 1-2; "a"-aria, mm. 17, 20-25; "b"-dictum, mm. 1-4; "b"-aria, mm. 1-4	220

ACKNOWLEDGEMENTS

It is my pleasure to thank a few of the many individuals who supported me in my research endeavours during the past four years. Dr. Erich Schwandt was a most helpful and truly supportive supervisor who more than once dropped literally everything else to come to my rescue. My committee members, Dr. H. Krebs, Dr. G. Lazarevich, Dr. A. Arend, Dr. M. Hadley, and external examiner Dr. G. Butler, provided me with much needed constructive criticism and an abundance of helpful suggestions.

The *Internationale Fasch-Gesellschaft e. V.*, Zerbst, Germany, took special interest in this project. In particular, "Mutter Fasch", Frau Ellen Arndt, the present vice president and *Geschäftsführerin* of the *IFG*, went above and beyond the call of duty, always lending an open ear and catering to my every need as a scholar and as a human being. My interest in Fasch was kindled during the summer semester of 1993 which I spent doing research at the Martin Luther University Halle-Wittenberg under the supervision of Dr. Guido Bimberg, the former vice president of the *IFG*.

Brian Clark, Dundee, Scotland, fellow scholar and editor of Fasch works, deserves special credit for more than willingly sharing his tremendous knowledge in person and via the internet—day *and* night. Thank you, Brian, for insisting I examine this source in person, and I forgive you for making me start "from scratch" virtually at the eleventh hour. Your photographic memory and your many insights have been most valuable.

Librarian Frau Ute Nawroth proved to be the greatest source of information at the *Staatsbibliothek zu Berlin*; Dr. Klare at the *Landesarchiv* Oranienbaum as well as

Frau Iruta Völlger and Frau Petra Volger at the *Stadt- und Kreisbibliothek Zerbst* were also most supportive. In Victoria, Lutheran pastors Knut Neumann and Ralferd Freytag provided me both with copies of hard-to-obtain material and insight into the minds of devout Lutherans.

My friends, among them Caroline Bauer, Leonore Lanius, the Edge family, Cathy Krock, and especially "Dr. Ruth" Lanius and Mekala Padmanabhan, made sure I would not lose my sanity completely, particularly towards the end. Mekala and Ruth, thank you from the bottom of my heart.

Finally, special thanks must go to my family for putting up with me and the only man in my life during the past four years, Johann Friedrich Fasch. My twin Susanne and her husband Michael, and my sisters Dorothea and Gabriele encouraged me to see this project through to the end. They will be as relieved as I am to have "me" back.

I dedicate this dissertation to the memory of my late parents Anneliese (1926-1985) and Karl (1925-1977), and to the "other man" in my life, my very special friend and mentor James Krock. You always knew that I had it in me.

INTRODUCTION

Compared to his more renowned contemporaries J.S. Bach, G.F. Handel, and G.P. Telemann, Johann Friedrich Fasch (1688-1758), the Kapellmeister at the Court of Anhalt-Zerbst for over 36 years, has received little attention from the scholarly world.¹ Although a number of specialized studies have been prepared on Fasch's instrumental works and though a monograph on his life and works appeared in 1994,² his sacred cantatas have been vastly neglected, despite the fact that a great many of them, numbering almost 100, are extant in Germany alone.³

Sacred cantatas by J.F. Fasch are preserved, for example, at archives and libraries in Leipzig, Mügeln, Oranienbaum, Halle, Kaufbeuren, Paris, Brussels, and at the (*Deutsche*) *Staatsbibliothek zu Berlin—Preußischer Kulturbesitz (Haus 1, Unter den*

¹See my discussion of the revitalization of J.F. Fasch's image in the twentieth century in Chapter 1, pp. 14ff.

²See Chapter 1 and the entries under Tryphon, Küntzel, Sheldon, Shertzer, Stevens, and Pfeiffer in the Selected Bibliography, pp. 229ff.

³See Rüdiger Pfeiffer, *J.F. Fasch (1688-1758): Leben und Werk, Heinrichshofen Bücher* (Wilhelmshaven: Noetzel, 1994), p. 122; hereafter: Pfeiffer, *Fasch*. According to Pfeiffer, almost 90 cantatas by Fasch are extant in the former German Democratic Republic, including a secular one ("Beständigkeit ist mein Vergnügen"). Moreover, Klaus Hofmann drew Gottfried Gille's attention to six sacred cantatas by Fasch in an anthology of Lutheran music in a church archive in Kaufbeuren (West Germany). See Gottfried Gille, *Johann Friedrich Fasch: Kirchenkantaten in Jahrgängen*, vol. 1: "Jahrgänge 1721/22 [sic: 1722/23] bis 1732/33", ed. Eitelfriedrich Thom (Michaelstein/Blankenburg: Kultur- und Forschungsstätte Michaelstein, 1989), vol. 19 of *Dokumentationen—Reprints* of the Kultur- und Forschungsstätte Michaelstein, Institut für Aufführungspraxis, pp. 85-86; hereafter: Gille, *Fasch-Kirchenkantaten I*. It is expected that additional extant cantatas will be listed in the forthcoming [*Grosses*] *Fasch-Werke-Verzeichnis*.

Linden).⁴ They survived as part of the *Notenbestand* of the Zerbst Court Chapel (the majority of sheet music is now held by the *Landesarchiv* Oranienbaum and by the Institute for Musicology of the Martin Luther University Halle Wittenberg) and by way of Fasch's *Musikalienaustausch*—fellow cantors and Kapellmeister exchanged cantatas or entire cantata cycles by Fasch amongst themselves and/or had them copied for further use. In addition, the Leipzig publishers Breitkopf and Härtel advertised sacred cantatas by Fasch in their catalogues from 1761, 1764, 1770, and 1836.⁵

This Ph.D. dissertation, the first specialized study in English since 1981 on the works of J.F. Fasch, will focus on the largest, most complete, and most valuable collection of extant cantatas. This collection is preserved at the *DStB* (*Haus* 1).

Only few scholars, all of them German-speaking, have shown interest in these 36 sacred cantatas and two fragments preserved in four sources at the *DStB* (Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2, Mus. ms. 30199, and Mus. ms. 30282). In addition to Bernhard Engelke's 1908 index of vocal works from 1908 and Rüdiger Pfeiffer's *FWV* of 1988, Gottfried Gille surveyed Fasch's sacred vocal music at the Court of Anhalt-

⁴Hereafter: *DStB* for *Deutsche Staatsbibliothek zu Berlin*. See also Rüdiger Pfeiffer, *Verzeichnis der Werke von J.F. Fasch (Kleines Werkeverzeichnis)*, vol. 1 of *Dokumente und Materialien zur Musikgeschichte des Bezirkes Magdeburg* (Magdeburg: Zentrum für Telemann-Pflege und -Forschung, 1988), pp. 32-44; hereafter: Pfeiffer, *FWV*.

⁵See Gottfried Gille, "Zur Vokalmusik von Johann Friedrich Fasch—Übersicht und Überlieferung," in *Bericht über die Wissenschaftliche Konferenz in Zerbst am 16. und 17. April 1988 aus Anlaß des 300. Geburtstages*, vol. 40 of *Studien zur Aufführungspraxis und Interpretation der Musik im 18. Jahrhundert* (Michaelstein/Blankenburg: Kultur- und Forschungsstätte Michaelstein, 1989), pp. 36-45; hereafter: Gille, "Faschs Vokalmusik—Übersicht".

Zerbst in three articles published in *Der Kirchenmusiker*, *Musik und Kirche* and in the Conference Proceedings of the 1988 Scholarly Conference at Zerbst.⁶ At the same conference, Martin Petzoldt investigated the theological context of the Berlin cantatas, focusing on the cantata texts for the twelfth and the thirteenth Sunday after Trinity, "Lobe den Herrn meine Seele" and "Es wird ein unbarmherzig Gericht".⁷ The cantata for the Eighth Sunday after Trinity, "Siehe zu, daß Deine Gottesfurcht nicht Heuchelei sei", was examined by Irina Konson at the Scholarly Conference on the Occasion of the 4. *Internationale Fasch-Festtage* in 1993.⁸ At the 5. *Internationale Fasch-Festtage* in 1995, Sigrid Bruhn compared a setting of the Ninth Sunday after Trinity, "Herr, gehe nicht ins Gericht" by J.F. Fasch with one by J.S. Bach, while I examined motivic and structural adaptation procedures in selected Berlin cantatas in my paper "Motivic interplay: Fasch and the Italian Style".⁹

⁶See the respective entries under Gille in the Bibliography below.

⁷See Martin Petzoldt, "Zur theologischen Spezifik von Kantatentexten Johann Friedrich Faschs," in *StAI* 40, pp. 54-65; hereafter: Petzoldt, "Faschs Kantatentexte".

⁸Irina Konson, "The works of Johann Friedrich and Carl Friedrich Christian Fasch in libraries of Moscow, Kantata [sic] of Johann Friedrich Fasch "Siehe zu, daß Deine Gottesfurcht nicht Heuchelei sei" and its mean[ing?] in the cantata-oratorio music of the 18th century," in *Fasch-Studien* 4, *Bericht der Internationalen Wissenschaftlichen Konferenz 1993 zu den 3. Fasch-Festtagen in Zerbst*, eds. Guido Bimberg and Rüdiger Pfeiffer, commissioned by the Internationale Fasch-Gesellschaft (Weimar: Böhlau, 1995), pp. 217-224; hereafter: *Fasch-Studien* 4. Konson's article is written in poor English (perhaps a bad translation from the German?) and lacks focus; it presents the least illuminating scholarly contribution to vol. 4 of the *Fasch-Studien*.

⁹Both presentations will be included in *Nationalstile und Europäisches Denken in der Musik von Fasch und seinen Zeitgenossen, Konferenzbericht zu den 5. Internationalen Fasch-Festtagen, 21.-22. April 1995, Zerbst*, Germany, forthcoming; hereafter: *Fasch Conference Proceedings 1995*.

Editions of cantatas by Fasch preserved at the *DStB* (*Haus* 1) were recently prepared by Rüdiger Pfeiffer ("Ehre sei Gott in der Höhe", Mus.ms. 30282z and "Gott hat die Zeit der Unwissenheit übersehen", Mus.ms. autogr, Fasch, J.Fr. 1, 2, no. 28), Gottfried Gille ("Lobe den Herrn", Mus.ms. autogr. Fasch, J.Fr. 1, 1, no. 6) and in 1995 by Brian Clark ("Bewahre Deinen Fuß", Mus.ms. autogr., Fasch, J.Fr. 1, 1, no. 1).¹⁰

In 1987, Pfeiffer first suggested that the majority of the *DStB* cantatas by Fasch may have belonged to a double cantata cycle from 1735/36 entitled *Das in Bitte, Gebeth, Fürbitte und Dancksagung bestehende Opffer* which Fasch had listed in his *Concert=Stube* inventory in 1743.¹¹ He was, however, unable to substantiate his claim in the absence of a primary source which provided conclusive dates of composition or performance for any of these cantatas.

¹⁰See Pfeiffer, *Fasch*, pp. 152-53. See also Pfeiffer, *FWV*, pp. 32-44. "Ehre sei Gott in der Höhe" and "Gott hat die Zeit der Unwissenheit übersehen" are non-circulating performance editions and were both premiered in 1987. Brian Clark published his edition of "Bewahre deinen Fuß" in 1996 (Huntingdon: King's Music, 1996). Gottfried Gille's (non-circulating) performance edition of "Lobe den Herrn, meine Seele" was prepared in 1988; the opening chorus was published by Breitkopf and Härtel in 1992. "Lobe den Herrn, meine Seele" was broadcast in August 1996 for the first time by the *Mitteldeutscher Rundfunk* as part of its "MDR-Kultur: Die mitteldeutsche Kantate" programme, with Ludger Remy conducting the Telemann-Kammerorchester and -Chor. The cantata will also be performed on the occasion of the Fifth *Internationale Fasch-Festtage* 1997 in Zerbst. None of Fasch's cantatas preserved at the *DStB* has been performed or recorded commercially.

¹¹Rüdiger Pfeiffer, "Die Überlieferung der Werke von Johann Friedrich Fasch auf dem Gebiet der DDR—mit einem Werkverzeichnis", Ph.D. Dissertation, 3 vols., Martin Luther University Halle-Wittenberg, 1987, vol. 1, p. 143; hereafter: Pfeiffer, "Dissertation". See also Gille, "Faschs Vokalmusik—Übersicht", in *StAI* 40, p. 39 and Petzoldt, "Faschs Kantatentexte", in *StAI* 40, p. 56.

In February of 1996—when I had written a substantial part of the dissertation in the belief that my research on the cantatas at the *DStB* was complete—Brian Clark, the author of the article on Fasch in the forthcoming *New Grove Dictionary of Music and Musicians* and of the forthcoming *Fasch-Werke-Verzeichnis*, drew my attention to a primary source, the *Konsistorium Zerbst Rep 15a IXa* collection,¹² held at the *Landesarchiv* Oranienbaum near Dessau, Germany. English musicologist Nigel Springthorpe had come upon the *Konsistorium Zerbst IXa* source in November 1995 when doing research at the *Landesarchiv* Oranienbaum for his dissertation on the passion settings at the Court of Anhalt-Zerbst. He had indicated to Clark that the source might also contain information on Fasch's sacred cantatas.¹³

I contacted the head librarian of the archive, Dr. Klare, who indicated that this multi-volume collection which chronicles the liturgical activities at the Court Chapel of Anhalt-Zerbst indeed provided titles of cantatas under the column "was gesungen" ("what had been sung").¹⁴ I asked Dr. Klare to try and match ten titles of *DStB* cantatas in the volume of the *Konsistorium Zerbst IXa* collection that pertained to the 1735/36 church year. To my amazement, he located the ten titles in vol. 359: they were listed, however, in a column entitled "was musiciret" ("what was played") rather than in the "was

¹²Hereafter: *Konsistorium Zerbst IXa*. A detailed discussion of this source and its significance can be found in Chapter 5, pp. 97ff, below.

¹³Clark also referred me to an article in which Gunther Quarg mentioned the *Konsistorium Zerbst IXa* source in connection with a member of Fasch's orchestra, the organist Röllig. See Gunther Quarg, "Passions-Cantatte [NB: original spelling] von Ph.E. Bach: Zur Kölner Markus-Passion", *Musik und Kirche* 2 (March/April 1995): 62-71; hereafter: Quarg, "Passions-Cantatte".

¹⁴Official correspondence from Dr. Klare dated 23 February 1996.

gesungen" column.¹⁵ Evidently, the former referred to the polyphonic music, i.e., the cantata which was performed during the service, while the latter included numbers and titles of congregational chorales that could be found in an extant *Zerbst Cantional* from 1738.¹⁶

Upon my request, Dr. Klare matched the majority of the cantatas contained in the two *DStB* volumes, Mus.ms. autgr. Fasch, J.Fr. 1, 1 and 2 and Mus.ms. 30199. A research trip to Germany in May 1996 enabled me to survey the information provided in the 18 volumes that pertain to Fasch's tenure at the Court of Anhalt-Zerbst, and to recognize the importance of this source for Fasch research.

The *Konsistorium Zerbst IXa* chronicle must be considered one of the most significant primary sources in Fasch research that has been rediscovered in recent years. In 1908, Hermann Wäschke first referred to "Verzeichnisse der gottesdienstlichen Handlungen in der Schloßkirche von 1719-1763" ("Chronicles of liturgical activities at the Court Chapel [of Anhalt-Zerbst] from 1719-1763") but failed to identify these chronicles further;¹⁷ without doubt, they correspond to volumes 352-369 of the *Konsistorium Zerbst IXa* collection.

The *Konsistorium Zerbst IXa* source represents a unique research tool which provides invaluable first-hand information to scholars who are interested in Fasch's

¹⁵Official correspondence from Dr. Klare dated 20 March 1996.

¹⁶The 1738 *Cantional* has also been preserved at the *Landesarchiv* Oranienbaum. See my detailed discussion of vol. 359 and the *Cantional* in Chapter 5, pp. 97ff.

¹⁷Hermann Wäschke, "Rölligs Kantate für St. Jakobs-Tag", *Zerbster Jahrbuch* 4 (1908): 6-19; hereafter: "Rölligs Kantate".

sacred music and in the worship customs at the Court Chapel of Anhalt-Zerbst during the first half of the eighteenth century. Most importantly, this multi-volume chronicle allows us to date virtually all of J.F. Fasch's extant sacred cantatas. Of particular importance are the 36 double cantatas preserved as autographs and manuscripts in four volumes at the *DStB* as the largest extant collection. The *Konstorium Zerbst IXa* collection also sheds light on the other cantata cycles by Fasch that were performed at the Court Chapel and records those cycles performed at the Chapel which had been composed by someone other than Fasch.

The following eight chapters of my dissertation with the Appendix, i.e., Sources for Information Presented in Chapters 2, 5, 6, and 7, and the Bibliography,¹⁸ are intended as an introduction to the colourful life of Johann Friedrich Fasch and to the collection of his sacred cantatas at the *DStB (Haus 1)* which has been gathering much undeserved dust for the past 200 years. Information contained in a primary source, the *Konsistorium Zerbst IXa* collection, will allow us to put these sacred cantatas into a contemporary eighteenth-century context.

In addition, a general survey of the compositional techniques which Fasch employed in the *DStB* cantatas will be provided in Chapter 7 of this study. Fasch amalgamated contemporary mid-eighteenth century styles such as the Italian, French, and galant style with forward-looking Pre-Classical characteristics. Combining compositional

¹⁸An comprehensive bibliography, including a discography, will be soon available on-line; see the recently launched, bi-lingual web site of the International Fasch Society, <<http://www.islandnet.com/~fasch>>. A printed copy can also be obtained from the Internationale Fasch-Gesellschaft, Bäckerstr. 11, D-39261 Zerbst, Germany.

techniques in a novel fashion is characteristic of Fasch's *Individualstil* and documents his contribution to the development of a musical style which would become the norm in the second half of the eighteenth century.

In summary, it is the purpose of this dissertation

- 1) to examine the "minor master syndrome" in Germany in the first half of the eighteenth century and outline the revitalization of Fasch's image in the twentieth century,
- 2) to provide a bibliographical and biographical update on the life and works of Johann Friedrich Fasch,
- 3) to provide background information on the various types of sacred cantatas during the first half of the eighteenth century,
- 4) to survey Fasch's extant cantata cycles and textbooks, examine the liturgical activities at the Court Chapel at Zerbst using the *Konsistorium Zerbst IXa* collection held at the *Landesarchiv* Oranienbaum, and to date the sacred cantatas by Fasch held at the *DStB*,
- 5) to describe the primary sources at the *DStB* that contain sacred cantatas by Fasch,
- 6) to provide a stylistic overview of the *DStB* cantatas, evaluate Fasch's compositional techniques, and put into context his contribution to the development of German musical style in the mid-eighteenth century, and
- 7) to assess the importance of the *Konsistorium Zerbst IXa* source in Fasch research, giving special attention to his collection of extant sacred cantatas at the *DStB*.

CHAPTER 1

Johann Friedrich Fasch (1688-1758): Then and Now

1. J.F. Fasch and the "minor master syndrome" of the early eighteenth century

Gottfried Gille, the noted Fasch scholar, remarked in his article "Johann Friedrich Fasch zum 300. Geburtstag" that

The great masters of the first half of the eighteenth century, J[ohann] S[ebastian] Bach, G[eorge] F[rederic] Handel, and perhaps G[eorg] P[hilipp] Telemann and their compositions hold firm positions in today's musical life. The works of other, also very skilled Kapellmeister and *Kantoren* who were equally recognized by their contemporaries, unjustly receive too little attention today, despite having shaped the generally accepted style of the time and determining the development of the respective musical genres. At present, both in music scholarship and practice, the "special" style of a J.S. Bach is still upheld as the standard of judgement and ideal, a standard to which differently oriented masters did not want to measure up with their works; instead, they pursued other goals. Representative of many others are three significant Kapellmeister and Kantoren, who were also associated with each other: [Johann Friedrich] Fasch, [Christoph] Graupner, and [Gottfried Heinrich] Stölzel;....¹

¹The original reads: "In unserem Musikleben haben die großen Meister der ersten Hälfte des 18. Jahrhunderts J[ohann] S[ebastian] Bach, G[eorg] F[riedrich] Händel und allenfalls G[eorg] P[hilipp] Telemann mit ihren Kompositionen einen festen Platz. Die Werke anderer, ebenfalls sehr tüchtiger und von den Zeitgenossen ebenso anerkannter Kapellmeister und Kantoren werden heute zu Unrecht zu wenig beachtet, obwohl sie den allgemein gültigen Stil der Zeit geprägt und die Entwicklung der jeweiligen Gattung mitbestimmt haben. Gegenwärtig wird aber noch in Wissenschaft und Praxis der "Sonder"-Stil eines J.S. Bach zum Beurteilungsmaßstab und Ideal erhoben, an den anders ausgerichtete Meister mit ihren Werken nicht heranreichen wollten, sondern andere Ziele verfolgten. Stellvertretend für viele andere seien hier die Namen dreier bedeutender Hofkapellmeister genannt, die auch miteinander in Verbindung standen: [Johann Friedrich] Fasch, [Christoph] Graupner und [Gottfried Heinrich] Stölzel;...." My translation. Unless otherwise indicated, all translations in this dissertation are mine. Gottfried Gille, "Johann Friedrich Fasch zum 300. Geburtstag", *Der Kirchenmusiker* 39 (no. 5, 1988): 161; hereafter: Gille, "Fasch—Geburtstag".

In the above quotation, Gille decries the present-day misconception of the Kapellmeister who were active during the first half of the eighteenth century. Their accomplishments, he points out, are overshadowed by the "baroque triumvirate", i.e., Bach, G.F. Handel, and G.P. Telemann. How was it possible that these composers, particularly the first two, have become the icons of the present-day early music "cult", and why has the music of other composers such as Fasch who, like Bach and Handel, were skilful musicians, been forgotten?

In Bach's case, one must keep in mind that he was never entirely "forgotten" after his death, since his works proved to be excellent teaching material, particularly the *Well-tempered Clavier* and the *Notenbüchlein der Anna Magdalena Bach*. In addition, one of his best pieces, the *St. Matthew Passion*, was "resurrected" by the idealistic Felix Mendelssohn-Bartholdy in the first half of the nineteenth century,² which ultimately led to the publication of Bach's collected works (1850). G.F. Handel's output survived as an integral part of the heritage of Anglican church music, with his oratorio *Messiah* becoming one of the most famous compositions of all times.

While hardly anyone dares to criticize Bach or Handel, the third composer of the triumvirate, Telemann, has endured considerable critical scrutiny. Even though Telemann was the most famous composer in his day, in the nineteenth century Hermann Mendel labelled Telemann's myriad of compositions "Vielschreiberei" ("sedulous

²See Martin Geck, *Die Wiederentdeckung der Matthäus-Passion im 19. Jahrhundert* (Regensburg: Bosse, 1968). Ironically, it was J.F. Fasch's son Karl Friedrich Christian Fasch (1736-1800) who founded the *Berlin Singakademie*; in 1829, this chorus "premiered" Bach's *St. Matthew Passion* under the direction of Mendelssohn.

scribbling") and deemed them "...not works of art but factory products".³ C.H. Bitter went so far as to question Telemann's relevance as a composer when claiming that "... if for once seriousness overcame [Telemann], he could compose seriously; but this hardly ever happened."⁴ Needless to say, such heavy criticisms greatly undermined Telemann's reputation as a foremost composer in the late baroque period, and, as a result, that of any other composer whose musical output was enormous. Fortunately, a renewed interest in Telemann's compositions by twentieth-century musicologists, and more frequent performances in recitals and concerts, have contributed greatly to his recognition as an important composer of the first half of the eighteenth century.⁵

In comparison, Johann Friedrich Fasch's impressive achievements as an early eighteenth-century composer and entrepreneur have received much less recognition than those of Telemann, Handel and, especially, Bach. Few scholars and performers are aware of the fact that, at a time when the *Thomaskantor* Bach was virtually unheard of outside Saxony or Thuringia except as a highly skilled organist, Fasch's compositions were performed at major musical-cultural centres in and outside of Germany and received

³"... keine künstlerischen Schöpfungen, sondern Fabrikware." Hermann Mendel quoted by Richard Petzold, *Georg Philipp Telemann: Leben und Werk* (Leipzig: Deutscher Verlag für Musik, 1967), p. 5; hereafter: Petzoldt, *Telemann*.

⁴"...wenn ausnahmsweise einmal der Ernst über [Telemann] kam, [konnte er] auch ernsthaft schreiben. Aber freilich kam dies selten [vor]." C.H. Bitter quoted by Max Schneider, ed., introduction to his editions of Telemann's cantatas *Der Tag des Gerichts* and *Ino* (Wiesbaden: Breitkopf and Härtel; Graz: Druck- und Verlagsanstalt, 1958), series 1, vol. 28, pp. 5-83.

⁵The (East-German) *Zentrum für Telemann-Pflege und -Forschung* in Magdeburg has been particularly instrumental in promoting Telemann's works in the past 30 years. West Germans Werner Menke and Werner Ruhnke provided the scholarly world with Thematic Indexes to Telemann's vocal and instrumental works in 1983 and 1984, respectively.

critical acclaim in important encyclopedias of the time.⁶ In addition, Fasch organized a highly successful exchange of sheet music or *Musikalietausch* and supplied the Dresden Court with compositions, keeping in contact with such influential musicians as Telemann, his teacher C. Graupner and his mentor J.G. Pisendel. With an abundance of secular and sacred works—Fasch composed over 100 overture suites, Bach only four—including approximately 1000 cantatas to his credit, Fasch particularly excelled in large-scale projects such as cantata cycles which he was required to compose within an amazingly short period of time.

It therefore should come as no surprise that Fasch's works continued to be performed after his death in 1758. This is evident from performance dates on scores,⁷ listings in estate catalogues,⁸ and the number of works by Fasch that were offered by Leipzig publisher Breitkopf and Härtel in 1761 and thereafter.⁹

⁶See, for example, Johann Adolph Scheibe, *Critischer Musicus* (Leipzig, 1745), p. 262; hereafter: Scheibe, *Critischer Musicus*. He ranks Fasch and Telemann as the two foremost composers of overture suites in Germany. See also Friedrich Wilhelm Marburg, *Abhandlung von der Fuge* (Berlin, 1754), 2. Teil, p. 94ff. He commends Fasch for his galant canonic writing.

⁷See Pfeiffer, *Fasch*, pp. 106-115. Pfeiffer lists several works by Fasch which were performed after 1758, including a cantata, "Zum Danckfriedensfest" preserved in Mügeln which contains two performance dates "d. 21. Mart. 1763/und den 6. May 1779" ("the 21st of March 1763/and the 6th of May 1779") and parts for a sacred cantata which were performed in 1771 in Danzig on the 25th Sunday after Trinity, i.e., 17 November 1771.

⁸See the *Catalogue to the Estate of C.P.E. Bach*, facsimile of Hamburg edition from 1790, ed. Rachel W. Wade (New York: Garland, 1981), pp. 86-87; hereafter: Wade, *C.P.E. Bach Estate Catalogue*. Bach lists a cycle by J.F. Fasch, but it is unclear whether it was a single or a double cycle. See also Chapter 6, pp. 121ff, below.

⁹The works advertised in the 1761 catalogue are listed in Bernhard Engelke, *Johann Friedrich Fasch: sein Leben und seine Tätigkeit als Vokalkomponist*, Ph.D. Dissertation, Leipzig/Halle, 1908, pp. 44-45; hereafter: Engelke, *Fasch als Vokalkomponist*. Other vocal and instrumental works by Fasch are listed in Barry S. Brook, ed. *The Breitkopf Thematic Catalogue, The Six*

Karl Friedrich Zelter commended Fasch in his 1801 biography of Fasch's son Karl Friedrich Christian by stating that Fasch senior was "...a remarkably industrious and for his time [an] unusual and tasteful composer of church music."¹⁰ Finally, in 1812, Ernst Ludwig Gerber included the Zerst Kapellmeister in his *Neues historisch-biographisches Lexikon der Tonkünstler*.¹¹

During the first half of the nineteenth century, music collectors like Georg Poelchau (1773-1841) considered Fasch's compositions worthy of preserving. The numerous Fasch autographs and manuscript copies from Poelchau's estate went to the *Königliche Bibliothek* Berlin, now the *DStB* Berlin (*Haus* 1).¹² In 1832, the *Dreysische Singakademie* also had several vocal works by Fasch in its possession which a Dresden scribe had probably copied from the holdings of the *Hofkapelle*.¹³

Parts and Sixteen Supplements 1762-1787 (New York: Dover, 1966).

¹⁰"...ein überaus fleißiger und für seine Zeit ungemeiner und geschmackvoller Kirchen-Komponist." Karl Friedrich Zelter, "[Eine Biographie von] Karl Friedrich Christian Fasch" (Berlin: Unger, 1801), p. 7, reprinted in vol. 21 of *Studien zur Aufführungspraxis und Interpretation von Instrumentalmusik des 18. Jahrhunderts: Dokumentation zu Karl Friedrich Christian Fasch[,] 1736-1800*, eds. Eitelfriedrich Thom (Blankenburg: Kultur- und Forschungsstätte Michaelstein, 1982); hereafter *StAI* 21.

¹¹Ernst Ludwig Gerber, "Johann Friedrich Fasch", *Neues historisch-biographisches Lexikon der Tonkünstler*, vol. 2 (Leipzig: Kühnel, 1812), pp. 89-93.

¹²See also chapter 5 below.

¹³See Pfeiffer, *Fasch*, p. 115, 177, fn. 361. At least one of the compositions held by the *Dreysische Singakademie* is extant at the *Sächsische Landesbibliothek*, a *Quoniam (tu solus sanctus)* movement, shelf mark Dlb-Mus. 2423-E-504. See also Gille, *Fasch—Kirchenkantaten* I, p. 6. Gille draws attention to an entry in the 1836 catalogue of Leipzig publisher Breitkopf and Härtel, a cantata entitled "Gottes und Marien Kind". C.F. Becker, who bought the manuscript which is preserved at the *Musikbibliothek der Stadt Leipzig*, shelf mark III. 2.57, attributed the cantata to Fasch; it is, however, unclear whether he in fact composed the work. See also Chapter 4, subsection 9, pp. 91ff, below.

In the second half of the nineteenth century, however, Fasch's compositions and those of his contemporaries were merely gathering dust in various German libraries and archives.¹⁴ J.S. Bach's works, in contrast, gained popularity after the young Mendelssohn had performed the *St. Matthew Passion* in 1829. In 1850, Bach and his compositions were saved from oblivion when the newly-formed *Bach-Gesellschaft* commissioned the preparation of a complete performing edition, the *Bach-Ausgabe*.

2. The revitalization of J.F. Fasch's image in the twentieth century

Only a scholar of considerable influence and merit could awaken the works of Johann Friedrich Fasch from their undeserved beauty sleep. Indeed, one of the foremost German musicologists and theorists of the late nineteenth century first drew attention to Fasch and his compositions. In 1899, Hugo Riemann stressed Fasch's importance as a significant early eighteenth-century composer of overture suites. He noted the following:

One will henceforth have to count [Johann Friedrich Fasch] as one of the most outstanding contemporaries of J.S. Bach...Fasch is one of the newer composers who helped to put instrumental music on its own two feet and who supplanted fugal writing with modern thematic [writing.]¹⁵

¹⁴Works by J.F. Fasch have survived in several libraries and archives in Germany and in other parts of Europe and North-America. The largest collections of compositions by J.F. Fasch are held by the *Sächsische Landesbibliothek* Dresden and the *Hessische Hochschul- und Landesbibliothek* Darmstadt. See the respective entries in Pfeiffer, *FWV*.

¹⁵"Man wird nicht umhin können, [Johann Friedrich Fasch] fürderhin zu den hervorragenden Zeitgenossen J.S. Bachs zu rechnen...Fasch gehört zu den Neueren, welche die Instrumentalmusik auf ganz eigene Füße stellten und die fugierte Schreibweise durch die moderne thematische verdrängten." Hugo Riemann, "Johann Friedrich Fasch und der freie Instrumentalstil," *Blätter für Haus- und Kirchenmusik* 4 (1899/1900): 82ff; 102-106. Riemann

Seven years later, in 1906, Zerbst *Archivrat* Hermann Wäschke examined a number of sources which contained information on Fasch's orchestra at the Court of Anhalt-Zerbst and the liturgical activities at the Court of Anhalt-Zerbst.¹⁶ The first dissertation devoted to J.F. Fasch was written in 1908 by Bernhard Engelke.¹⁷ He provided an account of Fasch's life and also examined his vocal music, underscoring his progressive musical style, particularly in his large-scale masses.

Since then, scholars have concentrated primarily on Fasch's instrumental output:¹⁸ for example, in 1954, Perikles Tryphon assessed Fasch's symphonies, in 1965 Gottfried Küntzel examined Fasch's concertos, and in 1968 David Sheldon investigated Fasch's chamber music. Adam Adrio's article in *Die Musik in Geschichte und Gegenwart* in 1954, Küntzel's updated version in the *New Grove Dictionary of Music and Musicians* (1980), and the essays published in the proceedings of scholarly conferences held in 1983, 1988, and 1993 examine Fasch's entire musical oeuvre. Fasch's sacred music was investigated in separate studies by Konstanze Musketa and Gottfried Gille in

seemed to have access to ten overture suites at the time; only one has survived at the *Stadtbibliothek* Leipzig. See Andreas Glöckner, "Fasch-Ouvertüren aus Johann Sebastian Bachs Notenbibliothek?", in *Bach-Jahrbuch* 1990, pp. 65-69.

¹⁶See three articles by Hermann Wäschke, "Rölligs Kantate", "Die Schloßkapelle in Zerbst", *Zerbster Jahrbuch* 4 (1908): 1-6; hereafter: "Schloßkapelle"; and "Die Zerbster Hofkapelle unter Fasch", *Zerbster Jahrbuch* 2 (1906): 47-63; hereafter: "Hofkapelle". The *Zerbster Jahrbücher* are preserved at the *Stadt- und Kreisbibliothek* Zerbst.

¹⁷Engelke, *Fasch als Vokalkomponist*; see also Arno Werner, "Noch einige Bemerkungen zu Fasch," *Sammelbände der Internationalen Musik-Gesellschaft* 11 (1909-10): 140.

¹⁸See the respective entries in the Bibliography, pp. 229ff, below.

1980 and 1988, respectively.¹⁹ Rüdiger Pfeiffer's dissertation from 1987 on the extant works by Fasch in the former German Democratic Republic led to the publication of the *Kleines Fasch-Werke-Verzeichnis* in 1988.²⁰ Raymond Dittrich's dissertation on Fasch's masses appeared in print in 1992. Numerous editions of instrumental and vocal works by Fasch were prepared in 1990, 1991, and 1996 by Brian Clark.²¹

Also in 1991, the International Fasch Society or *Internationale Fasch-Gesellschaft* was founded, with the Executive Board launching a variety of new research and performance projects: a new series entitled *Fasch-Studien*, recordings of an overture suite and two masses, including the newly discovered mass by Fasch for double chorus and orchestra which was edited by Raymond Dittrich, and the completion of a comprehensive *Fasch-Werke-Verzeichnis*.²² In addition, the Society organized the first truly

¹⁹Note that 1988, the tricentenary of Fasch's birth, resulted in several articles on Fasch being published in German music journals: Manfred Johannes Boehlen, "Johann Friedrich Fasch—Kapellmeister in Zerbst", *Concerto* 9 (January 1988): 14–18; Thomas Schinköth, "Der Zerbster Meister—zum 300. Geburtstag von Johann Friedrich Fasch", *Musik und Gesellschaft* 38 (April 1988): 201–05; Claudia Valder-Knechtges, "[J.F. Fasch:] Meister im Verborgenen", *Concerto* 9 (September 1988): 12–16; hereafter: Valder-Knechtges, "Fasch—Meister im Verborgenen".

²⁰Note that the date provided for Pfeiffer's *FWV* corresponds to that printed on the publication; it is different from the one he provides in the bibliography of his monograph ("1989"), see Pfeiffer, *Fasch*, p. 146. Brian Clark is currently preparing a new comprehensive thematic catalogue of works by J.F. Fasch.

²¹A complete list of Fasch works edited by Clark can be acquired from King's Music, Huntingdon, Great Britain. A number of editions of instrumental and vocal works by Fasch were published prior to 1990. For more information see Pfeiffer, *FWV*. Pfeiffer also includes non-circulating performance editions.

²²See the entries under *Fasch-Studien* in the Bibliography below. The "*J.F. Reichardt*" *Universitätschor Halle* and the *Akademisches Orchester Halle* under the direction of Jens Lorenz recorded the "Ouvvertürensuite e-Moll FWV K/e1 [and] Hohe Messe [in] D-Dur FWV G/D1", Eurosound 47.083 CD, in 1992 and the "Hohe Messe für Doppelchor, zwei Orchester und

international conference since the reunification of Germany, "Fasch and the Music in Eighteenth Century Europe", on the occasion of the Third *Fasch-Festtage* in 1993. The only monograph to date on Fasch's life and works, authored by Rüdiger Pfeiffer, appeared in print in 1994.²³

In 1995, a fourth International Scholarly Conference was held on the occasion of the Fourth *Fasch-Festtage* in Zerbst, with scholars examining "National styles and European thinking in the music of Fasch and that of his contemporaries." International scholarly conferences have been planned well into the next millenium and are bound to attract the attention of musicologists and performers alike.

Numerous other short-term and long-term projects have been initiated by the International Fasch Society and the members of the Editorial Board of the Collected Works of J.F. Fasch. An International Fasch Archive has been established in Zerbst, a bi-annual Fasch-Colloquium series will be inaugurated in January 1997, and new editions of works will be commissioned to be performed and recorded by artists from all over the world.²⁴

Solisten", Internationale Fasch-Gesellschaft, CD 826/2, LC 6014, in 1994.

²³Research was completed in 1992; see my review of Pfeiffer's monograph and Dittrich's Ph.D. Dissertation in *Canadian University Music Review* 17 (no. 1, 1997): 118-23.

²⁴The number of performances and recordings of works by Fasch has increased considerably in the past ten years, with such renowned ensembles as *Virtuosi Saxoniae*, *Camerata Köln*, *Freiburger Barockorchester* and *Tafelmusik* including J.F. Fasch on their repertoire list. Editions of new works in the past decade have been prepared, for example, by Rüdiger Pfeiffer, Gottfried Gille, Raymond Dittrich, Brian Clark and most recently by Heather Platt and Barbara Reul.

It is my hope that the Society's ambitious undertakings as well as specialized research such as this dissertation will help to strengthen Johann Friedrich Fasch's position in the history of eighteenth-century music and stress his importance as a composer and entrepreneur in Central Germany.

CHAPTER 2

The life and works of Johann Friedrich Fasch (1688-1758)

Of the few scholarly contributions on J.F. Fasch written in English only two older publications include comprehensive biographical accounts. The information provided in David Sheldon's dissertation of 1968 on Fasch's Chamber Music and in Gottfried Küntzel's article on Fasch in the 1980 edition of *New Grove's Dictionary of Music and Musicians* has since been reexamined and emendations have been published, albeit only in German.¹

An up-to-date summary of the life and works of Johann Friedrich Fasch in English must, therefore, be considerably more detailed than one would expect to find in a comparable German dissertation.² Taking as starting points Fasch's *Lebensläufe* from 1732 and 1757³, this biography will incorporate the most significant conclusions reached

¹See David Sheldon, "The Chamber Music of Johann Friedrich Fasch (1688-1758)", Ph.D. dissertation, Indiana University, 1968; hereafter: Sheldon, Dissertation; see also Gottfried Küntzel, "Fasch, Johann Friedrich", *New Grove Dictionary of Music and Musicians*, vol. 6 (London: Macmillan, 1980), pp. 413-14; hereafter: Küntzel, *NG*. See further *StAI* 24, *StAI* 40, and Pfeiffer, *Fasch*.

²See, for example, Dittrich, *Fasch-Masses*, pp. 6-21.

³See Johann Georg Walther, *Musicalisches Lexicon* (Leipzig, 1732) repr. in *Georg Philipp Telemann und seine zeitgenössischen Kollegen: Dokumentation zu Johann Friedrich Fasch, 1688-1758*, Vol. 15 of *Studien zur Aufführungspraxis und Interpretation von Instrumentalmusik des 18. Jahrhunderts*, eds. Günter Fleischhauer, Walther Siegmund-Schultze, and Eitelfriedrich Thom, (Michaelstein: Kultur- und Forschungsstätte Michaelstein, 1981), p. 8; hereafter: *StAI* 15. See also Johann Friedrich Fasch, "Lebenslauf des Hochfürstl. Anhalt-Zerbstschens Capellmeister, Herrn Johann Friedrich Fasch," in Friedrich Wilhelm Marpurg's *Historisch-kritische Beyträge zur Aufnahme der Musik* (Berlin: Gottlieb August Lange, 1757), vol 3, part 1, pp. 124-29, repr. in *StAI* 15, pp. 11-16; hereafter, Fasch, *Lebenslauf*.

in the Conference Proceedings from 1983 (*StAI* 24) and 1988 (*StAI* 40) and, especially, in Rüdiger Pfeiffer's 1994 monograph. By placing Fasch's professional achievements as a composer of sacred music and entrepreneur as well as his religious-philosophical struggles into an eighteenth century historical, social and cultural context, we will be able to appreciate fully his contribution to the development of sacred music in the early eighteenth century.

1. Fasch's life and musical career before Zerbst (1697-1722)

Johann Friedrich Fasch was born on April 15, 1688⁴ into an old Thuringian family as the son of Friedrich Georg Fasch, the *Rektor* of the secondary school (*Gymnasium*) of Butteltstädt, and Sophia Wegerig, the daughter of a Lutheran Pastor from Leissling.⁵ That same year, Fasch's father accepted the position of *Tertius* and *Cantor figuralis* at the highly distinguished *Gymnasium* at Suhl and in 1691 became its principal.

⁴See Walther, *StAI* 15, p. 8 and Johann Adam Hiller's biography of Fasch in his *Lebensbeschreibung berühmter Musikgelehrten und Tonkünstler neuer Zeit* (Leipzig, 1784) reprinted in *StAI* 15, pp. 21-25; hereafter: Hiller, *StAI* 15. See also Engelke, *Fasch als Vokalkomponist*, pp. 9-11. Engelke gives Fasch's date of baptism as April 17, 1688. The most comprehensive biographical account in German is provided in Pfeiffer, *Fasch*, pp. 11f.

⁵Engelke traced Fasch's ancestors back to the sixteenth century, pointing out that many of them held high positions in the medical field. Engelke, *Fasch als Vokalkomponist*, pp. 9-11. See also Pfeiffer, *Fasch*, p. 11f. There are three lineages in Fasch's ancestry: 1. the Arnstadt Fasches; 2. the Burgwenden Fasches; 3. the Heldrungen Fasches, with Johann Friedrich descending directly from the third one. Cf. Wilfried Schmidt, "Genealogische Aspekt und geistige Umwelteinflüsse bei J.F. Fasch," in *StAI* 24, pp. 19-21. See also Rudolf Faasch, "Stammfolge Faasch XI aus Weida, Sachsen-Thüringen", in *Faasch Geschlechter in Deutschland: ein Beitrag zur Namensträger-Forschung* (Leipzig: Rudolf Faasch, 1975), no. A 55/76 of the *Zentralstelle für Genealogie in der DDR*.

In 1697, young Johann Friedrich joined the local church choir⁶ and must have considered his involvement as a milestone of his early musical career because he opens his autobiography not with information about his heritage but mentioning Suhl's church choir:

When I was nine years old I began to sing the descant part in the church music at Suhl, and by the time I was ten I was quite proficient.⁷

Three years later, Fasch's father died and his mother decided to take Johann Friedrich to her brother Gottfried, a chaplain in Teuchern. In the fall of 1700, the "Herr Cammermusicus und Tenorist" Scheele, a distant relative of Fasch's, came to town and, after hearing him sing a few arias, offered him, on behalf of the honourable Prince Johann Georg, the vacant descant position in the Weissenfels Capelle; the twelve-year old boy was awarded the position. It may have been during that one year which Fasch spent at Weissenfels that he was first exposed to the revolutionary madrigalian type of sacred cantata created by Erdmann Neumeister. Hofkapellmeister Johann Philipp

⁶Friedrich Georg Fasch probably encouraged his son to join the choir; he may have even done some directing himself since he was "der Musik zugetan" ("fond of music"). In addition, he copied a cantata, "Christ lag in Todesbanden", by Johann Kuhnau which the latter had composed during his early Leipzig period (i.e., after 1684). Pfeiffer, *Fasch*, p. 13. Quoted from Arnold Schering, *Musikgeschichte Leipzigs*, Vol. 2 (Leipzig, 1926; reprint 1974), p. 202. According to Friedhelm Krummacher, F.G. Fasch also composed two sacred cantatas. Friedhelm Krummacher, *Die Überlieferung der Choralbearbeitungen in der frühen evangelischen Kantate* (Berlin, 1965), pp. 167 and 256. Quoted by Hans Rudolf Jung, "Johann Friedrich Fasch in Greiz: Zum Gedenken an den 225. Todestag des Komponisten am 5. Dezember [1983]," in *StA* 24, p. 24, footnote 2; hereafter: Jung, "Fasch in Greiz".

⁷The German original reads: "Von meinem 9ten Jahre fieng ich an zu Sula, bey den Kirchenmusiken, den Discant mitzusingen, und ich kam, bis in das zehende, zu einiger Perfection." See Fasch, *Lebenslauf*, p. 124.

Krieger, one of the leading German opera composers of the late seventeenth century, employed this design for cantatas which he premiered in Weissenfels in 1699.⁸

In 1701, Fasch asked to be released from his position in order to attend the *Thomasschule* in Leipzig after the new *Thomaskantor* Johann Kuhnau had personally accepted him as the first new student at St. Thomas School. The young Fasch resided in Leipzig until 1707. Leipzig at that time was one of the cultural centres of the German East and home of such highly respected church musicians as Kuhnau and Georg Philipp Telemann. Indeed, Telemann's craftsmanship as a composer and organizational skills were to shape musical life in Leipzig for years to come.⁹

While a student at the *Thomasschule*, Fasch was constantly trying to further his musical education but found himself unable to afford formal lessons. After graduating to the second form ("zweyte Classe") and having taught himself to play the clavier, Fasch, "not lacking invention",¹⁰ began to compose cantatas set to the poetry of Menantes (Christian Friedrich Hunold, 1680-1721). Fasch's opportunity to prove himself

⁸Fasch would follow in Krieger's footsteps in 1738 and 1741, setting two cycles of cantata texts by Neumeister to music. Cf. Gille, "Faschs Vokalmusik—Übersicht", in *StAI* 40, pp. 36-50. See also Pfeiffer, *Fasch*, p. 14. Note that in his footnote 20, p. 158, the bibliographic reference should read *StAI* 40, not *StAI* 24.

⁹In 1702, Telemann founded the famous *Collegium Musicum* which is nowadays primarily associated with J.S. Bach; Telemann advanced to director of the Leipzig opera as well as music director at the *Neue Kirche*. See Pfeiffer, *Fasch*, p. 15f. For further reference see Petzoldt, Telemann and Werner Menke, *Georg Philipp Telemann: Leben, Werk und Umwelt in Bilddokumenten* (Wilhelmshaven: Noetzel, 1987). See also Barbara Margaretha Reul, "A stylistic analysis of the four cantatas in Advent from the cantata cycle *Der Harmonische Gottesdienst* (1725/26) by G.P. Telemann (1681-1767)," M.A. Thesis, University of Victoria, 1992; hereafter: Reul, M.A. Thesis.

¹⁰"Weil es mir an Invention nicht fehlte...." See Fasch, *Lebenslauf*, p. 125.

as a talented composer came by way of a white lie, with the young man passing off one of his own compositions as one conceived by his much admired model, Telemann:

Finally, I [Fasch] had the audacity, since the Telemann overtures came to be known, to try my hand at this form. I composed one, and since the sixth form students held a *Collegium musicum*, I put Telemann's name to the work and gave it to them for rehearsal; to my joy they thought that it was by him. Let me take this opportunity to confess publicly that I learned everything at that time from the fine work of my most esteemed and beloved friend, *Kapellmeister* Telemann, because I constantly used [his compositions], especially the overtures, as models.¹¹

Fasch, like Telemann before him, studied jurisprudence at the University of Leipzig; he enrolled for the summer semester of 1708. Milan Postolka speculates that Fasch might have finished his studies with a Bachelor's or even Master's degree in secular and church law and may also have studied theology at the University of Leipzig.¹² However, as Bernhard Engelke suspects, Fasch never intended to practise

¹¹The German original reads: "Endlich hatte ich [Fasch] gar die Verwegenheit, da die Telemannschen Overturen bekannt wurden, auch eine auf solchen Schlag zu versuchen. Ich setzte sie aus, und da die Primaner ein Collegium Musicum hielten, gab ich sie unter dessen nahm zur Probe hin, und sie glaubten, zu meiner Freude, dass solche von Ihm wäre. Bey dieser Gelegenheit kann ich nicht umhin, es öffentlich zu bekennen, dass ich aus meines geehrtest- und geliebtesten Freundes, des Herrn Capellmeister Telemanns schönen Arbeit damahlen alles erlernete, indem ich solche mir, besonders bey den Overturen, beständig zum Muster nahm." The *Primaner* attend the highest class of the *Gymnasium*; they are comparable to senior high school students.

¹²See Milan Postolka, "War Johann Friedrich Fasch Haydn's Vorgänger als Kapellmeister des Grafen Morzin?" in *StA* 24, p. 29, footnote 18; hereafter: Postolka, "War Fasch Haydn's Vorgänger?". Postolka cites an entry in a *Rechnungsbuch* of Count Wenzel Morzin from February 1725: "Dem M[agistr]i [?!] Fasch für 6 Wochen bezahlt." (Additions in square brackets by Postolka.) Fasch could have finished his studies because some legal knowledge was expected from a *Secretair* and *Cammerschreiber*, positions which Fasch held from 1715-1719 in Gera. Moreover, see Pfeiffer, *Fasch*, p. 16, footnote 25 (p. 158). In a letter, dated 11 May 1737, to Count Nicolaus Ludwig von Zinzendorf, Fasch writes that he would "resume his theology studies" ("das Studium Theologicum wieder zu ergreifen"). See Rüdiger Pfeiffer, "Die Überlieferung der Werke von Johann Friedrich Fasch auf dem Gebiet der DDR—mit einem Werkverzeichnis", Ph.D. dissertation, Martin-Luther-Universität Halle-Wittenberg, 1987, vol.

law, or for that matter theology, but simply followed a common trend of the time which required the educated musician to pursue a post-secondary education.¹³

Fasch himself was clearly interested in the musical activities in Leipzig: he soon formed a second *Collegium musicum* to exist side by side with that of Telemann. After church on Sundays, up to 20 musically inclined university students—among them Johann Gottfried Stölzel, Johann Georg Pisendel and Johann David Heinichen—would eagerly gather at Fasch's quarters and later in Lehmann's *Kaffeehaus* and delight in playing the latest compositions by Fasch and other popular composers.¹⁴ The compositional technique which Fasch employed in these occasional pieces deserves special mention since if one is to believe his autobiography the compositions were the products of a musical autodidact:

I continued to work with enthusiasm, without knowing a single rule of composition [here: having had no formal training in composition]....¹⁵

The fact that he was a self-taught composer did not, however, diminish the success of Fasch and his *Collegium*. In the late summer of 1710, a quarrel erupted

1, Appendix, p. 30; hereafter: Pfeiffer, Dissertation.

¹³Engelke, *Fasch als Vokalkomponist*, p. 15.

¹⁴Fasch writes in his *Lebenslauf*, p. 126: "... so legte ich Sonntags nach Endigung der Gottesdienste, in meinem Quartiere ein Collegium Musicum an, welches sich von Studiosis nach und nach bis auf 20 Personen verstärkete, ("... I founded [and directed] a Collegium musicum which rehearsed in my quarters on Sundays after church; gradually, the number of student performers increased to 20,...). See Hiller, *StAI* 15, pp. 21-22. According to Hiller, the Leipzig coffee houses were "Asylen der Music"—"sanctuaries of music".

¹⁵Fasch, *Lebenslauf*, p. 126: "Solchermassen arbeitet ich [Fasch], ohne eine einzige Regul [here: Regel] von der Composition zu wissen, immer frisch fort,...."

between Fasch and *Thomaskantor* Kuhnau when the University was given permission to conduct its own *Gottesdienste* in the *Pauliner Kirche* from 31 August on. Much to Kuhnau's dismay, Fasch was able to convince the University that he would be able to do a much better job as musical director of the *Pauliner Kirche* than Kuhnau, since he was not burdened with the many responsibilities and duties of a *Stadtkantor* and would not charge any money for his services. Moreover, Kuhnau and the University would have had to lease or buy instruments for the services from the city, instruments which the *Collegium* already had in their possession.¹⁶

Kuhnau must have been similarly displeased when, in 1711, Fasch received a commission from the culturally enlightened Duke Wilhelm von Sachsen-Weitz to direct the operatic activities in Naumburg during the Peter-and-Paul-Fair, and to compose his first opera, *Clomire*, as the previous music director, Johann Friedrich Heinichen was departing for Italy.¹⁷ Both *Clomire* and *Lucius Verus* (another opera composed for the

¹⁶Engelke, *Fasch als Vokalkomponist*, pp. 17-22; Fasch's letter to the University dated December 29, 1710, is found on pp. 17-18. Kuhnau's "anmassende[s] Selbstbewußtsein" ("arrogant egotism") which he had exhibited too many times might also have been a deciding factor. In 1704, Kuhnau had a similar confrontation with Telemann over a position at the *Neue Kirche*, which Telemann, not Kuhnau was offered.

¹⁷See Fasch, *Lebenslauf*, p. 126. Fasch described the happy event as follows: "[I]m 3ten Akademischen Jahre erhalte ich aus dem Hochfürstl. Zeitzischen Marschallamte Serinissimi gnädigen Befehl, die Direction der Opera und deren Composition zur Peter [und] Paul Messe in Naumburg zu übernehmen, welches glücklich abgieng." ("[I]n my third academic year [1710-1711] I received from the High Ducal Marshal's office of Zeitz the gracious order from His Highness to undertake the direction of the opera there and the composition of an opera for the Peter-and-Paul-Fair in Naumburg, [June 29-30?] which went very well.") See also Engelke, *Fasch als Vokalkomponist*, p. 23. He points out that Fasch received the commission upon recommendation by Johann David Heinichen. Moreover, see Pfeiffer, *Fasch*, p. 21f. None of Fasch's operas is extant.

Duchess's birthday celebration) received critical acclaim and secured Fasch commissions for two more operas the following year. However, only one (*Die getreue Dido*) was actually composed by Fasch. The other opera commission (*Valeria*) had been given by Fasch to his friend and fellow-composer, Gottfried Heinrich Stölzel.¹⁸

In a letter from July 17, 1713, Fasch asked the Duke of Sachsen-Weitz to send him to Italy—like Heinichen and Stölzel—to study composition. However, Fasch only received a recommendation to the Court of Gotha and had to make alternate plans to obtain formal musical training:

[I] began to consider what might ensue from my continuing to compose without rules and order and I remembered Kapellmeister Graupner in Darmstadt who had been my prefect at the *Thomasschule* and who had been fond of me. Thus, I quickly decided to travel to him in hopes of laying a foundation in composition under his guidance.¹⁹

A relaxed study-trip took Fasch through Weitz, Gera, Gotha, Eisenach, and Mühlhausen before he settled down in Kassel to spend the winter. In the spring of 1714, he proceeded to Marburg, Giessen, and Frankfurt,²⁰ finally arriving at Darmstadt where he was welcomed by the two Kapellmeister, Christoph Graupner and Gottfried

¹⁸See *StAI* 15, p. 21. It is unclear why Fasch handed over the commission to Stölzel. Pfeiffer speculates that Fasch may have wanted to finish his studies at the University of Leipzig. See also Fasch, *Lebenslauf*, p. 126. Fasch points out that Stölzel's opera was a success. Stölzel was, as a result, sent to Italy for further study.

¹⁹See Fasch, *Lebenslauf*, pp. 126-127: "[I]ch fieng an zu überlegen, was endlich daraus werden würde, ohne Regeln und Ordnung in dem Setzen fort zu arbeiten, und da mir der Herr Capellmeister Graupner in Darmstadt einfiel, welcher auf der Thomasschule mein Präfectus gewesen und Liebe für mich gehabt hatte, so entschloss ich mich kurz zu Ihm zu reisen, in Hofnung bey demselben ein Fundament in der Composition zu legen."

²⁰See Pfeiffer, *Fasch*, p. 24. He suggests that in Frankfurt Fasch may have come into contact with Georg Philipp Telemann who had held the position of musical director since 1712.

Grünwald. For 14 weeks, both would "instruct him in composition most faithfully without charging the slightest amount."²¹ An appreciative Fasch maintained a grateful relationship with his tutor Graupner, and perhaps as a sign of his gratitude and by means of his *Musikalientausch* system, continued to supply him with overtures, symphonies and vocal works in Darmstadt.²²

His return journey led Fasch from Darmstadt to Kassel and on to Suhl to visit his mother. After travelling through Bamberg and Nürnberg, Fasch made a longer stop at "Anspach" (now "Ansbach") where he had made the acquaintance of Kapellmeister Bümmler who arranged for him to play the violin at the *Carneval* in Bayreuth. Fasch had actually planned to move on to the Dettingen Court and then to Augsburg where he would stay with relatives before taking a trip to Italy. However, the visit did not work out and Fasch went to play in the Bayreuth opera orchestra instead.²³ After finishing his duties in Bayreuth, Fasch went to Gera, where for the following four years, i.e.,

²¹The German original reads: "... und von beyden in der Composition aufs treulichste informiret wurde, ohne das geringste von mir zu nehmen...." Fasch, *Lebenslauf*, p. 127. See also Pfeiffer, *Fasch*, pp. 24-27.

²²The following of these works have survived at the *Hochschul- und Landesbibliothek Darmstadt*: 2 cantatas, 1 serenata, 12 symphonias, 21 concertos and 28 ouvertures. See Pfeiffer, *FWV*, s.v. "Vokalwerke: C Weltliche Kantaten", and "D Kirchenkantaten" as well as "Instrumentalwerke: K Orchestersuiten, L Konzerte, M Sinfonien". See Engelke, *Fasch als Vokalkomponist*, p. 27. Engelke observed in 1908 that some of Fasch's ouvertures "still carry the remnants of postmarks; without a doubt they were addressed to Graupner, who also copied some himself in score." Transl. by Sheldon, Dissertation, p. 21. See also Pfeiffer, *Fasch*, pp. 88, 126-131.

²³See Fasch, *Lebenslauf*, p. 127 and Pfeiffer, *Fasch*, p. 27. Fasch also composed an opera for Bayreuth, "Die königliche Schäferin Margenis" ("The Royal Shepherdess Margenis") which is unfortunately lost. See also Sheldon, p. 22. He points out that "this is one of the few instances where reference has been made to Fasch's performance on this instrument [i.e., the violin]."

from 1715 to 1719, he took on the duties of a secretary and probably also performed in the *Hofkapelle*.²⁴

In 1717, Fasch married Anna Christina, the daughter of Archdeacon Laurentius, and relocated to Greiz two years later to commence the position of organist and town clerk ("Stadtschreiber").²⁵ Shortly before or after the move to Greiz, Frau Fasch gave birth to a daughter, Sophia, but died the following year in childbirth.²⁶ Fasch was left with a newborn son, Christian Friedericus who passed away at the age of five months on March 15, 1721; his older daughter Sophia was left in the care of Fasch's father-in-law.

²⁴Giving clerical positions to musicians in order to save money was a common practice at German Courts. In 1728, for example, Johann Martin Lippe (d. 1735) applied for the position of city organist at Greiz and in his application drew attention to the fact that he had been offered the position of *Cammerschreiber* at Gera because of his "experience with regard to vocal and instrumental music and composition"! Pfeiffer, *Fasch*, p. 28.

²⁵Fasch may have left Gera for reasons other than employment: Stölzel accepted the position of *Hofkapellmeister* on 1 January 1718, a position in which Fasch was probably also interested and for which he may have applied, but which in the end he was not offered. In addition, Fasch's father-in-law accepted a position in Greiz in March of 1719 and may have convinced his daughter and son-in-law to come with him. (Fasch commenced his position of *Stadtschreiber* in May and the position of organist in September; Pfeiffer indicates that his predecessor, Johann Martin Weingarten, may have been forced to resign in order to vacate the position for Fasch because Weingarten was hired back after Fasch left Greiz in 1721.) Pfeiffer, *Fasch*, pp. 28-30.

²⁶See Jung, *StAI* 24, p. 22f and endnote 6, p. 24; and also Valder-Knechtges, "Fasch—Meister im Verborgenen," 12 and endnote 1, p. 16. Valder-Knechtges points out that there is an obvious discrepancy between Jung's findings and Fasch's account of the events in his *Lebenslauf*, p. 128 in which Fasch never mentioned a son but only a daughter, Sophia. Valder-Knechtges postulates that Fasch must have had two children from his first wife, first a daughter (born in late 1719 or early 1720?), with the girl possibly being born out of wedlock, and then a son. Pfeiffer "solves" the puzzle by locating the marriage certificate which proves that Johann Friedrich and his bride got married on 16 November 1717 rather than 1719 and that the daughter must, therefore, have been born in wedlock shortly before or shortly after their relocation to Greiz. Pfeiffer, *Fasch*, p. 31.

Because of these tragic personal events and Fasch's poor financial situation—there were no opportunities for him to make money from composing, and his position as town clerk had been suspended due to changes in political power between the councils of Ober- and Untergreiz—Fasch decided to leave Greiz in 1721²⁷. Travelling via Dresden to Prague, Fasch served under Count Wenzel Morzin in Prague for one year. Morzin, a patron of the arts and a composer himself, greatly admired Antonio Vivaldi and probably hired Fasch because of his ability to emulate the compositional style of the great Italian master.²⁸ Fasch's employer is not identical with the Bohemian Count Morzin in Dolní Lukaveč who employed Franz Joseph Haydn from 1758 to 1761. In 1875, Carl Friedrich Pohl had provided inaccurate information about Fasch's whereabouts from 1721 to 1722 which had been unanimously adopted by scholars until 1983 when Milan Postolka verified that Fasch had worked for a distant cousin of Haydn's employer in Prague.²⁹

Fasch's employment in Bohemia was shortlived as he reluctantly accepted an offer which came from Zerbst in 1722 in order to be closer to his young daughter, Sophia.

²⁷See Jung, "Fasch in Greiz", *StAI* 24, p. 23. See also Pfeiffer, *Fasch*, p. 33. He refers to a letter from 28 October 1721, in which Fasch officially asks his employers to be dismissed from his position, explaining his sudden departure.

²⁸In 1725, Vivaldi dedicated his op. 8, a collection entitled *Il Cimento dell' Armonia e dell' Invenzione* which includes the *Four Seasons* to Count Morzin's orchestra. See Pfeiffer, pp. 33-34. See also Peter Ansehl, "Überlegungen zur Vivaldischen Ritornellform bei Fasch", *StAI* 24, p. 73 [hereafter: Ansehl, "Vivaldische Ritornellform"].

²⁹See Postolka, "War Fasch Haydns Vorgänger?", *StAI* 24, p. 27 and Zdenka Pilková, "Einige Bemerkungen zu der Frage 'J.F. Fasch in Böhmen,'" *StAI* 24, pp. 30-31. See also Engelke, *Fasch als Vokalkomponist*, p. 28. Engelke even went as far as claiming that Fasch was paid 300 Florins plus free room and board while at Lukaveč, without providing the proper documentation of his sources.

Fellow-composer Stölzel, at that time the *Kapellmeister* in Gotha, recommended Fasch for the position at Zerbst and functioned as his advocate. Fasch's account of the events reads as follows:

... thus I declined this call from Gotha twice until finally the third letter [by Stölzel] arrived from Gotha, with a letter enclosed from my late father-in-law, the Archdeacon Laurentius of Zeitz [sic: Greiz], with whom my only daughter lived. Since he strongly urged me to accept the Zerbst position I departed in the summer of 1722, to the greatest displeasure of the Count, and most humbly accepted this position for a gracious sum of 400 taler plus a *Winspel* of rye.³⁰

Around the same time Fasch must have heard of Johann Kuhnau's death and the possibility of succeeding his former teacher as *Thomaskantor* in Leipzig. In July of 1722, the mayor of Leipzig, *Hofrath* Lange, asked Fasch to try out for the vacant position. Although named first on the list of applicants, dated 14 July 1722, Fasch was runner-up to Georg Philipp Telemann, at that time *städtischer Musikdirektor* of Hamburg and the favourite of both the *Kapellmeister* or "Operisten" and the "Kantoren" factions.³¹ After Telemann, to the astonishment of everyone but himself, had demurred

³⁰Fasch, *Lebenslauf*, p. 129: "... so schrieb ich diesen Ruff 2 mahl nach Gotha ab, bis endlich der 3te Brief aus Gotha erschiene, und zwar in Begleitung eines Schreiens von meinem seel.[igen] Schwiegervater, Hrn. Archidiakone Laurentii zu Zeitz [sic: Greiz], welcher mein einziges Töchtersgen bey sich hatte, und sehr drauf drunge, die Zerbster Vocation anzunehmen, worauf ich zu grösstem Missfallen des Hrn. Grafen, im Sommer 1722. dahin abgienge, und diese Stelle, mit einem gnädigst ordneten Gehalt von 400 Rthlr. wozu noch ein Winspel Rocken Natura kam, unterthänigst annahme."

³¹See Ulrich Siegele's informative three-part article on "Bachs Stellung in der Leipziger Kulturpolitik seiner Zeit", *Bach-Jahrbuch* 69 (1983): 7-50, esp. p. 11f (hereafter: *BJ*), *BJ* 70 (1984): 7-43 and *BJ* 72 (1986): 33-67. The *Kapellmeister* or "Operisten" camp preferred the progressive "new" trends in music that could be observed in the compositions submitted by the three applicants, i.e., Telemann, Fasch, and G.B. Schott. The "Kantoren" camp who had submitted the names of C.F. Rolle, G. Lenck and J.M. Steindorff, favoured the traditional, conventional musical styles and insisted that the *Thomaskantor* teach at the *Thomasschule*.

and a replacement was to be found, Fasch was again asked to audition. However, having already commenced his duties in Zerbst on 29 September, Fasch withdrew his application on December 21 because "it was, however, not possible for [him] to leave [his] most gracious employer," and because he was unwilling to teach Latin at the *Thomasschule* along with other duties.³²

2. Fasch at Zerbst (1722-1758)

2.1. Fasch's duties as Kapellmeister

Fasch's duties at Zerbst, particularly during his first year, were manifold.³³ First and foremost, he had to compose suitable pieces for the worship services and organize the musical programmes that were offered in the Zerbst Court Chapel on Sundays and Feast Days.³⁴ Fasch relates in his autobiography of 1757 that

during the first church year from 1722 to 1723, I had to compose a double cycle [i.e., one cantata each] for the morning and afternoon worship

³²Fasch, *Lebenslauf*, p. 129: "...es war [ihm] aber ohnmöglich [seine] gnädigste Herrschaft zu verlassen"; and see *The Bach Reader*, eds. Hans T. David and Arthur Mendel (New York: Norton, 1972), p. 88. See also Siegele, *BJ* 1983, pp. 11-50, esp. p. 22f. Only on the fifth try (Siegele calls it "die fünfte Etappe") and after having interviewed high-profile applicants like Johann Christoph Graupner from Darmstadt (who—just like Telemann before him—declined after being offered a higher salary from his employer), the position of *Thomaskantor* was finally filled eleven months after Kuhnau's death with an individual who could both compose and teach: J.S. Bach signed his contract on 5 May 1723.

³³See three articles by Gottfried Gille, "Faschs Vokalmusik—Übersicht", pp. 36-45, "Fasch—Geburtstag", pp. 161-68, and "Faschs Vokalmusik—Voraussetzungen", pp. 59-71; see further Wäschke, "Hofkapelle", pp. 47-63 and Wäschke, "Schloßkapelle", pp. 1-6. For an overview of Fasch's musical output while at Zerbst, see Tables 1, 2, and 3 in the Appendix, pp. 248-250, below.

³⁴See Wäschke, "Rölligs Kantate", pp. 6-19.

services. If a lesser feast day fell on a weekday, I had to compose four church pieces [here: cantatas] that week.³⁵

The lesser feast days to which Fasch refers are most likely the Second and Third Feast Days of Christmas, Easter, and Pentecost, Ascension, St. Michael and all Angels and the Feast Days in honour of Mary. In addition, Fasch was required to compose cantatas for the nine *Aposteltage* ("Feasts of the Apostles") which were celebrated at Zerbst during the church year.³⁶

Gille notes that Fasch also had to compose single cantata cycles for the Saturday afternoon *Vespers*; this raises the number of cantatas to five a week depending on the church calendar.³⁷ Fasch continued to set cycles of cantatas; nine cycles have been identified.³⁸ With an average number of 72 cantatas per cycle (derived from the

³⁵See Fasch, *Lebenslauf*, p. 128, *StAI* 15, p. 15. "Hier hatte ich gleich in dem ersten Kirchenjahre von 1722 bis 23. einen doppelten Jahrgang auf den Vor- und Nachmittag des Gottesdienstes zu componiren, daher bey jedem kleinen Festtage, der mir einfiel, ich selbe Woche 4 Kirchenstücke componirte."

³⁶See Wäschke, "Rölligs Kantate", p. 10, See also Gille, "Faschs Vokalmusik—Übersicht", p. 37, also p. 46, footnotes 4 and 5. The Feast Days in honour of Mary are The Presentation of our Lord (2 February), The Annunciation of Mary (25 March), and The Visitation of Mary (2 July); the nine *Aposteltage* are "St. Andrew" (30 November), "St. Thomas" (21 December), "Conversion of St. Paul" (25 January), "St. Matthias" (24 February), "St. Philip und St. James" (3 May), "St. Peter and St. Paul" (29 June), "St. James the Elder" (25 July), "St. Bartholomew" (24 August; in addition), "St. Matthew [the Evangelist]" (21 September), "St. Simon and St. Jude" (28 October) as listed in *Concert=Stube des Zerbster Schlosses, Inventarverzeichnis*, prepared by J.F. Fasch in March 1743, facsimile edition, ed. Kultur- und Forschungsstätte Michaelstein, supervised by Eitelfriedrich Thom (Michaelstein: Kultur- und Forschungsstätte Michaelstein, 1983), p. 130; hereafter: *Concert=Stube*. See also Overview no. 4, pp. 262ff, in the Appendix below.

³⁷See Gille, "Faschs Vokalmusik—Übersicht", p. 37.

³⁸See Gille, "Faschs Vokalmusik—Voraussetzungen", p. 67 and Gille, *Fasch—Kirchenkantaten* I and vol. 2: "Jahrgänge 1741/42 bis 1751/52", ed. Eitelfriedrich Thom (Michaelstein: Kultur- und Forschungsstätte Michaelstein, 1989), vol. 20 of

number of cantatas listed in the extant textbooks), Fasch's cantata oeuvre amounts to over 1000 sacred cantatas.

Furthermore, at least seventeen times during each church year masses had to be composed for each of the three high Feast Days of Easter, Pentecost, and Christmas and for single Feast Days such as New Year, Epiphany, and Ascension.³⁹ Other Feast Days for which Fasch had to compose masses included St. John the Baptist (24 June), St. Michael and All Angels (29 September), The Presentation of our Lord (2 February), The Annunciation of Mary (25 March), and The Visitation of Mary (2 July). According to the contemporary early eighteenth-century Lutheran tradition, the *Missa brevis*, consisting of a *Kyrie* and a *Gloria* (or simply *Kyrie*), was performed in the worship services at Zerbst. Occasionally, an additional *Credo* was also performed.⁴⁰

Fasch notes in his *Lebenslauf* that he had to compose "a substantial Passion" in 1723, i.e., during his first year of tenure".⁴¹ Between 1720 and 1763 (with only few lacunae), annual performances of such compositions took place in Zerbst on Wednesday in Holy Week, Maundy Thursday and on the morning and afternoon of Good Friday.⁴²

Dokumentationen—Reprints of the Kultur- und Forschungsstätte Michaelstein, Institut für Aufführungspraxis; hereafter: Gille, Fasch—Kirchenkantaten II.

³⁹See Gille, "Faschs Vokalmusik—Übersicht", pp. 37, 46, footnote 5. For a detailed examination of Fasch's masses, see Dittrich, *Fasch—Masses*. Dittrich agrees with Gille that Fasch had to compose at least seventeen masses, but postulates that Fasch had to compose an even higher number.

⁴⁰See Dittrich, *Fasch—Masses*, p. 79f.

⁴¹See Fasch, *Lebenslauf*, p. 128. "Hierzu kam noch ein starke Paßion...".

⁴²See Wäschke, "Rölligs Kantate", p. 11. The *Passionsmusik* traditionally consisted of five parts. See also Gille, "Fasch—Überblick", p. 71.

The only extant passion by Fasch, a setting of the popular libretto by Berthold Hinrich Brockes (1680-1747), was recently examined by Raymond Dittrich. He notes that the orchestration suggests Fasch's early Zerbst period (1722-1730); moreover, there is no solo alto part, for an alto soloist for the *Hofkapelle* was hired only in 1727.⁴³

In addition to his other duties, Fasch was expected to provide music for the nobility and special music for other occasions throughout the year.⁴⁴ The reigning couple, Prince Johann and his wife, Princess Frederike (née von Sachsen-Gotha) as well as the Prince's mother, Sophie von Sachsen-Weissenfels, were culturally enlightened and committed to supporting the arts, particularly the new *Kapellmeister* and his orchestra.⁴⁵ Upon entering the office in 1722,⁴⁶ Fasch had at his disposal six instrumentalists, including a quartet of string players led by former *Kapellmeister* Johann Baptist Kuch plus the cantor Gattermann, three soloists to sing the soprano, tenor and bass parts, four choirboys, the court musician Vent and the *Kalkant* Müller. The following year, the

⁴³See Raymond Dittrich, "Die Brockes-Passion von Johann Friedrich Fasch", *Die Musikforschung* 48 (no. 2, 1995): 130-44. Fasch was using Telemann's printed textbook and condensed Brockes's text considerably; he also added a number of new arias and chorales. Dittrich proposes that this passion is identical with the "substantial passion" which Fasch mentions in his *Lebenslauf*. See also Wäschke, "Hofkapelle", p. 51.

⁴⁴See Fasch, *Lebenslauf*, p. 128. See also Gille, "Faschs Vokalmusik—Voraussetzungen," p. 67, footnote 21.

⁴⁵The family tree of the noble families of Anhalt-Zerbst and Anhalt-Dornburg is reproduced with permission in Overview no. 1, p. 247, in the Appendix (Sources for Information Presented in Chapter 2) below. I would like to thank Dirk Herrmann, historian at the Heimatmuseum Zerbst, for providing me with this overview from his forthcoming book "[Das] Schloß Zerbst in Anhalt—Geschichte und Beschreibung eines Schlosses aus der Barock- und Rokokozeit".

⁴⁶Overviews 2A, 2B, and 2C in the Appendix, pp. 249-251, below list the changes in orchestral forces at the Court of Anhalt-Zerbst between 1722 to 1757.

hornist Köth took over the position from the *Musiker* Brasch. Pfeiffer states that by 1725/26, up to three oboists can be verified but one can assume that Fasch was writing pieces which involved several oboes before then because of the fact that many musicians had been trained on more than one instrument.⁴⁷ Fasch was also solely responsible for purchasing sheet music and new instruments for the *Hofkapelle*.

When members of the ducal household celebrated birthdays, Fasch had to entertain them with festive secular music such as overture suites, *Geburtstagsmusiken* and *Serenatas*, i.e., large-scale cantatas that can be compared to short, non-scenic operas.⁴⁸ While the birthday cantatas were performed during a festive worship service at the Court Chapel, the other works were presented in the Palace *Festsaal* on the evening of the festive occasion.⁴⁹ The annual quantity of birthday cantatas (in contrast to the number of cantatas in a cycle) differed each year since Prince Johann August would frequently be absent on his birthday, while Prince Johann Ludwig who reigned from 1742-46 was single—no *Geburtstagsmusik* was needed for a wife. Fasch composed no fewer than three *Serenatas* during his first year of tenure in 1722 and probably wrote between 50 to 80 *Geburtstagsmusiken* and 50 to 80 *Serenatas* during his life time. This raises the total number of cantatas to over 1100 of which only "Die Gerechten müssen sich freuen"

⁴⁷See Wäschke, "Hofkapelle", p. 60. See also Pfeiffer, *Fasch*, p. 43.

⁴⁸See Pfeiffer, *Fasch*, pp. 118, 57 and Gille, "Faschs Vokalmusik—Voraussetzungen", p. 67, fnt. 21.

⁴⁹See Gille, "Faschs Vokalmusik—Voraussetzungen", p. 70. He points out that these birthday cantatas do not differ stylistically from sacred cantatas that could be heard during a regular Sunday service. However, the text of the birthday cantata (which was always based on a passage from the Bible) would deal directly with the respective person celebrating the anniversary.

and "Lobe den Herren" (1722) and the *Serenata* "Freuden-Bezeugung der Vier Tageszeiten" (1723), for which Fasch also provided the libretto, are extant.⁵⁰ An overview of Johann Friedrich Fasch's musical output, classified by genre is provided in the Appendix.⁵¹

After his second year of tenure, Fasch left Zerbst for a short "working vacation": a pencil entry in February 1725 in an account book of Count Morzin shows that Fasch had travelled to Prague (perhaps stopping over at Dresden) and worked for him, his former employer, for six weeks. After his return to Zerbst, Fasch continued to send compositions to the Morzin Court.⁵²

⁵⁰DS-Mus. ms. 292, 294 and 293. In contrast to a secular birthday cantata, a *Serenata* involved allegorical persons and was typically scored for strings and basso continuo, two flutes, oboes, three trumpets, and timpani. See Eitelfriedrich Thom, "Anmerkungen zum Vokalschaffen von J.F. Fasch am Beispiel der Serenata 'Freuden-Bezeugung der Vier Tageszeiten'", *StAI* 24, pp. 44-51 and Annemarie Clostermann, "Johann Friedrich Fasch's höfische Festmusiken—eine analytische Studie anhand der Kantate 'Die Gott geheiligte Freude' [NB: a sacred cantata dedicated to Princess Hedwig Friederica of Anhalt-Zerbst from 1722] und der Serenata 'Freudenbezeugung der vier Tageszeiten' (1723)", *StAI* 40, pp. 50-54. Rüdiger Pfeiffer edited the opening movement of "Die Gerechten müssen sich freuen" for the *Chorliederbuch für Sachsen-Anhalt*, ed. Zentrum für Telemann-Pflege und -Forschung in cooperation with the *Landeschorverband Sachsen-Anhalt* (Magdeburg: Zentrum für Telemann-Pflege und -Forschung, 1991) pp. 36-50. For a performance edition of the only extant *Serenata* by Fasch, see Larry Shertzer Landis, *Freuden-Bezeugung der vier Tageszeiten am Geburtstage Johann August, Fürsten von Anhalt 1723*, D.M.A. Dissertation, University of Oregon, 1975.

⁵¹See Tables 1, 2, and 3, pp. 246-248, in the Appendix below.

⁵²See Postolka, "War Fasch Haydns Vorgänger?", *StAI* 24, p. 27 and Pfeiffer, *Fasch*, p. 62: "Dem Mi Fasch für 6 Wochen bezahlt ... 48" and Postolka, p. 29, fnt. 19: "Dem Mi Fasch für Compositionen bezahlt ... 48" ("...48 paid to the M[aster?] Fasch for his compositions"), dated June 1726.

2.2. The "Dresden experience" in 1727: Pietism and Zinzendorf

In 1727, Fasch departed for a lengthy sabbatical in the most important music metropolis in Central Germany, the Court of Dresden. The trip was likely financed by his Zerbst employer and lasted for approximately nine months.⁵³ During this *Studienbesuch*, Court Kapellmeister Johann David Heinichen (1683-1729) and violin virtuoso and future *Konzertmeister* of the superb Dresden Court Orchestra, Johann Georg Pisendel (1687-1755), both old friends of Fasch from his student years in Leipzig, acted as Fasch's mentors. They initiated and supervised his progress as a composer⁵⁴ and perhaps even secured commissions for Fasch. This resulted in his composing a number of sacred works, including *Ordinariums-Messen*, psalm settings, a *Magnificat* and a concerto for violin and strings in two movements, specifically composed for and performed at the (Roman-Catholic) Dresden Court.⁵⁵

⁵³See Wäschke, "Hofkapelle", p. 51 and Pfeiffer, *Fasch*, pp. 62-63. Wäschke refers to a *Kammerrechnung* from 1727 over 275 Thaler which had been paid to Fasch when in Dresden. Since the sabbatical was financed by his employer and Fasch's yearly salary was 350 Thaler, he received support for approximately nine months.

⁵⁴See Wolfgang Horn, *Dresdener Kirchenmusik [von] 1720-1745* (Kassel: Bärenreiter, 1987), pp. 126-127, 191f; hereafter: Horn, *Dresdener Kirchenmusik*. Heinichen entered critical comments on performance practice in the upper left corner of the autograph score of the Kyrie of Fasch's *Missa seconda* in F Major (FWV G: F1a; *Sächsische Landesbibliothek Dresden*: Mus. 2423-D-2). Heinichen also replaced Fasch's somewhat sluggish b.c. part with a more lively one. See also Dittrich, *Fasch—Masses*, p. 343f. Dittrich points out that Heinichen tended to shorten Fasch's lengthy choral movements, but also rewrote passages which he considered musically weak, and changed tempi and dynamics. In Dittrich's opinion, Heinichen probably shortened Fasch's movements because of changes in the Dresden *Gottesdienstordnung* that had resulted in a shorter ordinary.

⁵⁵See Pfeiffer, *Fasch*, p. 75. Cf. the respective entries for all his early Dresden works in Pfeiffer, *FWV*. For an edition of Fasch's psalm settings, see William Henry Stevens, "Dixit Dominus, Laudate Pueri, Laetatus sum, Nisi Dominus and Lauda Jerusalem: Selected Psalm Settings by J.F. Fasch with Modern Editions", D.M.A. Dissertation, University of Oklahoma,

In addition, since Dresden was a centre for musical activity, Fasch must have come in contact with numerous influential composers and performers of international repute such as Heinichen's successor, Jan Dismas Zelenka (1679-1745), flautist Johann Joachim Quantz (1697-1773), violinist Jean-Baptiste Volumier (ca. 1670-1728), oboist Johann Christian Richter (1700-1785) and lutenist Sylvius Leopold Weiß (1686-1750).

Besides advancing to the status of a composer *à la mode*,⁵⁶ Fasch also enjoyed the so-called "*Erbauungsstunden*"—which in fact were nothing other than Bible studies—held by one of the most influential emissaries of Pietism,⁵⁷ Count Nikolaus Ludwig von Zinzendorf (1700-1760). Zinzendorf, the founder of the *Unitas Fratrum*, the Moravian Church at Herrnhut, encouraged a form of radical Pietism which stressed concepts such as *ecclesiolae in ecclesia* ("church within the church"), communal piety, and rebirth as a Christian by identifying one's life with that of Jesus; the latter was considered a *Spezial-Gott* ("special God"). Zinzendorf also frequently explored the bride-bridegroom imagery in his writings, a relationship between Jesus and the soul

1981.

⁵⁶Horn, *Dresdener Kirchenmusik*, p. 128.

⁵⁷See Martin Petzoldt, "Johann Friedrich Fasch als Briefkorrespondent des Grafen Zinzendorf: ein Beitrag zur theologische Lokalisierung Faschs," in *StAI* 24, pp. 32-43, especially pp. 34-35; hereafter: Petzoldt, "Fasch als Briefkorrespondent Zinzendorfs". Petzoldt points out that Zinzendorf's *Bibelstudienkreise* (a *Konventikel* founded by a Frau von Hallard) were at times disguised as receptions and included *Tafelmusiken* in order to avoid suspicion and abolishment by the Dresden superintendent. For more information on eighteenth century Pietism see F. Ernest Stoeffler, *The Rise of Evangelical Pietism* (Leiden: E.J. Brill, 1965), 2 vols., and *German Pietism during the Eighteenth Century* (Leiden: E.J. Brill, 1973); hereafter: Stoeffler, *German Pietism*.

which eventually caused a shift in interpretation from "Christ *for* us" to "Christ *in* us".⁵⁸ Orthodox followers like Erdmann Neumeister, the famous poet and librettist for many of Bach's cantatas, despised Zinzendorf, calling him "the apostle of Satan", who had "brought forward for his misled and unfortunate followers" (such as Fasch) the "damnable doctrines" of extreme Pietism".⁵⁹

In contrast to Neumeister, Fasch embraced Zinzendorf's teachings wholeheartedly in 1727, gathered the necessary courage to declare his Pietist beliefs publicly and from then on practised them. Fasch had previously come into contact with Pietism and Pietists in Zeitz (Duke Moritz Wilhelm of Sachsen-Zeitz maintained strong ties with August Hermann Francke, one of the leaders of Pietism) and in Greitz, since the father of his first wife was pietistically minded. During his stay in Prague, Fasch encountered Count Franz Anton von Sporck, one of Zinzendorf's most important allies in the early 1720s. Moreover, the Zerbst *Hofkapelle* had performed at the Pietist Court of Köthen in 1725 which Fasch would visit frequently after returning from Dresden to keep in contact with

⁵⁸See Petzoldt, "Fasch als Briefkorrespondent Zinzendorfs", pp. 32-33 and Stoeffler, *German Pietism*, p. 131ff. Furthermore, see Robert M. Browning, *German Poetry in the Age of the Enlightenment: from Brockes to Klopstock* (University Park and London: Pennsylvania State University Press, 1978), p. 170f [hereafter: Browning, *German Enlightenment*], pp. 135ff and 170f. See also "Pietism, Piety and Devotion in Bach's Cantatas" in Jaroslav Pelikan, *Bach among Theologians* (Philadelphia: Fortress, 1986), pp. 56-71 [hereafter: Pelikan, "Pietism"] p. 65. Pelikan points out that in Pietist writings, including that of Zinzendorf, the title "Lord" ("Herr") was commonly replaced with "Saviour" ("Heiland").

⁵⁹Pelikan, "Pietism", p. 56; see also, pp. 42-55 and Peter C. Erb, ed., "Introduction" in *Pietists: Selective writings*, preface by F. Ernest Stoeffler (New York: Paulist Press, 1983), p. 21; hereafter: Erb, "Introduction".

other Pietists.⁶⁰ On 21 April 1728, Fasch married a fellow Pietist, Johanna Helena Fasch, née Simmers, a 20-year old native of Großkmehlen, whom he had met at Zinzendorf's private devotional meetings and who held similar religious beliefs.⁶¹

2.3. The *Musikalien*tausch and the Zerbst Concert=*Stube*

Before returning to Zerbst, Fasch must have realized two things: first, that he would be spending an enormous amount of time composing music for festive sacred and secular occasions instead of getting to know his new bride; and second, that his new-found religion could and would cause him many problems in Zerbst. In order to lighten his work load, Fasch wrote a letter—in Großkmehlen on his honeymoon!—to Johann Mattheson, the acclaimed music critic and author. Fasch relates that as the Kapellmeister at the Court of Anhalt-Zerbst he has

... to provide three yearly cycles of substantial church pieces; however, even though I have tried hard to find some complete yearly cycles by other composers (save the ones composed by Kapellmeister Telemann, most of which I have, and one by Kapellmeister Stölzel of Gotha which was composed in a particularly strict church style [here: *stile antico*]), I have only found few up to now. These [Telemann and Stölzel] will surely not object if you will graciously allow me to request in an entirely professional capacity, information on any Kapellmeister, cantor or fellow composer who to the best of your knowledge have to date composed complete cantata cycles... so that [I] could take the opportunity to seek correspondence with one or another and exchange material from my own

⁶⁰See my discussion of Fasch's spiritual struggles in section 2.4. below. See also Pfeiffer, *Fasch*, pp. 63-64 and Gille, "Faschs Vokalmusik—Voraussetzungen", p. 65; further, see Petzoldt, "Fasch als Briefkorrespondent Zinzendorfs", pp. 32-43.

⁶¹Fasch noted in 1736 in a letter to Zinzendorf that his wife shared the same "spiritual hunger". Pfeiffer, *Fasch*, p. 63, 99.

cantata cycles (I have in Zerbst composed two on the gospels and two on the epistles, using for all of them otherwise unknown poetic texts).⁶²

Fasch's communiqué was published by Mattheson in *Der Musicalische Patriot* (1728), with Mattheson encouraging his readers to take up a "Hochlöblicher Brief= und Music=Wechsel" ("Most worthy exchange of letters and compositions") with Fasch since it was "laudable to look for other good compositions" and not be "in love with one's own compositions all the time, like Narcissus."⁶³

The inventory of the Zerbster *Concert=Stube* which was compiled by Fasch in 1743 after the death of Prince Johann August shows that Fasch's request fell on fertile ground: his cantatas were performed, for example, in Delitzsch, and Wittenberg.⁶⁴

⁶²Fasch wrote: "[Ich habe] alle Jahr drey Jahr=Gänge von starken Kirchen=Stücken zu besorgen; wobey jedoch, aller angewendeten Bemühung ungeachtet, bishero wenig von gantzen Jahr=Gängen (ausser denen von dem Herrn Capellmeister Telemann componierten, die meist alle habe, und einen von dem Herrn Capellmeister Stöltzel aus Gotha, in welchem der Kirchen=Styl besonders wol in acht genommen worden) ausfindig machen können.... Dieselbten werden nicht ungütig aufnehmen, wenn Sie mir die Freiheit geben, Sie gantz dienstlich zu ersuchen, mir wenigen und gütige Nachricht zu ertheilen, welche von Capellmeistern, Cantoribus oder anderen Componisten Ihnen etwa bekannt sind, die zeithero complete Jahr=Gänge verfertigt haben.... damit [ich] Gelegenheit nehmen könnte, einen Versuch zu thun, mit einem oder andern in Correspondentz zu gerathen, und von meinen Jahr=Gängen (deren ich in Zerbst zween über die Evangelien, und zween über die Episteln verfertigt haben, und zwar alle von sonst unbekanntem Poesien) etwas umzusetzen." See Johann Mattheson, *Der Musicalische Patriot* (Hamburg, 1728), pp. 340-42; hereafter: Mattheson, *Der Musicalische Patriot*. Reprinted in Pfeiffer, *Fasch*, p. 78. The two gospel texts are *Gottgeheiligt Singen und Spielen des Anhalt-Zerbstischen Zions* (1722/23) and probably *Das Saitenspiel des Hertzens* (1728/29); the two Epistle cycles are the *Gottgeheiligt Beth- und Lob-Opfer* and the *Geistlichen Andachten über die E[A]postolischen Texte*. See Chapter 4, pp. 76ff, and Chapter 5, pp. 106, below.

⁶³Mattheson, *Der Musicalische Patriot*, pp. 340-42. "Denn es ist zu loben, daß man sich auch nach andrer guten Arbeit umsiehet, und nicht stets in die seinige wie ein Narcissus verliebet ist." Quoted by Pfeiffer, *Fasch*, p. 78.

⁶⁴The inventory of the *Concert=Stube* is reprinted in Engelke, *Fasch als Vokalkomponist*, pp. 55-75. See also Pfeiffer, *Fasch*, pp. 90-95. Further research will be necessary to determine whether Fasch had also exchanged any of the eight other complete *Jahrgänge* from such famous

Entries in the inventory and the numerous holdings of compositions by Fasch at various German libraries, particularly Dresden—he ranks second only behind Telemann—document Fasch's provision and exchange of musical works and their purchase from fellow-composers and Kapellmeister over a span of 15 years via his *Musikalientausch*.

Fasch himself contributed no less than 113 compositions to the *Concert=Stube*, including sacred and secular works. Italian composers were evidently highly esteemed by the Court; Vivaldi alone contributed almost half of the works composed by someone other than Fasch.⁶⁵ Telemann, the latter's all-time favourite composer, was also strongly represented in the inventory with over 50 entries. Compositions by fellow *Musikdirektor* J.S. Bach are, incidentally, not to be found in the listing of the *Concert=Stube*, most likely because he did not adhere as closely to the prevalent mid-eighteenth century style and was less known in his day than composers such as Telemann and Fasch.

The inventory of the Zerbst *Concert=Stube* must be considered a significant historic document because it provides scholars and performers with important information. First, the inventory sheds light on which composers were favoured by an

composers as Telemann, Erlebach and Zachau which he had obtained prior to 1728.

⁶⁵Other composers whose works are listed in the *Concert=Stube* include Pisendel, Heinichen, Zerbst Court Organist Röllig, Stölzel, Keiser, Handel, Torelli, Manfredini, Veracini, Lotti, violin virtuoso Volumier, and "Morzini", i.e., Count Morzin of Prague. Older masters include Theile, Zachau, and Fux. His acquiring of compositions for the Anhalt-Zerbst Court that had been written in the *stile antico* suggests that Fasch wanted to expose his audience to a wide variety of styles. See also Ahnsehl, "Vivaldische Ritornellform", *StAI* 24, pp. 71-75.

average, small German Court audience and its noble family. Secondly, the *Concert=Stube* gives insight into which musical styles were popular between 1700-1750, in particular, the Italian, French, German, galant, and mixed styles. Finally, the inventory provides significant clues to the popularity and influence of Johann Sebastian Bach during his lifetime; his absence in the inventory calls into question the twentieth-century interpretation of Bach as German icon of late Baroque music.

Without doubt, Fasch was more popular than the *Thomaskantor* during the first half of the eighteenth century—Fasch's compositions were in high demand by *Musikalien* participants, and he continuously supplied the Dresden Court and its orchestra with his own compositions until at least 1755.⁶⁶ In addition, Fasch maintained important business contacts with other Courts such as Darmstadt and free cities like Hamburg. Fasch's former teacher, Christoph Graupner, was Kapellmeister at the Court of Darmstadt and frequently had copies made of works by other composers, including numerous ones by Fasch.⁶⁷ Küntzel suggests that Graupner functioned neither as the

⁶⁶See Ortrun Landmann, "Zur Standortbestimmung Dresdens unter den Musikzentren der ersten Hälfte des 18. Jahrhunderts" in *Musikzentren in der ersten Hälfte des 18. Jahrhunderts* (Blankenburg/Harz: Kultur- und Forschungsstätte Michaelstein, 1979), vol. 8 of *Studien zur Aufführungspraxis und Interpretation von Instrumentalmusik des 18. Jahrhunderts*, p. 51. Quoted by Pfeiffer, *Fasch*, p. 81. Venice, Vienna, Dresden, Prague and Berlin and perhaps also Rome and Hamburg were on a "kulturelle Kommunikationslinie" ("cultural communication line"), and the change in sovereign (Prince Friedrich August II became the new Kurfürst in 1733) and the installation of Johann Adolph Hasse as Kapellmeister led to an extraordinary cultural revitalization of Dresden. The latter developed into a leading musical centre, specializing in the performance of Italian music, notably works by Vivaldi.

⁶⁷These copies can be classified as follows: 1. copies made after Graupner's failed attempt to leave Darmstadt to take on the position as *Thomaskantor* in Leipzig, i.e., between 1725-1730 and 2. copies made between 1735 and 1744. Pfeiffer, *Fasch*, p. 89.

recipient nor the copyist of Fasch's works but rather as an intermediary or agent, which leads Pfeiffer to speculate that a possible exchange circle may have been in place between Zerbst, Dresden and Darmstadt.⁶⁸

As a result, Fasch's name as a first-rate composer and organizer of a *Musikalienaustausch* had by 1732 spread far beyond Central Germany, including to Prague and Vienna. As was mentioned in Chapter one, Fasch was regarded as one of the foremost composers of overture suites in all of Germany. For example, Johann Adolph Scheibe noted in his *Critischer Musicus* in 1728 that "among the Germans, Telemann and Fasch have excelled in compositions of this type of overture," i.e., those which include two oboes and a bassoon.

2.4. "An Island of Pietism in a Sea of Orthodoxy": Fasch's spiritual and professional struggles in Zerbst

On the basis of the information collated above, one might be prompted to assume that Fasch enjoyed his occupation as Kapellmeister at the Court of Anhalt-Zerbst despite an immense work load because his compositions were popular and he had a number of fine instrumentalists and singers at his disposal. In reality, however, Fasch felt quite frustrated, despondent, and spiritually trapped because of the differences between the religion of the court and his own philosophical-religious beliefs—Zerbst was a Lutheran

⁶⁸See Gottfried Küntzel, "Die Instrumentalkonzerte von Johann Friedrich Fasch (1688-1758)", Ph.D. dissertation, University of Frankfurt, 1965, p. 42f., hereafter: Küntzel, *Fasch—Instrumentalkonzerte*.

Orthodox and extremely anti-Pietist town.⁶⁹ Fasch's Pietist faith prohibited him from writing elaborate, professionally performed music since it did not conform to the ideal of purity, sobriety, and rationality that was considered appropriate for a pious Christian of the Lutheran Pietist persuasion.⁷⁰ Nevertheless, he was required to set intricate "Orthodox" hymns to music and to compose cantatas, motets, and other sacred pieces that were based on the respective "Hymn of the Day" and mirrored the assigned readings of the Bible for that Sunday.⁷¹

Moreover, Fasch resented the censoring of cantata texts by the Lutheran Orthodox chief chaplains or *Oberhoffprediger* at Zerbst, Dr. Töpfer and Dr. Kluge, as their actions hindered his workmanship. The latter was the son-in-law of the "pope" of Orthodox poetry, Erdmann Neumeister, and probably held beliefs similar to that of his father-in-law. Fasch became so desperate that in a letter dated September 18, 1731, he asked

⁶⁹See Pfeiffer, *Fasch*, p. 65, see also pp. 64-73.

⁷⁰See Friedrich Blume, "The Age of Confessionalism" in *Protestant Church Music*, ed. Friedrich Blume, *Protestant Church Music: A History* (New York: Norton, 1974), transl. of *Geschichte der Evangelischen Kirchenmusik*, 1964, p. 255; hereafter: *Protestant Church Music*.

⁷¹See Walter Blankenburg, "The Music of the Bohemian Brethren", in *Protestant Church Music*, p. 593f, esp. pp. 600-605. Interestingly, Blankenburg notes on p. 604 that "...the renewed church[, however,] did not limit itself to unaccompanied congregational singing. Not only organ accompaniment but polyphonic choral singing and solo singing, sometimes even by women, in response to the congregation were soon firmly established.... The origin of the modern church trombone choir goes back to the Moravians... [with] the introduction of music for wind instruments... [being] certainly prompted by Zinzendorf himself." The use of wind instruments is first mentioned in 1731, with trumpets, trombones and horns participating frequently in ceremonial feasts and funerals; it is unclear whether any polyphonic [here: elaborate Orthodox] arrangements were used. Possibly, Zinzendorf endorsed some of Fasch's "Orthodox" music because of its use of wind instruments.

Count Zinzendorf himself about a vacant position at a more Pietistically-inclined court or city.⁷² Fasch confessed to the Count that

... it is not only a lack of upright teachers [teachings] of Christ... which during the nine years of service here has more than deeply hurt my soul and prevented its [my soul's] further progress and development in virtue, but also my station here as a Kapellmeister which with its continuous load of church and other kinds of music, hinders me from attending to the one thing which is necessary; especially because the ambition which is still quite alive within me and which in view of the approbation of my compositions here and elsewhere (Vienna, Prague, Dresden and other places) again and again attempts to take flight, which then causes me manifold and bitter struggles. Would God, according to his holy will, move me to a court where honest Christianity is practised and likewise all music: particularly where individuals gathered as members of an orchestra who in their hearts feared God ... I would laud and praise Him with all my heart.⁷³

⁷²See Petzoldt, "Fasch als Briefkorrespondent Zinzendorfs", pp. 32-43, 39. Nine more letters by Fasch to Zinzendorf have survived: 1) 20 February 1732, 2) 4 May 1732, 3) 1 July 1732, 4) 30 July 1732, 5) 29 August 1732, 6) 27 December 1732, 7) 14 October 1732, 8) 29 December 1736, 9) 11 May 1737. In his letters, Fasch provides a rather complete, though bleak, picture of the typical problems of eighteenth-century musicians. Excerpts from Fasch's letters to Zinzendorf can be found in Pfeiffer, *Fasch*, pp. 64-63 and Pfeiffer, "Fasch, Johann Friedrich: Briefe—Faksimile, eine Auswahl", in *Dokumentation [and] Reprints Kultur- und Forschungsstätte Michaelstein*, ed. Eitelfriedrich Thom (Michaelstein: Kultur- und Forschungsstätte Michaelstein), 1988 and Pfeiffer, Dissertation.

⁷³The letter is reprinted in *StA I* 15, p. 31. It reads: "Es ist nicht nur der Mangel von rechtschaffenen Lehren...Christi, der meiner Seele die 9 Jahr über so hier in Diensten stehe, mehr als zu empfindlich gekränkert, und von dem weiteren Durchbruche und Fortgange im guten sehr gehindert hatt, sondern auch meine hiesige Station, da, als Capellmeister wegen der Kirchen- und anderen Musiquen, mitt beständiger arbeit beladen bin, machet mir an dem einigen Nothwendigen viele Hinderungen, besonders, da die in mir noch zieml[ich] herrschende ambition bey der so wohl hier, als auch auswärts in Wien, Praag, Drestden u. mehr orthen erhaltenen approbation meiner composition sich imer wieder emporschwingen will, welches mir dann vielfältige schwere Kämpffe verursacht. Wäre es Gott gefällig, mich, nach seinem heil[igen] willen annoch an einen solchen Hoff zuziehen, worin ungeheucheltes Christenthums angerichtet ist, und also auch alle Music/: besonders, wenn solche Membra der Capelle zusammengesuchet wären, die Gott von Herten fürchteten.... Ich wollte Ihn davor hertzlich loben und preißen." Excerpts are also provided by Gille, "Faschs Vokalmusik—Voraussetzungen", p. 66 and by Pfeiffer, *Fasch*, p. 66.

In 1732, Fasch applied for the position of Kapellmeister at the Pietistically-oriented Court of King Christian VI of Denmark after Zinzendorf indicated to Fasch that a recommendation by the Count would increase his chances of being offered the job. However, the Danish monarch decided to abolish the post, leaving Fasch with no other choice than to stay in Zerbst.⁷⁴

He applied only one other time, in 1755, for the post of Kapellmeister in Freiberg, but was unwilling to teach Latin as he seemed to have forgotten whatever little knowledge of the language he may have gained as a student at the *Thomasschule*.⁷⁵ In addition, Fasch was 67 years old at the time of application, which must have made him one of the oldest contenders and surely diminished his chances of securing the position.

⁷⁴Petzoldt, "Fasch als Briefkorrespondent Zinzendorfs", p. 34 and Pfeiffer, *Fasch*, pp. 66ff. Zinzendorf had tried to secure an important government position for himself at the Danish Court but it was given to his cousin, Count Ernst von Stolberg-Wernigerode who was a close friend of Zinzendorf's rival Francke. This suggests that Zinzendorf knew about the position of Kapellmeister being abolished and that he purposely misled Fasch.

⁷⁵See Georg Schünemann, "Die Bewerber um d[as] Freiburger Kantorat (1556-1798)," *Archiv für Musikwissenschaft* 1 (1918): 202-204. Fasch's letter of application from October 29, 1755 underscores his reluctance to be a Latin instructor: "...dass mit dem *vacanten* Dienste einige Schulstunden, zu Informirung der Jugend in den ersten Gründen der Latinität, verknüpft seyn, meinem Gedächtnisse aber, bey so vieler in denen bissherigen Diensten gehabter Kopfarbeit und ermangelnder Übung, das meiste zur lateinischen Sprache gehörige wiederum entfallen ist:" ("[That]...some instruction of students in the basics of Latin is involved in this vacant position; however, because of so much brain work in the positions I have had up to now and because of lack of practice, I have forgotten most of what I once knew concerning the Latin language.") See also Sheldon, Dissertation, p. 29. Fasch's lack of knowledge of Latin was not the only reason for his not being offered the position. According to Schünemann, the committee in charge of hiring a new *Kapellmeister* at all costs wanted to avoid a dispute over the "teaching or no teaching" issue, which would have resulted had they recommended Fasch.

The only "respite" from the daily pressures of Lutheran Orthodoxy was provided by Fasch's frequent visits to the nearby Pietist city of Köthen.⁷⁶ Fasch kept in contact with many important Pietist figures—he calls them "Gleichgesinnte" ("like-minded individuals")—such as *Hofprediger* Johann Ludwig Konrad Allendorf (1693-1773), the "fromme Fräulein Schlegelin" (the same pious mistress who took in Fasch's daughter Sophia), superintendent Johann Conrad Lobethan (1688-1735), archdeacon Georg Friedrich Zeidler (1684-1745), and Charlotte Sophie Steinmetz, née von Dennstädt. In addition, Fasch went on occasional trips to Dresden where friends and fellow Pietists like Pisendel lived and worked.⁷⁷

Fasch must also have cherished the attention which he received from Zinzendorf in their exchange of letters from 1731 to 1737. However, Fasch failed to realize that Zinzendorf was displeased about his ignorance of theological and political matters such as the estrangement of the Halle Pietists and the Herrnhuter Brethren,⁷⁸ and that the Count was not particularly interested in his accounts of personal and money problems.⁷⁹

⁷⁶See Gille, "Faschs Vokalmusik—Voraussetzungen", p. 66. See also Petzoldt, "Fasch als Briefkorrespondent Zinzendorfs", pp. 36-37. Petzoldt apparently proposed to Pfeiffer that Fasch may have been the leader of a Pietist *Konventikel* at Zerbst. See Pfeiffer, *Fasch*, p. 66.

⁷⁷See Petzoldt, "Fasch als Briefkorrespondent Zinzendorfs", p. 43, footnote 32 and Pfeiffer, *Fasch*, p. 72. For example, in 1755 Fasch travelled to Dresden together with his son Karl Friedrich Christian and probably also visited old friend and fellow Pietist Pisendel who would pass away later that year.

⁷⁸Petzoldt, "Fasch als Briefkorrespondent Zinzendorfs", p. 39, item 4.4.

⁷⁹In his tenth and final letter dated 11 May 1737 Fasch noted that he was again faced with problems caused by his Pietist commentaries and actions and by his outstanding debts. Unfounded rumours had spread about Fasch being dismissed as Capellmeister of Zerbst, resulting in his creditors pressing him even more to settle a debt of 250 Thaler once and for all. Pfeiffer, *Fasch*, pp. 69-71.

Rather, Zinzendorf used Fasch as a diplomatic informant to learn about current events at Zerbst.⁸⁰

What other reasons may have forced Fasch to remain in Zerbst for 36 years? First, his success at organizing the *Musikalientausch* and supplying the Dresden Court with compositions meant additional income that was desperately needed to improve his dismal financial situation and to support his family.⁸¹ Secondly, the citizens of Zerbst enjoyed a rich cultural life following the marriage of Princess Sophie Friederike of Anhalt-Zerbst (the future Tsarina Catherine II) to Tsar Peter I of Russia in 1745 until 1757 with onset of the Seven Years war. Zerbst welcomed such accomplished musicians as violinist Franz Benda and viola da gamba virtuoso Johann Christian Hertel during the winter of 1732/33. In 1737, lutenist Johann Gottlieb Baron visited Zerbst for a *Gastspiel*, and in 1750 the acclaimed theatrical group of the Neuberin performed at the Zerbst Court.⁸² In addition, a number of minor artists frequented Zerbst; in 1725, for

⁸⁰For example, in the ninth extant letter from Fasch to the Count which is dated 29 December 1736 Fasch related that his friend Joachim Heinrich Denzer, the principal of the Zerbst *Gymnasium*, had published a controversial pamphlet with Pietist content, resulting in a penalty of 30 Thaler and an embarrassing investigation ordered by the Prince himself. Zinzendorf must have shown further interest in the matter since Fasch responded in detail to a question by the Count regarding the "Denzer problem" in the tenth letter from 1737. See Pfeiffer, *Fasch*, pp. 69-70 and Petzoldt, "Fasch als Briefkorrespondent Zinzendorfs", p. 39.

⁸¹Fasch had accumulated huge debts as a student in Leipzig and found himself unable to pay them off, despite receiving a regular salary from the Anhalt-Zerbst Court and careful money management on his wife's part. See Pfeiffer, *Fasch*, p. 69. Fasch must also have appreciated the security of the post of Kapellmeister and the opportunity to provide a stable home and good education for his children.

⁸²See Pfeiffer, *Fasch*, pp. 46, 50-59 and Pfeiffer, "Musikdramatische Aufführungen am Fürstenhof zu Anhalt-Zerbst oder wo die Neuberin ihre Kostüme verpfänden musste," in *Musiktheatralische Formen in kleinen Residenzen, Tagungsbericht der 7. Arolser Barock-Festspiele 1992* (Köln: Studio Medienservice und Verlag, 1993), pp. 55-70. See also Engelke,

example, an oboist flabbergasted the audience by playing two French horns simultaneously and an Italian performer played "David's harp" to the delight of the audience in 1744. By 1749, the Zerbst Court orchestra had grown to 15 instrumentalists plus the *Kapellmeister* and the four choir boys; a list of members of the Zerbst *Hofkapelle* was published in Friedrich Wilhelm Marpurg's *Historisch-Kritische Beyträge zur Aufnahme der Musik* in 1754-55.⁸³ Moreover, the orchestra budget had doubled since 1722, with Fasch frequently purchasing new instruments for the players and bringing in performers from out-of-town for special occasions.⁸⁴

Eventually, Fasch must have accepted the fact that positions for Pietist composers were simply unavailable, although he considered "...put[ing] my music on the back burner and resuming my theological studies..." in 1737.⁸⁵

2.5. The final years

During the final years of his life, Fasch instructed several students in composition, including Johann Gabriel Seyffarth and Johann August Lüdicke, a vice principal from

p. 36, who relates that the poets J.C. Gottsched and J.A. Schlegel maintained contact with the Zerbst Court. Gottsched, one of the most important poets of the German Enlightenment, sang a "Trauerode" at Prince Johann August's funeral in 1742 while J.A. Schlegel taught at the local secondary school from 1754-1759.

⁸³See Marpurg, Vol. 3 of his *Historisch-Kritische Beyträge zur Aufnahme der Musik* (Berlin, 1755-1760; repr. facs. ed. of 1754-1755: Hildesheim, Olms, 1970), p. 130. See Overview no. 2C, p. 251, in the Appendix below.

⁸⁴See Wäschke, "Hofkapelle", p. 60. See Pfeiffer, *Fasch*, pp. 47, 50f. See also Overview no. 3, p. 252, in the Appendix below.

⁸⁵See Fasch's final letter to Zinzendorf dated 11 May 1737: "...die Music liegenezulaßen [und] das Studium Theologicum wieder zu ergreifen". Pfeiffer, *Fasch*, p. 71.

Köthen.⁸⁶ Fasch may also have been involved in the musical upbringing of the Princess Sophie Auguste Friederike, the future Empress of Russia, Catherine the Great. She received keyboard lessons for two years from Johann Georg Röllig, the cellist and Court organist since 1737, but never excelled in her musical studies nor did she have a particular penchant for playing the keyboard.⁸⁷

Fasch's foremost concern, however, was the education of his youngest son Karl Friedrich Christian who had been born in 1736. The youth, a sickly child, received his first instruction on the violin from concert master Höckh at age eleven.⁸⁸ It soon became apparent that the boy had inherited his father's musical talent and in 1750 Karl was sent to study with Johann Christian Hertel (1699-1754), Kapellmeister of

⁸⁶See Pfeiffer, *Fasch*, p. 96f. Franz Benda may have suggested taking lessons from Höckh and Fasch to Seyffarth in 1735. In his last letter to Zinzendorf Fasch complains about Seyffarth not having paid him yet for composition lessons. Johann Ludwig Rust notes in his *Historisch-Literarische Nachrichten von den jetzt lebenden Anhaltischen Schriftstellern* (Wittenberg, 1776/77) that Johann August Lüdicke travelled to Zerbst in 1752 to be tutored by Fasch.

⁸⁷Röllig also instructed Prince Friedrich August and his wife Princess Carolina on the same instrument for three years each. See Guido Bimberg, "Musikalische Geselligkeit um die russische Thronfolgerin aus der Fasch-Stadt Zerbst" in *Karl Friedrich Christian Fasch (1736-1800), Bericht über die Wissenschaftliche Konferenz in Zerbst am 16. und 17. April 1988 aus Anlaß des 300. Geburtstages von Johann Friedrich Fasch (1688-1758)*, Teil 2, ed. Eitelfriedrich Thom and Frieder Zschoch (Michaelstein: Kultur- und Forschungsstätte Michaelstein, 1988), p. 29, vol. 41 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts*; hereafter: *StAI* 41.

⁸⁸See Zelter, *StAI* 21, pp. 8-9. He reports that Fasch was quite overprotective of his rather frail son: he made him stay inside all the time and "avoided straining his mind" ("vermeidete, seinen Geist anzustrengen"). Concert master and family friend Höckh (an Austrian who referred to Fasch junior as "Koorl") was the first to interest Karl in music, presenting him with a violin and arranging for him to spend six months with an old friend of his father's in Köthen (Zelter does not mention which one but possibly a fellow Pietist). Karl returned to Zerbst healthy, eager to attend the various musical functions at the Chapel and the Palace, and ready to start composing himself.

Mecklenburg-Strelitz, one of the foremost violinist of his time. This must have been a repayment of a favour since Fasch had taught Hertel's son from 1742 to 1743.⁸⁹ Karl also excelled on the organ and the harpsichord, proving himself as an outstanding accompanist when Franz Benda came to Strelitz to perform on the violin in 1751. Benda recalled this meeting five years later and recommended Karl Friedrich Christian as harpsichordist to Friedrich the Great.⁹⁰

After finishing his schooling in Magdeburg, Karl returned to Zerbst and in 1755 was taken to Dresden by his father. Attending a Roman-Catholic church service and listening to a mass by Zelenka touched Karl so deeply that his father feared Karl would convert to Catholicism if he was allowed to stay in Dresden for a year as had been requested by a friend.⁹¹

When Karl had been asked to join the Court of Frederick the Great as *Klavierist* in 1756, Fasch senior voiced strong objections to his son working at a Catholic Court

⁸⁹Hertel left his son in the capable hands of Fasch and Höckh while looking for employment in 1741/42. Pfeiffer, *Fasch*, p. 97.

⁹⁰See Zelter, *StAI* 21, p. 11f. See also Ute Siegmund-Schultze, "Karl Friedrich Christian Fasch als Klavierkomponist", *StAI* 41, vol. 2, p. 19. She points out that according to Philipp Kirnberger "...none of [K.F.C.'s] fellow players could measure up to Fasch with regard to performing the difficult keyboard works by Johann Sebastian Bach." ("... [konnte sich] in der Wiedergabe der schwierigen Klavierwerke Johann Sebastian Bachs keiner der Fachgenossen mit Fasch messen.") She also suggests that Fasch may have rivalled C.P.E. Bach as a player and that their friendship may not have been as close as Zelter had related.

⁹¹See Zelter, *StAI* 21, p. 12. Apparently, Zelter had detested ("verabscheute") Lutheran Johann Adolph Hasse's conversion to Catholicism because of his wife Faustina Bordoni. Zelter does not mention the name of the friend; it may have been a fellow Pietist.

which supported the Enlightenment movement.⁹² However, when Carl Philipp Emanuel Bach, according to Zelter a "good friend of the old Fasch", offered to "give him room and board and protect him from temptation as much as possible", Johann Friedrich Fasch relented and allowed his son to commence his new position as harpsichordist to Friedrich the Great.⁹³

Soon after, Fasch's health began to deteriorate. His loyal friend and assistant Carl Höckh was in charge of the musical activities in Zerbst during his recovery. In 1758, with the commencement of the Seven Years war, an incident involving an alleged spy caused a sudden curtailment of virtually all musical activities. A Frenchman named Du Fraique sought refuge in Zerbst and after the town refused to surrender him, King Frederick the Great immediately sent his troops to bring the man to Magdeburg by force. When a frightened noble family, fearing another attack, left the Zerbst court shortly after the incident, Fasch junior and C.P.E. Bach escaped to Zerbst in August of 1758 at the time the Russians were about to march into Berlin.⁹⁴

⁹²See Zelter, *StAI* 21, p. 13. He mentions that Voltaire and Maupertuis were propagating the fallacies of Enlightenment.

⁹³Zelter, *StAI* 21, p. 13 and Pfeiffer, *Fasch*, p. 100.. "... ein guter Freund des alten Fasch...", "... zu sich in Kost und Wohnung zu nehmen, und ihn so viel wie möglich vor Verführung zu bewahren". Karl had to accompany the King in his music lessons and performances every other month for four weeks, alternating with C.P.E. Bach. In 1791, Fasch junior went on to found the Berlin *Singakademie* which would be instrumental in resurrecting J.S. Bach's *St. Matthew Passion* under the direction of Felix Mendelssohn-Bartholdy in 1829. See Dietmar Hiller, "Karl Friedrich Christian Fasch und die Gründung der Berliner Singakademie", in *StAI* 41, vol. 2, pp. 14-18.

⁹⁴Engelke, *Fasch als Vokalkomponist*, pp. 36-37.

The ailing 70-year old Fasch passed away on 5 December, 1758, having been one of the most influential composers and musicians in the first half of the eighteenth century.⁹⁵

3. Summary

Johann Friedrich Fasch's life and his professional career were influenced by many significant events and shaped by many important individuals. Fasch laid the groundstone for his success as a composer in his early years by founding the Collegium Musicum in Leipzig, studying composition with Graupner and Gr̃newald and serving under Count Wenzel Morzin in Prague before settling in Zerbst, having declined the position of *Thomaskantor* twice. In the year 1727 which marks Fasch's sabbatical in Dresden and his converting to Pietism, Fasch began a life-long struggle to consolidate his religious convictions with his professional achievements, i.e., composing "Orthodox" music as a devout Pietist. Insight into Fasch's conflict can be gained from his correspondence with Count Zinzendorf; the letters shed light on Fasch's personal life as a devout Pietist and his constant financial difficulties. The inventory of the Zerbst *Concert=Stube* from 1743 documents the success of Fasch the composer of elaborate Orthodox music whose fame had spread far beyond Central Germany by the early 1730s. In addition, it is obvious from the compositions listed in the *Concert=Stube* that Fasch appreciated a wide variety

⁹⁵Engelke, *Fasch als Vokalkomponist*, p. 37, quotes 9 December as Fasch's date of death which is inaccurate. Pfeiffer was able to verify the death announcement in the *Kirchenbuch* of the *Schloßkirche* St. Bartholomäi. See Pfeiffer, *Fasch*, p. 73.

of musical styles ranging from the *stile antico* of a Fux to the Italian style of a Vivaldi and the *gemischter Stil* of a Georg Philipp Telemann.

When composing sacred cantatas, Fasch took into account the various types of cantatas which existed simultaneously during the first half eighteenth century as well as contemporary compositional techniques, amalgamating them into an *Individualstil* which would set him apart from his fellow composers.

CHAPTER 3

The Sacred Cantata in the First Half of the Eighteenth Century in Germany

The evolution of the German sacred cantata has been discussed at length in several publications that are readily available.¹ Scholarly opinion endorses the special uniqueness of the German cantata to 1800:

The German cantata stands apart from that of other countries, above all because it was cultivated primarily as a sacred genre and because its origins and development were largely independent of Italian models. The heterogenous nature of its texts and musical structures is also in marked contrast to the more straightforward constituents of the Italian form, and a correspondingly complex vocabulary is needed to describe it.²

It suffices, therefore, to summarize here the development of the *ältere Kirchenkantate* ("older church cantata") in the second half of the seventeenth century and to point out the innovative musical contributions of Dieterich Buxtehude (1637-1707) and Johann Philipp Krieger (1649-1725) of the North German and South German schools, respectively, before proceeding to the sacred cantatas proper.

¹For example, Friedhelm Krummacher, "Cantata §II: German to 1800", *NG*, vol. 3, pp. 702-13; hereafter: Krummacher, "German Cantata".

²Krummacher, "German Cantata", pp. 702-703. See also Georg Feder, "Die protestantische Kirchenkantate", *Die Musik in Geschichte und Gegenwart*, ed. Friedrich Blume, vol. 7 of 17 vols. (Kassel: Bärenreiter, 1958), cols. 581-608; hereafter: Feder, "Protestantische KK". See also, Richard Jakoby, *The Cantata*, trans. Robert Kolben (Cologne: Volk, 1968); hereafter: Jakoby, *Kantate*. For an in-depth study of the German sacred solo cantata up to 1700 see Karl Friedrich Rieber's Ph.D. Dissertation, *Die Entwicklung der deutschen geistlichen Solokantate im 17. Jahrhundert*, Universität Freiburg im Breisgau, 1932; hereafter: Rieber, *Solokantate*.

Various types of sacred cantatas were popular at the beginning of the eighteenth century: the Biblical cantata, the Chorale cantata, the *Odenkantate* or aria cantata, the *Spruchodenkantate* or concerto-aria cantata, and the Dialogue cantata. The changes in musical style which occurred in the first few decades of the eighteenth century manifested themselves most clearly in the transitional or madrigalian cantata. This type of sacred cantata, which combines characteristics of the concerto-aria cantata with secular operatic elements, is the cantata type most frequently observed in the cycles of Johann Friedrich Fasch.

1. The older church cantata ("ältere Kirchenkantate") before 1700³

The evolution of the sacred cantata in Germany during the second half of the seventeenth century represents an important step in the history of Protestant music. It documents the emergence of a unique German genre distinguished by its textual foundations and structural designs.

The older church cantata originated when sacred concertos ("geistliche Konzerte") and concert motets ("Konzertmotetten") became more musically independent, that is, when closed musical forms were employed for each stanza or section of the text. The formal design of the older church cantata resembled that of the Italian secular cantata, particularly that of the *aria di più parti* in which a number of sections in recitative, arioso and aria styles follow one another according to the demands of the text. Where

³See Krummacher, "German Cantata", pp. 703ff. and Feder, "Protestantische KK", cols. 585ff.

cantata types share common roots with the madrigal, motet, vocal concerto, and their hybrid forms,⁴ the German variant is distinguished by its choice of texts. Cantata libretti were drawn from the Bible, particularly from the gospels and the psalms, and free devotional prose (*Oden*) and poetry were interspersed with scriptural passages. In addition, the chorale, the distinctive Lutheran portion of the cantata, and the sacred strophic song or aria⁵ which communicated personal piety and signified a new kind of simplicity, were employed because they paraphrased and interpreted Biblical topics.

The various stages in the development of the late seventeenth century sacred cantata can be discerned most clearly in the sacred vocal compositions of Dieterich Buxtehude (1637-1707), the foremost representative of the North German School (see Figure 1 below). Karl Friedrich Rieber has proposed three major categories of musical forms for Buxtehude's sacred vocal output (see Figure 1):

⁴See Nigel Fortune, Colin Timms, and Malcolm Boyd, "The Italian Cantata to 1800," *NG*, vol. 3, pp. 695ff; hereafter: Fortune et al., "Italian Cantata". See also Krummacher, "German Cantata", p. 704. Examples of predecessors of the older church cantatas are Heinrich Schütz's "Fili mi, Absalon" (SWV 269) and "Attendite, popule meus" (SWV 270) from his *Symphoniae Sacrae* (1629) and Kaspar Kittel's volume of *Arien und Cantaten* (1638). They are based on (Latin) Biblical texts and emulate the Italian forms of the *ariette corte* ("short arietta") and *arie di più* ("arias in several sections") observed with Alessandro Grandi (1577-1630) and Luigi Rossi (1597-1653).

⁵Note that "aria" in this context does not mean da capo aria. Rather, Krummacher chose "aria" to describe "a strophic song and its variants, ranging from strictly strophic settings and others with melodic variations over a repeated bass to episodic and other forms approaching the 18th-century aria." Krummacher, "German Cantata", p. 704. The English term "aria" is a poor terminological choice because it attempts to classify a seventeenth century sacred strophic song by employing a term which the reader will automatically associate with the eighteenth century Neapolitan da capo type.

Figure 1: Classification of Dieterich Buxtehude's sacred vocal output according to musical form

- 1) Through-composed sacred concertos without clear definition of aria and recitative
 - a) group form based on textual content: [German and Latin psalm or Biblical dicta compositions; Latin hymns];
 - b) Ciacona form over ostinato bass;
- 2) Strophic forms
 - a) Lied[-like] aria with instrumental prelude and postlude;
 - b) full, quasi-rondo arrangement of various stanzas;
 - c) vocal cantus firmus chorale setting;
 - d) contrapuntal setting.
- 3) Fully developed solo cantata form with aria and recitative
 - a) settings of psalms or biblical dicta [prose texts];
 - b) settings of heterogeneous texts [prose and metrical texts];
 - c) compositions in form of a cantata, setting metrical texts.⁶

Rieber also identifies the most significant difference between the late seventeenth-century sacred concerto and the sacred cantata at the turn of the eighteenth century: sacred concertos still lack the particular recurring patterns that are characteristic of the fully developed sacred cantata.⁷ Moreover, the composer's personal interpretation of the text still determines the formal cantata design.

⁶The German original reads: "1) Durchkomponiertes geistliches Konzert ohne klare Ausprägung von Arie und Rezitativ: a) textinhaltlich bestimmte Gruppenform; b) Ciaconaform über ostinatem Bass. 2) Strophische Formen: a) Liedarie mit instrumentalem Vor- und Nachspiel; b) mehrstrophig auskomponierte Arien-Reihenform; c) vokale Choral-Cantus-Firmus-Bearbeitung; d) Contrapunctus. 3) Ausgebildete Solokantatenform mit Arie und Rezitativform: a) Psalmen- oder biblische Spruchkompositionen; b) Kompositionen über heterogene Texte; c) Kantatenform über metrischer Textvorlage." Rieber, *Solokantate*, pp. 50-54. Rieber also provides musical examples for each subcategory. See also Krümmacher, "German Cantata," p. 705.

⁷Rieber, *Solokantate*, p. 54. A recurring pattern would entail, for example, the alternation of tutti- and solo-movements or recitatives and arias, framed by a Sinfonia and a closing chorale.

In the South of Germany, Johann Philipp Krieger (1649-1725) was equally instrumental in advancing the development of the sacred cantata. The textual foundation for Krieger's compositions is the Bible, and the musically dominant element is the aria. In the choral cantata *Singet dem Herrn* for four voices and six instruments, for instance, two choruses with orchestra are followed, respectively, by four solo (ritornello) arias for soprano, alto, tenor and bass.⁸ In contrast, the introduction to Krieger's "Träufelt, Ihr Himmel, von oben" is scored for instruments only, an orchestration which is reminiscent of the *Sinfonia*, a musical convention of the eighteenth century.⁹

Krieger's most important contribution to the evolution of the sacred cantata is the structural pattern which provides the basis for the transitional or madrigalian cantata. For example, in "Herr, auf Dich traue ich",¹⁰ Krieger alternates between clearly defined recitatives and ariosos, framing them with a choral introduction and an instrumental-vocal "Alleluia". This type of formal design—choral introduction, alternation of recitatives and

⁸Reprinted in *Denkmäler der deutschen Tonkunst* (hereafter: *DDT*), Series 1, vols. 53-54: *Johann Philipp Krieger: 21 ausgewählte Kirchenkompositionen* (1903; rev. 1958), pp. 24-36.

⁹Reprinted in *DDT*, vol. 53-54, pp. 181-86. See also Krieger's cantata "Heut singt die werte Christenheit", pp. 75-83. The opening movement features only two vocal parts and b.c.; however, it is still reminiscent of the choral style employed by Krieger in the opening movements of, for instance, "Singet dem Herrn ein neues Lied". J.S. Bach employed a *Sinfonia* in "Christ lag in Todesbanden", one of his earliest chorale cantatas which was composed around 1707/1708, definitely before 1714. See Walter Dürr, *Die Kantaten von Johann Sebastian Bach* (München and Kassel: Deutscher Taschenbuch Verlag and Bärenreiter, 1985), pp. 301-306, 303 [hereafter: Dürr, *Bach—Kantaten*].

¹⁰Reprinted in *DDT*, vol. 53-54, pp. 187-201.

ariosos or arias with a final chorus or chorale—can be regarded as the last step in the structural development of the sacred cantata in the seventeenth century.¹¹

An examination of the sacred vocal output of the two main representatives of the North and South German Schools indicates that several distinct types of sacred cantatas and their hybrids had emerged by the beginning of the eighteenth century. The musical and textual characteristics of the Biblical cantata, Chorale cantata, *Odenkantate* or aria cantata, *Spruchodenkantate* or concerto-aria cantata, and Dialogue cantata will be discussed next. An examination of Erdmann Neumeister's formal and textual standardization procedures which led to the madrigalian or reform cantata will conclude the chapter.

2. An examination of the types of sacred cantatas prevalent at the beginning of the eighteenth century

Georg Feder has compiled for the *Musik in Geschichte und Gegenwart* encyclopedia (1958) the most comprehensive list of types of sacred cantatas in use at the turn of the eighteenth century.¹² He proposes five different categories on the basis of textual foundation but does not take into account salient musical characteristics, particularly formal plans. When defining the various types of sacred cantatas in his

¹¹See Rieber, *Solokantate*, p. 63. Other structural designs include recitative-da capo aria-recitative-da capo aria-recitative-da capo aria-chorale as seen in *Ich bin sicher und erfreut* by Friedrich Zachau (1663-1712).

¹²See Feder, "Protestantische KK", cols. 586-95. See also Krummacher, "German Cantata", pp. 703ff.

article on the German cantata to 1800 in the *New Grove Dictionary of Music and Musicians* (1980), Friedrich Krummacher, therefore, introduces the terms "concert", "aria" and "chorale". He employs these designations as headings to individual movements by composers of the period:

'Concerto' was used for vocal and instrumental settings of mainly scriptural texts, but also for aria and chorale texts (the 'aria concerto' and 'chorale concerto', respectively); stylistically these movements combine concertato and contrapuntal (motet) elements to form what was sometimes referred to as the 'motetto concertato'. **'Aria'** signifies the strophic song and its variants, ranging from strictly strophic settings and others with melodic variations over a repeated bass to episodic and other forms approaching the 18th-century aria. The term **'chorale'** was applied to a movement in which a borrowed chorale melody was worked out in one of several compositional methods. (A musically free setting of a chorale text would be called an aria or concerto, rather than a chorale.)¹³

The musical characteristics and textual foundations of each cantata type are provided below. Since several types share common characteristics with regard to formal plan and textual sources, a distinction will be made between types of cantatas belonging to genres without mixed texts and cantatas qualifying as simple or multiple hybrid forms.

The Biblical cantata clearly belongs to the genres without mixed texts. As implied by the designation "Biblical", its texts are taken exclusively from the Bible, primarily from the psalms, but they can also come from the four gospels, the old testament and the epistles. Typically, the Biblical (psalm) cantata consists of individual movements or clearly defined sections within larger movements. In addition, ritornelli and choruses are employed throughout and the opening movement is repeated at the end

¹³See Krummacher, "German Cantata", p. 703. Boldface added.

of the work. The textual organization of the psalm invites compositions that consist of individual movements, including fugatos, ariosos and concertos as well as recitatives and arias. In contrast, according to Krummacher, Gospel cantatas lean towards "a fluid structure in which expansion into separate sections is made difficult by the continuity of the story".¹⁴ Examples of Biblical (psalm) cantatas include Buxtehude's "Gott fährt auf mit Jauchzen" and Krieger's "Singet dem Herrn ein neues Lied".¹⁵

Like the Biblical (psalm) cantata, the Chorale cantata belongs to genres without mixed texts. It is divided into individual movements, with the chorale stanzas providing natural textual-musical subdivisions. The text and melody of the chorale usually appear in all movements (*per omnes versus*) or at least in some of the movements. Free, textually homogenous, devotional poetry is employed in movements or sections that do not feature the chorale as *cantus firmus*. The most frequently employed type of chorale cantata is the "chorale variation" in which a different contrapuntal treatment of the *cantus firmus* is presented for each verse. Two tutti sections usually frame the various strophes of the chorale at the beginning and the end and solo stanzas are often presented in *arioso*

¹⁴Krummacher, "German Cantata", p. 705.

¹⁵Buxtehude's "Gott fährt auf mit Jauchzen", BuxWV 33 is reprinted as no. 49 in Dietrich Buxtehude, *Werke*, vol. 5: *12 Kantaten und Arien für 2 Soprane und Bass mit Continuo und Instrumenten*, ed. Glaubensgemeinde Ugrino (Klecken: Ugrino, 1933); hereafter: Buxtehude, *Vokalwerke*.

form. Examples of chorale variations include Franz Tunder's "Wend ab Deinen Zorn" and J.S. Bach's "Christ lag in Todesbanden".¹⁶

Significantly, composers also set chorale texts to new music with no or very few references to the chorale melody.¹⁷ Feder labels this type of cantata "c[antus]-f[irmus]-freie Kirchenliedkantate" or "hymn cantata without cantus firmus" and notes its resemblance to the *Odenkantate* or aria cantata. The latter also imitates the strictly strophic form of the older Italian cantata and can be through-composed.¹⁸

The main difference between the chorale cantata and the *Odenkantate* or aria cantata is their respective textual foundation. In the case of the aria cantata, the chorale has been replaced by the regular strophic pattern of the sacred *Ode*, i.e., with free devotional prose; no mixing of texts occurs. The many stanzas of the aria cantata display different orchestrations and varying compositional techniques, thus resembling the Italian

¹⁶Franz Tunder's (1614-1667) chorale variation on "Wend ab Deinen Zorn" and his chorale cantatas "Helft mir Gottes Güte preisen", and "Ein feste Burg" are all reprinted in *DDT*, vol. 3: *Gesangswerke: Solokantaten und Chorwerke mit Instrumentalbegleitung* (1900; rev. 1957). For a detailed analysis of *Christ lag in Todesbanden* see Dürr, *Bach—Kantaten*, pp. 301-306 and Gerhard Hertz, ed., *Christ lag in Todesbanden: A Norton Critical Score* (New York: W.W. Norton, 1967).

¹⁷See, for example, Buxtehude's setting of "Wachet auf, ruft uns die Stimme", reprinted in *DDT*, vol. 14, pp. 139-166. The cantata opens with an elaborate, sectionalized movement in motet style or "corale concertato" [original spelling]. The chorale melody by Philipp Nicolai has been elaborated so heavily that it seems at times as if Buxtehude were setting the chorale to new music. However, references to the well-known chorale tune are discernable: for example, Buxtehude employs a (dotted) ascending broken triad to set "Mitternacht (heißt diese Stunde)" which corresponds to the opening of Nicolai's tune. Verse 2 is set as a sacred strophic song or aria for two voices and instruments; verse 3 is reminiscent of verse 1 as it is also a choral motet-style movement. Franz Tunder's earlier setting of "Wachet auf, ruft uns die Stimme" (reprinted in *DDT*, vol. 3, pp. 107-109) also displays an elaboration of the chorale tune.

¹⁸Feder, "Protestantische KK", col. 586.

solo cantata. In addition, instrumental introductions and ritornellos that function as interludes are employed, for example in his aria cantatas "Träufelt, ihr Himmel von oben" and "Heut singt die werthe Christenheit". By the turn of the eighteenth century, the *Odenkantate* or aria cantata advanced to become the favourite type of cantata among organists and court composers, probably because of its internal and external symmetry, possibly also because of the noticeable cultivation of metrical and melodic parallels between the strophes.¹⁹

It is only a small step from the chorale and aria cantatas to the most remarkable type of late seventeenth century sacred cantata, the so-called *Spruchodenkantate* or concerto-aria cantata. A mixture of the concerto motet with the *Odenkantate* or aria cantata, it uses a verse from the Bible as its motto, hence the German classification *Spruchode*. Typically, the motto or maxim (also referred to as *Dictum* or *Spruch*) is taken from the psalms and is always presented at the beginning of the first tutti movement.²⁰ This movement is usually a *motetto concertato* similar to the opening choral movements encountered in Biblical and chorale cantatas. The aria or series of hymn stanzas which then follow provide the listener with further explanations of the maxim and are set apart from the opening movement by their scoring, which calls for

¹⁹Krummacher, "German cantata", p. 705. Another example of an aria cantata is Buxtehude's "O Jesulein, du Tausendschön" (reprinted in Buxtehude, *Vokalwerke*, vol. 7, no. 74). See also Buxtehude's "Jesu komm, mein Trost und Lachen" (reprinted in Buxtehude, *Vokalwerke*, vol. 7, no. 73) which lacks the varied orchestration that is characteristic for an aria cantata; however, symmetry is provided through the bass line which remains the same in all strophes and ritornellos. See Feder, "Protestantische KK", col. 589.

²⁰The *Dictum* movement can also be repeated at the end, and sometimes even occurs in the middle of the cantata, resulting in a type of rondo form.

either a soloist or a small ensemble. Like the chorale and aria cantata, the outer strophes of a concerto-aria frame the various movements or sections, and the musical treatment of the inner strophes varies from strophe to strophe. However, the concerto-aria cantata tends to be shorter than chorale and aria cantatas. An example of a concerto-aria cantata, which has also been referred to as "regular Sunday cantata", is the previously discussed cantata by Buxtehude "Eins bitte ich vom Herrn" which employs the fourth verse from Psalm 27 as its maxim.²¹

The Dialogue cantata, an antiphonal setting of a devotional text, is a multiple hybrid because it contains more than two textual sources. Early dialogues were taken directly from the Bible (for example, Andreas Hammerschmidt's "Wende dich, Herr"), particularly from the gospel (*Evangelien-dialog*, see Matthias Weckmann's "Gegrüßet seist du, Holdselige!").²² Later dialogues differ with regard to their textual foundation and the metaphysical portrayal of their characters. Typically, God (or Christ) and a sinner engage in a mixture of genuine, idealized and allegorical conversations, with the sinner confessing his transgressions to Christ who, in turn, promises forgiveness of sins

²¹See also Feder, "Protestantische KK", cols. 590-91. Arnold Schering first employed the term "gewöhnliche Sonntagskantaten" in "Über die Kirchenkantaten vorbachischer Thomaskantoren", *BJ* 9 (1912): 106. The concerto-aria cantata was the most popular among Bach's predecessors in Leipzig, particularly in Johann Kuhnau's (1660-1722) cantata output. His concerto-aria cantata "Ich freue mich im Herrn" (*DDT*, vol. 58-59 (1918), p. 321f) takes the unusual form of a *Spruchrondo* or maxim rondo. Buxtehude also contributed to this cantata genre, see, for example, "Drei schöne Ding" (*Vokalwerke*, vol. 3, pp. 10-17).

²²Jakoby, *Kantate*, p. 20. Andreas Hammerschmidt's "Wende dich, Herr" and Matthias Weckmann's "Gegrüßet seist Du, Holdselige!" are reprinted in Jakob, *Kantate*, pp. 104-119.

and God's grace.²³ The dialogue texts customarily consist of a mixture of Biblical passages, one or more strophes of a chorale, free devotional prose and sometimes even an entire ode.

Perhaps the most well-known example of a dialogue cantata is Johann Sebastian Bach's *Actus tragicus*, "Gottes Zeit ist die allerbeste Zeit" (BWV 106). In the first two movements, soloists and choir converse with one another first about "Sterben unter dem Gesetz" ("Death under [Mosaic] law") closing with "Mensch, du mußt sterben" ("Man, you must die", Jesus Sirach, 14:18). The gospel view of death is discussed in movements three and four, with the alto taking on the role of the sinner. She has pledged her soul to the Lord ("In deine Hände befehl ich meinen Geist"—"Into thy hands I commit my spirit", Psalm 31:5) and is rewarded with the knowledge that she will join Christ in death ("Heute wirst du mit mir im Paradies sein", "Today thou shalt be with me in paradise", Luke 23:43). The dialogue closes with the doxology as presented in strophe seven of Adam Reusner's chorale "In dich hab ich gehoffet, Herr".²⁴ The *Actus Tragicus* is unique within Bach's sacred cantata output because of the composer's ability to portray musically the profound emotions of the characters (or humankind) as they reflect on death ("Gottes Zeit—Leben—Sterben", "God's time—living—dying").

²³See Feder, "Protestantische KK", cols. 595-96. He examines the conversation between a sinner (soprano) and Christ (bass) in Buxtehude's dialogue cantata "Wo soll ich fliehen hin" (reprinted in *DDT*, vol. 14, pp. 85-106). See also Krieger's "Die Welt kann den Geist der Wahrheit nicht empfangen", reprinted in *DDT*, vol. 53-54, pp. 99-110.

²⁴See Dürr, *Bach—Kantaten*, pp. 832-833; see also pp. 834-839 for a complete analysis of this dialogue cantata.

The co-existence of the above types of cantatas also generated so-called transitional cantatas which are characterized by single-strophe arias infiltrated by da capos and displaying the occasional use of the madrigalian recitative.²⁵ This formal design foreshadows the structural plan of the type of cantata most prevalent in Germany during the first half of the eighteenth century. Sharing roots with the Biblical, chorale, aria and concerto-aria cantatas, it was devised by none other than the "pope of Orthodoxy", Erdmann Neumeister. His bold introduction of secular operatic elements into the transitional cantata produced the madrigalian or reform cantata.

3. Erdmann Neumeister and the Madrigalian or Reform Cantata

In 1700, Erdmann Neumeister, the most influential poet of cantata libretti of the first half of the eighteenth century, published his first cycle of cantata texts consisting of arias and recitatives. He entitled them "Sacred Cantatas instead of church music"—"Geistliche Cantaten statt einer Kirchen-Music" which indicates that they were different from compositions commonly entitled "Kirchen-Music" or "Kirchenstück" ("church piece").²⁶ Indeed, Neumeister had injected secular elements into his sacred cantatas, that is, extensive recitatives patterned after those found in contemporary German operas. Since Neumeister had written the cantata texts specifically for the

²⁵An example of a transitional cantata is F.W. Zachau's "Es wird noch eine Rute aufgehen". See Feder, "Protestantische KK", col. 597.

²⁶"Kirchen-Music" and "Kirchenstück" were common designations for sacred German cantatas of the seventeenth and eighteenth century, "Geistliche Kantate" was not. The latter term was reintroduced by the *Bach-Gesellschaft* in the middle of the nineteenth century to label Bach's *Kirchenstücke*, i.e., cantatas.

Weissenfels court, Kapellmeister Johann Philipp Krieger set them to music and performed them at Weissenfels in 1702-1703.²⁷

On the occasion of the second printing of his first cycle in 1704, Neumeister described his novel approach to writing cantata libretti in a newly added preface:

To express myself briefly, a [sacred] *cantata* does not look different from a portion of an *opera* composed of *stylo recitativo* and *arias*; and any one who knows what they both require will not find it difficult to work out such *genus carminum*. However—to be of service even to beginners in the poetic art, and to say something about each—the iambic measure should be employed in the recitative; but the shorter the lines, the more pleasing and easier are they to set. Just as in an *affettuoso period* [here: *affettusoso phrase*] now and then a few trochaic or even dactylic lines may be very aptly and expressively inserted. In all other respects, as in a madrigal, the writer is at *liberty* to alternate and mingle the rhyme and metre at will.... At all times, however, the ear must be consulted so as to avoid all forced and harsh combinations; on the contrary, a flowing grace must be observed throughout.²⁸

²⁷The notion of composing occasional music according to the liturgical calendar had become prevalent in Germany in the latter half of the seventeenth century. See Feder, "Protestantische KK", col. 598. Cycles had already existed in connection with motets and concertos. For example, Wolfgang Briegel (1626-1712) composed two cycles, the *Evangelische Gespräche* ("Evangelical Conversations, 1660) and the *Evangelischer Blumengarten* ("Evangelical flower garden", 1666-69). They comprised primarily motets plus a few concerto-aria cantatas. David Pohle's (1624-1695) *Geistliche Oden auf die fürnehmsten Feste und alle Sonntage des ganzen Jahres* of 1665 ("Sacred Odes on the most solemn feast[-days] and on all Sundays of the entire [church] year") can be regarded as the first cycle to consist solely of cantatas. It contains "Siehe, es hat überwunden der Löwe," which Feder considers to be one of the earliest surviving concerto-aria cantatas.

²⁸The original German title reads: "Erdmann Neumeisters Geistliche CANTATEN statt einer Kirchen-Music. Die zweyte Auflage. Nebst einer neuen Vorrede.... 1704." See Max Seiffert, ed., Preface, *DDT*, vol. 53-54, p. lxxvi, hereafter: Seiffert, Preface. Original spelling and italics maintained. The German original reads: "Soll ichs kürtzlich aussprechen, so sieht eine *Cantata* nicht anders aus, als ein Stück aus einer *Opera*, von *Stylo Recitativo* und *Arien* zusammen gesetzt. Wer nun weiß, was zu beyden erfordert wird, dem wird solch *Genus Carminum* zur ausarbeitung nicht schwer fallen. Jedoch auch, den Anfängern in der Poesie zu Dienst, von beyden etwas zuberühren, so nimmet man zum *Recitativ* Jambische Verse. Je kürtzer aber, ie angenehmer, und ie bequemer sie zu *componiren* sind. Wie wohl auch in einem *affectuösen Periodo* dann und wann ein oder ein paar Trochäische, wie nicht weniger Dactilische sich gar artig und

Moreover, Neumeister provided fellow-poets and aspiring composers with explicit instructions in his preface. For example, he recommended to the poet that arias should consist of one or two, or at the very most, three strophes, and that each aria should portray one affect. Da capos should be included in arias, and madrigalian recitatives should be inserted between them.²⁹ Finally, the composer could begin the cantata with either a recitative or an aria.

Neumeister's second, so-called "Rudolstadt" cycle from 1708 displayed the addition of short tutti movements to arias and recitatives. Similarly, his third and fourth cycles, written for Eisenach in 1711 and 1714, respectively, included Biblical passages, usually dicta, and chorale strophes; however, they did not adhere to a fixed structural pattern.³⁰ Neumeister's important publication "Fünffache Kirchen-Andachten" ("Fivefold Church Devotions") contains the previous four cycles as well as cantata texts

nachdrücklich mit einschließen lassen. Sonst hat man hier *Licentz*, eben als in einem Madrigal, die Reime und Verse zuverwechseln und zuvermischen, wie man will.... Nur ziehe man überall das Gehöre zurathe, damit aller Zwang und Härte vermieden, und dargegen die von sich selbst fließende Lieblichkeit durchgehends beobachtet werde." See also Philipp Spitta, *Johann Sebastian Bach: His Work and Influence on the Music of Germany, 1685-1750*, vol. 1 of 2 vols., transl. C. Bell and J.A. Fuller-Maitland (New York: Dover, 1951), p. 473 and also pp. 472-78; hereafter: Spitta, *Bach I*.

²⁹See Seiffert, Preface, p. lxxvii for Neumeister's instructions regarding the aria and the recitative. The term "madrigalian" refers to the poetic form of the madrigal in its length, i.e., number of strophes, its linear, that is, irregular structure and its free rhyme scheme. In musical terms, a "madrigalian recitative" can be defined as a *Sprechgesang* without repeated words, accompanied by a b.c. group. Eventually, the madrigalian characteristics also found their way into the arias.

³⁰The third and fourth cycles by Neumeister were written specifically for G.P. Telemann. The third cycle consisted of concerto-aria cantatas with dicta rhymed in the form of a psalter. The texts of J.S. Bach's cantatas BWV 18, 24, 28, 59 and 61 were drawn from these Neumeister cycles. See Kerala Johnson Snyder, "Neumeister, Erdmann", *NG*, vol. 13, p. 155.

written before 1700 for Krieger, the so-called "Poetische Oratorien" ("Poetic Oratorios").³¹ Two supplements, the "Fortgesetzte fünffache Kirchen-Andachten"—"Continuation of the Fivefold Devotions" and the "Dritter Theil der fünffachen Kirchen-Andachten"—"Third Part of the Fivefold Devotions" were published in 1726 and 1752.³²

Clearly, in the cycles published after the "Sacred Cantatas" Neumeister did not adhere to the extremely strict textual pattern in which recitatives alternate with arias. Instead, he submitted mixed types which included passages from the Bible, particularly dicta; less frequently he used chorales. It should, therefore, come as no surprise that the structure of the concerto-aria or *Spruchoden* cantata was the most frequently employed textual pattern in the first half of the eighteenth century:

1. Dictum or Bible quotation for choruses and *arias*;
2. Alternation of madrigalian recitatives (*secco* and *accompagnato*) with freely conceived texts for arias and duets;
3. Final chorale.

4. Summary

Neumeister's cantata reforms were readily accepted by the Orthodox Lutheran Church and embraced by virtually every composer employed at Orthodox Lutheran courts (for example, J.F. Fasch at Anhalt-Zerbst), schools (e.g., J.S. Bach at the *Thomasschule*

³¹See Seiffert, Preface, p. lxxv. Krieger had set Neumeister texts to music in 1696 and again in 1699. Only one of these pre-1700 compositions, "Rufet nicht die Weisheit" (*DDT*, vol. 53-54, no. 18), is extant. Neumeister used the term "Poetic Oratorios" to distinguish them from later cantata texts that conformed to the standardized pattern which he had proposed in 1701/1704.

³²See Spitta, *Bach I*, pp. 474-75. The two supplements were both published in Hamburg.

in Leipzig), and in free Lutheran cities such as Frankfurt and Hamburg (e.g., G.P. Telemann). Lutheran Pietists, by contrast, rejected the infiltration of secular operatic elements into church music and abhorred the Orthodox cantata texts by Neumeister and his imitators. Fasch nevertheless set to music at least nine cantata cycles during his tenure at the court of Anhalt-Zerbst—including two cycles from Neumeister's *Fünffache Kirchenandachten*—and adhered closely to the concerto-aria cantata formula which he employed for both his single and double cantatas.

Chapter 4

Johann Friedrich Fasch as Composer of Sacred Cantata Cycles: A Compendium

1. Introduction

Fasch's main duties at Zerbst involved the composition of suitable pieces for the worship services and the organization of the musical programmes that were offered in the Zerbst Court Chapel on Sundays. He was required to compose a minimum of three cantatas each week. According to Fasch's *Lebenslauf*, double cantatas in two parts were customarily performed during Sunday morning services (movements 1-4) and Sunday afternoon services (movements 5-8). Single cantatas were performed during the Saturday *Vespers* and on Sunday mornings if they were based on gospel texts, and in the afternoon if their textual foundation was found in the epistles.¹

Fasch's account of the liturgical performance calendar at the Zerbst Court Chapel is supported by information contained in a primary source at the *Landesarchiv* Oranienbaum, the *Konsistorium Zerbst IXa*.² This multi-volume collection, best described as an early eighteenth-century liturgical chronicle, records all services that were celebrated on weekdays, Sundays and Feast Days at the Zerbst Court Chapel from

¹Fasch, *Lebenslauf*, p. 128, *StAI* 15, p. 15. See also Table 1, pp. 76-78, below.

²*Konsistorium Zerbst IXa*, *Landesarchiv* Oranienbaum; see especially volumes 352-369 which pertain to the church years of Fasch's tenure, 1722-1758. Brian Clark deserves special credit for drawing my attention to this source. I would also like to acknowledge Herr Dr. Klare and Herr Brännler of the *Landesarchiv* Oranienbaum who made this source available to me. Frau Ellen Arndt kindly arranged for me to do research at the archive in May and September 1996; she also verified some data at the *Landesarchiv*, assisted by Frau Edeltraud Walla and Frau Karin Crain.

1719 to 1773. Since the titles of cantatas that were performed are included in a column entitled "was musiciret" ("what was performed"), it is possible to cross reference them with the titles listed in the extant textbooks of the cycles which Fasch catalogued in the *Zerbst Concert=Stube* inventory in 1743.

The *Zerbst Concert=Stube* lists nine cantata cycles by Fasch: five double cycles, three single cycles and one cycle whose structure cannot be determined as its textbook is lost. With an average of 72 cantatas per cycle,³ Fasch's cantata output during the first 21 years of his tenure would add up to approximately 1000 cantatas; fewer than 100 of these are extant.⁴ Libretti for a total of six cycles have been preserved, three of them at the *Stadt-und Kreisbibliothek Zerbst*.⁵ The textbooks indicate that Fasch set cycles authored by renowned poets such as Erdmann Neumeister and Benjamin Schmolck, as well as those by minor poets such as Johann Oßwald Knauer and a Zerbst clergyman named Johann Friedrich Möhring. Fasch, moreover, penned at least one text cycle himself.⁶

³The cantata cycles which Fasch set according to the extant textbooks vary between 71 and 73. See Gille, *Fasch—Kirchenkantaten* I, II.

⁴According to Pfeiffer, *Fasch*, p. 122; more may be listed in the forthcoming [*Grosses*] *Fasch-Werke-Verzeichnis* which Brian Clark is currently preparing.

⁵*Stadt-und Kreisbibliothek Zerbst*, Sign. A 546, 547, 552. The remaining textbooks are in private hands, at the Gotha Library and at the *Niedersächsische Staats- und Universitätsbibliothek Göttingen*. See Gille, *Fasch—Kirchenkantaten* I, II.

⁶See Engelke, *Fasch als Vokalkomponist*, pp. 38-42; Petzoldt, "Faschs Kantatentexte", pp. 54-65; see also the respective entries under "Textdichter" in Gille, *Fasch—Kirchenkantaten* I, II.

According to the *Concert=Stube*, Fasch also acquired eight cantata cycles by fellow composers such as Erlebach, Zachau and Telemann during the first few years of his tenure and listed them in the *Concert=Stube* in 1743.⁷ Since the majority of these cycles were obtained prior to Fasch's organization of a *Musikalienaustausch* in 1728, it is safe to assume that from that point on, he must have exchanged cantata cycles rather than purchasing them for performance purposes.

A comparative examination of the information provided in the *Zerbst Concert=Stube*, the extant textbooks, and the *Zerbst Konsistorium IXa* will allow us to gain insight into Fasch's contributions to the musical programmes offered at the Schloß-Kapelle at Court of Anhalt-Zerbst. The differing structural designs evident in the textbooks indicate that Fasch "tailored" his cantatas to meet the varying musical-liturgical requirements of Sunday and Feast Day services, respectively. Since the contemporary eighteenth-century worship experience can be partially reconstructed from the entries in the *Zerbst Konsistorium IXa* source, it is possible to ascertain which other text cycles besides the nine listed in the 1743 inventory Fasch set to music during his tenure at the Zerbst Court. Moreover, we are able to determine whether Fasch, like many of his contemporaries, most notably G.P. Telemann and J.S. Bach, performed his own cycles and those of other composers more than once and how frequently. Most importantly, the *Konsistorium Zerbst IXa* source allows us to match, and therefore date, virtually all extant cantatas by Fasch that are preserved at the *DSiB*.

⁷See Table 2, p. 95, below.

As a quick reference tool, a table is presented below: Table 1 contains the information provided in the *Zerbst Concert=Stube* with regard to the cycles which Fasch set from 1722-1758;⁸ it is followed by a summary of Gille's detailed examination of all the extant textbooks.

Table 1: Cantata cycles set to music by J.F. Fasch (arranged according to date of composition, see also entries in *Concert=Stube*; continued on next two pages)

No./ No. in Concert= Stube	Date; single/ double	Title of Cycle and Date	Comments
1/1	1722/23 double	<i>Gottgeheiligtetes Singen und Spielen des Anhalt- Zerbstischen Zions</i> (Singing and Playing of the Anhalt-Zerbst Zion blessed by God)	text by Johann Oßwald Knauer; Gospel cycle; <i>Concert=Stube</i> , p. 127; also set by G.F. Stölzel in 1720/21; Zerbst Library shelf mark: A 546
2/6	1723/24 single	<i>Gottgeheiligtetes Beth- und Lob-Opfer der Christen</i> (Prayer- and Praise-Offering of the Christian community consecrated to God)	text by Johann Friedrich Möhring; Epistle cycle, <i>Concert=Stube</i> , p. 127; Zerbst Library shelf mark: A 547
3/10	1727/28 single	<i>Geistliche Andachten über die E[A]postolischen Texte</i> (Sacred Devotions on the Apostolic texts)	text by Johann Friedrich Fasch; Epistle cycle, <i>Concert=Stube</i> , p. 128 Zerbst textbook lost

⁸The information presented in Table 1 presents a synopsis of the information provided by Gille, *Fasch—Kirchenkantaten* I, II. Italics added.

No./ No. in Concert= Stube	Date; single/ double	Title of Cycle and Date	Comments
4/11	1730/31 double	<i>Evangelische Kirchenandachten</i> (Evangelical [Lutheran] Church Devotions)	text by Erdmann Neumeister; cycle II from <i>Fünffache Kirchenandachten</i> ; <i>Concert=Stube</i> , p. 128; Zerbst Library shelf mark: A 552; textbook dates from 1738
5/12	1732/33 double	Benjamin Schmolckens <i>Nahmenbuch Christi und der Christen</i> (Benjamin Schmolck's Namebook of Christ and of the Christian community)	Gospel cycle; <i>Concert=Stube</i> , p. 128; also set by G.F. Stölzel in 1731/32; Zerbst textbook lost
6/13	1735/36 double	<i>Das in Bitte, Gebeth, Fürbitte und Dancksagung bestehende Opffer</i> [The Offering consisting of a Request, a Prayer, an Intercession and an Expression of Gratitude]	Gospel cycle; <i>Concert=Stube</i> , p. 128; poet unknown, possibly authored by Fasch; Zerbst textbook lost
7/14	1741/42 single	<i>Das Lob Gottes in der Gemeinde des Herrn</i> [God's Praise in the Church of our Lord]	text by Erdmann Neumeister; cycle IV from <i>Fünffache Kirchenandachten</i> ; <i>Concert=Stube</i> , p. 128; extant textbook in private ownership
8	1751/52 double	<i>Von der Nachfolge Christi</i> [Of the following of Christ]	text by Johann Friedrich von Uffenbach; Gospel cycle; extant Wolfenbüttel textbook used as model

No./ No. in Concert= Stube	Date; single/ double	Title of Cycle and Date	Comments
9	no date most likely single	...eine Poesie... von dem blinden Organisten H[errn Christian Gotthilf] Jacobi zu Magdeburg (...Poem...by the Blind Organist Herr Jacobi of Magdeburg)	a precise dating of the work is not possible, written probably around 1750; the Zerbst libretto is not extant

2. *Gottgeheiligtetes Singen und Spielen*, 1722/23⁹

The earliest extant libretti to a cantata cycle by Fasch are contained in *Gottgeheiligtetes Singen und Spielen* from 1722/23, the year Fasch commenced his tenure as Kapellmeister. The texts, which were based on the gospels, had been written by Johann Oßwald Knauer, the brother-in-law of Gottfried Heinrich Stölzel.¹⁰ The latter was a close friend of Fasch and had urged him to accept the position in Zerbst. Since Stölzel had set the same cycle in 1720/21, Fasch might have known of it and subsequently requested the libretti for himself. On the other hand, Fasch might have asked Stölzel to recommend a cycle of cantata texts to him.

⁹See Gille, *Fasch-Kantaten* I, pp. 8-36.

¹⁰See Helmut K. Krause, "Eine neue Quelle zu drei Kantatentexten Johann Sebastian Bachs", *BJ* 67 (1981): 7-22 and also Pfeiffer, *Fasch*, p. 122. See also Fritz Hennenberg, *Das Kantatenschaffen von Gottfried Heinrich Stölzel*, vol. 8 of *Beiträge zur musikwissenschaftlichen Forschung in der DDR* (Leipzig: Deutscher Verlag für Musik, 1976); hereafter: Hennenberg, *Stölzel—Kantaten*.

The 72 double cantatas in this cycle consist of two relatively independent parts patterned after the *Spruchoden* or concerto-aria cantata. Typically, each part opens with a Dictum followed by a Recitative, an Aria da capo, another Recitative, another Aria da capo and a final Chorale (abbreviated: D-R-A-R-A-C). Obviously, Fasch was following the popular trend of adopting one basic structural design for the entire cycle, modifying it occasionally to provide musical variety. Of these 72 cantatas, 15 cantatas omit the first recitative;¹¹ 5 recitatives are inserted into arias, and in 2 cantatas arioso are inserted into recitatives. In addition, there are 3 chorales that are interrupted by a recitative, and 1 dictum is inserted into a recitative.¹²

A comparison with the textbook used by Stölzel indicates that Fasch replaced the texts of two chorales; this was possibly because he or his audience were not familiar with the texts used by Stölzel, or because Fasch thought that others were more appropriate.¹³ Most importantly, a different layout of the printed texts can be discerned in this and in all the other textbooks which Fasch had printed for Zerbst. Arias and recitatives are differentiated through bold type and indentation instead of separate headings, and the instruction "d.C." (da capo) is employed at the end of arias, most likely to save space.

Four cantatas from this cycle are extant at various libraries in Germany and Belgium: "Wir müssen alle offenbar werden", "Gehet zu seinen Thoren ein mit

¹¹Arabic numbers are used in this chapter to facilitate comparison.

¹²See Gille, *Fasch—Kirchenkantaten* I, p. 9.

¹³The textbook is held by the research library in Gotha, shelf mark "Cant.spir. 884/7".

Dancken", "Ich war todt, und siehe, ich bin lebendig" and "Gott ist die Liebe".¹⁴ Johann Sebastian Bach used a revised version of libretti from this cycle for three cantatas in 1723, BWV 64 ("Sehet, welche Liebe"), BWV 69a ("Lobe den Herrn") and BWV 77 ("Du sollst Gott, deinen Herren, lieben").

3. *Gottgeheiligteth Beth-und Lob-Opfer der Christen, 1723/1724*¹⁵

Fasch set this single Epistle-cantata cycle for the following church year, that is 1723/1724. The author of the cycle is Johann Friedrich Möhring (1690-1773), who until 1725 was employed at the Anhalt-Zerbst Court as "Pagen-Informator". Möhring left for Jever to take a position near the summer estate of Prince Johann August of Anhalt-Zerbst and his wife Carolina, a Princess of Hessen-Cassel.

The 71 single cantatas from this cycle were performed either on Saturdays during the *Vesper* or on Sunday afternoons;¹⁶ none of the cantatas in this cycle appears to have been preserved. For 42 cantatas Fasch employs the same concerto-aria cantata plus final

¹⁴See Gille, *Fasch—Kirchenkantaten* I, pp. 34-35. "Wir müssen alle offenbar werden", written for the second Sunday in Advent, is held at the Library of the Musicological Institute, Martin Luther University Halle-Wittenberg, Ms. 275. "Gehet zu seinen Thoren ein", written for New Year's Day exists as a manuscript copy by J.L. Dietel in the Becker collection at the Music Library Leipzig, shelf mark III.2.55. "Ich war todt", composed for Easter Sunday (performed or copied 1747), is a manuscript copy held by the Bibliothèque du Conservatoire Royal, Brussels, MsM 767. Only instrumental parts are extant for "Gott ist die Liebe" (18th Sunday after Trinity). They were copied by Samuel Franz Jacobi and are held at the *Sächsische Landesbibliothek* Dresden, Mus 2423-E-500 (Grimma collection).

¹⁵See Gille, *Fasch—Kirchenkantaten* I, pp. 37-51.

¹⁶Note that libretti for the Sixth Sunday after Epiphany and the 27th Sunday after Trinity were not provided in accordance with the liturgical calendar, but a cantata text for Maundy Thursday was included.

chorale structure (Dictum-Recitative-Aria-Recitative-Aria-Chorale, abbreviated D-R-A-R-A-C) which he used for *Gottgeheiligtetes Singen und Spielen*. The following modified patterns can be discerned:

- 1) the replacement of the first aria with a chorale (D-R-C-R-A-C) or the second recitative and second aria with a dictum and a recitative, respectively (D-R-A-D-R-C) in 1 cantata each,
- 2) the omission of the second aria (D-R-A-R-C) or the first recitative (D-A-R-A-C) in 16 and 4 cantatas, respectively,
- 3) the insertion of an additional dictum or chorale (D-R-A-D-R-A-C; D-R-C-R-A-R-C) in 2 and 4 cantatas, respectively,
- 4) the insertion of a recitative into a chorale (R/C) in 3 cantatas and
- 5) one dialogue cantata (Christ conversing with the soul of the believer, D-R-Duet-R-D-C).

It is evident that Fasch varied the basic structural plan considerably. Despite the fact that he had already employed and modified the same layout the year before, he developed and utilized a number of novel structural designs.

4. *Geistliche Andachten über die Apostolischen Texte, 1727/28*¹⁷

Fasch wrote the libretti for this cantata cycle himself. However, the libretti met with enormous resistance from Zerbst's *Oberhoffprediger* Töpffer, whose approval Fasch had to obtain before actually composing a cycle. A devout Orthodox Lutheran, Töpffer claimed that Fasch's texts had contained "so many inaccuracies [from a theological

¹⁷See *Concert=Stube*, p. 128, no. 10.

standpoint] that needed mucking out, he [Töpffer] did not know where to begin"¹⁸ and, therefore, withheld the texts for two years. Finally, having been forced to enter a multitude of corrections insisted upon by Töpffer, Fasch set and performed the cycle at the Court Chapel and the city church in 1727/28. Neither the textbooks nor any of the parts to the cantatas from this cycle are extant.

Fasch's attempt in 1729 to set *Von der Nachfolge Christi* ("Of the following of Christ") by Frankfurt mathematician and poet Johann Friedrich Armand von Uffenbach (1687-7169) failed miserably because Dr. Töpffer declared that its title and poetic language were heretical and effusive. He even had numerous "heretical" passages located and reported by his assistants to the Prince.¹⁹ Fearing that he would fall out of the Prince's favour if he insisted on composing Uffenbach's texts, Fasch agreed to use a libretto by an Orthodox poet for his next cantata cycle. Fasch knew this would meet with the approval both of his adversaries and his employer. He finally set Uffenbach's cycle in 1751/1752 after Prince Johann August had died and when the more permissive Dornburg Princess Johanna Elisabeth ruled Anhalt-Zerbst.

¹⁸Fasch quotes Töpffer in a letter to Johann Friedrich Uffenbach dated 1 March 1752, reprinted in Engelke, *Fasch als Vokalkomponist*, pp. 38-42. The German original reads "es wäre darinnen so viel unrichtiges auszumisten gewesen, dass er [Töpffer] nicht gewusst hätte, wo er anfangen sollte." Fasch did not provide examples of what Töpffer considered to be "inaccuracies".

¹⁹Fasch provides an example for a passage which was considered heretical: "Willkom[men,] du Licht aus Licht geboren" ("Welcome you light born of light"). Fasch defends himself by pointing out that the same words were sung every Sunday either before or after the sermon. Engelke, *Fasch als Vokalkomponist*, pp. 39-40.

5. *Evangelische Kirchenandachten*, 1730/1731²⁰

Fasch's large-scale musical project for 1730 was to set to music the *Evangelische Kirchenandachten*, written by none other than Erdmann Neumeister.²¹ Since Neumeister's exact wording was retained in all 72 double cantatas, no protests must have been voiced by local censors.

In this cycle, Fasch concentrates on adapting the musical structure inherent in series II of Neumeister's *Fünffache Kirchenandachten* from 1716 (actually his "Rudolstädter" cycle of 1708). He divides Neumeister's seven movements into two parts, adds a chorale to the first part and substitutes Neumeister's repeat of the initial tutti with another chorale from the congregational hymn book. Fasch's final structural plan is as follows: the first part, entitled "Vormittage" ("before noon", i.e., to be performed on Sunday mornings), begins with "Tutti", followed by a recitative, an aria, and concludes with a chorale (T—R—A—C);²² the second part, called "Nachmittage" ("afternoon", i.e., for a performance on Sunday afternoons), contains the same number and types of movements as part one (T—R—A—C). There is no doubt that Fasch made these structural changes in order to transform Neumeister's single cycle into a double cycle that could be used for the same Sundays and Feast Days that had been included in

²⁰See Gille, *Fasch—Kirchenkantaten* I, pp. 52-69. Textbook extant at the *Stadt- und Kreisbibliothek Zerbst*, Sign. A 552.

²¹The extant textbook dates from the 1737/1738 church year when the cycle was performed again in Zerbst. None of the cantatas from this cycle is extant.

²²Fasch probably set the "Tutti" movements of all 72 cantatas as choral tutti movements; he did so in the three extant cantatas.

the textbook of 1722/1723. Even though Fasch refrained from changing any of the 72 "main" texts, he may have added, possibly even authored the new texts which were attached in an appendix for the "Kirchweih" (consecration of the church) and Reformation cantatas.²³

In 1752, Fasch proudly announced in a letter to Uffenbach that Telemann, the musical director of Hamburg since 1721 and the most popular composer in all of Germany during the first half of the eighteenth century, had performed Fasch's 1730/31 setting of the *Evangelische Kirchenandachten* "... a few years later...in several of Hamburg's churches".²⁴ As is evident from a letter written by Fasch to Zinzendorf in 1732, Fasch had sent a copy of the *Evangelische Kirchenandachten* when Telemann had requested a cantata cycle from him in 1732 ("im vorigen Jahre"—"the year before"). Telemann bestowed a great honour on Fasch when he performed the latter's setting in the church year of 1732/33 which led Fasch to anticipate increased popularity in the city of Hamburg and vicinity.²⁵

²³See Gille, *Fasch—Kirchenkantaten I*, pp. 52-53. In the first part, the following new texts can be found: the opening tutti ("Herr, laß ferner Deine Lehren"), the first recitative ("Dein starcker Arm"), and the chorale ("Ach bleib mit deinem Worte"); Neumeister's opening tutti becomes Fasch's first aria ("So blühet noch des Höchsten Güte"). Neumeister's recitative and the first aria correspond to Fasch's recitative and aria in the second part; however, new texts have been provided for the tutti ("Bleibt Ihr Feinde") and the final chorale ("Die Gottesgnad alleine").

²⁴See Engelke, *Fasch als Vokalkomponist*, pp. 38-40. "... ein baar Jahre darauf... in denen Hamburgerischen Kirchen [in denen Telemann für die Kirchenmusik zuständig war—for which Telemann provided service music] aufgeführt zu werden." Original spelling maintained.

²⁵Gille, *Fasch—Kirchenkantaten I*, pp. 53-54. Fasch writes: "Indeß bin in vorigem Jahre [1732] von dem Hamburgischen Capellmeister Telemann aus eigener Bewegung ersuchet worden, Ihm einen Kirchen-Jahrgang zu comuniciren, welcher auch dieses Jahr [1732/33] daselbst aufgeführt wird, und mich in dortiger Gegend so bekannter macht." ("Meanwhile, Capellmeister Telemann of Hamburg requested of his own free will that I send him a sacred cantata cycle which

Furthermore, there are only 15 cantatas by Telemann listed as extant from cycles performed between 1732 and 1739 in Walter Menke's Thematic Index to the Vocal Works of Georg Philipp Telemann (*TVWV*).²⁶ Telemann could easily have performed Fasch's cycle again during that time, making substitutions for several cantatas because he wanted or was required to use a different Bible verse, or wanted to make use of orchestral forces different from those employed by Fasch that particular Sunday. Note also that Fasch's cycle does not include a cantata for the Feast Day of John the Baptist; this would explain, for example, why Telemann provided a cantata for that service himself in 1732/33.²⁷

Only three cantatas from Fasch's setting of this cycle have survived. "Dein allerhöchster Adel" is extant at the *Katharinenkirche* Brandenburg; "Den Himmel schließet Jesus auf" and "Die Liebe Gottes sei gepreiset" have been preserved at the archive of Trinity Lutheran Church Kaufbeuren.²⁸

is to be performed also this year, and will make me more famous in those parts [of Germany].") See also Petzoldt, "Fasch als Briefkorrespondent Zinzendorfs", in *StAI* 24, pp. 43, endn. 32.

²⁶See Walter Menke, ed., *Thematisches Werkverzeichnis der Vokalwerke Georg Philipp Telemanns*, vol. 1 (Frankfurt: Klottermann, 1983), p. 184 for a complete list; hereafter: *TVWV* for *Telemann-Vokalwerke-Verzeichnis*.

²⁷*TVWV*, vol. 1, p. 184. Two cantatas were performed on the Feast of St. John the Baptist: "Gelobet sei der Herr" before and "O weh, schaut der Egypter Heer" after the sermon, respectively.

²⁸"Dein allerhöchster Adel" was composed for Trinity Sunday, "Den Himmel schließet Jesus auf" for Ascension Day and "Die Liebe Gottes sei gepreiset" for Pentecost Sunday. "Die Liebe Gottes" was advertised in the 1761 and 1836 Breitkopf music catalogues. See Gille, *Fasch—Kirchenkantaten* I, p. 68.

6. *Nahmen-Buch Christi und der Christen*, 1732/1733²⁹

The Zerbst textbook to Benjamin Schmolck's *Nahmen-Buch Christi und der Christen* which was printed on the occasion of the performance of this cycle of double cantatas at the Zerbst Court Chapel in 1732/1733 is not extant. Fortunately, Stölzel had set and performed the same libretti in 1731 at the Gotha Court and had a textbook printed.³⁰ In addition, a reference to the cycle on page 128 of the *Concert=Stube* confirms that Fasch indeed composed this cantata cycle by Schmolck.³¹

The Gotha textbook contains texts for 70 double cantatas plus a so-called "Vorbereitungskantate" or preparatory cantata which Fasch may or may not have set.³² Again, the concerto-aria cantata which Fasch had employed in the 1722 and 1723 cycles provides the basic structural plan for both sections of the double cantata (D—R—A—C). The texts of each section correspond in that the first four movements are preceded by a list of "names of Christ" ("Nahmen Christi"); for example, on the first Sunday in Advent, Christ is described as a king (Christus[:] der König"). The headings to the four movements provide the names for the Christian community ("Nahmen der Christen")

²⁹See Gille, *Fasch-Kirchenkantaten* I, pp. 70-86.

³⁰Gille notes that at least 60 of Stölzel's cantatas from this cycle are extant. Schmolck's texts must have been quite popular and well-liked since Georg Benda, Stölzel's successor at Gotha, set Schmolck's cycle in 1750/1751 (*Forschungsbibliothek* Gotha, shelf mark "Cant.spir. 879"). Gille, *Fasch—Kirchenkantaten* I, p. 70. See also Hennenberg, *Stölzel—Kantaten*.

³¹Gille used the Gotha textbook as his primary source for reconstruction of the textbook.

³²Gille, *Fasch—Kirchenkantaten* I, p. 71. The texts for the sixth Sunday after Epiphany and the 27th Sunday after Trinity were again omitted. Gille suspects that Fasch may have substituted chorales with better-known ones as he did in 1722/23; Gille lists the two volumes of the *Geistlich-neu-vermehrtes Gothaisches Gesang-Buch* from 1730 as possible sources.

which on the first Sunday in Advent was "Christians, the daughters of Zion" ("Die Christen[:] Töchter Zions").

Five cantatas from this cycle are extant and are held at the archive of Trinity Lutheran Church Kaufbeuren:³³ "Er heisset wunderbar, Rath, Krafft, Held " for the first Sunday after Christmas, "Gott, der du mein Gott und Heiland bist" for New Year's Day, "Wir haben hier keine bleibende Statt" for the Sunday after New Year's Day, "Niemand kommt zum Vater" and "Die wahrhaftigen Anbeter werden den Vater anbeten" on the fourth and fifth Sundays after Easter, respectively, and "Wir sind stets als ein Fluch der Welt" on the Sunday after Ascension.

7. *Das in Bitte, Gebeth, Fürbitte und Dancksagung bestehende Opfer, 1735/1736*³⁴

As is evident from an entry in the *Concert=Stube*, Fasch set another double cantata cycle in 1735/1736 for which the textbook is not extant. Pfeiffer, Petzoldt, and Gille have suggested that the two volumes of autograph cantatas by Fasch held at the *Deutsche Staatsbibliothek zu Berlin* (Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2) could be part of this 1735-1736 double cycle.³⁵ Conclusions drawn from an examination of the data contained in volume 359 of the *Zerbst Konsistorium IXa* source, to be presented

³³See Gille, *Fasch—Kirchenkantaten* I, pp. 85-86.

³⁴*Concert=Stube*, p. 128, no. 13. See also Engelke, *Fasch als Vokalkomponist*, p. 42.

³⁵See Pfeiffer, Dissertation, p. 143, Petzoldt, "Faschs Kantatentexte", *StAI* 40, pp. 55ff, and Gille, "Faschs Vokalmusik—Übersicht", in *StAI* 40, p. 39.

below, will support this hypothesis.³⁶ With regard to the cantata libretti, Petzoldt postulates that Fasch could have authored them himself—he had previously written the texts for the 1727/1728 cycle *Geistliche Andachten über die Apostolischen Texte*.³⁷

8. *Das Lob Gottes in der Gemeinde des Herrn*, 1741/42³⁸

Fasch composed another cycle by Erdmann Neumeister in 1741 entitled *Das Lob Gottes in der Gemeinde des Herrn*, and was most likely ordered by the Prince to do so; the Prince, in turn, had probably been influenced in his choice by the Neumeister enthusiasts Töpffer and Kluge. This cycle of texts, series IV (Eisenach, 1714) of Neumeister's *Fünffache Kirchenandachten* collection, was a favourite among Fasch's colleagues. For example, Telemann employed it for his *Französischer Jahrgang* which was also performed by Fasch in Zerbst in 1742;³⁹ Bach set four cantatas from Neumeister's 1714 cycle between 1714 and 1723, namely BWV 24 ("Ein ungefärbt Gemüte"), BWV 28 ("Gottlob! Nun geht das Jahr zu Ende"), BWV 59 ("Wer mich liebet, der wird mein Wort halten"), and BWV 61 ("Nun komm der Heiden Heiland").

³⁶See subsection 11 below.

³⁷Petzoldt, "Faschs Kantatentexte", *StA* 40, p. 55.

³⁸See Gille, *Fasch-Kirchenkantaten* II, pp. 4-17.

³⁹Neither a performance date nor a date of composition was provided in the corresponding entry in the *Concert=Stube*. See also the *TVWV*, p. 193.

Using both the extant Zerbst textbook, which is privately owned, and Neumeister's Gotha edition as primary sources,⁴⁰ Gille lists texts to 72 single cantatas to be performed during the *Vesper* on Saturdays. Neumeister does not adhere to a fixed pattern; thus a variety of textual designs can be observed. Twenty madrigalian arias (which Fasch may have set as soli or tutti), 7 recitatives, 18 dicta, and 14 chorales function as opening movements. Frequently, these movements display insertions of recitatives (6) or dicta passages (3) into chorales, and arias that are interrupted by recitatives (3).⁴¹ In addition, dicta that are interrupted by recitatives (2), chorale passages (2) and arias (1) as well as recitatives into which chorale passages have been inserted (3) can be found.

The majority of final movements are chorales, 20 in all, but Neumeister also uses dicta in another 10 movements. Moreover, Fasch has added chorale texts to the first 8 cantatas, which indicates that he may have appended chorales to most or all of them to achieve uniformity among his cantata libretti. The total number of movements in a double cantata range from 5 to 10; the single dialogue cantata comprises 7 movements (D-R-C-A-C-R-A).

With regard to extant pieces from this cycle, note that Gille has included Fasch's cantata for Reformation Day, "Welt und Teuffel tobt ihr noch" in his catalogue. The cantata has survived in the form of a score copied by Johann Ludwig Dietel as part of

⁴⁰See Gille, *Fasch—Kirchenkantaten* II, pp. 4-5. Gille took nos. 1 through 7 from the Zerbst textbook, the remaining cantatas from the Gotha edition.

⁴¹The numbers in parentheses refer to the number of movements which display this particular modification.

the Becker collection at the *Musikbibliothek* Leipzig.⁴² The cantata's text does not appear in the Zerbst textbook but was included only in Neumeister's edition. Otherwise, no cantatas from this cycle have survived, even though cantatas nos. 1 through 4 of this cycle, the cantatas for the first through the fourth Sunday in Advent, were listed in Engelke's Thematic Catalogue as being held by the Library of the *Singakademie* Berlin. The four cantatas were lost during World War II.⁴³

Fasch's circumstances changed when his employer, Prince Johann August von Anhalt-Zerbst died on 9 November 1742 and was succeeded by his cousins Johann Ludwig and Christian August who ruled Anhalt-Zerbst from 1742-1746 and 1746-1747,

⁴²Andreas Glöckner, "Neuerkenntnisse zu Johann Sebastian Bachs Aufführungskalender zwischen 1729 und 1735", *BJ* 70 (1984): 43-75. He provides 31 October 1734 (Reformation Day) as the cantata's performance date. See also Hans-Joachim Schulze, "Johann-Friedrich-Fasch-Quellen in Leipziger Bibliotheken", *StAl* 24, pp. 86-92.

⁴³See Engelke, *Fasch als Vokalkomponist*, Thematic Index ("Thematisches Verzeichnis"). Further, see Pfeiffer, Dissertation, p. 138 where he erroneously states that the texts to the third and fourth cantatas in Advent ("Ach Gott, wie manches Herzeleid" and "Christen heissen und nicht sein") as well as the cantatas listed under no. 54—a cantata without de-tempore indication and preserved only in parts, with the Bass marked "Weltgeist"—and no. 55, "So sei denn dieses Fest"(a cantata for Ascension Day) hint at the third cycle of Neumeister's *Fünffache Kirchenandachten*. Rather, they are part of Neumeister's fourth cycle which Fasch set in 1741-1742. Cf. Gille, *Fasch-Kirchenkantaten* II, p. 4, see also p. 17. Gille neglects to mention that the tenth cantata listed by Engelke, "Lobe den Herrn, meine Seele" could possibly also have been part of the 1741-1742 cycle: its dictum matches that of the 71st cantata listed in the (Gotha) textbook, the cantata for the Feast Day of the Annuciation (*Mariae Heimsuchung*). In contrast, the cantata listed by Engelke under no. 56, "Gott ist die Liebe" does not correspond to either of the two cantatas listed in the textbooks that share its title because of conflicting de-tempore indications. According to Engelke, Fasch composed "Gott ist die Liebe" for the first Feast Day of Pentecost; however, the cantata from the 1722/1723 cycle was written for the 18th Sunday after Trinity and the cantata from the 1723/1724 cycle was composed for the first Sunday after Trinity. Note also that the dictum of the 9th cantata, "Die mit Tränen säen" corresponds to that of the second part of the cantata for the 16th Sunday after Trinity, "So bist, du doch, Gott" of the 1732/1733 cycle by Schmolck. However, the former is the opening movement of a single cantata, the latter a movement from a double cantata. See Gille, *Fasch-Kirchenkantaten* II, pp. 41, 39 and I, pp. 31, 45, 83.

respectively.⁴⁴ The untimely deaths of Johann Ludwig and Johann Christian August resulted in the Princess Johanna Elisabeth von Anhalt-Zerbst and Dornburg (1712-1760) assuming the reign until her ward, Christian August's son Prince Friedrich August (1734-1793) came of age. Fasch's working conditions at the Anhalt-Zerbst Court improved greatly during the reigns of the Dornburg Princes and Princesses because they impeded the activities of the critics who had continually thwarted Fasch.

9. *Von der Nachfolge Christi*, 1751/52⁴⁵

Despite complaints from Orthodox *Oberhoffprediger* Dr. Kluge, a son-in-law of Erdmann Neumeister, Fasch obtained permission from Princess Johanna Elisabeth in 1751 to set J.F.A. von Uffenbach's *Von der Nachfolge Christi*. After Fasch had started to perform the cycle in Advent of that year, however, he was told to shorten "the music" as the service was taking too long. Consequently, Fasch asked Uffenbach for assistance in converting the latter's single cycle into a double cycle.⁴⁶ Pointing out that he did not have any problems inserting chorales between movements (as done previously in 1723/1724 cycle *Gottgeheiligt Beth-und Lob-Opfer der Christen*), Fasch asked Uffenbach to provide him with appropriate dicta for the opening of the second part of the

⁴⁴See Wäschke, "Hofkapelle", p. 58.

⁴⁵See Gille, *Fasch—Kirchenkantaten* II, pp. 18-35.

⁴⁶See Engelke, *Fasch als Vokalkomponist*, pp. 38-40. The first part of the double cantata replaced the lengthy single cantata which was performed during the Sunday morning service; the second part of the double cantata replaced the major sacred work which was performed during the Sunday afternoon service.

double cantata. In addition, Fasch wanted to be supplied with additional texts if it was obvious that movements had been omitted, as had been the case in the cantata for Passion or *Judica* Sunday.⁴⁷ Fasch's request clearly represents an attempt to achieve structural uniformity among the cantata texts.

Since the Zerbst textbook to this cycle has not survived, the Wolfenbüttel edition, which Fasch used as his model for the Zerbst edition, appears in Gille's catalogue.⁴⁸ Uffenbach preceded the text of the opening movements—which would frequently be dicta—with the following information:

- 1) the Sunday or Feast Day on which the cantata should be performed ("de-tempore")
- 2) a "Sinnbild" with a "Sinn-Spruch" (Uffenbach provided a devotional poem explaining the "Sinn-Spruch" which he put below a symbolic picture) and
- 3) reference to the respective gospel passage that would be used as textual foundation for the libretti.

Uffenbach did not adhere to a fixed structural pattern for a majority of his cantatas; rather, he combined various types of movements. The number of movements in a cantata varies from 7 to 9, each comprising no more than 4 recitatives, 2 arias, 2 dicta and 2 chorales. Fifty-two of the 72 cantatas conclude with chorales, but Uffenbach

⁴⁷See Fasch's letter to Uffenbach, Engelke, *Fasch als Vokalkomponist*, p. 41. Fasch writes: "... ob derobselbten etwas gefällig sein mögte, die besten Dicta vor iedes Stück auszusuchen, und wo etwa, (wie bei Judica) eine Arie zum 2^{ten} Theile fehlte, solche annoch darzu entwerffen." ("... if the same person [Uffenbach] could be so kind as to select [write] the best dicta for each movement, and if something, for example an aria, was missing in the second part (as [was the case] on *Judica* [Passion Sunday]), that he could also draft [write] those [parts].")

⁴⁸The textbook is extant at the *Niedersächsische Staats- und Universitätsbibliothek* Göttingen, 8°, Poet. Germ. III 6650.

also employs arias in 11 and dicta in 4 cantatas. In addition, he includes 1 dialogue cantata and 5 quasi-dialogue cantatas in his cycle.

It is evident from the two cantatas which are extant from this cycle, "Ehre sei Gott in der Höhe" and "Mein Seel erhebet den Herren", that Fasch was successful in transforming single cantatas into double cantatas.⁴⁹ A setting of Uffenbach's libretto for the first Sunday in Advent, "Willkomm[en], du Licht aus Licht geboren" is held by the *Landes- und Hochschulbibliothek* Darmstadt. Although this cantata has not been formally attributed to Fasch, Gille rightly included it in his catalogue because the texts correspond exactly and the cantata's expanded structural plan matches the modification techniques described by Fasch in 1752 to Uffenbach.⁵⁰

Fasch refers to having set two more cantata cycles: "...a poem...written by Pastor Schmolck, and one by the blind organist [Christian Gotthilf] Jacobi of Magdeburg..."; unfortunately, Fasch does not provide the titles of the text cycles.⁵¹ Since Stölzel's setting of Schmolck's cycle *Das Saiten=Spiel des Hertzens am Tage des Herrn* ("The Stringplaying of the Heart on the Day of the Lord") had been performed at Zerbst during the 1724/25 church year, it is possibly that Fasch had also set and performed this text

⁴⁹See Gille, *Fasch—Kirchenkantaten* II, pp. 34-35, 20. "Ehre sei Gott in der Höhe" is an autograph cantata (Mus. ms. 30282, item z) extant at the *DSiB*. "Mein Seel erhebet den Herren mein" is held the *Landesarchiv* Oranienbaum, shelf mark "Zerbster Musikstube A 10".

⁵⁰See Engelke, *Fasch als Vokalkomponist*, p. 40. A chorale has been inserted at the end of the first part; a tutti movement and a chorale frame the second part.

⁵¹Engelke, *Fasch als Vokalkomponist*, p. 40: "...eine Poesie von Herrn Past. Schmolcken und eine von dem blinden Organisten H. Jacobi zu Magdeburg..." See Table 1 above and also Gille, "Faschs Vokalmusik—Übersicht", p. 40. He postulates that Fasch could have composed the cycle around or shortly before 1750.

cycle by Schmolck at the Court Chapel, perhaps as early as 1728/29.⁵² A cantata from that cycle, "Gottes und Marien Kind", was included in the 1836 Breitkopf *Auktionskatalog* and attributed to Fasch by its subsequent owner, C.F. Becker.⁵³

Moreover, Fasch may have used Schmolck's libretto to *Das harmonische Zion* (The harmonious Zion), Zerbst 1754/55, as textual basis for several cantatas. The textbook is now lost.⁵⁴ Gille included neither of these cycles in his compendium because he was unable to verify that Fasch had in fact set any of them.⁵⁵

10. Cantata cycles performed at Zerbst composed by someone other than Fasch

Fasch had also acquired a number of cantata cycles from fellow composers and performed them at the Zerbst Court Chapel (see Table 2⁵⁶). Fasch's choice of cantata cycles underscores his eagerness to provide the Zerbst audience with compositions of consistently high quality by such illustrious composers as Telemann and Stölzel. In addition, by performing cycles by older composers such as Erlebach and Zachau in addition to his own he was able to expose his listeners to a variety of musical styles.

⁵²See the respective entry in the *Concert=Stube*, p. 128, no. 7, Gille, *Fasch—Kantaten I*, p. 6 and Gille, "Fasch-Vokalmusik", p. 41. See also my discussion of repeat performances of Fasch's cycles, Chapter 5, pp. 108ff, below.

⁵³"Gottes und Marien Kind" is housed at the *Musikbibliothek Leipzig*, III, 2.57. See the respective entry in Pfeiffer, *FWV*.

⁵⁴Engelke seemed to have access to the libretto of *Das harmonische Zion* in 1908; it was probably lost during World War II. See Engelke, *Fasch als Vokalkomponist*, p. 43.

⁵⁵See Gille, *Fasch—Kantaten I*, pp. 6-7. According to Gille, attributions of works in the Breitkopf catalogues have proved to be unreliable.

⁵⁶The original spelling and punctuation have been maintained; italics are mine.

Table 2: Cantata cycles performed at Zerbst Court Chapel composed by someone other than J.F. Fasch (arranged according to order in *Concert=Stube* from 1743)

No./ No. in Concert= Stube	Date; single/ double; Zerbst Library shelf mark	Title of Cycle and Date; Composer
1/2	1722/23 single A 545	<i>Geist(licher) Chor-und Kirchenschmuck von Philipp Erlebach</i> ("Sacred Choir- and Church-Ornament")
2/3	no date provided	<i>Neue geistliche Gedichte, der Concerten=Jahrgang von Telemann</i> ("New Sacred Poems, the yearly cycle of concertos")
3/4	1741 single	<i>Eben derselbige von dem HoffOrganistem Roellichen vor 2 Jahren neu componiret</i> ("the same text newly composed two years ago by the Court Organist Roellichen [Röllig]")
4/5	1724 single A 548	<i>Geist(liche) Gedichte[,] der sogenannte Eisenachische von Telemann</i> ("Sacred Poems; the so-called <i>Eisenachische</i> cycle")
5/7	1724/25 double A 549	<i>Das Saiten=Spiel des Hertzens am Tage des Herrn, ein doppelter von Stölzel</i> ("The String Playing of the Heart on the Day of the Lord")
6/8	1725/26 single A 550	<i>Texte zur Kirchen Music[,] der sogenannte Hallische von [Friedrich] Zachau</i> ("Texts to Church Music; the so-called <i>Hallische</i> cycle")
7/9	1726/27 single A 551	<i>Musicalische Kirchenandachten, der sogenannte Dresdener</i> ("Musical Church Devotions; the so-called <i>Dresdener</i> cycle") [by Zachau]
8/15	no date provided single	<i>Über eben diesen Text der sogenannte Französische von Telemann</i> ("On the same text—here: <i>Das Lob Gottes in der Gemeinde des Herrn</i> —the so-called French cycle")

11. Summary

The prolific Fasch took his time- and labour-intensive responsibilities as Kapellmeister and sacred composer at the Court of Anhalt-Zerbst very seriously. First, he had to find a suitable cantata libretto that was available for purchase. Failing that, he would commission one or write one himself. Secondly, he had to receive permission to set the texts from the devout but over-critical Orthodox censors. Thirdly, the act of composition had to proceed extremely quickly in order to complete the number of pieces that were required per service each week. Fasch saved time by selecting cantata libretti which supported one basic structural plan per cycle such as the concerto-aria cantata (cycles 1, 2, 5, and 6). Cycles 4, 7 and 8 do not adhere to a fixed textual pattern, which facilitates the use of varied structural designs. Fasch also employed clever structural modification techniques (see the textbooks) to avoid monotony in the design of his weekly contributions. Performing cantata cycles by other composers reduced Fasch's workload considerably and ensured great diversity in the musical performances presented at the Zerbst Court Chapel.

Chapter 5

The *Konsistorium Zerbst IXa* Source at the *Landesarchiv* Oranienbaum: Liturgical Services at the Zerbst Court Chapel between 1722 and 1758

1. An overview of volumes 352-369

The *Konsistorium Zerbst IXa* source is a multi-volume collection of which 25 volumes record all liturgical service held at the Zerbst Court Chapel during the church years 1719-1747 (volumes 351-364) and the church years of 1749-1773 (volumes 365-377); the volume pertaining to the 1747-1749 cycles was evidently lost prior to cataloguing.¹ A comparison of the information which Wäschke extracted from the "Verzeichnisse der gottesdienstlichen Handlungen in der Schloßkirche von 1719-1763" ("Chronicles of liturgical activities at the Court Chapel from 1719-1763") for his essay on Röllig's cantata and the data contained in vols. 351-371 indicates that they are identical.²

The keeping of records had most likely been ordered in 1719 when the newly renovated ducal Court Chapel at Zerbst was consecrated by Duchess Hedwig Friederike

¹The collection belonged to the *Bestand* of the Court Orchestra which is now held at the *Landesarchiv* Oranienbaum. All volume numbers cited in this and the following subsections refer to the respective volumes in the *Konsistorium Zerbst IXa* collection. Vol. 351 pertains to the church years 1719-1721, vol. 372 to 1763-1765, vol. 373 corresponds to 1765-67, vol. 375 to 1767-1769 and vol. 377 pertains to 1771-1773; there are no vols. 374 and 376.

²See Wäschke, "Rölligs Kantate", pp. 8ff. He did not note the absence of the 1749-1751 volume in 1908; therefore, it is likely that it was lost during World War II.

on her birthday, October 18, 1719.³ In addition, a member of the ducal family could also have ordered the printing of textbooks for each cantata cycle performed during the church year at that time.⁴

Since Fasch commenced his position as Kapellmeister at the court of Anhalt-Zerbst on 29 September 1722, we will concern ourselves primarily with volumes 352 to 369 which pertain to the time of Fasch's tenure at Zerbst, and specifically with the entries in those volumes that refer to special music. The title page of each of the volumes which remains virtually constant, although written by numerous scribes over the years is reproduced below:⁵

Verzeichniß
wie es mit dem Gottes-dienste in
hiesiger hoch-fürstlicher Schloß-Kirchen vom 1^{ten} Advent:
17[22-] an, biß wiederum auf den 1^{ten} Advent: 17[-59], gehalten worden

³See Wäschke, "Hofkapelle", p. 5. He provides a detailed overview of the service that was celebrated on that special occasion.

⁴See Wäschke, "Rölligs Kantate", p. 10 and Wäschke, "Schloßkapelle", pp. 5, 6. He notes the existence of another chronicle, transmitted in manuscript form, which recorded "Was in Hoch-Fürstl. Schloß-Kirchen musiciret wird A 1719" ("what is being performed in the ducal Court Chapel A 1719") between 18 October 1719 (i.e., the Duchess's birthday) to 9 April 1721. This chronicle could be identified as vol. 351 of the *Konsistorium Zerbst IXa* collection; it provides the order of worship at the beginning of the chronicle plus aria and recitative texts (see also vol. 378). Wäschke believes that these texts were probably also published, very much like the extant textbook of "Das Saiten-Spiel des Hertzens" to which he obviously had access as he refers to it specifically. In addition, Wäschke points out that these types of collections of texts could be used as devotional booklets.

⁵See also Figure 1 in the Appendix, p. 253, below (Sources to Information presented in Chapter 5). The facsimile of the title page of vol. 359 is reproduced with kind permission of the *Landesarchiv* Oranienbaum.

Chronicle of
the [Liturgical] Service[s] that were conducted at
the local Ducal Court Chapel from the 1st [Sunday in] Advent:
[17[22-] until the 1st [Sunday in Advent]: 17[-59]

Each volume can be compared to a diary or, more precisely, to a liturgical log. It follows a standard format of recording the various worship services, including *Betstunden*, that were celebrated during each church year. A typical description of a Sunday service would include

- 1) the de-tempore indication (e.g., "1. Advent"),
- 2) the day of the week, the date and the year,
- 3) whether communion was celebrated or not
("an welchem communion gehalten"),
- 4) the time of service ("vormittag:", "nachmittag:"),
- 5) the chorales that were sung ("was gesungen") and
their numbers in the *Cantional*,
- 6) the special music, i.e., the cantatas that were performed
(not obvious from the heading "was musiciret worden"
but evident in that titles of cantatas and dicta match),
- 7) the various Bible readings (both from the Old and
the New Testaments, "gelesen"),
- 8) the minister who preached ("W.[er] gepredigt") and
- 9) the texts on which the minister preached ("Texte",
i.e., references to Bible verses, using common
abbreviations).⁶

In addition, numerous important incidents in the life of the ducal family were recorded by the scribes, for example, family birthdays, departure for and arrival from trips, memorial services for the departed, and Sunday services that had been designated special

⁶See Figure 2 in the Appendix, p. 254, below (Sources to Information presented in Chapter 5) which shows a page from vol. 359; reproduced with kind permission of the *Landesarchiv Oranienbaum*.

thanksgiving services.⁷ Entries concerning events unrelated to activities of the ducal family are relatively sparse; they concern such matters as, for example, staff promotions (on 18 April 1725, J.F. Möhring, formerly *Pagen-Informator*, advanced to Pastor) and maintenance of the church organ.⁸

Worship services were held on Wednesdays, Fridays, Saturdays,⁹ Sundays and Feast Days including *Aposteltage*. Fasch provided special music only on Sundays and Feast Days, i.e., a double or two single cantatas which were performed "nach geschehener Music" ("after the music [here: the chorales] had happened [here: had been sung]"); the sermon followed.¹⁰ Single cantatas were performed during the Saturday

⁷See, for example, vol. 359. Duke Johann August's birthday on 9 August 1736 received special mention every year as did his summer trips. A death in the family—see, for instance, vol. 364 which records Duke Johann August's "Trauer- und Gedächtnispredigt", that is, his memorial service—resulted in the ducal family abstaining from participation in any activities at the Court Chapel for several months afterwards. During that period of mourning, prayer meetings and services were held in their chambers as well as in the Chapel, with different readings and chorales being read and sung, respectively. Thanksgiving services were celebrated, for example, if a member of the ducal family had recovered from "a dangerous illness", as had been the case in 1736 on Trinity Sunday (vol. 359).

⁸See vols. 353 and 364, respectively. The comment with regard to the organ maintenance reads: "Das Orgelwerk wiederum in gutem Stande zu setzen[,] ist der Gottes Dienst in der Woche bis zur Vollendung dessen ausgesetzt worden." ("Due to maintenance work on the organ [i.e., tuning and possibly repairing during the week of 24 June 1747], no service was celebrated that week until the work was finished.")

⁹Incidentally, Saturday was also the day on which confession was held, with the numbers of "Confitenten" who had received absolution that day being recorded. See the respective entries in, e.g., vol. 359.

¹⁰This information contradicts Petzoldt's suggestion that the two parts of a double cantata were performed during the same service, that is, before the sermon and during communion; Gille postulated that they could have been performed before and after the sermon. See Petzoldt, "Faschs Kantatentexte" in *StAI* 40, p. 55 and Gille, "Faschs Vokalmusik—Übersicht", in *StAI* 40, p. 39.

Vespers and on Sundays, i.e., a single cycle during the morning service and another single cycle during the afternoon service. In addition, single cycles could be heard on the anniversary of the consecration of the church (*Kirchweih*), on Reformation Day and on *Aposteltage*. The *Concert=Stube* lists nine *Apostelstücke*—cantatas performed on *Aposteltage*—"in 2 Jahrgängen, doppelt komponiert" by Fasch, which Gille translates as two separate double cycles of *Apostelstücke*; however, the *Konsistorium Zerbst IXa* indicates that double cantatas were performed only on those *Aposteltage* that fell on a Sunday.¹¹

For the three major Feast Days of the church year, Christmas Day, Easter Sunday and Pentecost, the morning cantata was replaced by a *Credo in unum deum* which was performed by the orchestra and the choir.¹² No evidence can be found that any *missae totae* were performed at the Zerbst Court Chapel.¹³

¹¹See *Concert=Stube*, p. 130 and Gille, "Faschs Vokalmusik—Übersicht", p. 37. In 1736 (vol. 359), the Feast of John the Baptist fell on a Sunday and thus took precedence. When the cycle was repeated in 1747 (see vol. 364), that particular Feast Day fell on a Saturday, prompting an entry to the effect that the double cantata listed for the 4th Sunday after Trinity had already been performed the day before, i.e., on Saturday, the Feast of John the Baptist. It is unclear whether the same double cantata was performed on both days or the double cantata on the Sunday was in fact replaced.

¹²See, e.g., vol. 359 and Wäschke, "Rölligs Kantate", p. 9.

¹³See entries in, for example, vol. 359. Cf. Gille, "Faschs Vokalmusik—Übersicht", p. 37; see also p. 46, fn. 5. From the entries in the *Concert=Stube* we must assume that Fasch performed masses by Telemann, Stölzel, and others; unfortunately, no performance dates are provided.

Fasch did not have to compose special music for the *Betstunden* which were held on Mondays and Thursdays; the congregation merely sang chorales.¹⁴ Their melodies were compiled in a so-called *Cantional*; volume 380 of the *Konsistorium Zerbst IXa* collection is a copy of a *Cantional* that was in use at the Zerbst Chapel as of 1738. Its title reads:

Hochfürstl[iches] Anhalt-Zerbstisches
Schloß=Kirchen Cantional
nach welchem in diesen Cantional
befindlichen Melodien die Lieder, so
in [im] Zerbstischen Gesang=Buch enthalten,
auf Hochfürstliche gnädigste Verordnung
in hochfürstlichen Schloß=Kirche
müs=sen gespielt und gesun=gen werden.
Anno 1738

Ducal Anhalt-Zerbst
Court Chapel Cantional
according to the melodies contained
in which, the chorales that are
found in the Zerbst hymnal
must be played and sung
in the ducal Court Chapel
as ordered by a most gracious ducal decree.
Anno 1738

¹⁴Vespers at times replaced *Betstunden* on Mondays. On Monday, December 12, 1735 (see vol. 359) the scribe records a Vesper instead of a *Betstunde*. Frequently, scribes would include special prayers which would have been used in those *Betstunden*. Similarly to the prayer meetings, no special music had to be composed for the "Grosse Buß- und Bettage" or Confessional Days, which were customarily held once a month on Fridays.

This *Cantional* provides the chorale melody and a figured bass line for 528 chorales plus an incomplete index (letters "A" to "F").¹⁵ The *Cantional* was most likely employed by the court organist when accompanying congregational singing. Court organist Röllig employed a chorale melody from the *Cantional* for his *Kantate für St. Jakobs-Tag* from 1739.¹⁶ The fact that Röllig copied that one particular melody note-for-note leads Quarg to believe that the ducal decree allowed hardly any deviations from the melodies that were transmitted in the *Cantional*.¹⁷ It was probably coincidence that Röllig's version of the chorale matched perfectly. A random spot-check of Fasch's chorale melodies shows that he also adhered closely to the chorale melodies listed in the *Cantional*; however, variants can be found.¹⁸ Occasionally, Fasch omits fermatas at cadences and replaces them with rests,¹⁹ a compositional device which ensures uniform playing and singing among orchestra and chorus members. In the absence of a

¹⁵The number "Nr. 529" was assigned to the next chorale, but no music was provided. The pages for chorales no. 145-150 are missing. Some of the chorales are pasted on the page which suggests that their numbers may have been changed at some point in time. Comments with regard to alternate texts can be also be found: for example, below chorale no. 526, we read "Nach dieser Melodie wird auch das Lied 520 gespielt und gesungen ("chorale no. 520 is also played and sung according to this melody").

¹⁶See Wäschke, "Rölligs Kantate", p. 18. Having access to both Röllig's cantata and the *Cantional*, Wäschke identified the chorale which Röllig employed as no. 241 from the *Cantional*.

¹⁷Quarg, "Passions-Cantatte", p. 65.

¹⁸When comparing, for example, the first chorale in Cantata no. 5 ("O süßes Heil") with no. 404 in the *Cantional* ("Jesu, meine Zuversicht"), we observe that the rhythm in mm. 3 and 12 was simplified from dotted half note quarter note to two half notes, and the thirds in m. 5 were filled in.

¹⁹See, for example, chorales no. 78, 79, 94, 103, 119, 128, 382, and 400.

corresponding 1735 *Cantional*, we must assume that slight deviances from the original chorale melodies when setting them as part of a cantata were acceptable.²⁰

A Zerbst hymnal from 1743 has been preserved in the British Library (GB-Lbm 3425.K.1). It contains texts to chorales, but no melodies.²¹ Its title reads:

Zerbstisches
Gesang-Buch,
in welchem, nebst
D. Martin Luthers
und andern schon bekandten
Liedern,
Noch viele neue und niemals gedruckte,
zu finden,
Auf Hoch = Fürstl. Gnädigsten Befehl
zusammen getragen,
Und zum Gebrauch
Der
Evangelisch-Lutherischen Kirchen
im Fürstenthum Anhalt-Zerbst
ausgefertiget,
Mit Hoch = Fürstl. Spezial =
PRIVILEGIO
Zerbst
Bey S[amuel] G[ottfried] Zimmermannen
1743

Zerbst Hymnal
in which in addition to
hymns by Dr. Martin Luther
and other already well-known hymns,
many new ones and ones that have never been printed
can be found,
collected as ordered by
a most gracious ducal decree

²⁰See also my discussion of Fasch's chorale settings in Chapter 7, pp. 203ff, below.

²¹I would like to thank Nigel Springthorpe for drawing my attention to this textbook and to Brian Clark for providing me with the information presented below (correspondence from 27 and 30 September 1996, respectively). The original spelling has been maintained.

[and] prepared
for use in the
Evangelical-Lutheran Church
in the duchy of Anhalt-Zerbst
with a most gracious ducal and
special privilege
Zerbst
by S[amue]l G[ottfried] Zimmermann
1743

The numbers provided in the "was gesungen" column of the *Konsistorium Zerbst IXa* correspond perfectly to the chorale numbers recorded in the *Cantional*. The chorale titles include "pag." references which, in turn, correspond to column numbers printed in the 1743 *Gesang=Buch*. The *Zerbst Gesang=Buch* contains only the first 513 of the 528 chorales which are recorded in the 1738 *Cantional*.²² There are also two appendices, the first ("Anhang I") listing the hymns according to the church calendar and the second one ("Anhang II") indexing them in alphabetical order, followed by prayers which refer to members of the ducal family by name. Nigel Springthorpe postulates that the two appendixes may "well be the principal addition to the previous hymnbooks used in Zerbst" and suggests that the 1743 *Gesang=Buch* was a reprint of an earlier edition which would have been prepared in 1719 to coincide with the re-consecration of the *Schloßkirche*.²³

²²Each of the entries in the *Gesang=Buch* contains a multitude of verses and usually indicates Biblical sources where applicable. For example, no. 183 is stanza 4 of Johann Poliander's paraphrase of Psalm 103.

²³Springthorpe notes that the chorale numbers which are provided for the 1721 Passiontide services in vol. 352 of the *Konsistorium Zerbst IXa* chronicle and those listed for the 1722 birthday serenata *Die Gerechten müssen sich freuen* correspond to those given in 1738 *Cantional* and in the 1743 *Gesang=Buch*. Nigel Springthorpe, "Passion compositions and composers of Passions at the Court of Anhalt-Zerbst", Chapter 5: "The *Zerbstisches Gesangbuch* and the

In the absence of other Zerbst *Gesang=Bücher* and *Cantionale*,²⁴ it cannot be determined whether a new *Cantional* was prepared for every church year or whether these collections of chorales were in use for several years at a time. The 1738 *Cantional* may have still been in use in 1743, and the printing of a *Gesang=Buch* that year may have been ordered by Prince Johann Ludwig after Prince Johann August's death—the former also ordered Fasch to prepare the *Concert=Stube* inventory. Most likely, the 1738 *Cantional* presents a "work in progress", with the 1743 *Gesang=Buch* being based on its final version as indicated by the title page which states that it included "many new [hymns] and ones that ha[d] never been printed".

2. A survey of the cantata cycles performed at the Zerbst Court Chapel between 1722 and 1758

The data provided in the *Konsistorium Zerbst IXa* source allows us to determine which cantata cycles were performed during which church years of Fasch's tenure at Zerbst. The majority of the double or single cycles which were performed during Sunday services and Saturday Vespers could be identified by crossreferencing the titles of the cantatas that were played during the morning and the afternoon services on the Sundays in Advent and during the Vespers on the preceding Saturdays with their

Passion chorales"; Ph.D. Dissertation, University of Surrey, in preparation; hereafter: Springthorpe, Dissertation. I would like to thank Nigel Springthorpe for providing me with parts of his dissertation manuscript (correspondence from 30 September 1996).

²⁴For an examination of hymnals used in Leipzig in the late seventeenth and eighteenth century and their importance in the liturgical life of Leipzig, see Günther Stiller, *Johann Sebastian Bach and liturgical life in Leipzig* (St. Louis: Concordia, 1984).

counterparts in extant textbooks. The information contained in this chapter is summarized in Tables 4 and 5 in the Appendix; they represent an integral part of this chapter and are essential to the understanding of the musical programmes offered at the Court of Anhalt-Zerbst.²⁵

Like many of his contemporaries, most notably Telemann and J.S. Bach, Fasch followed the popular early eighteenth-century trend of repeating entire cycles of cantatas.²⁶ Tables 3 and 4 below show that cantata cycles were repeated on Sunday mornings and during Saturday Vespers at the Zerbst Court Chapel between two and six times.²⁷

The most popular double cycle was clearly the 1735/36 cycle which received seven performances within 18 years;²⁸ the *Evangelische Kirchenandachten* was

²⁵See Tables 4 and 5 in the Appendix, pp. 255-261, below.

²⁶See *TVWV* and Dürr, *Bach-Kantaten*, pp. 64ff. When repeating cycles Fasch must have taken into account the varying number of Sundays after Trinity in each church year in order to keep the composing of additional cantatas to a minimum. For example, Fasch had to set "Zur Mitternacht war ein Geschrei" for the 27th Sunday after Trinity in 1742 and reused it in 1758. Both times the church calendar specified one more Sunday than the respective text cycles provided for that particular church year. "Zur Mitternacht" is extant in Mus.ms. autogr. Fasch, J.F. 1, 2 at the *DStB*; see vols. 362 and 369.

²⁷See entries in vols. 352-369. As pointed out earlier, the volume pertaining to the church years of 1747-49 is lost. The number of Sundays after Trinity in each church year were deduced from the *Kalendarium* charts, pp. 33-37, in the *Agende für evangelisch-lutherische Kirchen und Gemeinden*, vol. 1 (Berlin and Hamburg: Lutherisches Verlagshaus, 1969), hereafter: *Agende*. I would like to thank the Reverend Knut Neumann, Victoria, for making his personal copy available to me.

²⁸See vols. 364 and 365. Note that entries in the "was musiciret" column for the church years 1746/47 and 1750-51 are incomplete; they cover only the period from Advent I to the Feast Day of St. Michael and All Angels on 29 September. It is safe to assume that the remainder of the cycle was performed.

performed five times. The *Gott-geheiligt Singen und Spielen* could be heard four times at the Zerbst Court Chapel.

Table 3: Repeat performances of cantata cycles performed at the Zerbst Court Chapel on Sundays between 1722 and 1758 (continued on next page)

Total no. of performances between 1722 and 1758	church years/no. of Sundays after Trinity in church year	Title of Cycle; single/double	Poet/Composer/ comments
4	1722/23; 26 1725/26; 23 1754/55; 26 1757/58; 27	<i>Gottgeheiligt Singen und Spielen</i> ; double	Knauer/Fasch
5	1724/25; 26 1728/29; 23 1731/32; 24 1734/35; 24 1739/40; 23	<i>Das Saiten-Spiel des Hertzens</i> ; double	Schmolck/ Stölzel/ Fasch
3	1726/27; 24 1729/30; 25 1749/50; 26	<i>Sicilianischer Jahrgang</i> single	Helbig/ Telemann
4	1727/28; 26 1744/45; 23 1753/54; 24 1756/57; 24	<i>Geistliche Gedichte</i> single	Telemann <i>Eisenachischer Jahrgang</i> alternate setting by Fasch?
5	1730/31; 27 1733/34; 22 1737/38; 25 1740/41; 26 1745/46; 24	<i>Evangelische Kirchenandachten</i> double	Neumeister/ Fasch; cycle II from <i>Fünffache Kirchenandachten</i>
2	1732/33; 25 1736/37; 23	<i>Nahmenbuch Christi und der Christen</i> double	Schmolck/ Fasch

Total no. of performances between 1722 and 1758	church years/no. of Sundays after Trinity in church year	Title of Cycle; single/double	Poet/ Composer/ comments
7	1735/36; 26 1738/39; 26 1741/42; 27 1743/44; 25 1746/47; 26 1750/51; 24 1752/53; 23	<i>Das in Bitte, Gebeth, Fürbitte und Dancksagung bestehende Opfer</i> double	Fasch
2	1751/52; 26 1755/56; 23	<i>Von der Nachfolge Christi</i> double	Uffenbach/ Fasch

Stölzel's cycle *Das Saiten-Spiel des Hertzens* evidently received four repeat performances. It is, however, possible that Fasch had set the same text in 1728, and, therefore, it could have been Fasch's cycle, not Stölzel's, which the Zerbst congregation was privileged to hear in the 1730s. The corresponding *Konsistorium Zerbst IXa* volume indicates that different cantata texts were used at times, which might indicate that it was indeed Fasch's, not Stölzel's setting which was played.²⁹ Zerbst Court organist Röllig could also have set *Das Saiten-Spiel des Hertzens am Tage des Herrn*: a cantata for the first Sunday in Advent with the same title "Sey du mein Anfang und meine Ende" is preserved at the Austrian National Library.³⁰ Since Fasch had listed Röllig's setting of

²⁹See vol. 361. The titles for the first four cantatas in Advent for the 1739/40 cycle in contrast to the previous performances record, for example, different titles for the third and fourth Sunday in Advent.

³⁰See Quarg, "C.P.E. Bachs Passions-Cantate", p. 66, fnt. 37. In a correspondence from Dr. Joseph Gmeiner, *Österreichische Nationalbibliothek, Musiksammlung*, dated 31 July 1996, Dr. Gmeiner verified that for this cantata (shelf mark Mus.Hs. 15.577) Röllig had employed a

a cycle of single cantatas, *Neue geistliche Gedichte*, in the *Concert=Stube* in 1743 it is conceivable that Röllig also set this text cycle and performed it at the Zerbst Court Chapel.

Since the volume in which the liturgical and musical activities at the Zerbst Court Chapel during the church years of 1747 to 1749 were recorded is lost, we can only speculate as to which cycles Fasch would have performed again during those church years. Perhaps Fasch composed three new cycles for those church years—or at least one new double or two single cycles. It is more likely, however, that he followed his pattern of repeating older cycles. His top three choices would probably have been Schmolck's *Nahmenbuch Christi und der Christen* (1747/48?), Stölzel's *Saiten=Spiel des Hertzens* (1748/49?) and *Gott-geheiligt Singen und Spielen* (1749/50?). Repeating any of these cycles would have provided Fasch with additional time to prepare the new text cycle by J.A. von Uffenbach which was performed in 1750/1751 at the Zerbst Court Chapel.

Besides the double cantata cycles, Fasch also employed several of the single cycles which are listed in the *Concert=Stube* (see Tables 1 and 2 above). In 1722/23, Fasch, for example, performed Erlebach's single cycle *Geistlicher Chor- und Kirchenschmuck* during the Sunday morning service and the second half of Stölzel's *Gott-*

structural design similar to the one which Fasch favoured: a tutti chorus, recitative (alto), aria (bass), recitative (tenor), aria d.c. (alto). The work is scored for two horns, two oboes or flutes, two violins, viola, SATB chorus and harpsichord and in all likelihood, presents a single cantata or the first part of a double cantata which would have been performed during the Sunday morning service. It is unclear whether Röllig, like Fasch, employed more than one soloist for his recitatives and why Röllig omitted the customary chorale at the end of the cantata. Time pressure might have caused him to specify merely the number under which the chorale was listed in the Zerbst Cantional rather than to provide a separate setting.

geheiligt Singen und Spielen during the Sunday afternoon service. Similarly, in 1723/24, he premiered his setting of *Gott-geheiligt* Beth- und Lob-Opffer during the Sunday afternoon service.

According to the *Concert=Stube*, Fasch's single cycle, the *Geistliche Andachten über die Apostolischen Texte* was performed at the Court Chapel in 1727/28; in the absence of a textbook, however, this information could not be confirmed. The corresponding volume of the *Konsistorium Zerbst IXa* source, no. 355, lists a single cycle which was performed during the afternoon service in 1727/28; the title of the first cantata in Advent reads "Weg mit allen Schätzen". It is safe to assume that the latter cycle is identical with Fasch's setting of the *Geistliche Andachten über die Apostolischen Texte*.

Three single cycles by G.P. Telemann could be heard during worship services on Sunday mornings. Telemann's setting of the *Geistliche Gedichte* was premiered in 1727/28. A setting of this cycle was performed three more times between 1744 and 1757; since Fasch could have set this cycle himself after having compiled the information for the *Concert=Stube* in 1743, it might have been his, not Telemann's setting which was performed in 1744/45, 1753/54, or 1756/57.

Fasch premiered Telemann's *Neue geistliche Gedichte* which the latter had composed for Frankfurt in 1716/17 using cantata libretti by Erdmann Neumeister, during the morning service in 1723/24.³¹ Telemann had composed the *Sicilianischer Jahrgang*

³¹I would like to thank Frau Ute Poetzsch from the Zentrum für Telemann-Pflege und -Forschung Magdeburg for verifying that the texts of Telemann's 1716/17 cycle are identical with the *Neue Geistliche Gedichte* cantata libretti by Neumeister. She also notes that an Eisenach textbook from 1718 is extant and that Fasch might have had access to a copy (correspondence from 23 September and 26 September 1996). See also *TVWV*, p. 167.

for Eisenach before 1720 and used a textbook by the Eisenach *Regierungssekretär* Johann Friedrich Helbig. A copy of the textbook, *Auffmunterung Zur Andacht*, is extant and dates from 1720.³² Telemann's *Sicilianischer Jahrgang* was first performed at Zerbst in 1726/27 and repeated once in 1729/30. It is unclear why Fasch failed to mention this particular single cycle in the *Concert=Stube*. Judging from the heading which Fasch chose for his list of cycles in the *Concert=Stube*, "Vollständige Kirchen=Jahr Gänge" ("Complete yearly church cycles"), it is possible that he did not include the *Sicilianischer Jahrgang* because the copy to which he had access in 1743 was incomplete.

The single cycles which Fasch employed during Sunday afternoon services in 1744/45, 1749/50, and 1756/57 could not be identified. Gille postulates that Fasch could have set the *Poesie...von dem blinden Organisten H. Jacobi zu Magdeburg* around or shortly before 1750;³³ thus, the cycle which was performed in 1749/50 could have been Jacobi's *Poesie*. In 1908 Engelke seemed to have access to a (now lost) libretto by Schmolck, *Das Harmonische Zion*, for which Engelke provides 1754/55 as the (first) performance date.³⁴ However, according to the *Konsistorium Zerbst IXa* chronicle, the

³²The full title of the textbook reads: *Auffmunterung./Zur/Andacht,/Oder:/Musicalische/Texte,/über/Die gewöhnlichen Sonn= und/Fest=Tags Evangelien durchs/gantze Jahr,/Gott zu Ehren/auffgeführt/Von /Der Hoch=Fürstl. Capelle/zu Eisenach./Daselbst gedruckt und zu finden bey Johann/Adolph Boëtio. 1720.* See Brit Reipsch, "Anmerkungen zum sogenannten 'Sicilianischen Jahrgang' von Georg Philipp Telemann," in *Telemann in Frankfurt am Main*, eds. Werner Becher and Peter Cahn on behalf of the *Frankfurter Telemann-Gesellschaft* (Mainz: Schott Musik International, forthcoming); vol. 35 of *Beiträge zur Mittelrheinischen Musikgeschichte*, ed. Arbeitsgemeinschaft für mittelrheinische Musikgeschichte. I would like to thank Frau Reipsch for making this unpublished information available to me.

³³Gille, "Faschs Vokalmusik—Übersicht," p. 40.

³⁴Engelke, *Fasch als Vokalkomponist*, p. 43.

the *Gott-geheiligt Singen und Spielen* and the second part of *Evangelische Kirchenandachten* were performed on Sundays and on Saturdays of that particular church year, respectively.³⁵ It is possible that the local *Oberhoffprediger* did not approve of Schmolck's cantata texts and forced Fasch to wait until 1756/57 to premiere *Das Harmonische Zion* at the Court Chapel. Or perhaps the date which Engelke provided is a misprint, in which case the single cycle performed in 1744/45 could be identical to *Das Harmonische Zion* and possibly also to the "poem by Schmolck" which Fasch mentioned to Uffenbach in his letter from 1752.³⁶

The three single cycles by Telemann which Fasch had employed for the Sunday morning services were also performed during the Saturday Vespers (see Table 4 below).³⁷ Fasch performed Telemann's *Sicilianischer Jahrgang* and his *Geistliche Gedichte* five times each.³⁸ It is possible that Fasch set the texts which Telemann used for his *Sicilianischer Jahrgang* himself after 1743 because, as suggested above,

³⁵See Tables 4 and 5, pp. 265-61, in the Appendix below.

³⁶See Engelke, *Fasch als Vokalkomponist*, p. 43.

³⁷See also Table 5 in the Appendix, pp. 259-261, below.

³⁸A performance date is provided in the *Concert=Stube* only for the *Geistliche Gedichte*, which was premiered in 1724 during Saturday Vespers, as confirmed by an extant Zerbst textbook. See *Kreis-und Stadtbibliothek Zerbst*, shelf mark A 548. Eventhough the textbook does not specify the name of the composer of the cycle, it is safe to assume that it was Telemann's cycle which was performed at the Zerbst Court Chapel since it was Telemann's setting, not his own, which Fasch listed in the *Concert=Stube* in 1743.

Telemann's cycle might have been incomplete. Thus it could have been Fasch's cycle or parts thereof which were performed at the Court Chapel in 1749/50.

Telemann's *Neue Geistliche Gedichte* could be heard during at least two church years on Saturdays. Data contained in vol. 362 of the *Konsistorium Zerbst IXa* source indicate that the *Neue geistliche Gedichte* cycle was also performed in 1740/41. Since Fasch mentions in 1743 in the *Concert=Stube* that Röllig had composed the *Neue geistliche Gedichte* cycle "two years ago", i.e. in 1741, it is safe to assume that Röllig's, not Telemann's setting was performed during that church year. It cannot be determined, however, which setting was performed in 1743/44 (see Table 4).

Table 4: Repeat performances of Single Cantata Cycles during Saturday Vespers at the Zerbst Court Chapel between 1722 and 1758 (continued on next page)

Total no. of performances between 1722 and 1758	church years/no. of Sundays after Trinity in church year	Title of Cycle; single/double	Poet/Composer/ comments
2/3	1722/23: 26 1727/28: 26 1743/44: 25	<i>Neue Geistliche Gedichte</i>	Neumeister/ Telemann Telemann? Röllig?
5	1723/24: 23 1732/33: 25 1735/36: 26 1738/39: 26 1749/50: 26	<i>Sicilianischer Jahrgang</i>	Helbig/ Telemann
4	1724/25: 26 1730/31: 27 1733/34: 22 1736/37: 23	<i>Geistliche Gedichte</i>	Telemann

Total no. of performances between 1722 and 1758	church years/no. of Sundays after Trinity in church year	Title of Cycle; single/double	Poet/ Composer/ comments
3	1725/26: 23 1728/29: 23 1739/40: 23	<i>Texte zur Kirchenmusic</i>	Zachau
6	1726/27: 24 1729/30: 25 1734/35: 25 1737/38: 25 1745/46: 24 1752/53: 23	<i>Musicalische Kirchenandachten</i>	Zachau
2	1744/45: 23 1746/47: 26	<i>Gottgeheiligtetes Singen und Spielen</i> ; second part of double cycle	Fasch
2	1751/52: 26 1754/55: 26	<i>Evangelische Kirchenandachten</i> double; second part of double cycle	Neumeister/ Fasch cycle II from <i>Fünffache Kirchenandachten</i>
2	1753/54: 24 1756/57: 24	<i>Nahmenbuch Christi und der Christen</i> ; second part of double cycle	Schmolck/ Fasch (first part of cycle performed in 1755/56)

F.W. Zachau's *Musicalische Kirchenandachten* was Fasch's favourite single cycle for Saturday Vespers: he performed it six times between 1726 and 1753 at the Court Chapel. Zachau's *Texte zur Kirchenmusic* were less popular with Fasch: they could be heard only three times between 1725 and 1740.

After 1743, Fasch took advantage of having at his disposal the double cycles which he had composed in previous years. By dividing them into two single cycles and performing the afternoon portions during Saturday Vespers, he had instant access to well tried musical material—without the hassle of obtaining new cycles through the *Musikalien*tausch and spending many hours rehearsing with the chorus and orchestra. Fasch thus reused the second part of the *Gottgeheiligt*es Singen und Spielen, of Schmolck's *Nahmenbuch Christi und der Christen*, and of Neumeister's *Evangelische Kirchenandachten* as single cycles during Saturday Vespers.³⁹

The *Concert=Stube* lists another cycle by Telemann, no. 15, *Das Lob Gottes in der Gemeinde*, which was originally composed for Frankfurt in 1721 (*Französischer Jahrgang*). Fasch failed to record in the *Concert=Stube* the church years during which Telemann's *Das Lob der Gemeinde* was performed at the Court Chapel. We can, however, conclude from information provided in the *Concert=Stube* and in vol. 362 of the *Konsistorium Zerbst IXa* chronicle that Fasch first premiered his own setting in 1741/42, and in 1742/43, performed Telemann's setting.⁴⁰

Without doubt, the information recorded in the *Konsistorium Zerbst IXa* chronicle presents an invaluable tool in Fasch research. It allows us to verify and ultimately date the majority of the sacred cantata cycles which were performed at the Zerbst Court Chapel during J.F. Fasch's tenure as Kapellmeister from 1722-1758.

³⁹See Table 5 in the Appendix, pp. 251-261, below.

⁴⁰Fasch may have neglected to enter a date for Telemann's *Lob Gottes in der Gemeinde* (*Französischer Jahrgang*) in the *Concert=Stube* because that cycle was being performed in 1743 when Fasch was compiling the inventory.

3. The double cantata cycle performed in 1735/36 and the sacred cantatas by Fasch extant at the *Staatsbibliothek zu Berlin (Haus 1)*

As pointed out in Chapter 4, Pfeiffer suggested in 1987 that the 28 double cantatas (27 autographs and one manuscript copy) contained in Mus.ms. autogr. Fasch, J.F. 1, 1 and 2 at the *DStB* belonged to the double cycle listed in the *Concert=Stube* that was performed in 1735/36.⁴¹ His postulation—which at that time seemed to be no more than an educated guess, unless he had indeed examined the *Konsistorium Zerbst IXa* volumes but neglected to mention it—is supported by information found in the "was musiciret" column in volume 359.

Indeed, the majority of the titles of the opening movements of the 28 cantatas contained in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 appears in the "was musiciret" column for the respective Sunday or Feast Day of the 1735/36 church year.⁴² The cantatas for the fourth and fifth Sunday in Epiphany, respectively, were composed specifically for a repeat performance of that cycle in 1752/53 when the church calendar called for more than three Sundays in Epiphany.⁴³ Likewise, the cantata for the 27th

⁴¹Pfeiffer, "Dissertation", p. 143. See also Petzoldt, "Faschs Kantatentexte", *StAI* 40, pp. 55ff and Gille, "Faschs Vokalmusik—Übersicht", in *StAI* 40, p. 39. For a complete listing of all the cantatas in this cycle including information on supplemental cantatas, substitutions, and Bible references for the dicta of the opening movement of each cantata performed during the Sunday morning service, see Overview no. 4 in the Appendix, pp. 262-274, below.

⁴²The title of the second part of the double cantata for the 22nd Sunday after Trinity "Mein Gott, es ist mir wohlbekannt" (see no. 17 in vol. 2 of Mus.ms. autogr. Fasch, J.Fr. 1) does not correspond to the title listed in the 1735/36 cycle, "In der Welt habt ihr Angst". The latter's title matches that of a cantata composed for an *Aposteltag*, that of Simon and Judas, which is extant at the *Landesarchiv* Oranienbaum, shelf mark "Zerbster Musikstube A 8".

⁴³See the entries in vol. 366.

Sunday after Trinity was composed for a repeat performance of the 1735/36 cycle in 1742 and, in 1758, was appended to the *Gott-geheiligtetes Singen und Spielen* cycle which comprised only 26 Sundays.

The five cantatas, moreover, for the fifth and the eighth through the eleventh Sunday after Trinity which are transmitted as manuscript copies in Mus.ms. 30199 at the *DStB* all correspond to the entries for the respective Sundays of the 1735/36 church year. The second part of a double cantata or single cantata and two cantata fragments which make up the remainder of vol. 2 of Mus.ms. autogr. Fasch, J.Fr., 1, 2 could not be matched in the *Konsistorium Zerbst IXa* source. An entry in vol. 365, however, shows that the single Christmas cantata "Ehre sei Gott in der Höhe" (Mus. ms. 30282, item z, *DStB*, *Haus* 1) was indeed part of the 1751/52 Uffenbach-cycle as Gille observed in 1988.⁴⁴ It was performed during the afternoon service that day.

Other cantatas possibly extant from this cycle include "Kündlich groß ist das gottselige Geheimnis", a cantata held by the Bibliothèque du Conservatoire de Musique de Paris, Ms. 1281⁴⁵ and two settings of "Gott wir warten Deiner Güte" composed for

⁴⁴Gille, *Fasch—Kantaten* II, p.34.

⁴⁵See Gille, "Faschs Vokalmusik—Voraussetzungen", p. 69, fnt. 28 and Gille, *Fasch-Kantaten* I, p. 38. Since the de-tempore designation for this cantata was not given, it is unclear whether this cantata could be identical with the single cantata Fasch composed for Christmas Day in 1723, which uses the same dictum. If so, he may have reused the single cantata from 1723 for the afternoon service on Christmas Day 1735 (a *Credo in unum deum* was performed in the morning). It is likely, however, that he composed a new setting using the same dictum because he had also authored the texts for the double 1735/36 cycle.

the Feast Day of *Kirchweih*. The latter are housed at the Library of the *Musikwissenschaftliches Institut Halle*, Ms. 271 and Ms. 272.⁴⁶

Did Fasch modify the original 1735/36 cantata cycle for any of the six repeat performances? Indeed, he incorporated several changes: besides composing supplemental cantatas,⁴⁷ Fasch also substituted cantatas performed on the afternoons, for example, of Septuagesima, Easter Tuesday, Reminiscere, and Laetare. In all likelihood, he was ordered to do so by one of the *Oberhoffprediger* who may not have approved of Fasch's choice of Bible dicta or Pietist vocabulary. In addition, Fasch switched cantatas from afternoon services to morning services and vice versa and, in 1741, even performed a double cantata on a different Sunday (Trinity V instead of Trinity IV).⁴⁸

4. Summary

Twenty-six volumes of the *Konsistorium Zerbst IXa* collection chronicle the liturgical services that were performed at the Court Chapel at Zerbst during the 36 years of Fasch's tenure as Kapellmeister. Fasch, accordingly, had to compose at least three cantatas per week, a single one for the Saturday Vespers, and two single or one double

⁴⁶See Pfeiffer, *FWV*, p. 37, D: G9 and G10. Pfeiffer dates G9 around 1740, G10 at around 1730; both use the same dictum employed for the single cantata performed on the Feast Day of *Kirchweih* on 18 October 1736 at the Zerbst Court Chapel. Copies of the two cantatas are extant at the *Landesarchiv* Oranienbaum as part of their *Zerbster Musikstube*, items A6 and A4, respectively. They have been edited by Brian Clark (Huntingdon: King's Music) in 1991.

⁴⁷Fasch had to provide supplemental cantatas for a Sunday after Christmas in 1741 and 1752 and several additional Sundays in Epiphany for 1753. See the Overview no. 4 in the Appendix, pp. 262-274, below.

⁴⁸See vols. 359 and 362.

cantata for the morning and afternoon services on Sundays. This led him to follow the prevalent early eighteenth-century trend of repeating cantata cycles that were performed on Sunday mornings and Sunday afternoons—up to six times.⁴⁹

Fasch carefully varied popular contemporary eighteenth century cantata cycles by Telemann with older cycles by Erlebach and Zachau. In addition, he divided double cycles into single cycles in order to have access to "new" musical material at Saturday Vespers. All of the performance dates provided for the double and single cantata cycles listed in the *Concert=Stube* in 1743 could be validated by cross-referencing entries in the corresponding volumes of the *Konsistorium Zerbst* IXa chronicle.⁵⁰

The most significant conclusion which can be drawn from the *Konsistorium Zerbst* IXa chronicle concerns the majority of double cantatas by Fasch preserved at the *DStB*. These cantatas can now be attributed with certainty to Fasch's favourite cantata cycle, the 1735/36 double cycle *Das in Bitte, Gebet, Fürbitte und Dancksagung bestehende Opfer*.

The 33 double cantatas from the 1735/36 cycle, including a supplementary cantata from 1742 and two from 1753, an unidentified second part of a double cantata, two unidentified fragments, and a cantata from the 1752/53 Uffenbach cycle are held at the *DStB* (*Haus* 1) in either autograph or manuscript form. They invite an evaluation of Fasch's compositional techniques, giving attention to his amalgamation of musical styles and the use of motivic unification and variation procedures.

⁴⁹Occasionally, Fasch would also substitute cantatas or supply additional ones.

⁵⁰See Tables 4 and 5 in the Appendix, pp. 255-261, below.

CHAPTER 6

The sacred cantatas of Johann Friedrich Fasch at the *Staatsbibliothek zu Berlin (Haus 1):* An Examination of the Primary Sources

The *DStB (Haus 1)* holds the largest number of the extant sacred cantatas by Fasch. Thirty-six cantatas have been preserved in three different collections, the majority being autographs. Except for the single Christmas cantata which is bound as item "z" in the composite Mus.ms. 30282, the cantatas in the two other, larger collections, Mus. Ms. autogr. Fasch, J.Fr. 1, 1 and 2, and Mus. ms. 30199, are readily accessible and in good condition. Fasch's handwriting in the autographs and that of the copyists in the manuscripts is quite legible; relatively few notes, accidentals, dynamic markings, etc. have been crossed out or are blurred. At times, tightness of the binding makes proper identification of notes somewhat difficult, especially in Mus. ms. autogr. Fasch, J.Fr. 1, 1 and 2.

1. Mus. Ms. autogr. Fasch, J.Fr. 1, 1 and 2

1.1. Transmission of the collection

Twenty-seven autograph cantatas, one manuscript copy and three fragments, two of which have not been identified, are bound in two volumes as Mus. ms. Fasch, J.Fr. 1, 1 and 2. They belonged to a collection of sacred compositions assembled by music collector Georg Poelchau (1773-1836), which the *DStB*, at that time the *Königliche*

Bibliothek zu Berlin, acquired in 1841.¹ Poelchau mentions "Fasch sen. & jun." in the fourth section—"IV. Haupt-Abtheilung"—of the index to his collections under "autographs of famous composers". However, Poelchau chronicles only a few works by Karl Friedrich Christian Fasch—none by Johann Friedrich Fasch:

[I have in my possession] four of [K.F.C. Fasch's] earlier compositions which had not been destroyed ([they date] from the years 1755 and 1756 and have survived in the estate of his friend [C.P.E.] Bach in Hamburg); his chorales for the *Singakademie* and a portion of his large 16-part mass from his own hand.²

It is unknown how Fasch's compositions had come into Poelchau's possession and who the previous owners were but there is evidence which suggests that the cantatas could have been part of C.P.E. Bach's estate which Poelchau had acquired. For example, in 1771, Bach notified Georg Michael Telemann³ that he was returning three cantata cycles by G.P. Telemann and one cycle by Fasch together with the text books.⁴

¹See Pfeiffer, Dissertation, pp. 138ff. See also Klaus Engler, "Georg Poelchau und seine Musikaliensammlung: Ein Beitrag zur Überlieferung Bachscher Musik in der ersten Hälfte des 19. Jahrhunderts," Ph.D. Dissertation, University of Tübingen, 1970/1984, pp. 45–48 [hereafter: Engler, "Poelchaus Musikaliensammlung"]. Note that all three collections in question, Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2, Mus.ms. 30199 and Mus.ms. 30282 contain a stamp "Ex Bibliotheca Poelchiavana" on the back inside cover.

²"Originalhandschriften berühmter Tonkünstler" and p. 48: "vier seiner frühen Compositionen[,] die der Vernichtung entgangen sind, (aus den Jahren 1755 und 1756) und sich in dem Nachlass seines Freundes [C.P.E.] Bach in Hamburg erhielten; seine Choräle für die Singakademie und ein Theil der großen 16[-]stimmigen Messe von seiner eigenen Hand." Engler, "Poelchaus Musikaliensammlung", p. 45.

³Georg Michael was Georg Philipp Telemann's grandson and, after the latter's death on 25 June 1767, had taken on the cantoral duties until the arrival of the ultimate successor, C.P.E. Bach.

⁴See "Briefe von Karl Philipp Emanuel Bach an G.M. Telemann" in *Allgemeine Musikalische Zeitung* 4 (1869): 179–80. See also Pfeiffer, *Fasch*, p. 109. The year 1770 which Pfeiffer provides as the date of Bach's letter is a misprint; according to the information provided in the

This implies that Bach had copied all of them. The cycle by Fasch which C.P.E. Bach returned could be the former's 1730/1731 setting of the second cycle of Neumeister's *Fünffache Kirchenandachten* which Telemann had performed several years later in Hamburg.⁵

Moreover, the catalogue of the estate of C.P.E. Bach from 1790 also lists a cantata cycle by Johann Friedrich Fasch. Since no date is provided in the catalogue entry, it cannot be determined whether this cycle is identical to the one which C.P.E. Bach had at his disposal in 1771. The entry does specify the cantatas that were missing from the cycle, i.e., those that had not been part of the Bach estate. When cross-referencing the catalogue's list of missing cantatas with the cantatas that are extant in the *DStB* autograph collection, we find that except for the cantatas for Palm Sunday and for Trinity Sunday, all of the "missing" cantatas are accounted for in the *DStB* collection.⁶ This suggests that the cycle listed in the catalogue is probably not identical with the one preserved at the *DStB*; if C.P.E. Bach had another cantata cycle in his possession which

Allgemeine Musikalische Zeitung, it should read 1771.

⁵See Pfeiffer, *Fasch*, p. 109. See also Fasch's letter to Uffenbach reprinted in Engelke, *Fasch als Vokalkomponist*, pp. 38-42.

⁶See Wade, *C.P.E. Bach Estate Catalogue*, pp. 86-87. The catalogue entry reads: "Ein Jahrgang vom älteren Fasch, woran folgende Stücke fehlen: Sonntag Palmarum, Himmelfahrt, 2ter Pfingsttag, Fest Trinitatis, der 20te, 21te, 22te, 25te und folgende Sonntage nach Trinitatis. 1 Stück ist incomplet. Fast alle sind ohne ausgeschriebene Stimmen." ("A [single? double?] cycle from the older Fasch, with the following pieces missing: Palm Sunday, Ascension Day, Second Feast Day of Pentecost, Trinity Sunday, the 20th, 21st, 22nd, 25th and following Sundays after Trinity. 1 piece [cantata] is incomplete. Almost all [of the cantatas] lack [vocal and instrumental] parts.") Also quoted in Pfeiffer, *Fasch*, p. 110. Due to an oversight, Pfeiffer omitted the 21st Sunday after Trinity.

matched the cantatas preserved at the *DStB*, it would surely have been included in his estate catalogue.

As a "good friend of the old Fasch" and also of his son Karl Friedrich Christian,⁷ C.P.E. Bach may, nevertheless, have been familiar with the cantatas in question or have known of their existence; in fact, Bach could have acquired the cantatas now in the *DStB* collection from Fasch junior as early as 1756 when the latter commenced his position as second harpsichordist to Frederick the Great. On that occasion, Karl may have taken some of his father's works with him to Potsdam.⁸ Bach could also have obtained the cantatas directly from Fasch senior when sojourning with him at Zerbst in 1758 during the Seven Years' War, or could have acquired them after the latter's death.

Even though it is unclear from whom Poelchau had acquired Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2, we can draw some conclusions with regard to its genesis from an examination of the different handwritings that can be discerned in this composite. The cover and the title pages of each volume, the cantata headings, the entries on the first page of Cantata no. 1, the tempo and dynamic markings and the textual emendations attest to the existence of several different scribes which include Poelchau and, in all likelihood, *DStB* librarians. The different types and sizes of paper, the rustration and number of staves and the order in which the cantatas were bound suggest that the cantatas

⁷See Zelter, *StAI* 21, p. 11 and Pfeiffer, *Fasch*, p. 100.

⁸See Dittrich, *Fasch—Masses*, p. 62. Dittrich speculates that Karl may have taken some of his father's masses, in particular, the mass for double chorus and double orchestra, with him to Potsdam.

did not all belong to the same cycle but came from several different cycles. It is likely that the 27 autograph cantatas had been bound once before, then were rearranged and bound together with the manuscript copy and the three fragments in the *DStB Konvolut*.

1.2. The cover and title pages

A label with the following inscription can be found on the yellowish cover of Mus.ms. Fasch, J.Fr. 1, 1, the first volume of Poelchau's *Konvolut*: "5a/Kirchenstücke/von/J.F. Fasch senior/Originale. Vol. 1" ("5a/Church Pieces/by/J.F.Fasch senior/Originals. Vol. 1").⁹ In addition, a *DStB* library signature "Mus. ms. autogr. 1, Fasch, J. Friedr. 30 geistl. Kantaten" ("Mus.ms. autogr. 1, Fasch, J. Friedr. 30 sacred cantatas") can be found in the upper left hand corner. The modern handwriting very likely belonged to a librarian at the *DStB* who probably penned the label before 1908, when Engelke noted these shelf marks in his dissertation.¹⁰

The title page of volume 1 was penned in black ink by none other than Georg Poelchau.¹¹ Although he could have prepared the title page as early as 1791 at 18 years

⁹An identical label can be found on vol. 2, except that "5a" reads "5b" and "Vol.1" reads "Vol.2".

¹⁰See Engelke, *Fasch als Vokalkomponist*, Appendix to his dissertation "Thematisches Verzeichnis", items 24ff. Engelke does not discuss the title page as such, but he provides the correct shelf mark on the cover page, "5a-5b", and also indicates correctly that the cantatas came from Poelchau's estate. This suggests strongly that the present appearance of the *Konvolut* is exactly as it was in 1908.

¹¹The handwriting was identified by Frau Nawroth at the *DStB* Berlin on 9 May 1996 by comparison with a letter by Poelchau to Friedrich von Schlichtegroll, dated 27 October 1818; see Figure 3, p. 275, in the Appendix below. Official correspondence from Frau Nawroth dated 18 June 1996.

of age (he refers to the fact that J.F. Fasch was the father of the famous founder of the Berlin *Singakademie* which was established that year), it is probable that Poelchau took longer than that to collect such a great number of autographs and manuscripts by Fasch. The text of the title page has been transcribed below (see Figure 1):¹²

Figure 1: Title page, Mus.ms. autogr. Fasch, J.Fr. 1, 1

52.1 [at top right hand corner]

[Dreissig geistliche Kantaten. 1.]
 Sieben und Zwanzig Kirchen Stücke
 von
 Johann Friedrich Fasch
 Fürstl. Anhalt-Zerbst. Kapellmeister
 und Vater des berühmten Stifters der Sing=
 academie Berlin
 in eigenhändiger Partitur.
 Erster Band.

[30 sacred cantatas. 1.]
 Seven and Twenty Church Pieces
 by
 Johann Friedrich Fasch
 Kapellmeister of the Ducal Court of Anhalt-Zerbst
 and father of the famous founder of the Sing=
 academie Berlin
 in autograph scores.
 First Volume.

Three different handwritings can be discerned on the title page. Using black ink, someone entered the numbers "52.1" in the top right corner. The numbers could be a reference to a volume number in another music collection, possibly belonging to Poelchau. Another scribe entered the commentary in parentheses, "Dreissig geistliche

¹²Square brackets in original. In the title page for the second volume, the volume number has been changed accordingly: "[Dreissig geistliche Kantaten. 2.]" and "Zweiter Band." The original is reproduced as Figure 4 in the Appendix, p. 276, below.

Kantaten" in a cursive handwriting.¹³ This could have been written in the late nineteenth century when the designation "Kantate" was commonly used to classify "Kirchenstücke" from the previous century.¹⁴ Finally, Poelchau penned the title, "Sieben und zwanzig Kirchen Stücke... Partitur. Erster Band".

1.3. The headings to the cantatas and the two different numbering systems

The headings provided for the majority of the cantatas supply us with their de-tempore designation, a number and a letter, an abbreviated form of "In Nomine Jesu" ("In Jesus's name"), the folio number and the page number. Let us examine the heading to the first cantata in volume one, "Bewahre Deinen Fuß" ("Look well what thou art doing") in detail (see Figure 2):

Figure 2: Heading, Cantata no. 1 in Mus.ms.autogr. Fasch, J.Fr. 1, 1: "Bewahre Deinen Fuß"

Dom. 1. post Epiph. [1.]	I.N.J.	A	di J.F. Fasch	1	1
black ink-----]	black pencil ink	red pencil	black ink-----]	black pencil	black pencil

¹³The person counting 30 cantatas had most likely added the three fragments to the number of autograph cantatas. See also section 1.7. of this Chapter below.

¹⁴The handwriting of the person who penned the library signature is not identical to that of the individual who wrote the volume number nor to that of the scribe who prepared the label on the cover. The handwriting samples with which Frau Nawroth provided me belonged to 1) Hermann Springer (1872-1945), 2) Wilhelm Krabbe (1882-1961) and 3) Robert Lachmann (1892-1939). A comparative investigation of their handwritings by Questioned Documents Examiner Dorothea Gordon, InterScript Analysis, Victoria, B.C., with regard to who had entered the library signature and volume number was inconclusive. It therefore remains unclear who catalogued the composite.

We can detect what appear to be three different handwritings, writing instruments and colours in this heading. Undoubtedly, the de-tempore indication "Dom[onica]. 1. post Epiph[anias]" ("First Sunday in Epiphany") and the epitaph "I[n].N[omine].J[esu]" ("In Jesus's Name") were written in black ink by the composer, Johann Friedrich Fasch. The latter also penned the authorship reference "di J.F. Fasch" and the number "1" which matches the number "1" in the de-tempore designation and refers to the folio number.¹⁵ A different individual pencilled in the number of the cantata in the *Konvolut*, "[1.]" and the second number "1" in the upper right hand corner. A third scribe appears to have entered letters of the alphabet using a red pencil, in the case of "Bewahre Deinen Fuß" the capital letter "A".

A comparative examination of the handwriting of the person who penned the heading "Sieben und Zwanzig Kirchenstücke..." on the title page and the scribe who entered the letters in red pencil as part of the cantata headings suggests that they were written by one and the same individual, namely Georg Poelchau. Particularly striking similarities can be discerned in the production of the letters "B", "F", "K", and "Z".¹⁶

¹⁵The handwriting matches that on other Fasch autographs and in his extant letters; cf., for example, the three letters by Fasch to Count Zinzendorf, reprinted in *StA* 15, pp. 27, 30, 33. Moreover, the authorship reference "di J.F. Fasch" is typical for Fasch and can be observed in many of his works preserved in autograph form; see, for example, his Symphonias held at the *Hessische Landes- und Hochschulbibliothek Darmstadt*, DS-Ms. 300.

¹⁶I am indebted to Questioned Documents Examiner Dorothea Gordon for her expertise in matching the various handwritings that can be discerned in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2.

Poelchau also identified Fasch as the composer of the collection of the cantatas in the bottom half of the first (recto) page of the first cantata in volume 1.¹⁷ The authorship reference is placed between the vocal Bass part and the basso continuo. It covers two staves and reads "Diese Sammlung von Kirchenstücken ist von seiner eigenen Hand./Fasch +1758." ("This collection of church pieces [by the Kapellmeister Fasch in Zerbst] is from his own hand./Fasch [died] 1758.") In addition, Poelchau entered "Ex collectione Pölchau" and "131 B[lätter]" (number of folios) at the bottom of the page.

Another person using a different ink of darker colour wrote what appears to be an old library signature "IV. 182" in the bottom left corner, just below the Basso Continuo part. This number seems to refer to the number which had been assigned to the cantata or to the collection in Poelchau's catalogue: similar library signatures, "IV. 181" and "IV. 250", were given to cantatas bound in Mus.ms. 30282, another composite from Poelchau's estate acquired by the *DSrB*.

Headings virtually identical in design to the one in Figure 2 above are provided for all cantatas,¹⁸ including the manuscript copy, no. 28 which was obviously made from an autograph. Note that it was conventional to omit the letter "J" from the alphabet to avoid confusion between "I" and "J". Thus, cantata no. 25, not cantata no. 26, was

¹⁷Fasch did not always indicate his authorship but when he did, he inserted it into the cantata heading. In this collection, he provided it only for cantatas nos. 1 through 5 in volume one and for the cantata for the Feast Day of Annunciation, no. 27 in volume 2.

¹⁸Headings were not provided for the incomplete cantata and the fragments in the second volume.

assigned the letter "Z"; cantatas nos. 26-28 received double letters ("AA", "BB" and "CC"). We can conclude from the placement of the letters and the numbers in parentheses—they appear at different places within headings of different cantatas—that the letters in red pencil were entered prior to the numbers in parentheses: first, Poelchau catalogued the cantatas as part of his collection, and then a librarian indexed them for the *DStB*, using a pencil. The latter forgot to notate the number "[14]" as part of the heading to the last cantata of volume 1, but entered the correct number "[15]" for the first cantata in volume 2.

1.4. Entries by Fasch and other scribes¹⁹

The composer himself entered numerous corrections in ink into the score. Besides the inevitable rectification of wrong notes, time signatures, barlines and entries onto the wrong staff, we also find supplemental instrumental parts. For example, Fasch added a clarino part to the cantata no. 15 for the 20th Sunday after Trinity, scribbling its notes into the first oboe part. (Fasch could have entered the part shortly before a performance; possibly, a special occasion or a guest trumpeter prompted him to supplement the orchestration.)

Crossed-out sections are relatively rare; in fact, we find only one instance in the entire collection of a longer musical passage being cancelled out (cantata no. 14) and rewritten. It is, therefore, safe to assume that Fasch's autographs were fair copies.

¹⁹See Pfeiffer, Dissertation, *Werkeverzeichnis*; see also Chapter 7 of this dissertation below.

Fasch also entered additional information pertaining to performance, such as tempo indications and fermatas, into the autograph scores and sketched two musical passages on pp. 140 and 257 in volume 1. Attempts, however, to match these drafts to the musical material contained in any of the cantatas in this collection have not been successful.

Entries in pencil and in ink by someone other than Fasch can also be discerned in the autograph scores. The pencil entries from a foreign hand concern performance issues only and consist primarily of tempo indications and dynamic and articulation markings. They could have been entered by Poelchau or a previous owner. That individual copied the text from the one vocal part (usually the soprano) for which Fasch customarily provided the text into the other voices and filled in parts of the text which Fasch had left out for the sake of expediency.

These editorial emendations in pencil and ink suggest that someone intended to have instrumental and vocal copies made from the cantatas in this collection. This, in turn, suggests the probability that the cantatas in this collection, like other cantatas by Fasch were performed both during his lifetime and after his death.²⁰

²⁰See Gille, "Faschs Vokalmusik—Überlieferung", pp. 42-43 and Pfeiffer, *Fasch*, pp. 106-115.

1.5. The Arrangement of the Cantatas in Mus.ms. autograph. Fasch, J.Fr. 1, 1 and 2

The majority of the cantatas in volumes one and two of this collection were arranged according to their position in the church year, starting with the cantata for the first Sunday in Epiphany and closing with the cantata for the 27th Sunday after Trinity.

The order of cantatas in the two volumes is provided below (see Figure 3):

Figure 3: Arrangement of cantatas in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 according to the seasons of the church year²¹ (continued on next page)

Vol. 1

EPIPHANY:	1. 1st Sunday in Epiphany	
	2. 2nd Sunday in Epiphany	
	3. 4th Sunday in Epiphany	
	4. 5th Sunday in Epiphany	
ASCENSION: includes booklet with printed text	5. Ascension	
PENTECOST:	6. 2nd Feast Day of Pentecost	
	7. 3rd Feast Day of Pentecost	
TRINITY:	8. 12th Sunday after Trinity	
	9. 13th Sunday after Trinity	
	10. 14th Sunday after Trinity	
incomplete	11. 15th Sunday after Trinity	(fragment II)
	12. 16th Sunday after Trinity	
	13. 17th Sunday after Trinity	
	14. 19th Sunday after Trinity	
		[end of volume 1.]

²¹The numbers preceding the de-tempore designation correspond to the number of the cantata in the respective volume of the composite.

Figure 3 continued:

Vol. 2

	15. 20th Sunday after Trinity
	16. 21st Sunday after Trinity
	17. 22nd Sunday after Trinity
	18. 23rd Sunday after Trinity
	19. 25th Sunday after Trinity
	20. 26th Sunday after Trinity
	21. 27th Sunday after Trinity
incomplete	22. no de-tempore-indication
wrong order	23. 18th Sunday after Trinity
FEAST DAYS:	
Michaelmas	24. St. Michael and All Angels
In Honour of Mary	25. The Visitation of Mary
	26. The Annunciation of Mary
	27. The Presentation of our Lord
ADVENT (in ms.):	28. 2nd Sunday in Advent
FRAGMENTS:	29. Fragment I (unidentified): part of d.c. aria
	30. Fragment II belongs to cantata no. 11
	31. Fragment III (unidentified): B-part of d.c. aria and final chorale
	[end of volume 2.]

Of the 30 works by Fasch that are bound in the two composites, cantatas nos. 20-28 and the three fragments deserve special attention. Cantata no. 20, for the 26th Sunday after Trinity, displays the customary signature "S[oli].D[eo].G[loria]!" ("Glory only to God") below the end of final chorale. This marking led Pfeiffer to postulate in 1987 that cantata no. 20 may have been the last one in that particular cycle and, consequently, also in that particular church year. In addition, he noted that the following cantata, for the 27th Sunday after Trinity, was written on a different type of paper, with

a different type of ink; it must, therefore, have belonged to a different cantata cycle.²²

Pfeiffer's conclusions can be verified in vol. 359 of the *Konsistorium Zerbst IXa*: the title of the final cantata of the 1735/36 cycle matches that of the cantata for the 26th Sunday preserved in the Berlin collection.²³ The cantata for the 27th Sunday which follows in the second volume was composed in 1742 on the occasion of a repeat performance of the 1735/36 cycle. It was repeated in 1758 when it was appended to the *Gott-geheiligt Singen und Spielen* cycle.²⁴

Cantata no. 22, "Wie Gott liebt und vergibt" ("How God loves and forgives"), comprises only two movements. The folio number "4" in the upper right hand corner, the orchestration (three oboes, SATB with soloists) and the absence of a de-tempore designation suggest that the first movement, a dictum setting, is the fifth movement of a double cantata. The second movement, a chorale, bears Fasch's customary closing "signature", the letters "S.D.G." which he appended to the majority of the cantatas in this composite; it is likely, therefore, the final chorale of a double cantata. Since the type of paper and the rustration used for this chorale correspond to that of "Wie Gott

²²See Pfeiffer, Dissertation, pp. 139-44.

²³See Overview no. 4, p. 274, and Overview no. 5, p. 287, in the Appendix below.

²⁴See vols. 361 and 369 of the *Konsistorium Zerbst IXa* collection. See also Table 4, Chapter 5, pp. 114-115, above. The *Gott-geheiligt Singen und Spielen*, like *Das in Bitte, Gebet und Fürbitte bestehende Danckopfer*, comprised only 26 Sundays; an additional cantata for the 27th Sunday was needed.

liebt und vergibt", the two movements could have belonged to the same double cantata.²⁵

The binder or the owner positioned Cantata no. 23, "Du soll[s]t Gott, deinen Herren lieben" ("You should love God, your Lord") incorrectly within the volume. Due to a misreading of the de-tempore designation provided for the cantata for the 18th Sunday after Trinity, the work was positioned after the cantata for the 27th Sunday after Trinity. However, the maximum number of Sundays after Trinity in any given church year cannot be greater than 27 Sundays.²⁶

Furthermore, the individual who was ultimately responsible for the arrangement of the cantatas in the composite seems to have reversed the order of the cantatas for the Feast Days.²⁷ According to the church year calendar, the order of the autograph cantatas composed for Feast Days in the Honour of Mary and Michaelmas should have been:

²⁵See Overview no. 5, in the Appendix, pp. 277-290, below. There is no cantata in the 1735/36 cycle which bears the title "Wie Gott liebt und vergibt" and was performed in the Sunday afternoon service or during Vespers that church year. However, Fasch could have used it as a substitute cantata. Because of the missing de-tempore designation and my limited time to examine the *Konsistorium Zerbst* IXa collection, this cantata could not be matched to a Sunday or Feast Day service in any of the other church years. I will provide that information in my paper on "The *Konsistorium Zerbst* Rep 15a IXa primary source at the *Landesarchiv* Oranienbaum and its importance for Fasch research", to be presented at the 5th International *Fasch-Festtage* in April 1997.

²⁶Cf. *Agende*, pp. 34, 36.

²⁷See the church calendar provided, for example, in the *TVWV*, vol. 1, p. 205. Note that in the extant textbooks lesser Feast Days were assigned their proper position in the church year, i.e., they were placed between regular Sundays and High Feast Days. Only cantatas for *Kirchweih* and Reformation, i.e., single cantatas not performed during Vespers, were appended. See Gille, *Fasch-Kirchenkantaten* I, II.

- 1) The Presentation of the Lord (2 February),
- 2) The Annunciation of Mary (25 March),
- 3) The Visitation of Mary (2 July) and
- 4) St. Michael and All Angels (29 September).

It is unclear why the individual put the cantatas in the particular order in which they were bound, but it is evident that he neglected to verify the correct succession in the church calendar. Perhaps he reversed the order of the cantatas in order to "finish" the volume with the only autograph work in volume 2 that includes an authentic authorship reference, the cantata for the Presentation of our Lord (2 February). In addition, it also contains handwritten entries by Fasch that relate to certain aspects of performance.²⁸

Since Fasch's cantatas were copied and performed during his lifetime in Leipzig, Delitzsch, Coswig, Freiberg/Saxony, Wittenberg, and Grimma²⁹, it should come as no surprise that a manuscript copy of a cantata by Fasch was included in the *Konvolut*. The fact that Cantata no. 28 "Gott hat die Zeit der Unwissenheit übersehen" for the Second Sunday in Advent also belongs to the 1735/36 cycle³⁰ again suggests that other cantatas from this cycle could also have been copied, performed and circulated during Fasch's lifetime and after his death.

²⁸Fasch commented on alternate notes which he had provided. See my discussion of Cantata no. 27 in Chapter 7, p. 202, below.

²⁹See Pfeiffer, *Fasch*, p. 113, 90-95 and Gille, *Fasch—Kirchenkantaten I*, p. 35.

³⁰See vol. 359 of the *Konsistorium Zerbst IXa* collection. It is conceivable that Poelchau or the individual who arranged the cantatas in the composite was aware of the fact that "Gott hat die Zeit der Unwissenheit übersehen" was part of the same cycle to which the majority of the cantatas bound in the *Konvolut* belong, but chose to append it as it was not an autograph.

The most important clue to when Cantata no. 28 could have been copied is a date, "d[en]. 3/^{ten} Jul. 58" ("the 3rd of July, [17]58"), which was entered by none other than Georg Poelchau with red pencil in the lower left corner on the second page (verso) of the manuscript.³¹ It is unclear how he had obtained this valuable bit of information or why he entered the date on the second (verso) page and not on the title page. The date could refer to the day on which Fasch or the new owner ordered the composition to be copied, or it could mark the day on which the new owner acquired the cantata. Since C.P.E. Bach spent the summer of 1758 in Zerbst, it is possible that he had the copy made or was given a duplicate of the cantata by the composer, perhaps after having helped out with Kapellmeister duties.

Three autograph fragments were appended after the manuscript cantata. Fragment one comprises the B-part of a da capo aria in C Major (the text begins with "Welt, du magst mich immer hassen" —"World, you may always hate me") and a chorale setting in A minor on the text "Liebet jemand in der Welt"—"If someone in the world loves...." The folio number "4" on the first page of the aria and the "S.D.G." below the chorale indicate that these two movements represent the seventh and eighth movement of a double cantata. For this cantata, Fasch used a different ink and a darker type of paper which comprised 24 staves and a rustration which allowed less space between the lines.

Gottfried Gille observed in 1986 that fragment two was part of cantata no. 11 for the 15th Sunday after Trinity, "Trachtet am ersten nach dem Reiche Gottes" ("First strive

³¹As identified by Questioned Documents Examiner Dorothea Gordon.

for the Kingdom of God").³² Undoubtedly, pages 253-254 of volume 2 belong between pages 218 and 219 in volume one.

Fragment three consists of the seventh and eighth movements of a double cantata, as indicated by the folio number "6" which one can discern in the top right corner of the first page, the B-section of a da capo aria for Soprano solo, two oboes or flutes, strings, and b.c. It is followed by a final chorale, a setting of the third stanza of "Komm, heiliger Geist" in G Major. The different quality of paper suggests that fragment three could have been part of a different cantata cycle. Since the chorale text is closely associated with Pentecost, the setting could have functioned as the final chorale for a cantata that was composed either for the first, second or third Feast Day of Pentecost. An examination of the extant text books shows that Fasch had set the same chorale in 1731/1732 as part of Erdmann Neumeister's *Evangelische Kirchenandachten*. It was played as the final movement of a double cantata performed on the Second Feast Day of Pentecost. Since this particular double cantata has not been preserved, we cannot determine whether fragment three is identical with its seventh and eighth movement.³³

³²A loose piece of paper containing the above information, dated July 10, 1986 and signed "Dr. Gottfried Gille, Bad Langensalza", was inserted by the latter at the beginning of Mus.ms. autogr. Fasch, J.F. 1, 1. See also Pfeiffer, Dissertation, p. 139. It appears that Gille determined before Pfeiffer that fragment II belonged to cantata no. 11 (correspondence of 12 August 1996 from Dr. Gille); Pfeiffer's dissertation dates from 1987. Pfeiffer also erroneously refers to fragment two as fragment three when stating that "Ein am Schluß eingebundenes drittes autographes Fragment konnte als der Kantate... Nr. 11...zugehörig erkannt werden." ("An appended, third [sic] autograph fragment could be verified as belonging to cantata...no. 11")

³³See Gille, *Fasch—Kirchenkantaten I*, p. 61, no. 40b and *Fasch—Kirchenkantaten II*, p. 12, no. 39. Fasch also used the chorale for a single cantata on the Third Feast Day of Pentecost in 1731.

On the other hand, fragment three could have been part of the 1735/36 cycle. Taking into account that the cantatas for the Second and Third Feast Day of Pentecost have been preserved in their entirety in the first volume of the Berlin collection,³⁴ fragment three could possibly have belonged to the lost afternoon cantata for the First Feast Day of Pentecost, "Ihr seid abgewaschen, ihr seid geheiligt".³⁵ In addition, the rastration and number of staves (24) in fragment three matches that of cantata no. 24 for the Feast Day of St. Michael and all Angels, and its key, G Major.³⁶

1.6. Description of the primary source

In 1987, Pfeiffer examined the various types of paper, formats and rastrations which Fasch employed in Mus.ms. autogr. Fasch, J.Fried. 1, 1 and 2. He found that the cantatas were written on paper with an upright format, with the paper sizes varying from 330 x 210 mm to 340 x 225 mm; similarly, the number of staves varies from 18 to 24 for certain cantatas.³⁷ Pfeiffer also detected two different watermarks but could

³⁴See Mus.ms. autogr. Fasch, J.Fr. 1, 1, cantatas no. 6 and 7, respectively.

³⁵See vol. 359 of the *Konsistorium Zerbst IXa* collection. See also Overview no. 4 in the Appendix, Cantata no. 37, p. 268, below.

³⁶A comparison with the cantata for the Second Feast Day of Pentecost and the one for Ascension Day shows that Fasch called for *Waldhörner* both times; the Ascension Day cantata also ends with a chorale in G Major.

³⁷See Pfeiffer, Dissertation, pp. 139-44 and the entries in the first part of the appendix to his dissertation under "Vokalwerke". He provides a strictly technical description of the cantatas. See also the respective cantata entries in Pfeiffer's *FWV* from 1988. Due to an oversight, the measurements for cantata no. 27 are missing in that *Verzeichnis*; they are 335 x 220 mm.

not obtain enough information on them to date the cantatas conclusively.³⁸ A "Doppelstrichige Versalie M zwischen gekrönten Palmenzweigen" watermark occurs on page 229r-230v of vol. 1 (cantata no. 11), and was verified in the Watermark collection of the *Buch- und Schriftmuseum* of the *Deutsche Bücherei* Leipzig as dating from 1756. Its origin, however, could not be determined. In addition, a "Laufender Hirsch, Geweihform undeutlich" watermark can be found on page 233r-234v in vol. 1, an empty page with staves inserted between cantatas no. 11 and 12. The watermark could not be verified in the *Deutsche Bücherei* collection but similar "deer" watermarks were used in the Harz and in Thuringia during the second half of the eighteenth century.

Pfeiffer deduced that of the 27 autograph cantatas, the manuscript cantata and the three fragments, 23 cantatas could have belonged to the same cantata cycle, 3 cantatas to a second one, fragment one to a third cycle and the manuscript cantata to a fourth cycle.³⁹ It is obvious that he omitted fragment two since it belongs to cantata 11; cantata no. 22 and fragment three were most likely left out because it cannot be determined whether they belong to the 1735/36 cycle or not.

Pfeiffer's cyclic classification of the works bound in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 has been cross-referenced with the information provided in the respective volumes of the *Konsistorium Zerbst IXa* collection and is summarized in Figure 4 below:

³⁸Pfeiffer, Dissertation, p. 218, note 4. See also Pfeiffer, *Fasch*, p. 113.

³⁹See Pfeiffer, Dissertation, pp. 140-42.

Figure 4: Cyclic patterns apparent in Cantatas and fragments in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 derived from examination of paper and rastration

1735/36	A.	Vol. 1: nos. 1, 2, 5, 6, 7, 8, 9, 10, 11, fragment II, 12, 13, 23, 14 Vol. 2: nos. 15, 16, 17, 18, 19, 20, 24, 25, 26, 27, 28 (manuscript copy by unknown scribe)
1753 1742 (1758)	B.	Vol. 1: nos. 3, 4 Vol. 2: no. 21 (incomplete)
dates unknown	C.	Vol. 1: no. 22 (incomplete) Vol. 2: Fragment I Fragment III (possibly 1735/36)

Fasch differentiated the two parts of a double cantata for only three cantatas in this collection: the two autograph cantatas nos. 3 and 4 (listed under "B" above) and the manuscript cantata no. 28 (see "D" above) include the headings "Pars 2", "Parte 2_{on}" (original spelling), and "Pars 2", respectively. In addition, the number of staves and the rastration matches that of cantatas nos. 3, 4 and 21. The above observations support the data provided in the *Konsistorium Zerbst IXa* source, which indicates that they were composed later than the remainder of the cantatas in the *Konvolut*, with Fasch providing explicit instructions to the copyist. For cantata no. 28, the scribe erroneously placed the heading before the fourth movement, i.e., the chorale, instead of the fifth movement, the opening movement of the second part.

If the majority of the cantatas in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 were composed in 1735/36 as suggested by the *Konsistorium Zerbst IXa* source, how is it possible that the watermark located on pp. 229v-230r, cantata no. 11, was in use around 1756? Most likely, a fellow Capellmeister, Cantor or composer had requested copies of

this cantata cycle via the *Musikalien* exchange in the early 1750s, prompting Fasch to make copies and send them away.⁴⁰ Since Fasch died in 1758, it is possible that the person who had requested and received the copies neglected to return them to the Court of Anhalt-Zerbst.

Since the quality of the paper which Fasch used for the Berlin autographs is of superior quality, it is less probable that the original scores from 1735/36 had shown signs of heavy deterioration due to the many repeat performances of the cycle (seven times over 18 years). This could have caused a concerned Fasch to produce a second set of fair copies, to be used also to produce new sets of instrumental parts.

Taking into consideration the date of the watermark, 1756, possible connections with Karl Friedrich Christian Fasch and C.P.E. Bach come to mind. Fasch junior left Zerbst in 1756 to resume his position as second harpsichordist, alternating with C.P.E. Bach, to King Frederick the Great. Fasch senior could have prepared the cantatas for his son to take with him to Berlin; perhaps, the latter passed them on to C.P.E. Bach or offered them for sale. Or Fasch could have made copies of cantatas specifically for C.P.E. Bach when the latter sojourned in Zerbst in 1758, using paper from 1756.

⁴⁰This would explain the numerous additional text underlays and dynamics and articulation signs. They could have been entered by the individual who had ordered the scores and was preparing them to be copied for members of his orchestra and chorus. Moreover, Fasch may have included the comments on performance-related issues and the extra parts (e.g., a clarino in cantata no. 15) as a bonus for the recipient.

Consequently, the majority of the cantatas and fragments bound in Mus.ms. autogr. Fasch, J.Fr. 1 and 2 were composed in 1735/36 but copied between 15 and 20 years after their premiere at the Zerbst Court Chapel.

1.7. The genesis of the composite

In summary, we can postulate the following hypothetical chain of events which traces the genesis of the largest collection of sacred cantatas by Johann Friedrich Fasch preserved in Mus.ms. Fasch, J.Fr. 1, 1 and 2 at the *DStB*: Georg Poelchau purchased cantatas 1-5 and perhaps also cantata no. 27, which is the only other cantata containing an authorship reference.⁴¹ He then entered "This collection of church pieces by the Kapellmeister Fasch in Zerbst is from his own hand/Fasch + 1758" on the bottom of the first page of the cantata for the first Sunday in Epiphany. He may or may not have had the few cantatas in his possession bound.

After Poelchau had collected a total of 27 autograph cantatas from various sources—they may not have been identical to the works included in the collection preserved at the *DStB* and might have come from C.P.E. Bach's estate—he arranged them according to the seasons of the church year, prepared title pages for each volume and had them bound, as suggested by the inscription "27 church pieces". The annotation "131B" found on the first page of the first cantata of volume 1 indicates that Poelchau's

⁴¹Cantata no. 28 also contains an authorship reference made by the copyist. Any of the cantatas at one time or another could have existed separately, as is the case with composites such as this, so named because they contain a truly eclectic collection of individual manuscripts or autographs that did not originally belong together. In addition, fragments one and three could have existed separately.

first volume contained a total of 131 folios which correspond to the first 12 cantatas,⁴² while the remaining 15 were bound in the second volume. However, when comparing the number of pages counted by Poelchau for his first volume with the actual number of pages bound in Mus.ms. autogr. Fasch, J.F. 1, 1 one will arrive at only 258 pages or 129 folios instead of 131 folios or 262 pages. It is highly likely that one of the missing 2 folios was the two-page or single folio fragment two, which, at the time when the 27 autograph cantatas were bound, was still part of Cantata no. 11. It could easily have fallen out when the 27 autographs were being rebound and was appended erroneously to volume 2, together with the manuscript cantata and fragments one and three. The second missing folio could have been an empty page with or without staves inserted to separate two cantatas; Cantatas nos. 2 and 3 and Cantatas nos. 7 and 8 in Mus.ms. autogr. Fasch, J.Fr. 1, 1 are separated in this manner.

It was most likely Poelchau who, after acquiring the manuscript cantata and two autograph fragments, had this collection of Fasch cantatas rebound in two larger volumes (now Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2). Since he had numbered the cantatas alphabetically with a red pencil, he was likely also responsible for the reversal of the order of the Feast Day cantatas prior to binding. In addition, it is conceivable that Poelchau filled in the text in ink and perhaps also that he pencilled in the additional non-autograph tempo and dynamic markings.

⁴²The "131B[ätter]" include empty pages with and without staves.

In 1841, the *DStB* purchased the two volumes from Poelchau's estate. In all likelihood, a *DStB* librarian, possibly the person who was in charge of Poelchau's estate, prepared the label on the cover page and notated the shelf mark on the inside cover page. This individual also entered the comment "[30 sacred cantatas]", counting 27 autograph cantatas plus three autograph fragments and omitting the manuscript cantata, or including the manuscript cantata but counting only two fragments (because he realized that the penultimate fragment was part of Cantata no. 11). A fellow librarian might have assigned Arabic numbers to each of the cantatas in ink, entered the pagination. Poelchau himself probably entered the signature "IV.182" to the collection. Another librarian could have assigned the "52.1" on the title page.

In 1908, Engelke included the composite in the Thematic Catalogue to his dissertation. However, Engelke omitted the incomplete cantata without de-tempore designation, no. 22, and the cantata for Feast of The Annunciation of Mary, "Ich danke dem Herrn", the latter omission clearly being an oversight. He failed, moreover, to provide incipits for the two fragments listed after the various cantatas in the collection. This suggests that he may have been aware of the fact that fragment two belonged to Cantata no. 11, but neglected to mention it in his Thematic Catalogue.

2. Mus.ms. 30199

Manuscript copies of five additional cantatas by Johann Friedrich Fasch for the fifth and the eighth to the eleventh Sunday after Trinity have survived in a collection of sacred works by contemporary Baroque composers, Mus.ms. 30199. The volume is

entitled "Kirchen-kompositionen" and, like Mus. ms. autogr. Fasch, J. Fr. 1, 1 and 2, was part of Georg Poelchau's estate.⁴³ Its title page, a table of contents which precedes the manuscripts, is transcribed below:

Figure 5: Mus. ms. 30199, Table of Contents⁴⁴

- a) Doles, der Hunderste Psalm Dd/für 4 St. mit Instrum. Part[itur].
- b) Grothuß, Baron von, Chor: Herr höre meine Worte an, am, Dergl.
- c) Benda, Georg, Chor, Selig sind die Augen, Fm. Dergl.
- d) Hiller, Pfingst. Cantate: Die ihr aus allen Völckern, Fd, Dergl.
- e) Telemann, Buß-Ode: Ich komm o höchster Gott; Cm. dergl.
- f) -----, Festo Epiph. Hier ist mein Herz, für 2 St. m. Inst. Dergl.
- g) Zachau, Meine Seele erhebet den Herrn, Fd. Dergl.
- h) -----, Festo Ascens.Xti: Siehe ich bin bey euch, am. Dergl.
- i) Fasch (in Zerst) Dom.⁵ p. Trin. Wirf dein Anliegen, Cm. Dergl.
- k) -----Dom. 8p. Trin. Siehe zu daß deine Gottesfurcht, Em. Dergl.
- l) -----9-----Herr gehe nicht ins Gericht, am. Dergl.
- m) -----10-----Gott ist ein rechter Richter, Dd. Dergl.
- n) -----11-----Es haben Dir Herr, am. Dergl.
- o) Pergolese, Tilge Höchster meine Sünden. (Parodie zum Stabat Mater, von einer Bachschen Hand.)

⁴³As identified on 9 May 1996 by Frau Ute Nawroth at the *DStB* (official correspondence dated 18 June 1996). The yellowish cover and the handwriting that can be discerned in the Table of Contents are identical to those of Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2.

⁴⁴The original punctuation and abbreviations have been maintained. Note that "dergl.[eichen]" refers to the fact that all of the manuscripts are scores. "a) Doles, the Hundreth Psalm/for 4 voices with instruments, score; b) Grothuß, Baron von, chorus: Herr höre meine Worte an, a minor, the same [in score]; c) Benda, Georg [NB: Stölzel's successor at the Court of Gotha], chorus, Selig sind die Augen, F minor, score; d) Hiller, cantata for [a] Pentecost [Feast Day]: Die ihr aus allen Völckern, F Major, score; e) Telemann, Buß-Ode: Ich komm oh höchster Gott, C minor, score; f) Telemann, Feast Day of Epiphany. Hier ist mein Herz, for 2 voices with instruments; g) Zachau, Meine Seele erhebet den Herrn, F Major; score; h) Zachau, Ascension Day, Xti [Christi]. Siehe ich bin bey Euch, a minor; score; i) Fasch (in Zerst) 5th Sunday after Trinity, Wirf dein Anliegen, C minor, score; k) Fasch, 8th Sunday after Trinity. Siehe zu daß deine Gottesfurcht, E minor, score; l) Fasch. 9th Sunday after Trinity. Herr gehe nicht ins Gericht, a minor, score; m) 10th Sunday after Trinity. Gott ist ein rechter Richter, D Major, score; n) 11th Sunday after Trinity. Es haben Dir Herr, a minor, score; o) Pergolese [Pergolesi], Tilge Höchster meine Sünden (Parody of the Stabat Mater, written in a Bach hand [possibly by J.S. Bach, see BWV 1083/243a])." Note that the order in the composite is different from that provided in the Table of Contents: e) and f) have been reversed.

The five sacred cantatas by Fasch, manuscripts i-n, were all copied by an unknown scribe whom Pfeiffer classified as "Berliner Fasch-Kopist 2"—"Berlin Fasch copyist 2".⁴⁵ Clearly, the copyist had autographs from an autograph cycle at his disposal, as can be inferred from the faithful reproduction of the scores, including the cantata headings and the closing gesture "S.D.G.". According to vol. 359 of the *Konsistorium Zerbst IXa* source, these cantatas were composed as part of the 1735/36 cycle,⁴⁶ a fact of which Poelchau was obviously not aware; otherwise he would have included them in the Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 collection.

Georg Poelchau entered authorship references to J.F. Fasch on all five manuscript cantatas.⁴⁷ The headings to the five cantatas are reproduced below (see Figure 6; authorship references in italics):

Figure 6: Cantata headings to manuscript cantatas by Fasch in Mus.ms. 30199 (continued on next page)

- i) "Dom[inica]: 5 post Trinit[at]is: Andante. I[n].N[omine].J[esu].
Von J.F. Fasch, Kapellmeister/in Zerbst 1758"
- k) "Dom: 8 post Trinit: I.N.J. *J.F. Fasch, Capellmeister in Zerbst +1758*";
- l) "Dom: 9 post Trinitatis. I.N.J. *Von J.F. Fasch in Zerbst*";

⁴⁵See the appendix to Pfeiffer's Dissertation for a complete listing of all scribes.

⁴⁶See Overview no. 4 in the Appendix, cantatas no. 45-48, pp. 269-270, below.

⁴⁷Note that Poelchau penned "aus dem Eman. Bachschen Nachlaß" ("from [C.P.] Eman. Bach's estate") on the title page of Grothuß's chorus, "Herr höre meine Worte an", a work which can be verified in C.P.E. Bach's Estate Catalogue. See Wade, *C.P.E. Bach Estate Catalogue*, p. 88 which lists a "Chor: Herr, höre meine Worte [an] von Baron von Grotthuß in Sieddutz. Partitur und Stimmen." ("Chorus: Lord, listen to my words by Baron von Grotthuß in Sieddutz. Score and parts.") Poelchau failed to provide references to previous ownership for any of the five manuscript cantatas by Fasch in this composite.

Figure 6 continued:

- m) "Dom: 10 p. Trinit. I.N.J. *Von Fasch in Zerbst*";
- n) "Dom: 11 post Trin: I.N.J. *Von Capellmeister Fasch in Zerbst*".

The slight variations in the de-tempore indications are consistent with the headings which Fasch provided for the cantatas after Trinity contained in Mus.ms. autograph. Fasch, J.Fr. 1 and 2.⁴⁸ Significantly, in the cantatas for the 5th and 11th Sunday in Epiphany, the first, third, fifth and seventh movements include numbered bars of rests. Most likely, the scribe duplicated these two scores with the intention of also preparing instrumental and vocal parts from them.

Due to an oversight of the binder, the five cantatas are missing one folio each, that is two pages of music. They were appended at the end of each of the cantata manuscripts, with a librarian noting on the pages after which the fragments should have been inserted that a mistake in binding had occurred. It is probable that these five cantatas existed separately from this composite, either in loose or bound form.

With regard to dating the manuscript copies, Pfeiffer notes that the cantata for the 5th Sunday after Trinity contains two watermarks, both being variants of the "deer" watermark which he had previously identified in Mus.ms. autogr. Fasch, J.Fr. 1, 1.⁴⁹ Evidently, the paper dates from the second half of the eighteenth century. Pfeiffer provides a more specific dating by postulating that the copies were made "im dritten

⁴⁸See, for example, Cantatas no. 14 ("post Trin."), 15 ("p. Trin."), and 21 ("p. Trinit.").

⁴⁹See Pfeiffer, Dissertation, p. 218, footnotes 2 and 4.

Viertel des 18. Jahrhunderts" ("in the third quarter of the eighteenth century"), that is, between 1750 and 1775.⁵⁰ Since Poelchau was born only in 1773, it is likely that he acquired the cantatas in the first half of the nineteenth century.

3. Mus. ms. 30282

An autograph cantata for Christmas Day by J.F. Fasch at the *DStB*, "Ehre sei Gott in der Höhe", is preserved in a collection of works by various contemporary Baroque masters entitled "XXIV Deutsche Kirchenstücke", Mus.ms. 30282. This composite had also belonged to Georg Poelchau's estate.⁵¹ The Table of Contents is transcribed below; it was also prepared by Poelchau (see Figure 7):

Figure 7: Mus.ms. 30282, Table of Contents (title page): "XXIV Kirchenstücke in Partitur von:" (continued on next page)⁵²

- a) Förster Christoph (Schwarzburg Rudolst[adt]: Vice Kapellmeister geb. 1693 + 1745) Dom 1. Advent. Machet die Tore weit für 4 St. mit Instr. Fd. 5 Bg. [NB: library signature "582"]
- b)* Derselben: Michaelisstück: Jauchzt ihr frohen Christen. Für 4 Sti. m. Instr. 4 Bg
- c)* Käfer, J.P. (Organist in Nürnberg 1680) Siehe des Herrn Auge. Desgl. 2B
- d)* Erlebach, Philipp Hein[rich] (Rudolstädt[er] Kapellmeister, geb. 1683, + 1714) Herr, wer ist Dir gleich; Dergl. Dd, 4B
- e) ----- Die mit Thränen säen. Dergl. Cm 3Bg
- f)* Liebhold... (In Nürnberg mus. j. 1700) Festo Pascat. Mein Jesus bleibet mir. Cd. Desgl. 2B.
- g)* Krieger, Joh. Phil. Kapellm. in Weißenfeld 1725) Ich verlaße mich auf Gottes Güte; D.d.; Desgl. 3 Bg.

⁵⁰See the respective entries in the Appendix to Pfeiffer's Dissertation.

⁵¹As identified by Frau Ute Nawroth on 9 May 1996 at the *DStB*; see also official correspondence from Frau Nawroth dated 18 June 1996.

⁵²The asterisks beside some of the compositions indicate that Poelchau numbered them alphabetically using a red pencil (*Roetel*).

Figure 7 continued:

- h)* Pachelbel? Gott du Gott Israel. Bd. Dergl. 5 Bg (scheint das Original zu sein)
- i)* Stolzenberg, Christoph (Cantor in Regensburg 1720) Die Gerechten werden weggerafft. Em. Desgl. (Original Part. [in red pencil])
- k) Anonym. Motette a 4 V. Du alter Daniel. 1 Bg, 1719
- l) Foerster, Heilig für 4 St. m. Instr. Dd. 2 B.
- m) Wecker, Georg Caspar (Organist an St. Sebald(us) in Nürnberg +1695?) Am 1. Advent.: O Herr hilf. Gd (Originalpartitur [in red pencil] 1702)
- n) Erlebach, P.H. Dom Misercord. Dom. Ich will ihnen einen Hirten senden; Fd. 2 Bg.
- o) ----- Jesu seegne du dieses Jahr. Fd. 2Bg.
- p)* anonymi Danck-Fest Cantata: Preis, Ruhm und Ehre, Cd, Part. 2 Bg
- q) ----- Das ist meine Freude. Cd. 2 Bg
- r) Fasch [NB: crossed out] (Kapellm. in Zerbst) [authorship "Fasch?" and "Festo Ascen." indicated on score] Ich bin bereit. Ad. 2 Bg [NB: library signature "IV. 181"]
- s)* Stoelzel, am 1. Advent. Du Tochter Zion freue dich. 4 Bg. [NB: score: "Stölzel?"]
- t) ----- Dom 9p. Trinit. Erbarm dich mein o Herre Gott. 1 Bg.
- u)* Benda, Georg. Jesu deine heilige Lehren, Ad, 2 Bg [NB: library signature "IV. 250"]
- v)* ----- Jetzt geht auf ungebahnten Wegen. Em. 2 Bg
- w) Graun. Auf Trinitatis. Lobsinget zu Ehren Dd. 4 Bg.
- x)* Schultze, A.H. Lobet den Herren ihr Berge Fd. 3 Bg.
- y)* Kellner, C. Am Osterfeste: Er ist nicht mehr, so jammerten. Dd. [NB: library signature "284" in black pencil]
- z) Fasch (in Zerbst) Ehre sei Gott in der Höhe, Dd. Original [in red pencil].⁵³

⁵³Original punctuation and abbreviations have been maintained. Unless indicated otherwise, all scores are manuscript copies: a) Förster Christoph (Schwarzburg Rudolst[adt]: Vice Kapellmeister born 1693 + [died] 1745 Dom[inica] 1. Advent. Machet die Tore weit for 4 voices with instruments F Major, 5 folios; b) ditto: Piece for St. Michael and All Angels: Jauchzt ihr frohen Christen. For 4 voices with instruments 4 folios; c) Käfer, J.P. (organist in Nürnberg 1680) Siehe des Herrn Auge. 2 folios; d) Erlebach, Philipp Heinrich (Kapellmeister in Rudolstadt, born 1683, + 1714) Herr, wer ist Dir gleich. D Major, 4 folios; 3) ----- Die mit Thränen säen. ditto. C minor 3 folios; f) Liebhold... (In Nürnberg mus. j. 1700) On the Feast Day of Easter. Mein Jesus bleibt mir, C Major, 2 folios; g) Krieger, Joh. Phil. Kapellmeister in Weißenfeld 1725) Ich verlaße mich auf Gottes Güte D Major, 3 folios, score; h) Pachelbel? Gott du Gott Israel. B flat Major. 5 folios (seems to be the original), score; i) Stolzenberg, Christoph (Cantor in Regensburg 1720) Die Gerechten werden weggerafft. E minor (original score); k) Anonymous Motet for 4 voices Du alter Daniel. 1 folio, 1719; l) Foerster, Heilig for 4 voices with instruments, D Major, 2 folios; m) Wecker, Georg Caspar (Organist at St. Sebald(us) in Nürnberg +1695?) On the 1. [Sunday in] Advent.: O Herr hilf. G Major (original

Note the discrepancies among the number of compositions listed in the heading to the Table of Contents, "XXIV" or 24, the 25 pieces itemized in the list and the actual number of works, 23, bound in the volume. Comprising two folios each, Erlebach's "Jesu[,] segne du dieses Jahr" and Benda's "Jetzt geht auf ungebahnten Wegen" were not included in the composite; they might have fallen out prior to binding, with Poelchau having already prepared the title page.

In contrast to the cantatas in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2, Poelchau assigned letters of the alphabet in red pencil (*Roetel*) only to some of the scores, marked above with an asterisk (see Figure 7). It cannot be determined why he neglected to mark all of the them as he had done in the collection of autograph cantatas by Fasch. Perhaps, compositions other than the ones listed above were once part of this composite and Poelchau had substituted them with other pieces, or vice versa.

From the Table of Contents it appears that Poelchau had two cantatas by Fasch in his possession, "Ich bin bereit", a cantata for Ascension Day, and "Ehre sey Gott in der Höhe", the cantata for Christmas Day which has been identified as part of the Uffenbach cycle from 1751/52. With regard to "Ich bin bereit", we note that Poelchau

score 1720); n) Erlebach, P.H. Dom[inica] Misericordia Ich will ihnen einen Hirten senden. F Major 2 folios; o) ——— Jesu segne du dieses Jahr. F Major 2 folios; p) anonym Thanksgiving Cantata: Preis, Ruhm und Ehre, C Major score 2 folios; q) ——— Das ist meine Freude: C Major. 2 folios; r) Fasch (Kapellm[eister] in Zerbst) Ich bin bereit. A Major. 2 folios; s) Staelzel, on 1. Advent. Du Tochter Zion freue dich. 4 folios; t) ——— Dom[inica] 9 p[ost] Trinit[atis]. Erbarm dich mein o Herre Gott. 1 folio; u) Benda, Georg Jesu deine heilige Lehren, A Major, 2 folios; v) ——— Jetzt geht auf ungebahnten Wegen. E minor 2 folios; w) Graun. On Trinity. Lobsinget zu Ehren D Major. 4 folios; x) Schultze, A.H. Lobet den Herren ihr Berge F Major. 3 folios; y) Kellner, C. On the feast of Easter: Er ist nicht mehr, so jammerten D Major; z) Fasch (in Zerbst) Ehre sei Gott in der Höhe, D Major. Original.

crossed out Fasch's name in the Table of Contents and placed a question mark behind the authorship reference on the manuscript copy.⁵⁴ This suggests that Poelchau was not entirely sure whether this composition had indeed been written by Fasch. Certain stylistic differences indicate that Fasch did not compose this work, in particular, the omission of oboes in the scoring for the entrance chorus (horns are used instead) and the fact that only one vocalist, not two or more, sings throughout the recitative.⁵⁵

We can also observe what appear to be different kinds of old library signatures. Several are similar to those found in Mus.ms. autogr. Fasch, J.Fr. 1, 1: "56.1.184" on the title page resembles that entered on the title page of the Fasch autograph collection "52.1"; "IV. 181" and "IV. 250" correspond to "IV. 184", a library signature found on the first cantata in Mus.ms. autogr. Fasch, J.Fr. 1, 1.⁵⁶ It is, therefore, possible that these two (three) composites could have belonged to the same section, the "IV. Hauptabteilung", in which Poelchau indexed "autographs of famous composers".

⁵⁴Judging from the question marks placed behind some of the other composers' names in the Table of Contents (see Figure 6 above), Poelchau seemed to be uncertain about the authorship of several other works as well.

⁵⁵Further research is needed to determine whether Fasch ever set a cantata with that particular dictum and whether a cantata with that dictum was ever performed at the Zerbst Court Chapel; no such cantata title is listed in Gille, *Fasch—Kirchenkantaten* I or II. If the work had indeed been performed at the Chapel, it could have been part of a cantata cycle which Fasch acquired via the *Musikaliентаusch*. Or it could have been part of another cycle by Röllig whose *Neue geistliche Gedichte* the congregation had enjoyed in 1741/42. Poelchau may have been aware that the work had been performed at the Zerbst Court Chapel which led him to conclude that it had been composed by Kapellmeister Fasch.

⁵⁶The same scribe entered these library signatures into the respective score, possibly this was the person in charge of Poelchau's estate or a previous owner.

The authorship reference "Von [From] Fasch in Zerbst/Original" was entered by Poelchau on the first page of the first movement of "Ehre sey Gott in der Höhe". The cantata was verified by Gottfried Gille as belonging to the Uffenbach cycle "Von der Nachfolge Christi" which Fasch premiered in Zerbst in 1751/1752.⁵⁷ This sacred work comprises two parts, with the first part consisting of six and the second part containing three movements. The customary closing signature "S.D.G." can be found after the sixth movement, a tutti chorale. This indicates that the second part of the cantata, that is, the final three movements, were added by Fasch at a later point in time, most likely when the cantata was performed a second time.

Fasch had indicated in his letter to Uffenbach dated 1 March 1752 that he had begun performing the cantatas from Uffenbach's cycle at the beginning of the 1751/1752 church year and was subsequently ordered to transform the somewhat lengthy single cantatas into (shorter) double cantatas. It is, therefore, safe to assume that Fasch composed the second part of this cantata as part of his "extension mandate" no sooner than the spring of 1752. Indeed, the different rastration, new pagination and different label for the top vocal part—Fasch called for a "Soprano" instead of the customary "Canto"—suggest that he may have composed the second part later in the year, if not in the following year. Indeed, Fasch could have composed the second part as late as 1755: the newly revised double cycle was performed during that church year at the Zerbst Court Chapel.⁵⁸

⁵⁷Gille, *Fasch-Kirchenkantaten* II, p. 34.

⁵⁸See Chapter 5, Table 4, pp. 114–115, above and Table 4, p. 258, in the Appendix below.

4. Summary

The sacred works preserved at the *Staatsbibliothek zu Berlin* in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2, Mus.ms. 30199 and Mus.ms. 30282 were all part of Georg Poelchau's estate, which the *DStB* acquired in 1841; Poelchau could have obtained them from C.P.E. Bach's estate which had come into his possession.

Poelchau prepared title pages for each of the three composites and entered separate authorship references attributing cantatas to J.F. Fasch, noting whether these works were autographs or manuscript copies. It is highly likely, therefore, that all or at least several cantatas and cantata fragments bound together in the Mus.ms. autograph Fasch, J.Fr. 1, 1 and 2 composite existed separately.⁵⁹

With regard to dating the cantatas, we must differentiate between manuscript copies and autographs. According to Pfeiffer, the five manuscript cantatas in Mus.ms. 30199 were copied between 1750 and 1775;⁶⁰ the manuscript cantata included in Mus.ms. autogr. Fasch, J.F. 1, 2 was most likely copied in 1758, as suggested by the date "the 3rd of July 1758" that was entered on the score.

Only one watermark could be verified for the collection of autograph cantatas: Fasch evidently used paper dating from 1756, not from the early 1730s or 1735/36, as one would assume from the entries in vol. 359 of the *Konsistorium Zerbst IXa* source. Most likely, Fasch had received a request from a fellow composer to provide him with

⁵⁹The same is true of cantatas 1 through 5 in Mus.ms. autogr. Fasch, J.F. 1, 1 and 2 and the five manuscript cantatas in Mus.ms. 30199.

⁶⁰See Pfeiffer, Dissertation, Appendix.

copies of the cycle, or had made a second set of copies because the originals were falling apart. On the other hand, his son might have taken these scores with him to Berlin in 1756, possibly passed them on to C.P.E. Bach, or put them up for sale.

The different quality of paper that can be discerned for the cantatas with the *de-tempore* designation of third and fourth Sunday after Epiphany, and the fact that their titles match those recorded in the *Konsistorium Zerbst IXa* source, suggest that these works were composed at the end of 1752 or the beginning of 1753.

Finally, the first part of the single autograph cantata in Mus.ms. 30282 was composed no later than 1751. The second part could have been composed any time between 1752 and 1755.

Johann Friedrich Fasch's contribution to the genre of the sacred cantata during the first half of the eighteenth century can only be appreciated fully if it is supported by an examination of Fasch's compositional *modus operandi*. An investigation of the double cantatas from 1735/36 cycle which are preserved at the *DStB* will shed light onto Fasch's approach to composing special music for worship services at the Zerbst Court Chapel.

Chapter 7

A Stylistic Overview of the Sacred Cantatas of J.F. Fasch at the *Staatsbibliothek zu Berlin (Haus 1)*: Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 and Mus.ms. 30199 i-n (1735/36)

1. Introduction

All of the sacred cantatas by Fasch preserved at the *DStB*, which belonged to the 1735/36 cantata cycle or had been composed on the occasion of the 1741/42 and 1752/53 repeat performances, were conceived as double cantatas in eight movements.¹ Fasch adhered to one basic structural plan which he had derived from the cantata libretti;² the latter combines Bible dicta, free sacred poetry and chorales. It is, furthermore, possible that he had written the cantata texts himself, having previously provided the libretti for the 1727/28 cycle *Geistliche Andachten über die Apostolischen Texte*.³

The two parts of each double cantata consisted of four movements each, to be performed before the sermon on Sunday morning and before the sermon on Sunday

¹The other cantata by Fasch preserved at the *DStB*, "Ehre sei Gott in der Höhe", was performed in 1751 as part of the Uffenbach cycle. See my discussion of Mus.ms. 30282z in Chapter 6 above. The cantata comprises two parts, with the first part consisting of six movements (Dictum/Recitative—Aria d.c.—Recitative—Aria d.c.—Recitative—Chorale); see Gille, *Fasch-Kirchenkantaten* II, p. 34. The second part consists of a dictum movement and moves without a break into an accompanied recitative. For the following movement Fasch indicates that the soprano aria "Auserwählte dunckle Schatten" from the first part is to be played again. A tutti chorale closes the double cantata; it corresponds musically to the sixth movement of Part 1 but employs different text. See Pfeiffer, Dissertation, p. 145.

²This technique was prevalent among eighteenth-century composers of sacred cantata cycles. For example, G.P. Telemann employed the same basic structure (da capo aria—recitative—da capo aria) for *Der Harmonische Gottesdienst*, a cantata cycle published in 1726. See also Chapter 4, pp. 73-96, above.

³See Chapter 4, Table 1, pp. 76-78, above.

afternoon, respectively.⁴ Fasch employed two basic structural schemes which he modified to provide musical variety. His favourite design comprised a tutti choral movement in concerto grosso form, taking a verse or a passage from the Bible (*Dictum*) as its text, an accompanied recitative for several voices, an aria da capo, and a chorale (abbreviated D-R-A-C); for the second layout, Fasch reversed the order of the recitative and the aria, that is, D-A-R-C. Modified versions of the two basic structural designs can be found throughout the cycle, with Fasch frequently inserting Ariosi or tutti passages in the recitatives.⁵ Fasch had chosen the D-R-A-C type of *Dictum* cantata as the basic structural design for his *Jahrgänge* nos. 1, 2, 5, and 6 while selecting the "poetic" cantata type, which does not include a *Dictum*, for the *Jahrgänge* nos. 4, 7, and 8.⁶

An examination of Fasch's compositional process will show that he derived his musical inspiration from amalgamating prevalent eighteenth-century styles such as the Italian, French, and galant styles. Fasch's structural designs for the various cantata movements range from *Cantionalsätze* and fugues in the *stile moderno* to modified concerto grosso forms and hybrid da capo arias. The great variety of textures—including the frequent use of all four solo voices in his accompanied recitatives—and the adroit idiomatic writing, especially in the woodwinds, demonstrate Fasch's competence as an

⁴Note that in this chapter the movements of each part of the double cantata will be distinguished as follows: the letter a in quotation marks ("a") refers to movements of the first part of the double cantata, while the letter b in quotation marks ("b") refers to movements of the second part of the double cantata.

⁵See Table 6 in the Appendix, pp. 291-292, below.

⁶See my discussion of Fasch as composer of sacred cantata cycles in Chapter 4, pp. 73ff, p. 96.

orchestrator. His tempo, articulation and dynamic markings as well as comments pertaining to possible substitutions of instruments display his knowledge of contemporary performance practice and suggest that Fasch kept the performer and the performance in mind at all times when composing.

In addition, Fasch extracted motives either from the main ritornello of the opening movement or from the chorales, and carefully adapted or reworked them in other non-recitative movements. As a result, he was able to unify the majority of cantatas in the *DStB* both on a small-scale level, i.e., within movements, and on a large-scale level, i.e., across several movements and even entire cantatas.

The majority of information provided in this examination has been summarized in overviews and tables which can be found in the Appendix; they must be considered an integral part of this chapter and are essential to the understanding of Fasch's compositional process.⁷ The extant cantatas in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 (1-30) and Mus.ms. 30199 i-n (I-V) are catalogued in Overview no. 5. They were arranged according to their textual-musical structures (D-R-A-Ch or D-A-R-Ch and their modified versions), and text incipits have been provided for each cantata movement.⁸ Overview no. 6 lists the different types of fugue subjects which Fasch employed in the "a"-sections. The different types of structural designs of the double cantatas and the instruments which Fasch employed, in addition to the basic orchestration of two oboes,

⁷See Appendix, Sources to Information presented in Chapter 7, pp. 291-306, below.

⁸Pfeiffer's overview of the Berlin cantatas as part of his *Werkverzeichnis* to his (non-circulating) dissertation also includes incipits. Overview no. 5 (Appendix, pp. 277-290), employs a cataloguing system similar to then one used by Gille in his *Fasch—Kirchenkantaten* I and II.

strings, and basso continuo are surveyed in Tables 6 and 7, respectively. Table 8 provides an overview of the keys which Fasch chose for the two entrance choruses of each double cantata; Table 9 shows his preference with regard to metre. Tables 10 and 11 provide an overview of his use of solo voices in the recitatives and ariosi and in the da capo arias, respectively. Table 12 refers to the solo b.c. parts in the chorale movements.

2. The entrance choruses

In [Fasch's] compositions we find many rich harmonies; his vocal lines are masculine and dignified; he excels [as a composer] in the fugal style...and [the] instrumental accompaniments in his sacred... cantatas are always very lively.

Johann Adam Hiller, 1784.⁹

For the majority of the entrance movements, Fasch employed a four-part chorus, two oboes, strings (violins 1, violins 2, viola), and a basso continuo (b.c.) group. The latter consisted of a harpsichord and/or an organ and a violoncello and was often, if not always, supplemented by a bassoon: Cantatas no. 1, 11, 12, 14, and 16 include "bassono" ("fagotto") markings. A sixteen-foot instrument, i.e., a double bass, must also have supported the b.c. at times.¹⁰ Since the Zerbst orchestra included a

⁹"In [Johann Friedrich Faschs] Compositionen ist viel Reichtum...der Harmonie; sein Gesang ist männlich und gesetzt; der...fugi[e]rten Schreibart war er sehr gewachsen...; auch ist seine Instrumentalbegleitung in Kirchen...Cantaten [ist] immer sehr lebhaft." Hiller, "Fasch", in *StA* 14, p. 25.

¹⁰We can observe several instances in the da capo arias where the upper strings double the b.c. part as indicated by the "con organo" marking in the score: for example, in Cantata no. 13, the viola plays with the b.c. at times in the "b"-aria "Dein Ruhtag sei meine Seelenruh"; Fasch assigns the bass clef for the upper strings in the "b"-aria of Cantata no. 14 and the "a"-chorus

"clavicembalist", an organist, a bassoonist and a double bass player it is safe to assume that Fasch consistently made use of all these forces in his cantatas, even though he only rarely specifies "organo" and "bassono" or "fagotto" in the scores.¹¹

Additional instruments such as horns, trumpets and timpani were used primarily on cantatas composed for Feast Days, for example, on Ascension Day, Pentecost, and St. Michael and All Angels.¹² Three oboes instead of the customary two oboes can be found in the "a"-chorus of Cantata III, "Herr, gehe nicht ins Gericht", with the oboe "chorus" engaging in a musical dialogue with the three upper string instruments.¹³

Fasch entered only two additional instrumental parts directly into the score: the "a"-chorus of Cantata no. 15 features a clarino part written into the soprano line, and the "a"-chorus of Cantata no. 10 contains a virtuoso violin 1 part entered in the oboe 2 part. Fasch probably added the clarino part upon the request of the fellow composer for whom he was preparing the copies as part of the *Musikalienaustausch*. Musical reasons may have prompted Fasch to add a virtuoso violin part to the "a"-chorus in Cantata no. 10: the

of cantata no. 24. See Overview no. 5 in the Appendix, pp. 286, 287, and 290, below. The "b"-aria of cantata no. 14 and the "a"-dictum of cantata no. 24 are "Hilf mir kämpfen" and "Es erhub sich ein Streit", respectively.

¹¹See Overview no. 2C in the Appendix, p. 251, below. Fasch specified "fagotto e violone e organo" for the entrance chorus of Cantata no. 3, "Ich hebe meine Augen auf" which dates from 1753.

¹²See Table 6 in the Appendix, pp. 291-292, below.

¹³See Sigrid Bruhn's comparison of Fasch's setting of this text with that of J.S. Bach in *Fasch Conference Proceedings 1995*.

virtuoso part would not only have presented a technical challenge to the first violinists but also provided a dramatic and effective change in the orchestral texture.

Fasch's compositional approach to the entrance choruses of the two parts of the double cantata differs slightly because of the difference in text. The "a"-chorus is usually based on a passage from the Bible (*dictum*), more specifically from the New Testament reading assigned for that particular Sunday or Feast Day.¹⁴ If the *dictum* comprised several verses, Fasch set the first few verses as a four-part choral section in a *concerto grosso* form, and the final verse of the *dictum* as a fugal section. Occasionally, Fasch replaced the "a"-chorus with an aria for solo voice and several times also followed it with a *tutti* fugue.¹⁵

For the "b"-choruses, in contrast, the poet provided Fasch with non-scriptural devotional text,¹⁶ occasionally recalling central textual ideas from the first part of the double cantata. For example, in both the "a"-and the "b"-part of Cantata no. 7, the poet describes the searching and longing of the soul for Christ, its shepherd; in Cantata no. 7, the poet responds to the "a"-part "Herr, wenn Trübsal da ist—Lord, when affliction is present" with "Mein Herr, gibst Du mir frohe Stunden—my Lord, when you give me happy hours [let me experience happiness]" in the "b"-chorus.

¹⁴See Overview no. 4 in the Appendix, pp. 262-274, below. Only very few seem to be based on non-scriptural devotional text.

¹⁵See for example, Cantata no. 4 (Tenor), Cantata no. 7 (Alto), Cantata no. 2 (Tenor, Soprano; *tutti* fugue follows), Cantata no. III (Bass), Cantata no. IV (Tenor; *tutti* fugue follows), Cantata no. 11 (Bass, *tutti* fugue follows), Cantata no. 14 (Tenor; *tutti* fugue follows), Cantata no. 23 (Bass), Cantata no. 26 (Soprano; *tutti* fugue follows).

¹⁶Or Fasch himself may have chosen non-devotional text.

The repetition of textual statements within the choruses is closely related to their overall formal designs. Fasch employs concerto grosso form which—like the overall design of the cantata—he modifies to provide musical variety. The following three basic designs can be discerned:

- 1) R_1 — A_1 — R_2 — A_2
- 2) R_1 — A_1 — R_2 — A_2 — R_3
- 3) R_1 — A_1 — R_2 — A_2 —Fugal section (only in "a"-choruses)

The designs listed under 1) and 2) are employed most frequently. An instrumental ritornello (R_1) establishes the tonic¹⁷ and is followed by a choral section (A_1) which is also in the tonic. The latter may but need not repeat the main ritornello motive. A second instrumental ritornello, much shorter than the opening ritornello and recalling similar melodic material (R_2), follows; the ritornello modulates to a closely related key such as the dominant or the relative Major, or stays in the tonic key. A second choral passage (A_2) follows and usually repeats the text presented in A_1 ; it may be followed by a concluding ritornello (R_3). In addition, in his "a"-choruses, Fasch may append a fugal section, depending on the number of verses in the Dictum. He indicates the change in structural layout, i.e., from homophonic choral writing to polyphonic fugal writing, by

¹⁷The only exception is the "b"-chorus of Cantata no. 4 which begins with a two-beat long (!) instrumental introduction that can hardly be called an instrumental ritornello; the "Tutti" marking in the opening measure clearly refers to the four-part chorus. For an overview of the keys which Fasch chose for his entrance choruses, see Table 8 in the Appendix, pp. 295-296, below.

specifying a different metre (from triple to duple) and/or marking the fugal sections "allegro" or "un poco allegro".¹⁸

An examination of Fasch's ritornelli shows that he—as a composer of the mid-eighteenth century—still employs *Vordersatz*, *Fortspinnung*, and Epilog procedures such as sequences, transpositions, and inversions. Fasch's opening ritornelli tend to consist of several phrase units ranging from 10 to 20 measures and exhibit a tendency toward periodicity. The ritornello of the "a"-chorus of Cantata no. 8, for example, consists of 4 (1.5+2.5)+4+2+2 measures followed by a two-bar coda that is distinguished by the omission of the b.c. (see Example 1 below). The opening ritornello of the "b"-chorus of Cantata no. 23, in contrast, comprises only a total of 10 measures which can be divided into 4+4+2 measures (see Example 2 below).

Example 1: Cantata no. 8, "a"-dictum, ritornello, mm. 1-14, oboe 1 part¹⁹

Example 2: Cantata no. 23, "b"-dictum, ritornello, mm. 1-10, violin 1 part

¹⁸See, for example, Cantata no. 8 and Cantata no. 10.

¹⁹All musical examples in this chapter were prepared by the author of this dissertation.

Fasch conceives his opening ritornello themes (and also his vocal lines) primarily from string figurations based on the tonic triad which he enhances through ornaments and interesting rhythmic displacements such as syncopations. Indeed, his ingenuity and invention enables Fasch to supply the listener with a myriad of different melodies and rhythms which he constantly reworks and adapts to provide musical variety.

His compositional approach to the "a"-chorus differs only slightly from that which he uses for the "b"-choruses. While tempo markings such as "Andante" and "Moderato" as well as dotted "French overture" rhythms can be found both in "a"- and in "b"-choruses,²⁰ tonic or dominant pedals in the bass above which the strings and woodwinds play in sixths and thirds—a characteristic of the galant style—can only be found in the instrumental introduction of his "a"-choruses.²¹ Metres and rhythmic motives associated with contemporary eighteenth century dances like the Minuet seem, in contrast, to be reserved for the "b"-choruses.²² Most likely, Fasch employed them to set apart musically the Sunday afternoon cantatas from their Sunday morning counterparts. The services in the morning tended to be more festive than the ones celebrated in the

²⁰See, for example, Cantatas no. V "a", 10 "a", and 12 "a" (Andante), Cantata no. 16 "b" ("Moderato"). Cantata no. 11, "a", and Cantata no. 18, "b", among others, include dotted rhythms associated with the French overture.

²¹See, for example, Cantata no. 20 and Cantata no. I.

²²See, for example, Cantata no. 9, "b" and Cantata no. 28, "b". Note also Fasch's fondness for dance metres such as 3/8 and 6/8 which he uses for a number of "b"-choruses; see Table 9 in the Appendix, pp. 297-298, below.

afternoon. This worship custom is supported by Fasch's use of brass instruments such as trumpets and horns as well as timpani.²³

To provide musical contrast within the ritornello, Fasch frequently modifies the orchestral texture: for example, when the woodwinds or brass recall previously heard phrases they do it at different dynamic levels (*forte*, *piano*, and *pianissimo*) or in a higher register, often without the harmonic support of the b.c.²⁴ The resulting antiphonal aural effect, i.e., the musical dialogue which can be discerned between the woodwinds and the strings, is considered one of Fasch's favourite musical devices both in his instrumental ritornelli and in the choral sections (see Example 3 below).²⁵ In addition, Fasch's intentional intermittent omission of the basso continuo signifies the advent of the Pre-Classic Period during which the importance of the b.c. gradually decreased.

Example 3: Cantata no. 11, "b"-dictum, opening ritornello, mm. 5-7 (instruments only)

The musical score for Example 3 consists of six staves. The top two staves are for Oboe 1 and Oboe 2, both in treble clef. The next two staves are for Violin 1 and Violin 2, also in treble clef. The fifth staff is for Viola, in alto clef. The bottom staff is for Continuo, in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music features a rhythmic pattern of eighth notes in the woodwinds and strings, with some rests in the string parts.

²³See Table 7 in the Appendix, pp. 293-294.

²⁴See, for example, Cantata no. 1, "b", Cantata no. 5, "a", Cantata no. 8, "b" (echo, strings and woodwinds; b.c. drops out), Cantata no. 22, "a", Cantata no. 23, "a"

²⁵See, for example, choruses in Cantata no. 6, "a", Cantata no. 19, "a", Cantata no. 22, and Cantata no. 23, "a", Cantata no 28, "b".

The choral passages in Fasch's opening movements of the 1735/36 cycle are primarily homophonic—the few imitative passages tend to be reserved for soloists.²⁶ Polyphonic writing can be found virtually only in the fugal sections which will be discussed below. Fasch favours cantabile melodies for his vocal lines which nonetheless require good relative pitch as well as vocal agility and flexibility, particularly in the bass part which includes frequent octave leaps. The members of the soprano and the alto sections had to be particularly well trained because Fasch inserts his favourite "galant" motivic adaptation device, the addition of fast decorative notes, in their parts.²⁷ Fasch provides a "safety net" for his singer, however, when specifying that either oboes or strings or both are to double the vocal parts. These instrumental "accompaniments" known as *colla parte* (Fasch specifies, e.g., "con canto", "con alto", etc., in the "a"-chorus of Cantata no. 8) would become more and more prevalent during the second half of the eighteenth century.²⁸

Passages for solo voices, found primarily at the beginning and in the middle of movements, function both as textual devices (word painting) and textural devices (soloist

²⁶See, for example, Cantata no. 8, "a", mm. 53ff. Note that in the "a"-chorus of Cantata no. 3 "Ich hebe meine Augen auf" the chorus enters imitatively. This cantata did not belong to the 1735/36 cycle but was composed as a supplement for a repeat performance of that cycle in 1752/53. This may be the reason why Fasch deviated from his general compositional practice.

²⁷Occasionally, Fasch also employs echos in the upper voices while the lower voices drop out. See, for example, Cantata no. 7, "b", and Cantata no. 9, "b".

²⁸See Dittrich, *Fasch-Masses*, pp. 82-95. Dittrich provides a detailed overview of the *colla parte* practices (e.g., oboe 1 doubles violin 1 and soprano, etc.) that can be discerned in Fasch's masses: they correspond directly to the doubling practices that can be observed in his sacred cantatas.

versus tutti). Fasch determines from the text when to use one or more soloists, thus emphasizing important textual statements that need to be set apart musically from the remainder of the text. Extracting and adapting the musical material presented in the obbligato parts from both the vocal lines and the underlying harmonies, Fasch creates imaginative scalar, triadic, and compound melodies that move in faster note values than the choral parts and that can be ornamented, if they do not already contain virtuosic figurations.²⁹ Repeated sixteenth-note motives in the accompaniment usually serve as textural "fillers".³⁰ Fasch's running and walking b.c. parts are characteristic of works composed during the first half of the eighteenth century.³¹

2.1. The "a"-dictum fugues

When setting so-called "dictum"-fugues to conclude his "a"-sections,³² Fasch employs a contrapuntal style which is consistent with that of many sacred works composed in the first half of the eighteenth century: the *stile moderno*. In fact, many of the conclusions reached by Dittrich with regard to the fugal sections of Fasch's masses, and by Hennenberg with regard to the choral fugues of Fasch's "Herzensfreund" Stölzel,

²⁹See, for example, Cantata no. 4, "b", Cantata no. 10, "a", and Cantata no. 16, "a".

³⁰See, for example, Cantata no. 20, "a" and "b", Cantata no. 21, "a", Cantata no. 27, "b".

³¹Fasch entered thoroughbass accompaniment figures for only two cantatas, nos. II "a" and 28 "a".

³²These fugues are tutti fugues, i.e., the instruments play *colla parte*.

apply also to the cantata fugues of Fasch.³³ Fasch, like Stölzel, favours fugue subjects that are between four and seven measures in length and do not move below or beyond an octave from the starting note.³⁴ The fugue themes are similar in pattern to those which Fasch employs in his masses, i.e., they correspond to the *stile moderno*. We can discern three different types of themes: first, those which begin with declamatory repeated notes, secondly, those which comprise melismatic sequences in the sense of *Fortspinnung*, and, thirdly, cantabile themes with folk-like melodies. Occasionally, Fasch employs syncopations in his fugue themes.³⁵ Chromaticism can be found in only three fugue subjects, that of Cantata, I, V, and 27.

Fasch presents the fugue subject almost always in the conventional "falling" succession of soprano—alto—tenor—bass, with the answer appearing either in its real or its tonal form, and the distance between the *dux* and the *comes* usually comprising one measure. The two expositions (the first one on the tonic and the second one usually on the relative major) are set apart by short episodes which modulate and rework previously heard melodic material. The coda or *Nachsatz* features what Dittrich calls an *Aphorismus*, i.e., the final occurrence of the *dux* in the soprano, and occasionally also the final occurrence of the *comes* in the bass. The coda always concludes with a homophonic passage which enables Fasch to unify his entrance choruses.

³³See Dittrich, *Fasch-Masses*, pp. 171-205 and Hennenberg, *Stölzel—Kantaten*, pp. 76-77.

³⁴See Overview no. 6 in the Appendix below, pp. 299-300. See also Dittrich, *Fasch-Masses*, pp. 190ff.

³⁵See, for example, Cantata no. 18 "a". See Overview no. 6 in the Appendix, p. 300, below.

An interesting type of double counterpoint can be found in the Dictum-fugues.³⁶ The basic model involves two parts alternating a series of dotted half notes followed by eighth notes which ascends or descends in sequences:



Fasch employs this type of counterpoint,³⁷ for example, toward the end of the Dictum-fugue of Cantata no. 8 (see Example 4). The resulting clashes, suspensions, and resolutions (mm. 142-43!) build up considerable musical tension which is released only in mm. 147-148 via the final V-I cadence.

Example 4: Cantata no. 8, "a"-dictum: fugue, mm. 137-43 (continued on next page)

V.1. Ob. 1/Soprano
Ad - ler, wie ein Ad - - - - -

V.2. Ob. 2/Alto
jung wirst wie ein Ad - - - - - ler, und du wie-der, wie-der jung

Va./Tenor
Ad - - - - - ler, wie ein

Bass
wie ein Ad - - - - -

Continuo

³⁶See Dittrich, *Fasch-Masses*, pp. 264-69. Dittrich refers to Johann Mattheson who discussed the *contrapunto perfidiato* in his *Der Vollkommene Capellmeister* in 1739.

³⁷When used in inversion, this type of double counterpoint can resemble a mirror canon.

Example 4 continued:

The musical score consists of five staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics 'wirst wie ein Ad' are written below the notes. The second staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics 'Ad' are written below the notes. The third staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics 'Ad' are written below the notes. The fourth and fifth staves are instrumental parts in G major, starting with a bass clef and a key signature of one sharp (F#).

Finally, let us consider the harmonic language which Fasch employs in his entrance choruses. As was to be expected from a mid-eighteenth-century composer, Fasch prefers major keys³⁸ and simple harmonic progressions that rarely venture outside of the secondary dominant realm. In addition, he favours progressions such as $V^6/4-5/3$ going to I (or i), V^7 going to I, and vii°_7 going to I (or i). Chromatic ascents or descents occur occasionally, generally in the bass line, as do altered chords. For instance, Fasch uses the Neapolitan chord in the "a"-chorus of Cantata no. 1 to depict the word "Böses—evil" (m. 80), obviously a word painting device.

The entrance choruses in the double cantatas from 1735/36 display Fasch's creativity and imagination. He feels comfortable in the various musical styles prevalent during the first half of the eighteenth century and shows his knowledge of the *stile moderno* when writing Dictum-fugues. Fasch's superior compositional skills are

³⁸See Table 8 in the Appendix, pp. 295-296, below.

particularly obvious in his imaginative and creative ritornello themes for which he still employs primarily the *Fortspinnungstyp*. The tendency toward periodicity in his phrase-structure, however, the independence of the woodwinds which frequently alternate with the strings or the vocal parts, the *colla-parte*-writing, and the intentional omission of the b.c. all point toward the Pre-Classic style.

3. The accompanied recitatives

All of Fasch's recitatives in these double cantatas are in common time and accompanied by the upper strings and the b.c. which provide the harmonic framework. Clearly, Fasch conceived this orchestral "background" or *Klangteppich* in order to amplify the vocal parts. Table 10 in the Appendix shows which combinations or, more precisely, alternations of solo voices Fasch preferred for his recitatives. Fasch favoured the use of all four soloists, soprano, alto, tenor and bass, employing them 10 times in "a"-recitatives,³⁹ and 7 times in "b"-recitatives. The second most frequently employed vocal combination is that of soprano, alto and tenor soloists who perform 6 "b"-recitatives, followed by tenor and bass soloists who sing in 4 "a"-recitatives. Fasch also uses single solo voices in his recitatives, albeit less often: the soprano, for example, sings in only 3 "a"-recitatives and 1 "b"-recitative.

None of Fasch's recitatives—not even those composed at a later time, i.e., Cantatas no. 3 and 4—feature an ensemble of voices such as duos, trios or quartets; in

³⁹Arabic numerals are used to facilitate comparison of numbers.

fact, he avoids a homophonic setting of the words altogether. Why does Fasch avoid the customary single solo voice for an entire recitative and involve all four soloists? Most likely, Fasch had at his disposal four excellent, equally gifted singers, none of whom he wanted to disadvantage. By alternating the vocal solo parts, he was able to organize the madrigalian text, i.e., free sacred prose, into shorter segments which, in turn, facilitated comprehension on the part of the listener. Fasch could have also been influenced by his religious conviction, Pietism. By allowing all four soloists to speak to the congregation in the recitative, Fasch met two important Pietist requirements: the singers functioned as the representatives of the community and simultaneously educated their fellow-worshippers about proper Pietist demeanour.⁴⁰

The recitative texts, the majority of which reiterate thoughts of the dictum from the opening movement, are addressed to the congregation, with the alternating voices suggesting a conversation among a group of Christians. Fasch does not dramatize the recitative text in the sense that he specifies names of characters or allegorical figures such as Jesus and the soul as Bach did in his cantatas.⁴¹ Fasch does, however, assign a different vocal range when the text implies a different character, usually God or Jesus.

⁴⁰Secco recitatives with one soloist singing throughout were conventional during Fasch's day. Recitatives which featured alternating soloists can, however, also be found, for example, with his contemporaries Stölzel and Georg Friedrich Kaufmann (1679-1739); Stölzel also composed ensemble recitatives. See Hennenberg, *Stölzel—Kantaten*, pp. 79-80 and Peter Janson, "*Explicatio Textus* or *Dramma per Musica?* The Function of the Church Cantatas by Georg Friedrich Kaufmann", Ph.D. dissertation, University of Victoria, 1992, pp. 90ff, 119ff; hereafter: Janson, "Kaufmann—Cantatas".

⁴¹See, for example, movement 6 of BWV 57 "Selig ist der Mann", a recitative for which "Seele" and "Jesus" are specified for the soprano and bass soloists, respectively. Dürr, *Bach—Kantaten*, pp. 144-45.

For example, in the "b"-recitative of Cantata no. 12, "Lobe den Herrn, meine Seele" (see Figure 8) Fasch employs the soprano as the heavily burdened sinner who asks the tenor, i.e., God, the ultimate physician, to grant healing. The recitative reiterates the sacred text from the preceding movement which opened the second part of the double cantata: "In my life, I will honour, love and glorify him [i.e., God] who has forgiven my sins."⁴²

Figure 8: Cantata no. 8, "b"-recitative, text and translation⁴³

Soprano (sinner):

Ich rief: Ach Gott! Ich leide Not
groß ist die Last, die mich so heftig
drückt;
der Sünden Schuld bringt mir den Tod,
und niemand ist, der mich erquicket.

I cried: O Lord! I am suffering
great is the burden, which weighs
upon me so heavily;
the guilt of sin will result in my death,
and there is no one who will save me.

Jedoch[,] mein Helfer ließ sich merken,
er sprach zu mir:

My helper, however, made his presence
known and said to me:

Tenor (God):

Ich bin dein Arzt, ich helfe dir
und will die matte Seele stärken.

I am your physician, I will help you
and will strengthen the weary soul.

Soprano:

O was für Trost, o was für Lust
ließ mein Erbarmer für mich empfinden

O what comfort, o what delight
he [i.e. God] who showed mercy
to me allowed me to experience.

Mir war kein Leiden mehr bewußt,
Und konnt ich mich mit ihm verbünden.

No longer was I aware of any suffering,
and I could join him.

⁴²The German text reads: "Den will ich in meinem Leben ehren, lieben und erheben, der die Sünde mir vergeben."

⁴³See also Petzoldt, "Faschs Kantatentexte," in *StAI* 40, pp. 58-59; note that Petzoldt mistook "matte Seele" for "neue Seele". See also p. 64: Petzoldt provides Biblical references for each line of text.

Fasch's compositional approach to this recitative text displays skilfulness and attention to detail (see Example 5 below). When translating the spoken text into the vocal line, he adheres closely to the natural stresses of German and its inherent speech rhythm; he also observes punctuation marks. For example, in mm. 1-2, the vocal line on "Ich rief:" moves up a fifth followed by an "ach Gott!" exclamation which moves down a fifth; in fact, virtually all words which he deemed important are approached by an ascending interval (see mm. 2-3, "die mich so heftig drücket"). Words which mark the end of a thought or the end of a line, or those separated or followed by a punctuation mark (see m. 11-12, "O was für Trost, o was für Lust") can be associated with descending intervals to provide a sense of closure .

Example 5: Cantata no. 8, "b"-recitative (continued on next three pages)

Violin 1

Violin 2

Viola

Soprano

Continuo

Ich rief: ach Gott! Ich lei-de Not. groß ist die Last, die mich so hef-tig

drücket, der Sünden Schuld bringt mir den Tod, und niemand ist, der mich er-quicket; je-doch, mein

Example 5 continued:

71

Tenor

Hel-fer ließ sich merken; er sprach zu mir: Ich bin dein Arzt, ich hel-fe dir, und will die

Detailed description: This block contains the first system of the musical score, measures 71-74. It features five staves: two for the upper strings (Violin I and Violin II), two for the lower strings (Viola and Cello/Double Bass), and a vocal line for the Tenor. The Tenor part begins with the lyrics "Hel-fer ließ sich merken; er sprach zu mir: Ich bin dein Arzt, ich hel-fe dir, und will die". The music is in G major and 4/4 time.

101

Soprano

8 mat-te See-le stärken. () was für Trost, o was für Lust ließ mein Er-bar-mer mich em-

Detailed description: This block contains the second system of the musical score, measures 101-104. It features five staves: two for the upper strings, two for the lower strings, and a vocal line for the Soprano. The Soprano part begins with the lyrics "8 mat-te See-le stärken. () was für Trost, o was für Lust ließ mein Er-bar-mer mich em-". The music continues in G major and 4/4 time.

113

pfinden! Mir war kein Lei den mehr be - wußt, und konnt ich mich mit ihm ver - bin-den. Mein

Detailed description: This block contains the third system of the musical score, measures 113-116. It features five staves: two for the upper strings, two for the lower strings, and a vocal line for the Soprano. The Soprano part continues with the lyrics "pfinden! Mir war kein Lei den mehr be - wußt, und konnt ich mich mit ihm ver - bin-den. Mein". The music concludes in G major and 4/4 time.

Example 5 continued:

16

Herz. du kannst nichts mehr ver - lan - gen. drum bleib von Welt und Sön - de

17

leer. um Gott nur gänz-lich an - zu - han-gen. Hat dir bis - her die brei - te Bahn ge-

18

fal - len; so sün - di - ge hin - fort nicht mehr, hin - ge - gen die - ne Gott mit Fleiss, und

Example 5 continued:

The musical score consists of five staves. The top four staves are instrumental parts: Flute (treble clef), Violin I (treble clef), Violin II (treble clef), and Cello/Bass (bass clef). The fifth staff is the vocal line, featuring a vocal line with German lyrics: "laß von sei-nem Preis', dein Herz und Mund in E-wig-keit er-schal-len." The music is in G major and 3/4 time.

Fasch begins the recitative not in the minor mode as one would have expected from the text "ach Gott! Ich leide Not!" ("oh God! I am suffering") but in G Major because the events related by the singer in mm. 1-15 clearly refer to the past ("Ich rief" ("I cried"). These fifteen bars must be considered a particularly good example of Fasch's great skill at word painting. He writes, for instance, the soprano line above the upper strings several times in order to express musically how "great" (see. m. 2) the burden of sin is, "die mich so heftig drücker" (mm. 3-4). The b^b on "Schuld", m. 4 and the c^\sharp on "(je-) doch" in m. 6 create additional special aural effects: Fasch deceives the listener when moving in m. 4 from an $A^{6/5}$ chord to a $B^b \bar{6}$ chord, not to the expected D Major chord, and thus is able to tonicize F Major in m. 5. The augmented interval $g-c^\sharp$ on "je-doch" in m. 6 presents a suitable musical means to call the listener's attention to God and the fact that he was about to come to the rescue of the sinner.

Moreover, Fasch skilfully provides an appropriate harmonic framework for the key words of the text which he frequently emphasizes with dominant seventh and diminished seventh chords. For example, in mm. 1-8 (see Ex. 5 above), he moves from

G Major to a D Major $\text{V}^6/\text{5}$ -chord in m. 2 ("Not"), then on to V^7 of A Major ("Last"; note the common tone d2 in the first violin) and to $\text{vii}^{\circ 4}/2$ of A Major ("mich so heftig"), before reaching a $\text{V}^6/\text{5}$ chord of D Major in m. 4 ("drücket"). "Der Sünden Schuld bringt mir den Tod" is translated into a rather imaginative A $\text{V}^6/\text{5}$ to B b^6 to C $\text{V}^6/\text{5}$ to F progression, with "Schuld" and "Tod" receiving special emphasis on the third beat and downbeat of mm. 3 and 4, respectively. In m. 6, the half note e in the continuo provides the harmonic foundation for a $\text{vii}^{\circ 6}$ triad of d which turns into a V^2/b and moves to a b b^6 chord, the secondary dominant of A Major in m. 7. A $\text{V}^6/\text{5}$ -I progression in A Major prepares the entrance of the tenor. The tenor's first note, f# (m. 8) and the two notes with which he closes, g-d (m. 10) appear to be errors at first glance: the f# should perhaps read either e or a, and the g and d could be replaced with an a and a g. Since Fasch employs these ending formulas again at cadence points in m. 15 and in m. 26, however, they must be acknowledged as a deliberate compositional device and can be considered one of his compositional trademarks.

In addition to paying attention to the melodic outline and the harmonic framework in a recitative, Fasch also utilizes the vocal and harmonic rhythm to his advantage. The correlation of the durations in the vocal line and those in the accompaniment is dependent on the central idea of the text which Fasch attempts to communicate musically. Therefore, Fasch employs long durations, i.e., half notes and whole notes, in the accompaniment when depicting musically a more contemplative mood (see Ex. 5, mm. 11-13 "O was für Trost"), and shorter ones, i.e., quarter notes separated by rests, when interpreting a text of a more ardent or passionate nature (mm. 13-22, "Mir war kein

Leiden mehr bewußt"). In addition, employing rests or "musical silences" which punctuate the text (see, e.g., mm. 5-6) allows Fasch to emphasize further those beats that are played by the strings and the b.c. and thus to highlight the words with which they coincide.

Recitatives which feature a single solo voice throughout display the use of similar compositional devices. In the second recitative in Cantata no. 1, "Oft bin ich bis in Tod betrübt" ("Often, I am sad to death") for solo tenor, for example, Fasch opens with a D Major sixth chord and proceeds straight to a diminished seventh chord of e minor to depict the word "betrübt" ("sad"; see Ex. 6, mm. 1-4)! In addition, high eighth notes in the vocal line up to a¹ are employed to display the soloist's mental state (see m. 3f. "als wie ein Schiff auf wildem Meere wanken", "rock like a ship on the wild sea").⁴⁴

Example 6: Cantata no. 1. "b"-recitative, mm. 1-4 (continued on next page)

The musical score for Example 6 consists of five staves. The top four staves are for Violin I, Violin II, Viola, and Tenor. The bottom staff is for Continuo. The key signature is one sharp (F#) and the time signature is common time (C). The Tenor part includes the lyrics: "Oft bin ich bis in Tod betrübt und muß bei Sturm und". The Continuo part features a series of chords that support the vocal line.

⁴⁴The English translation reads: "Often, I am sad to death and in storm and night rock like a ship on the wild sea when my restless thoughts are at war with each other, and when Satan frightens the soul."

Example 6 continued:

3
 Nacht als wie ein Schiff auf wil - dem Mee - re wan - ken, wenn die un-

In Cantata no. 7, "Sage mir an, du, der meine Seele liebet", a solo cantata in the sense that all movements but the two chorale movements feature only an alto soloist, the recitative is distinguished by the use of syncopations ("ach... ach", see Ex. 7, mm. 9-11) and a subdominant pedal in the basso continuo (mm. 4-7). In mm. 6-7, Fasch boldly stacks a diminished triad, b natural, d and f, over the whole note c in the b.c. in order to convey musically the great distress ("krank", "schmerzlich") which the singer is experiencing.

Example 7: Cantata no. 7, "a"-recitative, mm. 1-11 (continued on next page)

Violin 1
 Violin 2
 Viola
 Alto
 Ich seh - ne mich, und du, mein Heil, verbirgest dich? Ich bin ein Schätlein deiner
 Basso Continuo

Example 7 continued:

The image shows two systems of musical notation for a vocal piece. Each system consists of five staves: a vocal line (soprano or alto clef), a second vocal line (tenor or bass clef), a keyboard part (C-clef), a lute part (C-clef), and a basso continuo part (bass clef). The lyrics are written below the vocal lines.

System 1:
 Weide, und du, mein Hir-te, läßt geschehn, daß ich vor Lie-be krank, daß ich so schmerz-lich lie-be?

System 2:
 Wo wei-dest du? Du mei-ner See-len Wei-de, ach laß dich sehn, ach laß mich dei-ne Stim-me

Occasionally, Fasch employs the *arioso* style in his recitatives, i.e., he sets the text as if he was composing an aria, instilling a lyrical and expressive quality into the usual narrative and speechlike recitative. The *arioso* style seems to be particularly apropos when a textual passage contains a helpful summary, an important conclusion or a consequential resolution.

Arioso can therefore occur anywhere in the recitative: Fasch uses them at the beginning, in the middle and at the end,⁴⁵ and always writes them as *secco* recitatives, with only the basso continuo serving as accompaniment. This drastic change in

⁴⁵See, for example, Cantata no. 23, "a", Cantata no. 16, "b", and Cantata no. 13, "b", respectively.

orchestration and texture allows the listener to concentrate fully on the message conveyed.

A particularly creative example of Fasch's musical interpretation of recitative text using arioso can be found in Cantata no. 23. The "a"-recitative, "Du sollst Gott, deinen Herren lieben" begins with a one-bar arioso ("Ich liebe Gott"), followed by 22 bars of recitative ("So sagt auch wohl die Welt..."), another measure of arioso ("Mensch, liebe Gott"), and two bars of recitative—so far a rather conventional setting of recitative text. The concluding six measures, however, differ in that Fasch utilizes the four-part choir whose members cry out "Ach! Hilf uns Herr—O! Help us, Lord". This change in texture supports a dramatization of the action and compels the listener to experience a feeling of Christian community.

In summary, Fasch always interprets the free prose recitative text on several levels: he translates the words into intervals, and the tempo in which he wants the text to be delivered into rhythmic note values. Central textual ideas are emphasized by distinctive intervals and harmonic progressions in the accompaniment, while rests and cadences serve as punctuation marks before significant words, or provide a sense of closure to a textual and musical statement or phrase. The distinctive orchestral texture—the upper strings and the basso continuo support the vocalists virtually at all times—provides an ideal musical "background" to the detailed message which the vocalist delivers to the congregation. Occasionally, Fasch emphasizes important textual statements by presenting them as arioso, i.e., *secco* recitatives.

Before moving on to an examination of the da capo arias, let us investigate briefly what type of "messages" the vocalists would deliver to the congregation on the Sundays and Feast Days of the 1735/36 church year. Petzoldt undertook a comparative examination of the libretti of Cantatas nos. 8 and 9, with cantata texts for the same Sundays by J.S. Bach and J. Knauer.⁴⁶ He concluded that the cantata texts from the 1735/36 cycle showed a stronger Pietist influence than the other two. In the second recitative of Cantata no. 8, the text of which is reproduced in Figure 4 above, the poet emphasized, for example, the fact that by repenting and committing no further sins ("so sündige hinfort nicht mehr") the sinner would achieve a status of sanctification and thus would become more acceptable in the eyes of God ("und laß von seinem Preiß dein Herz und Mund in Ewigkeit erschallen").

A similar "Pietistic" approach can be observed in the first recitative of Cantata no. 7 (see Ex. 7 above). The poet employed the well-known Old Testament "The Lord is my Shepherd" imagery (Psalm 23), with the alto personifying the "sheep of the flock" who repents her sins; she is longing for the shepherd, i.e. God, to show himself to her, and to allow her to become one with him (see Figure 9).⁴⁷

⁴⁶See Petzoldt, "Faschs Kantatentexte", in *StAI* 40, pp. 54-65.

⁴⁷The texts of all the other movements of this cantata reflect on the dictum which is taken from the Song of Songs (Old Testament), Chapter 1, vs. 7: "Sage mir an, du, den meine Seele liebt, wo du weidest, wo du ruhest am Mittage, daß ich nicht hin und her gehen müsse bei den Herden deiner Gesellen" ("Tell me, o thou whom my soul loveth, where thou feedest, where thou makest thy flock to rest at noon; for why should I be as one that turneth aside by the flocks of thy companions"); see Cantata no. 35, Overview no. 4 in the Appendix below, p. 268.

Figure 9: Cantata no. 7, "a"-recitative, text and translation

<p>Ich sehne mich, und du, mein Heil, verbirgest dich? Ich bin ein Schäflein deiner Weide, und du, mein Hirte, läßt geschehn, daß ich vor Liebe krank, daß ich so schmerzlich liebe? Wo weidest du? Du meiner Seele Weide,</p> <p>ach, laß dich sehn, laß mich deine Stimme hören! Denn du bist mein, und ich bin dein, mit Freuden folg ich deinen Lehren. Du bist der höchsten Liebe Kraft, dein Weg ist voller Licht und Klarheit, durch dich wird mir ein ewges Heil geschafft, drum heilge mich in deiner Wahrheit, nichts ausser dir soll mich entzünden.</p> <p>Was frag ich nach der Welt, nach ihrer Wollust, Pracht und Schätzen, kann sich mein Herz mit dir verbinden, so hab ich, was mir wohl gefällt und suche ferner kein Ergötzen.</p>	<p>I long [for you] and you, my salvation, are hiding from me? I am a little sheep of your pasture and you, my shepherd, allow that I am ailing because of love, that I love in such a painful way? Where are you grazing? You who are my soul's pasture oh reveal yourself, let me hear your voice! For you are mine, and I am yours, I follow your teachings with joy. You are the strength of highest love your path is full of light and clarity, through you eternal salvation will be given to me, therefore, consecrate me in your truth Except for you, nothing shall ignite me.</p> <p>What do I ask of the world, of its depravity, splendour and treasures when my heart can join you, then I will have, what I enjoy and will not search further for delight.</p>
---	---

The spiritual concepts presented in this text correspond closely to several of those expressed by Jakob Spener, the Father of Pietism, on the regeneration of the sinner:⁴⁸

- 1) he emphasized the depth of man's lostness: "... daß ich vor Liebe krank, daß ich so
schmerzlich liebe ...";
- 2) stressed the change that regeneration brings: "... durch dich wird mir ein ewges Heil
geschafft ...";
- 3) saw conversion as God's offer of grace, and man's decision to accept: "... mit
Freuden folg ich deinen Lehren ...", and

⁴⁸See *The Encyclopedia of the Lutheran Church*, s.v. "Pietism" by M. Schmidt. Spener's views were itemized by Janson, "Kauffmann—Cantatas", p. 133.

4) made the converted person aware of his new nature: "... so hab ich, was mir wohl gefällt und suche ferner kein Ergötzen."

The "Lamb of God's flock" image can be found also in the first recitative of Cantata no. 20, "Ja, Braut des Lammes, freue dich!" which combines two of the most well-known imageries the Book of Revelation, Jesus as the Lamb of God and Jesus as the bridegroom to the soul. This "Jesus religion" involved the entering into a personal and subjective fellowship with Jesus. Ultimately, an important spiritual shift from Christ being for us to Christ being in us was achieved.⁴⁹

One would have expected that Lutheran-Orthodox *Oberhoffprediger* Kluge and Töpffer would have insisted that any Pietist themes discernable in the cantata libretti such as intense subjectivity, moral earnestness, an awareness of sin as *Angst*, and a fascination with death (a remnant of the "Adieu-Welt" motive) would be changed to fit the Orthodox teachings. Perhaps upon realizing that the cantata texts—like those by Neumeister—relied primarily on the familiar Biblical images and similes which Orthodox poets such as Neumeister had been using to teach the congregation about proper Christian morals, demeanour, and values, they may have been more lenient in their censorship.⁵⁰

⁴⁹Pelikan draws attention to the radical Pietist apocalypticist Johann Wilhelm Petersen (1649-1727) who in 1701 published "one of the most radical of the applications of sponsal imagery to the doctrine of the person of Christ ..., *Die Hochzeit des Lammes*. In it Petersen called into question the traditional doctrine of Christ, including the doctrine of salvation, proposing a theory of universal salvation instead." Petersen considered the name "Bridegroom" as "the sweetest of all the words attributed to our Savior in Holy Scripture." See Pelikan, "Pietism", pp. 65-66.

⁵⁰Pelikan, "Pietism", p. 58. Religious instruction was necessary since Christians had "fallen into attitudes of neglect toward the word of God and of indifference toward its moral imperatives."

Accordingly, the congregation is reminded in Cantata no. 11 that a Christian must be a servant of God before all others ("Du kannst nicht Gott und Mammon dienen"), that he should honour the Sabbath (Cantata no. 13, "Mein Sabbath soll auch heilig sein"), and that he must be charitable (Cantata no. 23, "Wer seinen Nächsten hasset"). In addition, the singers would ask God for his help on behalf of the congregation (Cantata no. 5, "a": "Wann kommt mein Tag der Himmelfahrt") and proclaim their faith (e.g., Cantata II, "a": "Ich bin ein Christ"). As noted previously, Biblical references and images from both the Old and the New Testament abound (see, for example, Cantata no. 14, "Gleich wie ein Hirsch nach frischem Wasser schreiet" and Cantata no. 24, "Wie trachtet nicht die alte Schlange"), and they would have been recognized without difficulty by the attentive eighteenth-century listener.

Recitatives which employ only one vocalist also take on the form of a monologue (cantata no. 1, "Oft bin ich bis in [den] Tod betrübt"). Or they form an imaginary dialogue between God or Jesus and the vocalist (Cantata no. 7, "Ich sehne mich, und du mein Heil verbirgest dich" and Cantata no. 17, "Vor dir fall ich in Demut nieder").

Fasch's recitatives in the double cantatas preserved at the *DStB* are distinguished by the composer's attention to detail when setting text, as well as the expertise and imagination with which he conveys central textual ideas through harmony, melody, rhythm and texture. Fasch's proficiency as a composer when setting recitative allows the listener to appreciate the worship experience more fully.

4. The da capo arias

The da capo arias show the gentler, more internalized side of Fasch, whose first and foremost concern is to write in an idiomatic style for both the instrumentalist and the singer. By employing progressive compositional techniques associated with, for example, the Italian and the galant style, and using instruments such as flutes and solo violins, Fasch is able to imbue these movements with a lyrical and expressive quality that cannot be found in any other cantata movements.

The majority of Fasch's arias are full-blown Italian operatic arias in ABA form (Ritornello 1-A₁-Ritornello 2-A₂-B-Ritornello 1-A₁-Ritornello 2-A₂), with the opening ritornello and A₁ establishing the overall tonic. A₁ and A₂ tend to share the same text (the poet usually summarizes the text of the preceding recitative or reflects on a particularly poignant aspect of it) as well as similar melodic material. Their harmonic function, however, differs in that A₁ modulates to a related key, i.e., to the dominant in major keys and the relative major in a minor keys, rarely to the dominant of V or a third-related key;⁵¹ A₂ modulates back to the tonic.⁵² A number of arias display a shortened da capo section, i.e., Fasch indicates that only the instrumental opening ritornello is to be repeated, thus creating an instrumental *Rahmen* or "framework".⁵³

⁵¹Occasionally, Fasch does not modulate at all in the A₁ section, see, for example, Cantata no. 23, "a"-aria.

⁵²In order to save time, Fasch frequently writes "vide ab initio" above the bass part of the ritornello that is to be repeated and does not fill in the remaining voices.

⁵³See Hennenberg, *Stölzel—Kantaten*, p. 67. Hennenberg points out that Stölzel also occasionally employed this special type of *Bogenform*. He refers to Alfred Dürr who classified this type as *Rahmenarie*. See Alfred Dürr, "Studien über die frühen Kantaten Johann Sebastian

Fasch shows his expertise and imagination in the B section—which may be rather compact at times⁵⁴—when exploring contrasting melodic, rhythmic, and harmonic material. The B section always contains different textual material which Fasch "translates" into a modified orchestral texture, i.e., he changes the dynamics and the articulation and moves into lower or higher registers. In addition, the woodwinds usually drop out or at least play at a lower dynamic level; the strings frequently play pizzicato instead of arco, thus providing only a rudimentary accompaniment. Toward the end of the B section, the strings tend to drop out altogether, resulting in a "continuo aria", with only the b.c. group supporting the vocalist.⁵⁵ This textural device allows Fasch to emphasize the final words of the text which are presented prior to the da capo.

With regard to the overall tonal plan, we note that when writing in major keys, Fasch prefers to modulate to the submediant in the B section, arriving at the new tonic usually via a secondary dominant chord progression. He favours the more traditional mediant for arias in minor keys and occasionally also modulates to the dominant.⁵⁶

Bachs", Ph.D. Dissertation, Leipzig, 1951, p. 76; see also Dürr's revised version, *Studien über die frühen Kantaten Johann Sebastian Bachs* (Wiesbaden: Breitkopf & Härtel, 1977), pp. 151-52.

⁵⁴See, for example, Cantata no. 8, "a"-and "b", no. 9, "a"- and "b"-arias and no. 11, "b"-aria. Fasch tends to condense the new musical material to a period rather than the customary double period.

⁵⁵See, for example, the "a"-arias of Cantatas no. 6, 7, and 8.

⁵⁶See, for example, Cantatas no. 3 "a", no. 4 "a", III "b", IV "b", and 23 "b".

Repeating the ritornello and vocal passages of the A section—note that Fasch occasionally conceives the A section in strophic form⁵⁷—creates symmetry and provides the listener with a structurally closed unit.

Concertante and concerto elements that affect both the texture and the formal design of an aria suggest that the composer was attempting to break away from the prevalent formal ABA design. The structural design and tonal plan of the "b"-aria, actually a duet for soprano and alto, of Cantata no. 1. "Mein Gott, ich bin auch itzt zugegen" contains three completely different sections. Reproduced below is the instrumental opening and the entrance of the vocal parts (see Example 8).

Example 8: Cantata no. 1, "b"-aria, mm. 1-6 (continued on next page)

The musical score for Example 8 consists of six staves. The top two staves are for Oboe 1 and Oboe 2, both in treble clef. The third staff is for Violin solo, also in treble clef. The fourth and fifth staves are for Soprano and Alto, both in treble clef. The bottom staff is for Continuo, in bass clef. The key signature is G major (one sharp) and the time signature is 3/4. The music shows the instrumental opening and the entrance of the vocal parts.

⁵⁷See, for instance, the "b"-arias of Cantatas no. V and 28.

Example 8 continued:

The musical score consists of two systems of staves. The first system (measures 31-34) features a complex instrumental texture with multiple staves. The second system (measures 35-38) includes vocal parts with lyrics. The lyrics are: "Mein Gott, mein Gott, ich bin auch itzt zu - ge - gen" (top vocal line) and "Mein Gott, ich bin auch itzt zu -" (bottom vocal line). The score includes dynamic markings such as *p* (piano) and a *da capo* sign at the beginning of the second system.

Fasch modulates not to the conventional dominant of b minor, F# Major in the B part, but to the dominant of the relative major, A Major. The modulation to F# Major occurs only in the ritornello which follows the B section (m. 31f). The movement is concluded by a passage for vocal parts and b.c. only (mm. 41-44), followed by the repeat of the opening ritornello as indicated by the *da capo* signs.

What function does the opening ritornello have in this movement? First of all, it provides the motivic and rhythmic foundation for each of the sections, since each is

based on the lyrical opening theme, sigh figures, and imitative entrances that were first presented by the obbligato violin and the oboes in mm. 1-5. In addition, the ritornello serves as prelude, interlude and postlude in the course of the movement. In mm. 20-24, the ritornello passage corresponds exactly to the opening five measures. In contrast, in m. 31f, following the B section, the ritornello, which presents the theme in the new tonic, A Major, is shortened by one measure, and displays an interesting twist: the second oboe has exchanged places with the solo violin and taken on the role of the obbligato instrument. The third and final appearance of the ritornello occurs in the da capo section; in fact, it consists only of a repeat of the opening ritornello—not of the entire A part inclusive of opening and closing ritornello.

On the other hand, does the ritornello perhaps signify that Fasch juxtaposed two different structural concepts, namely that of the da capo aria and that of the concerto? If so, sections A, B, and C (see Table 5 below) would correspond to solo episodes since they feature the solo vocal duet. (They do not, however, present new musical material, as would be expected in a typical concerto form, but are based on the ritornello.) The solo violin could be considered the "middleman". It plays an obbligato part not only in the ritornello passages (mm. 1-5) in conjunction with the oboes and when the woodwinds have dropped out in sections that feature only the solo vocal duet (e.g., mm. 35-37), but is also present when both oboes and voices are performing (see m. 17). The structural and harmonic design of "Mein Gott, ich bin auch itzt zugegen" is summarized in Table 5.

Table 5: Cantata no. 1, "b"-aria, structural and harmonic design (includes German text with English translation; continued on next page)

Section	Measures	Key areas	German text	English translation
Opening ritornello	1-5	tonic b minor		
A	5-20	tonic	Mein Gott, ich bin auch itzt zugegen, wo man von deiner Güte spricht—ich lass dich nicht—gib mir den Segen, in deinem Licht seh ich das Licht.	My God, even now I am present where your grace is spoken of. I will not turn away from you, give me your blessing. In your light I see the light [i.e, I am enlightened].
Ritornello	20-24; correspond exactly to mm. 1-5	tonic		
B	24-31	starts on tonic, but immediately modulates to A Major, the dominant of the relative major, D Major	Gib, daß ich Christum nicht verliere, der unseres Herzens Labsal ist.	Grant that I will not lose Christ, our heart's delight.
Ritornello (shortened version)	31-34	modulates to F# Major (V of initial tonic, b minor)		

Section	Measures	Key areas	German text	English translation
C	34-41	stays in F# Major (V), begins modulating back to tonic b minor in m. 36	Und das die Welt mich nicht verführe, so leb und sterb ich als ein Christ.	And that the world may not seduce me; I will live and die as a Christian.
Coda	41-44	tonic	...so leb und sterb ich als ein Christ.	...I will live and die as a Christian.
Da capo section (Ritornello)	44-48 correspond exactly to mm. 1-5	tonic		

Let us also examine briefly the phrase designs which can be observed in the majority of the opening ritornelli to Fasch's arias. In general, they comprise 12, 16 or 20 measures, i.e., they consist of three, four, or five four-measure phrases or units. For example, in the "a"-aria of Cantata no. 12, "Mein Herz, gedenke oft an den Tod—my heart, remember death often" we observe a tendency toward periodicity with four four-measure units that shows clearly discernable *Vordersatz*, *Fortspinnung* (including an echo) and *Epilog* sections (see Example 14 below). In the "a"-aria of Cantata no. 23, the ritornello comprises 20 measures, i.e., five four-measure units (see Example 11 above).

Example 9: Cantata no. 12. "b"-aria, recorder I part only, mm. 1-16



Granted, Fasch still employs sequences, transpositions and inversions in seamless continuity for the melodic phrases which constitute his ritornelli. He seems to have understood, however, that these units must ultimately be grouped into modular, complementary, balanced phrases that underscore repetition, response, and contrast principles which would be perfected by Haydn and Mozart later in the eighteenth century.

As noted previously with regard to the entrance choruses, Fasch's harmonic language is unequivocally embedded in the mid-eighteenth century. In the arias, Fasch favours simple harmonic progressions—he is particularly fond of progressions such as $V^6/4-5/3-I$ (or i) and $vii^{\circ 7}-I$ (or i)—and seasons them with occasional chromaticism.⁵⁸ Altered chords such as the Neapolitan chord or augmented sixth-chords and modulations to remote key areas are reserved for special effects, i.e., they are employed as word painting devices.

⁵⁸See, for example, the "a"-aria of Cantata no. 8, mm. 50-57. The solo tenor descends stepwise from f natural-e-d sharp-d natural-c sharp-c natural-b.

With regard to instrumentation in the da capo arias, we note that Fasch employed the transverse flute—which enjoyed much popularity during the course of the eighteenth century—in the majority of the da capo arias. In general, the flute plays independently from the strings in the ritornelli but switches to *colla parte* ("con voce") when the vocalist enters. It may have been the unique timbre of the flute which especially inspired Fasch to employ folk-like triadic motives with primarily step-wise movement, terraced dynamics or echoes, and uncomplicated rhythms for his cantabile melodies, and to support them with simple harmonic progressions. As a representative example, the opening of the "a"-aria of Cantata no. 8, "Zum Loben, zum Danken, zum Singen" has been reproduced below (see Example 10).

Example 10: Cantata no. 8, "a"-aria, mm. 1-18 (continued on next page)

The musical score for Example 10 consists of seven staves. The top staff is for Oboe 1, followed by Oboe 2, Violin 1, Violin 2, Viola, Tenor, and Continuo. The music is in G major (one sharp) and 3/4 time. The Oboe 1 and Violin 1 parts play a melodic line with a triadic motive. The Oboe 2 and Violin 2 parts play a similar line. The Viola part plays a harmonic line. The Tenor part is silent. The Continuo part plays a simple harmonic line.

Example 10 continued:

The musical score consists of two systems. The first system has seven staves. The top staff is a vocal line with a trill (tr) at the end. The second and third staves are vocal parts with dynamics *p* and *f*. The fourth and fifth staves are instrumental parts with dynamics *p* and *f*. The sixth staff is a vocal part with dynamics *p* and *f*. The seventh staff is a bass line with dynamics *p* and *f*. The second system starts at measure 16 and has seven staves. The top two staves are vocal parts. The third and fourth staves are instrumental parts. The fifth staff is a vocal part with the lyrics "Zum Loben, zum Danken, zum Singen, laß". The sixth and seventh staves are instrumental parts.

Occasionally, Fasch also creates a trio texture when using a solo flute, a solo violin or a solo oboe in addition to the vocal part and the b.c. part. Only the violin, however, takes on the function of a true soloist, i.e., dazzles the listener with a myriad of virtuosic figurations.⁵⁹ In addition, musical "dialogues" occur frequently between

⁵⁹See, for example, the "b"-aria, "Allmächtiger, dort oben—Almighty in heaven" of Cantata no. 12. This aria is a parody of a cantata movement from "Die Starken bedürfen des Arztes

the solo instrument and the vocalist, with motivic material being exchanged between parts or material being presented in modified, i.e., simplified or ornamented, form in the other part.⁶⁰


The marking "Hautboës et violini" occurs in a number of cantatas, with the economical Fasch usually employing only one staff for the four instruments. Dynamic signs ("p", "f") and "violines" and "tutti" markings indicate that the violins are to play throughout while the oboes perform only the tutti passages. We find two instances in which Fasch employs three oboes, in the "a"- and in the "b"-arias of Cantata no. III. In the "a"-aria, the three oboes play opposite the three upper strings in an antiphonal manner, thus creating a dialogue in the accompaniment; in the "b"-aria, the third oboe duplicates the viola part at times.

Fasch avoids brass instruments in his arias altogether. The only exception is the first aria of Cantata no. 15: "Jesus' Liebe schmücke mich" which contains a supplemental clarino part entered into the soprano solo part.

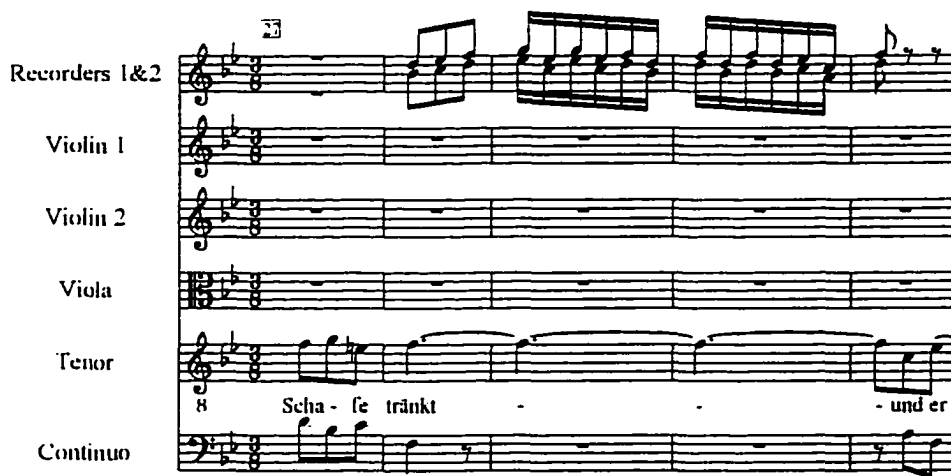
The popularity of the recorder had declined steadily in the first half of the eighteenth century. Consequently, Fasch employed it in only three arias, each time to evoke peaceful pastoral images in the minds of his listeners. In the "b"-aria of Cantata no. 12 the tenor describes the beautiful meadows ("Wie herrlich sind die Auen") on which Jesus the shepherd ("der Schäfer") can be observed providing his weary sheep with

nicht", an early cantata by Fasch which Gille dates around 1722. See Brian Clark's preface to his edition of "Die Starken bedürfen des Arztes nicht" (Huntingdon: King's Music, 1991).

⁶⁰See, for example, Cantata no. 8, "a"-aria, B-section, mm. 54ff.

water. This aria displays several progressive compositional techniques. For instance, the recorders in parallel thirds and sixths with the upper strings, introduce the characteristic  ritornello motive with its small decorative notes. In mm 28-31, the chain of thirds in the recorders is juxtaposed on a long-held note sung by the tenor ("tränket"), with the b.c. dropping out (see Example 11 below). These compositional techniques are consistent with the galant style which was prevalent in Germany from the 1730s to the 1750s.

Example 11: Cantata no. 12, "b"-aria, mm. 27-31



A variety of contrasting textures can be observed in this aria, passages in which Fasch employs only the vocalist and the b.c., passages which emphasize virtuosic recorder playing, and sections in which Fasch explores simple *colla parte* writing in the recorders and first violin.

In the other aria which features recorders, "Ich suche Dich, du den meine Seele liebet, wo weidest Du[?]" (Cantata no. 8, "a"), Fasch challenges the supporting role of the b.c.: the latter drops out several times throughout the aria, most notably whenever

the solo alto sings "Ach!" (mm. 35, 39, 65, 79) and on "Ich suche dich, ich suche dich" ("I am searching for you", mm. 45-51), with the violins exploring a lower neighbour tone motive (see Ex. 12 below). The intentional omission of the instrument which provides the harmonic base for the aria must be considered the first step towards the ultimate abolishment of the b.c. in the High Classical Style.⁶¹

Example 12: Cantata no. 7, "a"-aria, mm. 45-52

The musical score for Example 12 consists of six staves. The top staff is for Recorder 1&2, followed by Violin 1, Violin 2, Viola, Alto, and Continuo. The Alto part has the lyrics "ich su - che dich, ich su - che dich, den". The score includes a rehearsal mark "45" above the first staff. Dynamics include *f* and *p*.

In "Göttliche Flammen vollkommenster Liebe" (Cantata no. 23, "a"-aria, see Ex. 13 below), the third aria in which Fasch employs the recorder,⁶² we observe the abundant use of the the appoggiatura (emphasized also by the articulation, i.e., the consistent slurring of pairs of eighth notes or "sighs"). In addition, a thin transparent

⁶¹It is important to note that Fasch omitted the b.c. particularly frequently in Cantatas no. 3 and 4 which he had composed for a repeat performance of the 1735/36 cycle in 1741/42; indeed, the b.c. parts in these two arias display an independence which cannot be found in the 1735/36 cantatas.

⁶²Telemann also uses recorders when depicting musically "flammenreiche Herzen—hearts rich in flames" in the first da capo aria of the cantata for the fourth Sunday in Advent from *Der Harmonische Gottesdienst* (1725/26). See Reul, M.A. Thesis, pp. 126-127.

homophonic texture, with the recorder again duplicating the vocal part, and simple, predictable harmonic progressions can be discerned.

Example 13: Cantata no. 23, "a"-aria, mm. 1-12

The musical score for Example 13 consists of three staves. The top staff is for Flute [a bee]/Recorder, the middle for Violins [1&2] in unison, and the bottom for Continuo. The Flute part is marked "con violini". The Continuo part has a "p" dynamic marking. The score shows a homophonic texture with simple harmonic progressions.

The above musical characteristics, indicative of the Italian Style, can be found in the majority of Fasch's non-recitative cantata movements in this cycle. The Italian style as perfected by the most influential Italian composer of the time, Antonio Vivaldi, was widely emulated in Europe during Fasch's day; Fasch had mastered it while studying on sabbatical in Dresden in 1727.⁶³

Fasch's proficiency as a composer is also evident in the imaginative rhythmic motives which he employs in his melodies. Rhythmic displacements occur in all meters by way of syncopations and hemiolas, and Fasch also creates a rhythmic mosaic by alternating metres within sections. In the "a"-aria of Cantata V, for instance, Fasch

⁶³Fasch's superior ability to emulate Vivaldi's compositional techniques was probably why Count Wenzel Morzin hired him in 1720; see the biographical Chapter 2 above. From the many entries in *Concert=Stube* relating to works by Vivaldi it is obvious that Fasch held him in high esteem throughout his career as a composer.

begins in 3/8, then switches to 4/4, then back to 3/4 (3/8) and again to 4/4.⁶⁴ Similarly, in the "b"-aria of Cantata no. 23, Fasch alternates between 2/4 and 3/4. In each case, Fasch's reason for alternating metres is related to the text. In Cantata V, the change to 4/4 coincides with Christ speaking ("[was Christus spricht:] Wer sich erhört"). In Cantata no. 23, Fasch depicts musically the mental state of the singer who is distraught about her love for the Lord because it is breaking her heart ("In deiner Liebe bricht mein Herz"; see Ex. 14):

Example 14: Cantata no. 23, "b"-aria, mm. 19-27

The musical score for Example 14 consists of two systems. The first system includes staves for Violins, Viola, Soprano, and Continuo. The Soprano part has the lyrics: "in dei-ner Lie-be, bricht mein Herz, in dei-ner Lie-be, in dei-ner". The second system includes staves for Vns. (Violins), Va. (Viola), Sop. (Soprano), and Cont. (Continuo). The Soprano part has the lyrics: "Lie-be bricht mein Herz." The Tutti part (with oboes) is marked with a forte dynamic (f).

Frequently, Fasch also adapts the "main" rhythmic motive of the opening ritornello when presenting it in the vocal part or vice versa. He simplifies or ornaments it to meet the needs of the singer and/or the instrumentalist.⁶⁵

⁶⁴Note that the 3/4 marking is an oversight by the scribe; it should read 3/8.

⁶⁵See also subsection 6, pp. 212ff, of this chapter below.

Finally, Fasch keeps the performer in mind at all times, in particular the singers, his favourite being the tenor who sings in eleven "a"- and eight "b"-arias.⁶⁶ By specifying tempo and dynamic markings and entering articulations, most frequently the "sigh" which is indicated by a slur over two notes as well as wedges which emphasize important chords, Fasch can "visually" control several important aspects of the performance. In addition, he enters a performance-related comment in the "a"-aria "Jesu, sprich zu meinem Herzen" ("Jesus, speak to my heart") of Cantata no. 27. Fasch points out that

in this aria [I] was not satisfied with the alternate version which I had entered in the violin [part]. It would be best to copy the vocal line from the alto part into the first violin, whenever the Instruments go along [play *colla parte*].⁶⁷

Fasch notes also that the alternate notes which he entered in the violin part in the B section are valid,⁶⁸ thus making this section much more challenging for the instrumentalist than the A part. Fasch's comment suggests that he must have entered the alternate notes prior to noting his dissatisfaction. Possibly, he examined the cantata before passing it on to the scribe who copied it for another performance at the Col

⁶⁶See Table 11 in the Appendix, pp. 303-304, below. The tessituras of both the tenor and the soprano soloists are rather high, with high as or even bs occurring frequently.

⁶⁷"NB: Bei dieser Aria hatt meine bey der Violine gemachte Veränderung mir selbst nicht schmecken wollen. Es wäre am besten aus dem Alte den Gesang in die 1 Violin zu schreiben, so oft die Instr[umente] mittgehen."

⁶⁸"NB: Beym anderen Theile könnte die in der Violine gemächte Änderung verbleiben." ("In the other section, the emendations entered in the violin can remain.")

Chapel; note that Fasch entered tempo, dynamic, and articulation markings in both ink and pencil.⁶⁹

5. The chorales

The chorale melodies which Fasch employed for his 1735/36 cantata cycle closely correspond to those recorded in the *Zerbst Cantional* from 1738.⁷⁰ Fasch was probably not allowed to modify melodies heavily in his chorale movements since the preparation of the *Cantional* had been ordered by "a most gracious ducal decree".⁷¹ It is unclear whether he or someone else chose the chorale melodies which would be heard as part of the Sunday cantatas. Perhaps the numerous clergymen who were presiding at the Court Chapel, with Töpfer and Börner leading most of the services, were responsible for the hymn selection.⁷²

A comparison of the chorale melodies which are listed in the *Cantional* with those provided in the "was gesungen" column of the *Konsistorium Zerbst IXa* chronicle, i.e.,

⁶⁹Or Fasch could have prepared the cantata to be sent off to the fellow Kapellmeister or Kantor who had requested it via the *Musikalienaustausch*. The autographs at the *DStB* are autograph copies of the originals made 20 years after the first performance; see my discussion of the primary sources in Chapter 6 above.

⁷⁰Fasch may have been responsible for collecting and cataloguing the chorale melodies for the *Cantional* and therefore would have been familiar with all of them. See also Quarg, "Passions-Cantate", p. 65. He suggests that Röllig might have also helped to collect the chorale melodies listed in the *Cantional*.

⁷¹See my discussion of the *Cantional* in Chapter 5, pp. 102ff, above.

⁷²Other clergymen mentioned in vol. 359 of the *Zerbst Konsistorium IXa* chronicle include Zimmermann, Chemnitig (Chemnitz?), Möhring, and Eisenhardt.

the chorales which Fasch had employed in the cantata performed that Sunday, shows that no chorale was used twice during the same service. During the morning service on 8 January 1736, the first Sunday in Epiphany, for example, the congregation sang chorale no. 426 "Kyrie, Gott Vater in Ewigkeit" as the Kyrie,⁷³ no. 91 "Allein Gott in der Höh sei Ehr" as the Gloria, and no. 506 "Wir singen dir, Imanuel" (as the Hymn of the Day) before the sermon.⁷⁴ "Ein Kindlein so löblich ist" (the second stanza of no. 9, "Der Tag, der ist so freudenreich") and no. 20 "Sei willkommen" were sung prior to communion, after the Lord's prayer.⁷⁵ Except for the last chorale, which dates from the seventeenth century, all other chorales were composed in the sixteenth century.

⁷³See Figure 5 in the Appendix, p. 307, below. It shows a facimile of page 67 of the 1738 *Cantional* (*Konsistorium Zerbst IXa*, vol. 380) which includes chorale no. 426. Reproduced with kind permission from the *Landesarchiv* Oranienbaum.

⁷⁴The page numbers that follow the hymn titles in the *Cantional* correspond to the column numbers in the 1743 *Zerbst Gesang=Buch*. See also *EG*, nos. 178/4 "Kyrie, Gott Vater in Ewigkeit" (Naumburg 1537 after "Kyrie fons bonitatis", ca. 950) and no. 179 "Allein Gott in der Höh sei Ehr" (Nikolaus Decius, 1525, after the Gloria of an Easter Mass from the tenth century). "Wir singen Dir, Imanuel" is not listed in the *EG* but can be found under no. 30 in its predecessor, the *EKG*. Interestingly, no separate melody is provided for this chorale text; instead, two tunes are listed: 1) Martin Luther's "Vom Himmel hoch, da komm ich her" of 1539 or 2) no. 338 "Steht auf, ihr lieben Kinderlein", composed by Nikolaus Herrman in 1550 which can be found in the *EG* under no. 442. It is unclear which tune the Zerbst congregation would have used in 1736.

⁷⁵"Ein Kindlein so löblich ist" or, more precisely, "Ein Tag, der ist so freudenreich" is listed only in the *EKG* as no. 18 and dates from 1525. "Sei willkommen[, o mein Heil]", the fourth stanza of "Gott sei Dank durch alle Welt", would have been sung to a melody which, according to a footnote to no. 12, *EG*, could be found in hymnals from 1659 (Frankfurt), 1704 (Halle) and 1744 (J.G. Stötzl's edition of Johann Georg Störl's *Choralbuch*).

According to Renate Steiger and Gunter Quarg, this was typical for large-scale sacred works such as passions from the early eighteenth century.⁷⁶

As was mentioned previously in Chapter 5, Fasch adhered closely to the chorale melodies that were recorded in the *Cantional*; occasionally, he omitted fermatas at cadences and replaced them with rests or filled in thirds.⁷⁷ Many of the chorale melodies which Fasch sets as part of his cantatas can be identified using Johannes Zahn's comprehensive guide to Lutheran chorale melodies, *Die Melodien der deutschen evangelischen Kirchenlieder* of 1888-1893.⁷⁸ Some of Fasch's chorale melodies differ only slightly from the melodies provided in the *Cantional*; compared to the many melodic variants provided by Zahn, however, they show heavy modifications.

For example, the final chorale of Cantata no. 24, "Deinen Engel zu mir sende", for example, is based on the chorale "Gott des Himmels und der Erden" (*EG* no. 445) which Heinrich Albert wrote and set to music in 1642.⁷⁹ Example 15a below presents Albert's 1642 version. Example 15b provides the heavily modified version recorded in

⁷⁶See Renate Steiger, "Das Textbuch der C.Ph.E. Bach zugeschriebenen Markus Passion", *Musik und Kirche* 49 (1988): 76, and Quarg, "Passions-Cantate", p. 65.

⁷⁷See, for example, chorales no. 78, 79, 94, 103, 119, 128, 382, and 400.

⁷⁸Johannes Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder*, 6 vols., 1888-1893 (Hildesheim: Olms, 1963); hereafter: Zahn, *Kirchenlieder*.

⁷⁹I am indebted to Dr. Gottfried Gille and Kantor Dietrich Ueltzen, Ludwigslust, for their assistance in identifying this chorale melody and several others (correspondence of 5 February and 7 February, 1996). Ueltzen suggests that Fasch's version may be based on the Darmstadt version from 1687 which Zahn lists as no. 3614 in his *Kirchenlieder*. Ueltzen also notes that Daniel Vetter employs a similar *Stollen* in his version of the chorale in the *Musicalische Kirch- und-Hauß-Ergötzlichkeit* (Leipzig, 1713), vol. 2, no. 49. This suggests that Fasch may have been familiar with printed collections of chorale melodies.

the 1738 *Cantional*: although it is still in bar form, it displays a simplified *Stollen* and the *Abgesang* bears hardly any resemblance to Albert's original. Example 15c, the chorale melody as employed by Fasch in Cantata no. 24, shows that he only filled in a third in m. 2, and anticipated the tonic in m. 7.⁸⁰

Example 15a: *Evangelisches Gesangbuch*, no. 445, transposed to D Major

Deinen En - gel zu mir sen-de, der des bö-sen Feindes Macht, der auch end - lich mich zur
List und An - schlag von mir wen-de und mich halt in guter Acht,
Ruh tra - ge nach dem Him - mel zu.

Example 15b: 1738 *Cantional* (vol. 380, *Konsistorium Zerbst IXa*), no. 271, chorale melody only

Dei-nen En-gel zu mir sen-de, der des bö-sen Fein-des Tracht, der auch
List und Anschlag von mir wen-de und mich halt in gu-ter Acht,
end-lich mich zur Ruh. tra-ge auf den Him-mel zu.

Example 15c: Cantata no. 24, "b"-chorale, chorale melody only

Dei-nen En-gel zu mir sen-de, der des bö-sen Fein-des Tracht, der auch
List und An-schlag von mir wen-de und mich halt in gu-ter Acht,
end-lich mich zur Ruh, tra-ge auf den Him-mel zu.

⁸⁰Fasch tends to change the (figured) bass lines for the majority of chorales listed in the *Cantional* when employing them as part of a cantata.

The chorale settings which can be found in Fasch's 1735/36 double cantata cycle always conclude the first and the second part of the double cantata. Fasch employed common time for the majority of his chorale settings in place of the irregular metres that were traditionally used in the sixteenth and seventeenth century. Being strict *Cantionalsätze*, i.e., homophonic strophic settings, they avoid contrapuntal devices such as imitation or fugal treatment.

With regard to instrumentation, we note that the orchestra players doubled the vocal parts as indicated by Fasch's "Tutti Con Strom[enti]" marking; vocal phrases are marked either by fermatas or by rests.⁸¹ Note also that Fasch either wrote out a separate part for the continuo group or entered additional notes such as pitches at a lower octave or fillers in the vocal bass part.⁸² If additional instruments such as horns or trumpets were used in previous movements they would play *colla parte* in the chorale movement rather than playing alternate parts or descants. Two of the five cantatas which feature additional brass instruments include separate parts, with the horns in Cantata no. 24 being used intermittently rather than throughout as is the case in the other cantatas.⁸³

⁸¹Since flutes were employed exclusively in aria movements for the sake of change of instrumental timbres, it is probable that only the oboes played in the chorale movements.

⁸²See Table 12 in the Appendix, pp. 305-306, below.

⁸³Cantatas no. 5 (Fasch appends the part indicating "Waldhorn zum Choral") and no. 15 include separate parts; Cantatas no. 6, 17, and 24 do not. See Table 7 in the Appendix, pp. 293-294, below.

Since Fasch used the same compositional approach for all of his chorale settings,⁸⁴ it suffices to consider only one representative example, "O Gott, du höchster Gnadenhort", the fourth movement of Cantata no. 1 "Bewahre Deinen Fuß" (*EG* no. 194; see Figure 10 and Ex. 16 below).⁸⁵ The chorale always functions as the conclusion, its text summarizing the textual and musical messages that were presented to the listener during the course of the cantata:⁸⁶

Figure 10: Cantata no. 1, "a"-chorale, text and translation

O Gott, du höchster Gnadenhort, verleih, daß uns dein göttlich Wort, von Ohren so zu Herzen dring,	Oh God, you highest spring of mercy grant that your Godly word will travel from our ears to our hearts in such a manner
daß es sein Kraft und Schein verbring.	that its power and radiance may take effect [in our hearts].
Der einig Glaub ist diese Kraft, der steif an Jesus Christ behaft. Die Werk der Lieb sind dieser Schein, dadurch wir Christi Jünger sein.	This strength is united faith which tenaciously clings to Jesus Christ. This radiance are the works of love through which we may be Christ's disciples.

⁸⁴Fasch adhered to the same compositional principles in his chorale settings in Cantatas no. 3 and 4 which date from 1753 and the Christmas Cantata "Ehre sei Gott in der Höhe" (Mus.ms. 30282z) which was performed in 1751.

⁸⁵The *EG*, no. 194, employs the same text but a different melody, that of "Herr Jesu Christ, dich zu uns wend" from 1628/1648.

⁸⁶The text of the cantata is provided in Brian Clark's edition of "Bewahre Deinen Fuß" (Huntingdon: King's Music, 1996). Note that in the preface he does not provide the text and translation to mm. 34-44 of the second da capo aria ("und daß die Welt mich nicht verführe, so leb' und sterb' ich als ein Christ"—"and that the world may not seduce me; I live and die as a Christian"). Similarly, in that same aria the text in mm. 17-19 should read "In deinem Licht seh' ich das Licht".

Example 16: Cantata no. 1. "a"-chorale

V.1 Ob.1 Soprano
V.2 Ob.2 Alto
Va. Tenor
Continuo/Bass

1. O Gott du höch - ster Gna - den - hort, ver - leih das
2. Der ein - ig Glaub ist die - se Kraft, der fest an
uns Dein gött - lich Wort, von Oh - ren so zu Her - zen dring, daß
Je - su Christ he - hafn, die Werk der Lieb sind die - ser Schein, da -
es sein Kraft und Schein voll - bring.
durch wir Chri - sti Jün - ger sein.

This simple strophic musical setting of the text contains only one musical "surprise"—the use of the minor tonic towards the end. The avoidance of surprise appears to reflect Fasch's effort to comply with the Pietist ordinance to set hymns in a plain, uncomplicated way.⁸⁷ Fasch most likely regarded his chorale movements as part of the service, i.e., as congregational hymns and therefore avoided heavy chromaticism and bold harmonies,

⁸⁷Pietists preferred only an organ to accompany the chorales.

i.e. "Orthodox" progressions such as, for example, Neapolitan and augmented six chords.

Fasch's chorale settings provide a fitting conclusion to the rather elaborate preceding choral, recitative, and aria movements. Unadorned note-against-note settings allowed the singers and the instrumentalists to concentrate on the text rather than difficult contrapuntal passages.⁸⁸ This, in turn, facilitated comprehension on the part of the congregation who may have sung along with the choir and thus would have become part of both the musical and liturgical action.

6. Motivic Variation and Unification Procedures

In conclusion, let us consider a type of compositional procedure which sets Fasch apart from other contemporary eighteenth-century composers. He employed motivic variation procedures in the majority of the cantatas from the 1735/36 cycle. This enabled him to unify the cantatas both on a small-scale level, that is, within movements, and on a large-scale level, that is, across several movements and even entire cantatas.⁸⁹

The most easily identifiable method of unification is the reworking of melodic motives from one of the chorales in the two tutti choruses and two da capo arias. For example, in Cantata no. 1, "Bewahre Deinen Fuß" ("Look well what thou art doing"), Fasch employs a melodic "motto" which he has taken from the final movement, "O du

⁸⁸The sopranos and tenors may have considered the tessitura, which is frequently rather high, a challenge.

⁸⁹See my article "'Motivic Interplay': Fasch and the Italian Style" in *Fasch Conference Proceedings 1995*.

Glanz der Herrlichkeit". a setting of the third stanza of the chorale "Liebster Jesu, wir sind hier" (see Ex. 17). The similarity in melodic contour and range of the opening measures of the final chorale and the *Kopfmotive* of the first and the fifth movement is obvious. By employing this skip-skip-step-step motive with its characteristic ascending fourth interval at the beginning of the first and the second cantata (note that for the opening movement, Fasch has ornamented the b natural with a dotted eighth-note figure), he successfully unified the two parts of the double cantata.

Example 17: Cantata no. 1, "a"-chorale, mm. 1-2; "a"-dictum, mm. 1-2; "b"-dictum, mm. 1-2

The image shows three staves of musical notation. The top staff is for Soprano, labeled "b"-chorale. The middle staff is for Oboe 1 and Violin 1, labeled "a"-dictum: mm. 1-2. The bottom staff is for Oboe 1 and Violin 1, labeled "b"-dictum, mm. 1-2. Vertical brackets connect the first two measures of each staff, highlighting the melodic similarity between the chorale and the dictum parts.

Similarly, in Cantata no. 24, "Es erhub sich ein Streit im Himmel" ("There began a war in heaven") which was performed on the Feast of St. Michael and All Angels, the fourth movement or, more precisely, the chorale melody provides the basis for all the choruses and aria movements of the cantata (see Example 18).

Example 18: Cantata no. 24, "a"-chorale. chorale melody only

Soprano

Die Got - tes - gnad al - lei - ne steht fest und bleibt in E - wig - keit
 bei sei - ner Lieb' ge - mei - ne, die stets in sei - ner Furcht he - reit.

die sei - nen Bund he - hal - ten, er herrscht im Him - mel - reich, ihr star - ken En - gel

wal - - tet, singt Lob und Dank zu - gleich, den gros - sen Herrn zu Eh - ren und

treibt sein hei - ligs Wort, mein Seel soll auch ver - meh - ren sein Lob an al - ler Ort.

Fasch extracted several "unifying" motives which he presents in all non-recitative movements: two melodic motives—a lower neighbour tone (mm. 5, 20, 21, and 24) and its extended version (mm. 9-11 and 18-19) and an upper neighbour tone (mm. 7-8, 32-33) and its extended version (mm. 35-36)—as well as two intervallic motives, that of the ascending fourth (mm. 2-3, 15-16, and 29-30) and that of a sequenced descending third (mm. 13-14 and 27-28).

In the opening movement (see Ex. 19), Fasch quotes the extended upper neighbour motive from mm. 35-36 verbatim in mm. 1 and 2 in the upper strings; note that he is employing the same pitches, register and order of presentation in the first violin part. The upper neighbour tone motive is presented as part of a repeated sixteenth-note pattern which is sequenced down by step from d2 to a1 in the second violin and from g2 to d2 in the first violin, the same pitches used in mm. 1-2 and m. 34 of the chorale on

"Gottesgnad" and "Lob an", respectively. In addition, Fasch employs the ascending fourth motive from mm. 3-4 of the chorale in mm. 3-4 of the opening movement.

Example 19: Cantata no. 24, "a"-dictum, mm. 1-4

Musical score for Example 19, showing the opening movement (mm. 1-4) for Violin 1, Violin 2, Tenor, and Continuo. The score is in G major and 3/4 time. The Violin 1 and Violin 2 parts play a rhythmic pattern of eighth notes, while the Tenor part plays a similar pattern. The Continuo part provides a harmonic accompaniment with a steady bass line. Brackets are used to group the notes in the upper staves, highlighting the ascending fourth motive mentioned in the text.

For the opening of the third movement (see Ex. 20a), Fasch seems to have reversed the direction of the two motives from the opening movement, i.e., he changed the upper neighbour tone into a lower neighbour tone and the ascending fourth into a descending fourth.

Example 20a: Cantata no. 24, "a"-Tutti (mov. III), mm. 1-4

Musical score for Example 20a, showing the opening movement (mm. 1-4) for Oboe 1, Oboe 2, Violin 1, Violin 2, Viola, and Continuo. The score is in G major and 3/4 time. The Oboe 1 and Oboe 2 parts play a rhythmic pattern of eighth notes, while the Violin 1 and Violin 2 parts play a similar pattern. The Viola part provides a harmonic accompaniment with a steady bass line. The Continuo part provides a harmonic accompaniment with a steady bass line. Brackets are used to group the notes in the upper staves, highlighting the descending fourth motive mentioned in the text.

It is, however, more likely that Fasch has combined the interval of a fourth motive from the opening movement with the most prominent motive of the chorale, the lower neighbour tone motive (see mm. 5, 9-10, 18-19, 20, 21, and 24 in the chorale). At the first chorus entrance in mm. 13-14 (see Ex. 20b), Fasch emphasizes the lower-neighbour tone motive by repeating it three times in the soprano and immediately sequencing the motive up in mm. 15-16.

Example 20b: Cantata no. 24, "a"-tutti, mm. 13-16, soprano only

The image shows a musical score for a soprano part. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes: "Gott ist uns - re Zu - ver - sicht, Gott ist uns - re Zu - ver". The music features a series of eighth notes, with some notes beamed together, creating a rhythmic pattern that emphasizes the lower neighbour tone motive.

Thus, Fasch opens the third movement by introducing a new motive, the lower neighbour tone motive and linking it with an adapted version of an "old motive", i.e. the interval of the fourth, to provide musical variety. The first movement and the third movement are, therefore, unified by an intervallic motive as well as corresponding orchestration and register.⁹⁰

The B section of the third movement begins in m. 52 (see Ex. 21a) and deserves special mention because it displays unification procedures on a small-scale level. Fasch portrays the change in mood at the beginning of the B section through an unexpected change in texture, key and dynamics.

⁹⁰The first movement also displays the use of three trumpets and timpani.

Example 21a: Cantata no. 24, "a"-tutti, B section, mm. 52-56

The musical score for Example 21a consists of ten staves. From top to bottom, they are: Ob. 1, Ob. 2, V. 1, V. 2, Va., Sop., Alt., Ten., Bass, and B.C. The Soprano part has lyrics: "Zi - on ist mit Gott im Bun - de, Zi - on". The Tenor part has lyrics: "Zi - on steht auf fe-stem Grun - de, Zi - on". The Bass part has lyrics: "Zi - on". The score includes dynamics like *p* (piano) and *f* (forte), and performance markings like *Solo* and *Tutti*. The key signature is one sharp (F#) and the time signature is common time (C).

The trumpets and the timpani have dropped out (in fact, they do not play at all in the B section) and the basso continuo is omitted for the first one-and-a-half measures. In addition, the upper strings (violins 1, violins 2, viola) play piano and have dropped down in register. They provide the only, very transparent accompaniment to a phrase sung by the soprano soloist which outlines an F# Major triad, thus tonicizing the relative minor of D, b minor. A fragment of this phrase, the descending fifth motive, travels to the basso continuo before the Tenor soloist repeats the phrase in its entirety; the basso continuo functions first as a musical leader in m. 54 and then as the accompaniment in mm. 55.

Two prominent motives from the A section are incorporated into the tutti section which follows (see Ex. 21b): first, the lower neighbour tone motive on "Zion" in m. 56, and second, the ascending 4th in m. 58 on "Groß sind". The lower neighbour tone reappears in m. 59 on "unsres"—a comparison with Ex. 20a shows that Fasch had previously used the exact same pitches and same order of presentation to set the word "unsre" at the first chorus entrance in m. 13. In addition, the descending scalar pattern employed in mm. 52-53 is recalled in mm. 59-60. Thus, Fasch not only unifies his works across movements but also employs motivic-textual unification procedures within movements.

Example 21b: Cantata no. 24, "a"-tutti, B part, mm. 57-60, soprano only

Sop. 

ruft mit Herz und Munde, groß sind unsres Gottes Werke, groß sind

The fifth movement, "Gott läßt uns Hilfe widerfahren" ("God sends us help", see Ex. 22a) is also based on the chorale melody: its ritornello begins with the ascending fourth followed by the extended lower neighbour tone motive (as in Ex. 19, mm. 9-11 and 18-19) which is sequenced downward in mm. 3-4.

Example 22a: Cantata no. 24. "b"-dictum, mm. 1-4

At the first chorus entry (see Ex. 22b, m. 8), however, Fasch quotes the descending third motive rather than the extended lower neighbour motive. Therefore, it is more likely that he conceived the motive in mm. 3 and 4 above by "ornamenting" the descending third motive from mm. 13-14 and mm. 27-28 in the chorale (see Ex. 18): by writing out a mordent on the first note he arrived at the exact same compound melody.

Example 22b: Cantata no. 24, mvt. 5, mm. 7-9, soprano only

In the seventh movement "Laß uns in deine Hände" ("Receive us into your hands", see Ex. 23a), a new set of variables allows Fasch to transform this melodic motive even further: he has moved from duple metre in the fifth movement to a compound metre (incidentally, he also alternated between duple and triple meter for the first and the third movement). In addition, Fasch has modified the orchestral timbre by

replacing the two oboes with two flutes. This distinct difference in tone colour may have inspired Fasch to decorate the familiar lower neighbour tone motive with an ascending *Schleifer* in m. 1; the descending skip of a third (a to f \sharp) thus takes on the function of an embellishing skip.

Example 23a: Cantata no. 24. "b"-aria, mm. 1-4

The musical score for Example 23a consists of seven staves. The top staff is Flute 1, followed by Flute 2, Violin 1, Violin 2, Viola, Tenor Solo, and Continuo. The tempo is marked 'Andante'. The key signature is one sharp (F#) and the time signature is 6/8. The score shows the first four measures of the piece. The Tenor Solo part is silent in these measures, indicated by a rest symbol. The Continuo part provides a steady bass line. The strings and flutes play a melodic line with a descending skip of a third (a to f#) in the first measure, which is decorated with an ascending *Schleifer*.

These subtle motivic and rhythmic modifications foreshadow the imaginative changes which Fasch employs in mm. 8-9 to set apart the entrance of the solo tenor (see Ex. 23b).

Example 23b: Cantata no. 24. "b"-aria, mm. 8-9

The musical score shows seven staves. From top to bottom: Flute 1, Flute 2, Violin 1, Violin 2, Viola, Tenor Solo, and Continuo. The Tenor Solo part has the lyrics "Laß uns in dei - ne Hän - - de. der". The upper strings (Violin 1, Violin 2, Viola) are marked "pizz." (pizzicato). The score is in G major and 3/4 time.

First, on "Laß uns", the tenor moves up a fourth, not a fifth as did the first flute and first violin in m. 1. Thus, Fasch has incorporated the motive of the ascending fourth which appears in the first, third, fourth, and fifth movement of this cantata.

Second, he has changed the "accompaniment" to pizzicato in the upper strings. In addition, the two flutes doubling the vocal part.

Third, the melodic contour of the opening ritornello motive has been modified: Fasch changed the skip-step motion on the last three eighth-notes in m. 1 to step-step-step on beats 4, 5 and 6 in m. 9, with the *f#* functioning as a suspension.

Finally and most importantly, the opening motive is presented in a different, less stable harmonic context, albeit only for a moment: the submediant harmony of the initial tonic D is explored, before the dominant of D Major is tonicized in m. 10. A brief examination of Fasch's harmonization of the two ascending fourth skips in mm. 15-16 and 29-30 of the chorale melody shows that in both instances he moves from a unison

"a" to a b minor sonority, i.e., the submediant harmony of the tonic. Therefore, Fasch has unified this movement on two levels: on a motivic level by establishing motivic connections to other movements and on a harmonic level by employing the same harmonic progression as in the chorale setting.

Does Fasch also unify his cantatas by selecting principal motives from a source other than the chorale? Indeed he does. For example, in Cantata no. 7, "Sage mir an, du, den meine Seele liebet" ("Tell me, oh you, whom my soul loves", see Ex. 24), Fasch employs an easily identifiable *Schleifer* motive from the opening ritornello of the first movement in all non-recitative movements that follow.

Example 24: Cantata no. 7, "a"-dictum, mm. 1-2; "a"-aria, mm. 1-7, 20-25; "b"-dictum, mm. 1-4, and "b"-aria, mm. 1-4

Violin I "a"-dictum, mm. 1-2

Violin I "a"-aria, mm. 1-7

Alto Solo "a"-aria, mm. 20-25
Ich su - - che dich, ich su - - che dich, ich

Violin I "b"-dictum, mm. 1-4

Violin I "b"-aria, mm. 1-4

Naturally, Fasch has modified the motive slightly each time: for the Alto solo entrance in the third movement and the ritornello in the seventh movement he is employing a dotted version of the original motive. In the fifth movement, he has shortened the *Schleifer* motive by one note.

Fasch also unifies virtually all non-recitative movements in the Cantata for Ascension Day (no. 5), "Unser Wandel ist im Himmel—We will walk in heaven", and in Cantata no. 8 "Lobe den Herrn, meine Seele—Praise the Lord, oh my soul". Similarly to in "Sage mir an", he extracts several motivic, rhythmic and melodic ideas such as chains of trills and appoggiaturas from the opening ritornello of movement 1 and reuses them in later movements.⁹¹

An examination of motivic unification procedures evident in the cantatas from the 1735/35 cycle shows that the majority displays small-scale motivic unification procedures, with many of them being unified across movements and throughout non-recitative movements. This signifies that Fasch considered the "reinventing" and recalling of prominent motives to be one of the most important compositional devices of the entire cycle.

⁹¹The motivic variation and unification procedures employed in these two cantatas are discussed in detail in my article "'Motivic Interplay': Fasch and the Italian Style" in *Fasch Conference Proceedings 1995*.

These types of motivic unification procedures were not uncommon in the musical language of the mid-eighteenth century. J.S. Bach, for example, also reworked previously utilized motivic material, especially when the texts of the opening movement and of the final movement happened to be settings of different verses of the same chorale. In "Jesu, nun sei gepreiset", BWV 41, for example, Bach reuses a trumpet motive in the final movement which he had introduced in the opening movement.⁹²

Johann Friedrich Fasch's approach differs in that he first selected prominent melodic and rhythmic motives from the chorales or the ritornello of the opening movement and reworked the motives prior to presenting them in the same and/or in the other non-recitative movements. This allowed him to unify his sacred cantatas both within movements, across several movements, and even across entire cantatas.

⁹²See Dürr, *Bach—Kantaten*, vol. 1, pp. 180-184. In movements which employ free prose such as recitatives, Bach prefers to incorporate entire phrases of the final chorale movement rather than mere fragments. In the first recitative of "Das neugeborne Kindelein" (BWV 122), a three-part flute choir supplements the solo soprano and the b.c. by playing phrases of the chorale melody; similarly, the first recitative of "Du wahrer Gott und Davids Sohn" (BWV 23), displays the melody of the final chorale in long notes in the "orchestral accompaniment" which is provided by two oboes, two violins and a viola. See Dürr, *Bach—Kantaten*, vol. 1, pp. 170ff, 278ff. In BWV 12, "Weinen, Klagen, Sorgen, Zagen", Bach reinterpreted the descending chromatic tetrachord from movement two in movements 3, 5, and 7, transforming it into an ascending diatonic motive. See Dürr, *Bach-Kantaten*, vol. 1, pp. 349-351.

7. Summary

In his 1735/36 double cantata cycle Fasch adhered to the prevalent eighteenth-century method of employing the same basic structural plan for an entire cycle of cantatas.⁹³ The composer also frequently modified the cantata designs and the orchestration slightly in order to provide musical variety both for his audience and for his players, chorus, and soloists. Fasch's melodic, rhythmic and harmonic language and his musical treatment of the text are characteristic of the mid-eighteenth century: he amalgamates contemporary compositional techniques such as the Italian, French, and galant style with progressive compositional procedures indicative of the Pre-Classic style (transparent string accompaniments without b.c., regular groupings of phrases, increased *colla parte* writing, etc.).

Fasch's treatment of the woodwinds and strings stands out because he frequently specifies the woodwind line as *colla parte* with the violins during the ritornelli, or the woodwinds repeat motives heard previously in the strings, thus producing a delightful echo or antiphonal effect. The recitatives which virtually always feature more than one soloist, at times all four soloists, Soprano, Alto, Tenor and Bass, show Fasch the interpreter of eighteenth-century sacred text. The Da-capo arias allow Fasch to show a gentler, more subjective side, while the chorales conclude the cantatas with simple but musically powerful part settings.

⁹³See Chapter 4 above, pp. 73ff.

In summary, the autograph and manuscript cantatas at the *DStB* Berlin present an important musical legacy from a proficient, resourceful, and forward-thinking composer of the mid-eighteenth century whose *Individualstil* set him apart from his contemporaries, most notably from J.S. Bach and G.P. Telemann. In the words of Karl Friedrich Zelter, Johann Friedrich Fasch was "a remarkable ... and [an] unusual and tasteful composer of church music."⁹⁴

⁹⁴See *StAI* 21, p. 7.

CONCLUSION

1. The *Konsistorium Zerbst IXa* source and its significance for Fasch research

In 1757, Fasch recalled in detail his duties as Kapellmeister at the Lutheran-Orthodox Court of Anhalt-Zerbst during the first few years of his tenure. His responsibilities at the Court Chapel included the preparation and performance of up to five cantatas per week—double cantatas or two single cantatas for the two services on Sunday, and a single cantata for Vesper services on Saturdays.

Twenty-five volumes of the *Konsistorium Zerbst IXa* collection, which is preserved at the *Landesarchiv* Oranienbaum, chronicle the liturgical activities at the Court of Anhalt-Zerbst from the first Sunday in Advent 1719 to the first Sunday in Advent in 1773. This primary source represents one of the most significant tools in Fasch research and will be of great use to anyone who is interested in the liturgical activities at German Courts during the first half of the eighteenth century.

Volumes 352-369 of the *Konsistorium Zerbst IXa* source correspond to the church years of 1722-1758, that is, Fasch's tenure as Kapellmeister, and they shed light on a number of important issues in Fasch research. First, the information contained in these volumes allows us to confirm all of the performance dates indicated for the double and single cantata cycles in the *Concert=Stube* in 1743. We are also able to provide the dates for Telemann's *Neue Geistliche Gedichte* (1722/23) and his *Lob Gottes in der Gemeinde* (1742/43) which were missing in the *Concert=Stube* inventory from 1743.

Secondly, we can identify the majority of cantata cycles which Fasch performed during Saturday and Sunday services, including the *Sicilianischer Jahrgang* which was omitted from the 1743 *Concert=Stube* inventory, most likely because the copy to which Fasch had access in 1743 was incomplete. In addition to performing his own cantata cycles and premiering cycles by other composers such as Telemann, Stölzel, and Zachau, Fasch repeated these cycles frequently. His favourite cycle was without doubt *Das in Bitte, Gebeth, Fürbitte und Dancksagung bestehende Opffer* from 1735/36 which he performed seven times within 18 years at the Zerbst Court Chapel.

Thirdly, we can finally date the largest collection of double cantatas by Fasch which is preserved at the *DStB* Berlin. Thirty cantatas can be attributed with certainty to *Das in Bitte, Gebet, Fürbitte und Dancksagung bestehende Opffer* from 1735/36; one cantata was composed for a repeat performance of that cycle in 1741/42, two cantatas for a repeat performance in 1752/53.

Information contained in the *Konsistorium Zerbst IXa* chronicle with regard to the involvement of the congregation during the service is supported by the 1738 *Zerbst Cantional* and the matching 1743 *Zerbst Gesang=Buch* which have been preserved at Oranienbaum and at the British Library, respectively. They document "was gesungen [wurde]", that is, which chorales were sung during the service. Further research will be necessary to clarify when and for what reasons additional *Cantionale* were prepared and additional *Gesang=Bücher* were printed, and how they differ from their 1738 and 1743 counterparts.

2. The importance of the collection of sacred cantatas by J.F. Fasch at the *Staatsbibliothek zu Berlin*

An examination of the primary sources at the *DStB* Berlin has shown that the autographs and manuscripts preserved in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 were copies prepared by the composer himself in the early 1750s, most likely as part of the *Musikalienaustausch* which Fasch had begun organizing in 1728. The cantata manuscripts in Mus.ms. 30199 were copied from autographs between 1750 and 1775 by an unknown scribe.

Georg Poelchau had all of the cantatas in his possession before they were acquired by the *DStB* in 1841, at that time the *Königliche Bibliothek*; he had prepared the title pages for the two volumes of autographs and entered authorship references on several of the cantatas. Poelchau was probably unaware of the fact that the five cantatas contained in Mus.ms. 30199 were part of the same cycle as the autograph cantatas.

An investigation of Fasch's compositional procedures as evident in the cantatas of the 1735/36 double cycle *Das in Bitte, Gebeth, Fürbitte und Dancksagung bestehende Opfer* showed that his musical style was firmly rooted in the mid-eighteenth century. While cosmopolitan style characteristics abound in these works, Fasch also employed forward-oriented techniques and clearly developed an *Individualstil*.

This study, having brought to light important source materials and offered significant insights, provides a useful basis for, and stimulus to any future research into the sacred music of Johann Friedrich Fasch as well as the musical-liturgical activities at German Courts during the first half of the eighteenth century.

SELECTED BIBLIOGRAPHY

PRIMARY SOURCES

- Fasch, Johann Friedrich. "Lebenslauf des Hochfürstl. Anhalt-Zerbstischen Capellmeisters, Herrn Johann Friedrich Fasch." In *Historisch-kritische Beyträge zur Aufnahme der Musik*. Vol. 3, pp. 124-129. Compiled by Friedrich Wilhelm Marpurg (Berlin: Lange, 1757). Reprinted in *Georg Philipp Telemann und seine zeitgenössischen Kollegen: Dokumentation zu Johann Friedrich Fasch, 1688-1758*. Vol. 15 of *Studien zur Aufführungspraxis und Interpretation von Instrumentalmusik des 18. Jahrhunderts*. Eds. Günter Fleischhauer, Walther Siegmund-Schultze, and Eitelfriedrich Thom. Michaelstein: Kultur- und Forschungsstätte Michaelstein, 1981, p. 11-16.
- Gerber, Ernst Ludwig. *Neues historisch-biographisches Lexikon der Tonkünstler*. Leipzig, 1812-14. Vol. 2, 1813/14, cols. 89-93. Ed. Othmar Wessely. Graz: Akademische Druck- und Verlagsanstalt, 1966.
- Hiller, Johann Adam. "Fasch (J.F.). Hochfürstl. Anhalt-Zerbstischer Kapellmeister." *Lebensbeschreibungen berühmter Musikgelehrter und Tonkünstler neuerer Zeit*. Part I. Leipzig: Dyk, 1784, pp. 59-65. Facsimile edition reprinted in Vol. 15 of *Studien zur Aufführungspraxis und Interpretation von Instrumentalmusik des 18. Jahrhunderts*. Eds. Günter Fleischhauer, Walther Siegmund-Schultze, and Eitelfriedrich Thom. Michaelstein: Kultur- und Forschungsstätte Michaelstein, 1981, pp. 19-25.
- Marpurg, Friedrich Wilhelm. "Die hochfürstliche Anhalt-Zerbstische Capelle." In *Historisch-Kritische Beyträge zur Musik* 3 (1757): 130-35. Reprinted Facsimile ed. of 1754-1755 edition: Hildesheim, Olms, 1970.
- Mattheson, Johann Georg. *Der vollkommene Capellmeister*. Hamburg, 1739. Reprinted facsmile edition of 1739 ed.: Kassel, Bärenreiter, 1958. Ed. Margarete Heimann.
- Walther, Johann Georg. "Fasch [Johann Friedrich]". *Musicalisches Lexicon*. Leipzig, 1732. Reprinted in Vol. 15 of *Studien zur Aufführungspraxis und Interpretation von Instrumentalmusik des 18. Jahrhunderts*. Eds. Günter Fleischhauer, Walther Siegmund-Schultze, and Eitelfriedrich Thom. Michaelstein: Kultur- und Forschungsstätte Michaelstein, 1981, p. 8.
- Zelter, Karl Friedrich. "Karl Friedrich Christian Fasch". In *Dokumentationen zu Karl Friedrich [Christian] Fasch [1736-1800]*. Berlin: J.F. Unger, 1801. Reprinted in Vol. 21 of *Studien zur Aufführungspraxis und Interpretation von*

Instrumentalmusik des 18. Jahrhunderts. Ed. Eitelfriedrich Thom. Michaelstein: Kultur- und Forschungsstätte Michaelstein, 1983.

SECONDARY SOURCES

- Adrio, Adam. "Fasch, Johann Friedrich." *Die Musik in Geschichte und Gegenwart.* Vol. 3. Ed. Friedrich Blume. Mainz: Bärenreiter, 1954, cols. 1817-61.
- Agende für evangelisch-lutherische Kirchen und Gemeinden.* Vol. 1: *Der Hauptgottesdienst mit Predigt und heiligem Abendmahl und die sonstigen Predigt- und Abendmahlsgottesdienste. Ausgabe für den Pfarrer.* Berlin and Hamburg: Lutherisches Verlagshaus, 1969.
- Ansehl, Peter. "Überlegungen zur Vivaldischen Ritornellform bei Fasch." In *Johann Friedrich Fasch (1688-1758). Bericht über die Wissenschaftliche Konferenz in Zerbst am 5. Dezember 1983 aus Anlaß des 225. Todestages, Michaelstein/Blankenburg 1984.* Heft 24 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts.* Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1985, pp. 71-75.
- Baselt, Bernd. "Fasch-Miszellen." In *Johann Friedrich Fasch (1688-1758). Bericht über die Wissenschaftliche Konferenz in Zerbst am 5. Dezember 1983 aus Anlaß des 225. Todestages, Michaelstein/Blankenburg 1984.* Heft 24 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts.* Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1985, pp. 84-85.
- Die Bibel nach der Übersetzung Martin Luthers mit Apokryphen.* Stuttgart: Deutsche Bibelgesellschaft, 1985.
- Bimberg, Guido. "Musikalische Geselligkeit um die russische Thronfolgerin aus der Fasch-Stadt Zerbst". In *Karl Friedrich Christian Fasch (1736-1800). Bericht über die Wissenschaftliche Konferenz in Zerbst am 16. und 17. April 1988 aus Anlaß des 300. Geburtstages von Johann Friedrich Fasch (1688-1758).* Vol. 41 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts.* Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes

- Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1989, Teil 2, pp. 29-37.
- Bimberg, Guido and Rüdiger Pfeiffer, eds. *Nationalstile und Europäisches Denken in der Musik von Fasch und seinen Zeitgenossen. Bericht der Internationalen Wissenschaftlichen Konferenz 1995 zu den 5. Internationalen Fasch-Festtagen, 21.-22. April 1995, Zerbst, Germany*, forthcoming.
- Blume, Friedrich, ed. *Protestant Church Music: A History*. New York: Norton, 1974. *Geschichte der evangelischen Kirchenmusik*, 1964.
- Boehlen, Manfred Johannes. "Johann Friedrich Fasch—Kapellmeister in Zerbst (1688-1758)." *Concerto* 1 (1988): 14ff.
- Browning, Robert M. *German Poetry in the Age of the Enlightenment: from Brockes to Klopstock*. University Park and London: Pennsylvania State University Press, 1978.
- Bruford, Walter Horace. *Germany in the Eighteenth Century: the Social Background of the Literary Revival*. Cambridge: Cambridge University Press, 1952.
- Bruhn, Siglind. "Herr, gehe nicht ins Gericht: A comparison of style and musical symbolism in the church-cantata settings of this text by J.S. Bach and J.Fr. Fasch." In *Nationalstile und Europäisches Denken in der Musik von Fasch und seinen Zeitgenossen. Bericht der Internationalen Wissenschaftlichen Konferenz 1995 zu den 5. Internationalen Fasch-Festtagen, 21.-22. April 1995, Zerbst*. Eds. Guido Bimberg and Rüdiger Pfeiffer, forthcoming.
- Buxtehude Diet[e]rich. "Abendmusiken und Kirchenkantaten". Ed. Max Seiffert, 1903, reprint 1957. Vol. 14 of *Denkmäler Deutscher Tonkunst*.
- Carse, Adam. *The Orchestra in the XVIII [eighteenth] century*. Cambridge: Heffer, 1940.
- Carse, Adam. *The History of Orchestration*. New York: Dover, 1964.
- Clark, Brian. "Johann Friedrich Fasch." *The Recorder Magazine* 13 (no. 3, December 1993): 64-65.
- Clostermann, Annemarie. "Johann Friedrich Faschs höfische Festmusiken—eine analytische Studie anhand der Kantate "Die Gott geheiligte Freude" (1722) und der Serenata "Freudenbezeugung der vier Tageszeiten" (1723)." In *Johann*

- Friedrich Fasch (1688-1758). Bericht über die wissenschaftliche Konferenz in Zerbst am 16. und 17. April 1988 aus Anlaß des 300. Geburtstags.* Heft 40 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts.* Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1989, Teil 1, pp. 50-53.
- Concert=Stube des Zerbster Schlosses. Inventarverzeichnis.* Prepared in March 1743. Facsimile edition. Ed. Kultur-und Forschungsstätte Michaelstein, supervised by Eitelfriedrich Thom. Michaelstein: Kultur-und Forschungsstätte Michaelstein, 1983.
- David, Hans T. and Arthur Mendel. *The Bach Reader: The Life of Johann Sebastian Bach in Letters and Documents.* New York: Norton, 1966.
- Denkmäler Deutscher Tonkunst.* Folge 1, 65 vols. Ed. Musikgeschichtliche Kommission (Leipzig: Breitkopf and Härtel, 1892-1931). Reprint: ed. Musikgeschichtliche Kommission under the supervision of Arnold Schering, rev. by Hans-Joachim Moser (Wiesbaden: Breitkopf and Härtel, 1957-1961). 65 vols. and 2 suppl. Vol. 14: Dieterich Buxtehude. "Abendmusiken und Kirchenkantaten". Ed. Max Seiffert, 1903. Vol. 53/54: J.P. Krieger. "Einundzwanzig Ausgewählte Kirchenkompositionen". Ed. Max Seiffert, 1916. Vol. 58/59: "Ausgewählte Kirchenkantaten [von] Sebastian Knüpfer, Johann Schelle [und] Johann Kuhnau". Ed. Arnold Schering, 1918.
- Dittrich, Raymond. *Die Messen von Johann Friedrich Fasch (1688-1758).* 2 vols. Ph.D. dissertation, University of Hamburg, 1992. Frankfurt am Main: Lang, 1992. Vol. 84 of *Europäische Hochschulschriften*, series 36: musicology.
- Dittrich, Raymond. "Die Brockes-Passion von Johann Friedrich Fasch." *Die Musikforschung* 48 (no. 2, 1995): 130-44.
- Dreyfus, Laurence. *Bach's Continuo Group. Players and Practices in his Vocal Works.* Cambridge: Harvard University Press, 1987.
- Dürr, Alfred. *Zur Chronologie der Leipziger Vokalwerke J.S. Bachs.* Kassel: Bärenreiter, 1976.
- Dürr, Alfred. *Die Kantaten von Johann Sebastian Bach.* 2 vols. München and Kassel: Deutscher Taschenbuchverlag and Bärenreiter, 1971.

- Eller, Rudolf. "Telemann, der 'Vielschreiber'". In *Georg Philipp Telemann. Ein bedeutender Meister der Aufklärungsepoche. Konferenzbericht der 3. Magdeburger Telemann-Festtage vom 22.-26. Juni 1967*. Eds. Günter Fleischhauer and Walther Siegmund-Schultze. Magdeburg: Rat der Stadt Magdeburg in Verbindung mit dem Arbeitskreis "Georg Philipp Telemann" im Kulturbund der DDR, 1969. Vol. 2, pp. 18-25.
- Engelke, Bernhard. *Johann Friedrich Fasch: sein Leben und seine Tätigkeit als Vokalkomponist*. Ph.D. Dissertation, Leipzig/Halle, 1908.
- Erb, Peter, ed. "Introduction." In *Pietists: Selective Writings*. Preface by Ernest Stoeffler. New York: Paulist Press, 1983.
- Evangelisches Gesangbuch [EG]. Ausgabe für die Evangelische Landeskirche Anhalts[,] die Evangelische Kirche in Berlin-Brandenburg[,] die Evangelische Kirche der schlesischen Oberlausitz[,] die Pommersche Evangelische Kirche [und] die Evangelische Kirche der Kirchenprovinz Sachsen*. Berlin and Leipzig: Evangelische Haupt-Bibelgesellschaft, Evangelische Verlagsanstalt and Wichern, 1993.
- Evangelisches Kirchengesangbuch [EKG]. [Ausgabe für die] Evangelische Landeskirche Anhalts, die Evangelische Kirche in Berlin-Brandenburg[,] die Evangelische Kirche der schlesischen Oberlausitz[,] die Pommersche Evangelische Kirche [und] die Evangelische Kirche der Kirchenprovinz Sachsen*. Berlin: Evangelische Verlagsanstalt, 1984.
- Exhaustive Concordance of the Bible*. Ed. James Strong. Cincinnati: Jennings and Graham; New York: Eaton and Maine, 1890.
- Fasch-Studien 1. Fasch und Zerbst: Folge 1*. Articles by Guido Bimberg, Erich Hänze, Reinhard John and Rüdiger Pfeiffer. Eds. Guido Bimberg, Jens Lorenz and Rüdiger Pfeiffer on the occasion of the 303. Anniversary of J.F. Fasch's birthday and the gala concert on 26 April 1991. Zerbst: Internationale Fasch-Gesellschaft, 1991.
- Fasch-Studien 2. Johann Friedrich Fasch (1688-1758): Biographische Notizen*. Eds. Guido Bimberg, Jens Lorenz and Rüdiger Pfeiffer. Zerbst: Internationale Fasch-Gesellschaft, 1992.
- Fasch-Studien 3. Fasch und Zerbst: Folge 2*. "Faschs Musikräume in der fürstlichen Residenz Anhalt-Zerbst." Eds. Guido Bimberg and Rüdiger Pfeiffer. Zerbst: Internationale Fasch-Gesellschaft, 1993.

- Fasch-Studien 4. Fasch und die Musik im Europa des 18. Jahrhunderts. Bericht der Internationalen Wissenschaftlichen Konferenz 1993 zu den 3. Internationalen Fasch-Festtagen in Zerbst.* Eds. Guido Bimberg and Rüdiger Pfeiffer. Weimar: Böhlau, 1995. Commissioned by the Internationale Fasch-Gesellschaft.
- Fechner, Manfred. CD Notes. Transl. Ray Sulker. Ludwig Güttler, cond. Virtuosi Saxoniae. Concerti, Overtures, Missa brevis. By Johann Friedrich Fasch. Capriccio 10 218/9, 1988.
- Fechner, Manfred. "Einige Anmerkungen zu Chronologie und Datierung der in Dresden überlieferten Instrumentalkonzerte von J.F. Fasch." In *Johann Friedrich Fasch (1688-1758). Bericht über die Wissenschaftliche Konferenz in Zerbst am 5. Dezember 1983 aus Anlaß des 225. Todestages, Michaelstein/Blankenburg 1984.* Heft 24 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts.* Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1985, pp. 59-69.
- Feder, Georg. "Die protestantische Kirchenkantate." In *Musik in Geschichte und Gegenwart.* Ed. Friedrich Blume. Vol. 7. Kassel: Bärenreiter, 1958, cols. 582-607.
- Fleischhauer, Günter. "Zu den Einflüssen G. Ph. Telemanns im Ouvertürenschaftern von J. Fr. Fasch." In *Johann Friedrich Fasch (1688-1758). Bericht über die Wissenschaftliche Konferenz in Zerbst am 5. Dezember 1983 aus Anlaß des 225. Todestages, Michaelstein/Blankenburg 1984.* Heft 24 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts.* Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1985, pp. 89-92.
- Fleischhauer, Günter. "Die 'galante' und die kontrapunktische Schreibart Telemanns im Urteil Friedrich Wilhelm Marpurgs." In *Telemann und seine Freunde: Kontakte—Einflüsse—Auswirkungen. Bericht über die Internationale Wissenschaftliche Konferenz anläßlich der 8. Telemann-Festtage der DDR, Magdeburg, 15.-18. März 1984.* Eds. Bernd Baselt, Günter Fleischhauer, Wolf Hobohm, and Walther Siegmund-Schultze. Magdeburg: Zentrum für Telemann-Pflege und -Forschung Magdeburg in Verbindung mit dem Arbeitskreis "Georg Philipp Telemann" Magdeburg im Kulturbund der DDR, Teil 2, pp. 71-81.

-
- Fortune, Nigel, Colin Timms, and Malcolm Boyd. "The Italian Cantata to 1800." *New Grove Dictionary of Music and Musicians*. Vol. 3. Ed. Stanley Sadie. London: Macmillan, 1980, pp. 694-702.
- Erb, Peter C., ed. "[A selection of writings by] August Hermann Francke (1663-1727) and the Halle School." In *Pietists: Selected Writings*. Preface by F. Ernest Stoeffler. New York: Paulist Press, 1983.
- Gille, Gottfried. *Johann Friedrich Fasch (1688-1758): Kirchenkantaten in Jahrgängen*. Ed. Eitelfriedrich Thom. Vols. 19 and 20 of *Dokumentationen—Reprints of the Kultur- und Forschungsstätte Michaelstein, Institut für Aufführungspraxis*. Michaelstein/Blankenburg: Kultur- und Forschungsstätte Michaelstein, 1989. Vol. 1: *Jahrgänge 1721/22 [sic: 1722/23] bis 1732/33*. Vol. 2: *Jahrgänge 1741/42 bis 1751/52*.
- Gille, Gottfried. "Johann Friedrich Fasch zum 300. Geburtstag." *Der Kirchenmusiker* 39 (no. 5, 1988): 161-68.
- Gille, Gottfried. "Johann Friedrich Faschs geistliche Vokalmusik—Voraussetzungen und Überblick: ein Beitrag zur 300. Wiederkehr seines Geburtstages." *Musik und Kirche* 58 (no. 2, 1988): 59-71.
- Gille, Gottfried. "Zur Vokalmusik von Johann Friedrich Fasch—Übersicht und Überlieferung." In *Johann Friedrich Fasch (1688-1758). Bericht über die wissenschaftliche Konferenz in Zerbst am 16. und 17. April 1988 aus Anlaß des 300. Geburtstags*. Heft 40 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts*. Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1989, Teil 1, pp. 36-49.
- Glöckner, Andreas. "Fasch-Ouvertüren aus Johann Sebastian Bachs Notenbibliothek?" *Bach-Jahrbuch* 1990, pp. 65-69.
- Glöckner, Andreas. "Handschriftliche Musikalien aus den Nachlässen von Carl Gotthelf Gerlach und Gottlob Harrer in den Verlagsangeboten des Hauses Breitkopf 1761-1769." *Bach-Jahrbuch* 1984, pp. 107-16.
- Glöckner, Andreas. "Neuerkenntnisse zum Aufführungskalender Johann Sebastian Bachs zwischen 1729 und 1735." *Bach-Jahrbuch* 1981, pp. 43-75.

- Hiller, Dietmar. "Karl Friedrich Christian Fasch und die Gründung der Berliner Singakademie." In *Karl Friedrich Christian Fasch (1736-1800). Bericht über die Wissenschaftliche Konferenz in Zerbst am 16. und 17. April 1988 aus Anlaß des 300. Geburtstages von Johann Friedrich Fasch (1688-1758)*. Vol. 41 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts*. Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1989, Teil 2, pp. 14-18.
- Hobohm, Wolf. "Georg Philipp Telemann als Herausgeber." In *Telemann-Renaissance: Werk und Wiedergabe*. Vol. 4 of *Magdeburger Telemann-Studien*. Magdeburg: Arbeitskreis Georg Philipp Telemann im Kulturbund der DDR, 1973, pp. 47-61.
- Hoffmann-Erbrecht, Lothar. "Telemann und Frankfurt am Main." In *Telemann und seine Freunde: Kontakte—Einflüsse—Auswirkungen. Bericht über die Internationale Wissenschaftliche Konferenz anläßlich der 8. Telemann-Festtage der DDR, Magdeburg, 15.-18. März 1984*. Eds. Bernd Baselt, Günter Fleischhauer, Wolf Hobohm, and Walther Siegmund-Schultze. Magdeburg: Zentrum für Telemann-Pflege und -Forschung Magdeburg in Verbindung mit dem Arbeitskreis "Georg Philipp Telemann" Magdeburg im Kulturbund der DDR, Teil 1, pp. 11-15.
- Horn, Wolfgang. *Dresdener Kirchenmusik [von] 1720-1745*. Kassel: Bärenreiter, 1987.
- Irwin, Joyce L. *Neither voice nor heart alone: German Lutheran theology of music in the age of the Baroque*. New York: Lang, 1993. Vol. 132 of American University Studies, series 7: Theology and religion.
- Jakoby, Richard. *The cantata*. Trans. Robert Kolben. Köln: Volk, 1968.
- Janson, Peter. "Explicatio Textus or Drama per Musica: The Function of the Church Cantatas by Georg Friedrich Kauffmann." Ph.d. Dissertation, University of Victoria, 1992.
- Jung, Hans Rudolf. "Johann Friedrich Fasch in Greiz: Zum Gedenken an den 225. Todestag des Komponisten am 5. Dezember [1983]." In *Johann Friedrich Fasch (1688-1758). Bericht über die Wissenschaftliche Konferenz in Zerbst am 5. Dezember 1983 aus Anlaß des 225. Todestages, Michaelstein/Blankenburg 1984*. Heft 24 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts*. Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte

- Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1985, pp. 22-25.
- Knüpfer Sebastian, Johann Schelle [and] Johann Kuhnau. "Ausgewählte Kirchenkantaten [von] Sebastian Knüpfer, Johann Schelle [und] Johann Kuhnau". Ed. Arnold Schering, 1918, reprint 1958. Vol. 58-59 of *Denkmäler Deutscher Tonkunst*.
- Kolneder, Walter. "Johann Friedrich Fasch und die italienische Konzertform." In *Johann Friedrich Fasch (1688-1758). Bericht über die wissenschaftliche Konferenz in Zerbst am 16. und 17. April 1988 aus Anlaß des 300. Geburtstags*. Heft 40 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts*. Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1989, Teil 1, pp. 76-78.
- Krause, Helmut K. "Eine neue Quelle zu drei Kantatentexten Johann Sebastian Bachs." *Bach-Jahrbuch* 67 (1981): 7-22.
- Krickberg, Dieter. *Das Protestantische Kantorat im 17. Jahrhundert*. Berlin: Merseburger, 1965.
- Krieger, Johann Philipp. "Einundzwanzig Ausgewählte Kirchenkompositionen". Ed. Max Seiffert, 1916, reprint 1958. Vol. 53-54 of *Denkmäler Deutscher Tonkunst*.
- Krummacher, Friedhelm. "The German Cantata to 1800." *New Grove Dictionary of Music and Musicians*. Vol. 3. Ed. Stanley Sadie. London: Macmillan, 1980, pp. 703-13.
- Küntzel, Gottfried. *Die Instrumentalkonzerte von Johann Friedrich Fasch*. Ph. D. Dissertation. Frankfurt am Main: University of Frankfurt am Main, 1965.
- Küntzel, Gottfried. "Fasch, Johann Friedrich." *New Grove Dictionary of Music and Musicians*. Vol. 6. Ed. Stanley Sadie. London: Macmillan, 1980, pp. 413-14.
- Landmann, Ortrun. "Zur Spezifik der Fasch-Handschriften in der Sächsischen Landesbibliothek." In *Johann Friedrich Fasch (1688-1758). Bericht über die Wissenschaftliche Konferenz in Zerbst am 5. Dezember 1983 aus Anlaß des 225. Todestages, Michaelstein/Blankenburg 1984*. Heft 24 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts*. Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von

- der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1985, pp. 93-99.
- Langen, August. *Der Wortschatz des deutschen Pietismus*. Tübingen: Niemeyer, 1968.
- Menke, Werner. *Georg Philipp Telemann: Leben, Werk und Umwelt in Bilddokumenten*. Wilhelmshaven: Noetzel, 1987.
- Menke, Werner. *Thematisches Werkverzeichnis der Vokalwerke Georg Philipp Telemanns [TVWV]*. Vol. 1. Frankfurt: Klottermann, 1983.
- Meyer, Dietrich. "Zinzendorf und Herrnhut." In *Der Pietismus im achtzehnten Jahrhundert*. Eds. Martin Brecht and Klaus Deppermann. Göttingen: Vandenhoeck & Ruprecht, 1995. Vol. 2 of *Die Geschichte des Pietismus*.
- Musketa, Konstanze. "Bemerkungen zur Missa brevis D-Dur von Johann Friedrich Fasch." In *Johann Friedrich Fasch (1688-1758). Bericht über die Wissenschaftliche Konferenz in Zerbst am 5. Dezember 1983 aus Anlaß des 225. Todestages, Michaelstein/Blankenburg 1984*. Heft 24 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts*. Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1985, pp. 52-57.
- Musketa, Konstanze. "Die Musikhandschriften Johann Friedrich Faschs im Fachbereich Musikwissenschaft der Martin-Luther-Universität Halle-Wittenberg." M.A. Thesis (*Diplomarbeit*). Martin Luther University Halle-Wittenberg, 1980.
- Neumann, Werner, ed. *Sämtliche von J.S. Bach vertonte Texte*. Leipzig: Deutscher Verlag für Musik, 1974.
- Pelikan, Jaroslav. *Bach among Theologians*. Philadelphia: Fortress, 1986.
- Petig, William E. *Literary Antipietism in Germany during the First Half of the Eighteenth Century*. New York: Lang, 1984. Vol. 22 of *Stanford German Studies*.
- Petzoldt, Martin. "Johann Friedrich Fasch als Briefkorrespondent des Grafen Zinzendorf. Ein Beitrag zur theologischen Lokalisierung Faschs." In *Johann Friedrich Fasch (1688-1758). Bericht über die Wissenschaftliche Konferenz in Zerbst am 5. Dezember 1983 aus Anlaß des 225. Todestages, Michaelstein/Blankenburg 1984*. Heft 24 of *Studien zur Aufführungspraxis und*

- Interpretation der Musik des 18. Jahrhunderts*. Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1985, pp. 32-43.
- Petzoldt, Martin. "Zwischen Orthodoxie, Pietismus und Aufklärung—Überlegungen zum theologiegeschichtlichen Kontext Johann Sebastian Bachs." In *Johann Sebastian Bach und die Aufklärung*. Ed. Reinhard Szeskus. Leipzig: Breitkopf and Härtel, 1982, pp. 66-108. Vol. 7 of *Bach Studien*.
- Petzoldt, Martin. "Zur theologischen Spezifik von Kantatentexten Johann Friedrich Faschs." In *Johann Friedrich Fasch (1688-1758). Bericht über die wissenschaftliche Konferenz in Zerbst am 16. und 17. April 1988 aus Anlaß des 300. Geburtstags*. Heft 40 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts*. Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1989, Teil 1, pp. 54-64.
- Petzoldt, Richard. *Georg Philipp Telemann: Leben und Werk*. Leipzig: Deutsche Verlagsanstalt, 1967.
- Pfeiffer, Rüdiger. "Fasch und Zerbst—eine Skizze." In *Fasch-Studien 1: Fasch und Zerbst: Part I*. Eds. Guido Bimberg, Jens Lorenz and Rüdiger Pfeiffer on the occasion of the 303. Anniversary of J.F. Fasch's birthday and the gala concert on 26 April 1991. Zerbst: Internationale Fasch-Gesellschaft, 1991.
- Pfeiffer, Rüdiger. *Fasch-Studien 2: Johann Friedrich Fasch (1688-1758): Biographische Notizen*. Eds. Guido Bimberg, Jens Lorenz, Rüdiger Pfeiffer, Carsten Lange, and Stefan Kahl. Zerbst: Internationale Fasch-Gesellschaft, 1992.
- Pfeiffer, Rüdiger. "Johann Friedrich Fasch: Ein Komponist wird entdeckt." *Concerto* 9 (September 1988): 12-16.
- Pfeiffer, Rüdiger. *Johann Friedrich Fasch (1688-1758): Leben und Werk*. Heinrichshofen Bücher. Wilhelmshaven: Noetzel, 1994.
- Pfeiffer, Rüdiger. "Fasch, Johann Friedrich: Briefe—Faksimile, eine Auswahl". In *Dokumentationen [and] Reprints Kultur-und Forschungsstätte Michaelstein*. Ed. Eitelfriedrich Thom. Michaelstein: Kultur-und Forschungsstätte Michaelstein, 1988.

- Pfeiffer, Rüdiger. "Zur Überlieferung der Werke von Johann Friedrich Fasch." In *Johann Friedrich Fasch (1688-1758). Bericht über die wissenschaftliche Konferenz in Zerbst am 16. und 17. April 1988 aus Anlaß des 300. Geburtstags*. Heft 40 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts*. Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1989, Teil 1, pp. 14-24.
- Pfeiffer, Rüdiger. "Musikdramatische Aufführungen am Fürstenhof zu Anhalt-Zerbst oder wo die Neuberin ihre Kostüme verpfänden musste." In *Musiktheatralische Formen in kleinen Residenzen. Tagungsbericht der 7. Arolser Barock-Festspiele 1992*. Köln: Studio Medienservice und Verlag, 1993, pp. 55-70.
- Pfeiffer, Rüdiger. "Die Überlieferung der Werke von Johann Friedrich Fasch (1688-1758) auf dem Gebiet der DDR—mit einem Werkverzeichnis." 3 vols. Ph.D. Dissertation, Martin Luther University Halle-Wittenberg, 1987.
- Pfeiffer, Rüdiger. *Verzeichnis der Werke von J.F. Fasch [Kleines Werkverzeichnis]. Dokumente und Materialien zur Musikgeschichte des Bezirkes Magdeburg 1*. Magdeburg: Zentrum für Telemann-Pflege und -Forschung, 1988.
- Pilkova, Zdenka. "Einige Bemerkungen zu der Frage 'J. F. Fasch und Böhmen.'" In *Johann Friedrich Fasch (1688-1758). Bericht über die Wissenschaftliche Konferenz in Zerbst am 5. Dezember 1983 aus Anlaß des 225. Todestages, Michaelstein/Blankenburg 1984*. Heft 24 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts*. Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1985, pp. 30-31.
- Postolka, Milan. "War Johann Friedrich Fasch Haydns Vorgänger als Kapellmeister des Grafen Morzin?" In *Johann Friedrich Fasch (1688-1758). Bericht über die Wissenschaftliche Konferenz in Zerbst am 5. Dezember 1983 aus Anlaß des 225. Todestages, Michaelstein/Blankenburg 1984*. Heft 24 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts*. Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1985, pp. 26-29.

-
- Preiz, Franz. "Über die Kapellmeister und Organisten am Hochfürstlichen Anhalt-Zerbstischen Hof im 18. Jahrhundert." In *Das Literarische Anhalt. Arbeiten zeitgenössischer Schriftsteller*. Dessau: n.p., n.d. Second Edition.
- Quarg, Gunter. "'Passions-Cantate von [C.] Ph.E. Bach'[:] Zur Kölner Markus-Passion." *Musik und Kirche* 65 (no. 2, 1995): 62-71.
- Reed, Luther D. *The Lutheran Liturgy*. Philadelphia: Fortress Press, 1947.
- Reul, Barbara M. Rev. of "Johann Friedrich Fasch (1688-1758): Hohe Messe für Doppelchor, zwei Orchester und Solisten." Jens Lorenz conducting the "J.F. Reichardt" Universitätschor Halle and the *Akademisches Orchester Halle*. Internationale Fasch-Gesellschaft CD 826/2, LC 6014, 1994. *The Recorder Magazine* 15 (no. 2, 1995): 66-67.
- Reul, Barbara. Rev. of *Johann Friedrich Fasch (1688-1758): Leben und Werk*. By Rüdiger Pfeiffer. Heinrichshofen Bücher. Wilhelmshaven: Noetzel, 1994. AND *Die Messen von Johann Friedrich Fasch (1688-1758)*. By Raymond Dittrich. Ph.D. Dissertation, University of Hamburg. Frankfurt: Lang, 1992. Vol. 84 of *Europäische Hochschulschriften*, series 36: musicology. *Canadian University Music Review* 17 (no. 1, 1997): 118-23.
- Reul, Barbara. "'Motivic Interplay': Fasch and the Italian Style". In *Nationalstile und Europäisches Denken in der Musik von Fasch und seinen Zeitgenossen. Bericht der Internationalen Wissenschaftlichen Konferenz 1995 zu den 4. Internationalen Fasch-Festtagen in Zerbst*, Germany. Eds. Guido Bimberg and Rüdiger Pfeiffer, forthcoming.
- Reul, Barbara. "Response to Brian Clark's article on Johann Friedrich Fasch." *Recorder Magazine* 14 (March 1994): 25.
- Reul, Barbara. "A Stylistic Analysis of the Four Cantatas in Advent from the Cantata Cycle *Der Harmonische Gottesdienst* (1725/26) by Georg Philipp Telemann (1681-1767)." M.A. Thesis, University of Victoria, 1992.
- Rieber, Karl Friedrich. *Die Entwicklung der deutschen geistlichen Solokantate im 17. Jahrhundert*. Ph.d. Dissertation, University of Freiburg im Breisgau. Lörrach: n. p., 1932.
- Riemann, Hugo. "Die französische Overtüre (Orchester-Suite) in der ersten Hälfte des 18. Jahrhunderts." *Musikalisches Wochenblatt* 30 (1899/1900): 113-15; 129-30.

-
- Riemann, Hugo. "Johann Friedrich Fasch." *Riemanns Musik Lexikon*. Ed. Willibald Gurlitt. Mainz: Schott's Söhne, 1959, vol. 1, p. 491.
- Riemann, Hugo. "Johann Friedrich Fasch und der freie Instrumentalstil." *Blätter für Haus- und Kirchenmusik* 4 (1899/1900): 82-86; 102-106.
- Rowen, Ruth Halle. "Some 18th-Century Classification of Musical Style." *Musical Quarterly* 3 (1947): 90-101.
- Ruhnke, Martin. "Georg Philipp Telemann." In *The New Grove North European Baroque Masters*. Ed. Stanley Sadie. London: Macmillan, 1985, pp. 281-344.
- Ruhnke, Martin. *Georg Philipp Telemann: Thematisch-Systematisches Verzeichnis seiner Werke [TWV], Instrumentalwerke*. Vol. 1. Kassel: Bärenreiter, 1984.
- Ruhnke, Martin. "Telemann als Musikverleger." In *Musik und Verlag. Karl Vötterle zum 65. Geburtstag am 12. April 1965*. Eds. Richard Baum and Wolfgang Rehm. Kassel: Bärenreiter, 1968, pp. 502-17.
- Schinköth, Thomas. "Der Zerbster Meister—zum 300. Geburtstag von Johann Friedrich Fasch." *Musik und Gesellschaft* 38 (April 1988): 201-05.
- Schmidt, Wilfried. "Genealogische Aspekte und geistige Umwelteinflüsse bei J.F. Fasch." In *Johann Friedrich Fasch (1688-1758). Bericht über die Wissenschaftliche Konferenz in Zerbst am 5. Dezember 1983 aus Anlaß des 225. Todestages, Michaelstein/Blankenburg 1984*. Heft 24 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts*. Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1985, pp. 19-21.
- Schultze, Harald. "Telemann und seine kirchliche Umwelt in Hamburg." In *Die Bedeutung Georg Philipp Telemanns für die Entwicklung der europäischen Musikkultur im 18. Jahrhundert. Bericht über die Internationale Wissenschaftliche Konferenz anläßlich der Georg-Philipp-Telemann-Ehrung der DDR [in] Magdeburg [vom] 12. bis 18. März 1981*. Eds. Günter Fleischhauer, Wolf Hobohm, and Walther Siegmund-Schultze. Magdeburg: Zentrum für Telemann-Pflege und -Forschung Magdeburg in Verbindung mit dem Arbeitskreis "Georg Philipp Telemann" Magdeburg im Kulturbund der DDR, 1983, pp. 46-60.
- Schulze, Hans-Joachim. "Johann-Friedrich-Fasch-Quellen in Leipziger Bibliotheken." In *Johann Friedrich Fasch (1688-1758). Bericht über die Wissenschaftliche*

- Konferenz in Zerbst am 5. Dezember 1983 aus Anlaß des 225. Todestages, Michaelstein/Blankenburg 1984.* Heft 24 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts*. Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1985, pp. 86-88.
- Schünemann, Georg. "Die Bewerber um d[as] Freiburger Kantorat (1556-1798)." *Archiv für Musikwissenschaft* 1 (1919): 179-204.
- Seiffert, Max. Preface to Krieger, Johann Philipp. "Einundzwanzig Ausgewählte Kirchenkompositionen". Ed. Max Seiffert, 1916, reprint 1958. Vol. 53-54 of *Denkmäler Deutscher Tonkunst*.
- Sheldon, David Alden. "The Chamber Music of Johann Friedrich Fasch (1658-1788)". Ph.D. Dissertation. Indiana University, 1968.
- Sheldon, David Alden. "The Galant Style Revisited and Re-evaluated." *Acta Musicologica* 47 (1975): 240-70.
- Sheldon, David Alden. "Johann Friedrich Fasch: Problems in Style Classification." *Musical Quarterly* 58 (1972): 92-116.
- Siegele, Ulrich. "Bach's Stellung in der Leipziger Kulturpolitik seiner Zeit". Part I: *Bach-Jahrbuch* 69 (1983): 7-40. Part II: *Bach-Jahrbuch* 70 (1984): 7-43. Part III: *Bach-Jahrbuch* 72 (1986): 33-67.
- Siegmund-Schultze, Ute. "Karl Friedrich Christian Fasch als Klavierkomponist." In *Karl Friedrich Christian Fasch (1736-1800). Bericht über die Wissenschaftliche Konferenz in Zerbst am 16. und 17. April 1988 aus Anlaß des 300. Geburtstages von Johann Friedrich Fasch (1688-1758)*. Vol. 41 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts*. Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1989, Teil 2, pp. 18-24.
- Snyder, Kerala Johnson. "Neumeister, Erdmann." *New Grove Dictionary of Music and Musicians*. Vol. 13. Ed. Stanley Sadie. London: Macmillan, 1980, pp. 154-55.
- Special English [King James Version]—German [Luther translation] Edition [of] the Holy Bible*. Aylmer: Pathway, 1988.

- Stiller, Günther. *Johann Sebastian Bach and Liturgical Life in Leipzig*. St. Louis: Concordia, 1984.
- Stoeffler, F. Ernest. *German Pietism during the Eighteenth Century*. Leiden: E.J. Brill, 1973.
- Stoeffler, F. Ernest. *The Rise of Evangelical Pietism*. Leiden: E.J. Brill, 1965.
- Terry, Charles Sanford. *Bach's Orchestra*. London: Oxford University Press, 1932. Repr. 1961.
- Thom, Eitelfriedrich. "Einige Bemerkungen zum Vokalschaffen von Johann Friedrich Fasch am Beispiel der Serenata von 1723 'Freuden-Bezeugung der Vier Tageszeiten'." In *Johann Friedrich Fasch (1688-1758). Bericht über die Wissenschaftliche Konferenz in Zerbst am 5. Dezember 1983 aus Anlaß des 225. Todestages, Michaelstein/Blankenburg 1984*. Heft 24 of *Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts*. Eds. Günter Fleischhauer, Walther Siegmund-Schultze and Eitelfriedrich Thom. Michaelstein/Blankenburg: Rat des Bezirkes Magdeburg—Abteilung Kultur—von der Kultur und Forschungsstätte Michaelstein/Institut für Aufführungspraxis bei Blankenburg/Harz, 1985, pp. 44-51.
- Valder-Knechtges, Claudia. "[Johann Friedrich Fasch—]Meister im Verborgenen." *Concerto* 9 (September 1988): 12-16.
- Wäschke, Hermann. "Rölligs Kantate für St. Jakobs-Tag". *Zerbster Jahrbuch* 4 (1908): 6-19.
- Wäschke, Hermann. "Die Schloßkapelle in Zerbst." *Zerbster Jahrbuch* 4 (1908): 1-6.
- Wäschke, Hermann. "Die Zerbster Hofkapelle unter Fasch." *Zerbster Jahrbuch* 2 (1906): 47-63.
- Werner, Arno. "Mitteilungen." *Bach-Jahrbuch* 4 (1907): 178-79.
- Werner, Arno. "Noch einige Bemerkungen zu Fasch." *Sammelbände der Internationalen Musikgesellschaft* 11 (1909-1910): 140.
- Zahn, Johannes. *Die Melodien der deutschen evangelischen Kirchenlieder*. 6 vols. Gütersloh, 1889. Reprint. Hildesheim: Olms, 1963.

Table 1: J.F. Fasch's instrumental works

Genre	Output	Comments	Extant
Overture Suites	96	scoring ranges from string orchestra alone to string band with semi-independent woodwind and brass parts	appr. 66
Concertos	68	including solo concertos, concertos for more than one instrument, and concertos for orchestra	appr. 48
Symphonies	19	usually for strings only, partly without b.c., more rarely with oboes, bassoon and horns	12
Miscellaneous Chamber works	32	Sonatas, Fantasias	16 Sonatas, 1 Fantasie

Table 2: J.F. Fasch's sacred vocal output while in Zerbst (including compositions written for the Dresden Hofkapelle)

Type of composition	Number of pieces composed in genre	Comments
Cantatas	at least 1000	perhaps as many as 1400 single cantatas (at least 9 cycles, 5 of which are double cycles; appr. 72 cantatas per single cycle) for the services at the Zerbst <i>Hofkapelle</i> as well as several secular cantatas
<i>Apostelstücke</i>	2 double cycles, i.e., 18 cantatas	for 9 "Aposteltage", Feast Days in the honour of disciples
Masses	ca. 35	include parts of masses (so called <i>missae breves</i> , consisting of Kyrie and Gloria; written for both Zerbst and Dresden)
Psalms	7	in Latin; for Dresden
<i>Magnificat</i>	1	in Latin; for Dresden
Passions	1	in Latin; for Dresden

Table 3: J.F. Fasch's extant sacred vocal works from Zerbst and Dresden

Type of Composition	Number of compositions extant	Comments
Cantatas	less than 100	68 cantatas as listed in the <i>Kleines FWV</i> (46 from yearly cycles, with 33 double cantatas), <i>Apostel-stücke</i> , single cantatas; several cantata fragments
Masses	1 <i>Missa tota</i> ; 15 <i>Missa brevis</i>	<i>Missa tota</i> written for Dresden
Motets	1	perhaps a movement from a cantata?
Psalms	7	
<i>Magnificat</i>	1	
Passions	1	

**OVERVIEW NO. 2A: MEMBERS OF THE ORCHESTRA AT THE COURT
OF ANHALT-ZERBST BETWEEN 1721 AND 1734**

(extracted from Hermann Wäschke, "Hofkapelle". pp. 47ff)

Orchestra members under Fasch's predecessor Kuch (1721):

Chamber- and

Court musician: 1. Rauchfuß

Trumpeters: 1. Scheckel

2. Schmied

3. Kühne

4. Claudius

Timpanist: 1. Richter

Court- and

town musician: 1. Grahmann

Orchestra members under Fasch (1722):

Musicians: 1. Sattler

(no instruments/ 2. Kettner (*Hofadvokat*, soprano, see below)

vocal ranges 3. Brasch (*Waldhornist?*)

specified) 4. Poll[e] (*Sänger/vocalist*, see below)

5. Wagner

6. Horn

Kantor: 1. Gattermann

Four *Choralknaben*: 1. Soprano: ?

(no names provided) 2. Alto: ?

3. Tenor: ?

4. Bass: ?

Court Musician: 1. Vent

Kalkant: 1. Müller

Important changes in personnel:

1723/24 1. Köth, *Waldhornist*, joins, Brasch departs

2. Pausewein becomes *Hofkirchner*

3. Ulich becomes organist

ca. 1724 1. J.F. Harnisch, *Kapellknabe* (vocal range not given), joins

1725/26 1. Richter (*Ritter?*), oboist, joins

2. Wagner becomes *Notist*

1727 1. Weißflock, alto, joins

2. Berth, soprano, joins at Easter and departs before *Michaelis*

3. Frödel, oboist, joins

1730 1. Gutbier, *Musikus* (instrumentalist?), joins

1733/34 1. Höckh, violinist, joins

2. Klotzsch (instrumentalist? vocalist?) joins; replaces Sattler?

**OVERVIEW NO. 2B: MEMBERS OF THE ORCHESTRA AT THE COURT
OF ANHALT-ZERBST IN 1735**

Kapellmeister:	J.F. Fasch
Chamber Musicians:	1. Höckh (concert master)
	2. Kettner (soprano)
	3. Poll
	4. Wagner (<i>Notist</i> /scribe; replaced by Röllig in 1737)
	5. Horn
	6. Weißflock (alto)
	7. Ritter (oboist)
	8. Fröde[<i>I</i>] (oboist)
	9. Klotsch (replaced Sattler in 1734)
Kantor:	1. Gattermann
Court Musician:	1. Benth (identical with violist Venth? see Overview No. 2C below)
<i>Hofkirchner</i> :	1. Goldammer (replaced by Möhring in 1736)
<i>Kalkant</i> :	1. Müller
(Organist:	1. Ulich)

**OVERVIEW NO. 2C: MEMBERS OF THE ORCHESTRA AT THE COURT
OF ANHALT-ZERBST IN 1757**

(as listed by F.W. Marpurg in vol. 3 of his *Historisch-kritische Beyträge zur Aufnahme der Musik*, 1757, p. 130; my translation, original punctuation maintained)

1. Capellmeister, Herr [Hr.] Johann Friedrich Fasch.
2. Concertmeister, Hr. Carl Hoeckh.

The Gentlemen Singers

- 3) Christian Carl Kettner, born 1687. in Merseburg, soprano
- 4) Johann Michael Teicher, b. 1732 in Dippoldiswalde near Dresden. Alto.
- 5) Samuel Gottlieb Poll, b. 1693 in Drossen in the Neumark. Tenor. [listed above as chamber musician]
- 6)Bass [vacant].

The Gentlemen Violinists

- 7) Gottfried Rühlmann, b. in Schnellrode near Weissenfels.
- 8) Johann Christian Wolland, b. 1723. in Merseburg.
- 9) Christian Augst Nicolai, b. 1721. in Weissenfels.
- 10) Johann Andreas Gregor. Fliedner, b. in Sundthausen in the Gotha area 1689.
- 11) Johann Caspar Wüllicke, b. 1691. in Zeitz
- 12) Friedr. Wilh. Thieß, b. in Zeitz 1711.
- 13) Joh. Peter Möhring, b. 1700 in Hildesheim.

Violist

- 14) Hr. John. Adr. Friedrich Vent, from Zerbst.

The Gentlemen Oboists

- 15) Joh. Georg Fröde, b. 1702. in Königstein near Dresden
- 16) Joh. George Ritter, b. 1683. in Dresden

Bassoonist

- 17) Hr. Johann Bernhard Unbescheid, b. 1727. in Erfurth

Violoncellist and Court Organist

- 18) Hr. Johann George Roellig, geb. 1710. zu Berggießhübel in Saxony

Harpsichordist ("Clavicembalist")

- 19) Hr. Christoph Meinicke, b. in 1717 in Engeldorf near Leipzig

Doublebass player

- 20) vacant.
-

OVERVIEW NO. 3: INSTRUMENTS PURCHASED FOR THE COURT OF ANHALT-ZERBST ORCHESTRA BETWEEN 1721 AND 1755

(as listed in 1743 *Concert=Stube*, and by Hermann Wäschke, "Hofkapelle"; summarized by Dittrich, *Fasch—Masses*)

1721	3 transverse flutes 1 silver trumpet
1722/23	1 big violon (violoncello?) 2 <i>Waldhörner</i> 2 pairs of <i>Waldhautbois</i>
1724	2 chalumeaux (clarinets)
1725	1 violoncello
1743	1 set of timpani 1 clavycembalo and a bench 1 big violon (double bass?) and a tuning tool 1 somewhat smaller violon (viola? violoncello?) 8 violins and one case 2 violoncelli and one matching case 3 violas 4 flutes (recorders?) 2 bass flutes (bass recorders?) 2 bassoons 2 oboes 2 <i>Waldhautbois</i> 2 <i>Wald-Hörner</i> coiled three times
1744	6 new violins 1 new bassoon
1745/46	1 pair of sturdy gloves to play the big violon (violoncello) 6 new trumpets 1 new viola 1 flute
1747	1 new big contraviolon (double bass) 1 pair of sturdy gloves
1752	2 horns in d sharp 6 violins gloves to play the big violon
1753	1 piano-forte 1 new <i>Flügel</i> for the duchess 6 brass trumpet with angelheads
1755	1 viola da gamba 1 new bassoon 1 oboe 2 <i>Waldhörner</i> [and] 1 flute of black ebony wood

Sources for Information Presented in Chapter 5

Figure 1: Title page, vol. 359, *Konsistorium Zerbst IXa* chronicle (reproduced with permission of the *Landesarchiv Oranienbaum*)

 ^{2/2}
 erzei~~ch~~n~~is~~ch

Wie es mit dem Gottesdienst in Siefiger Lohr,
 S. 175. Diese Lieder vom 1. Advent:
 1735, an bis wiederum auf den 1. Advent:
 1737, gehalten worden.

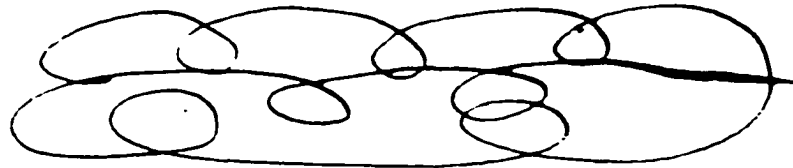


Figure 2: Page 19 of vol. 359, *Konsistorium Zerbst IXa* chronicle (reproduced with permission of the *Landesarchiv Oranienbaum*)

Anno 1736		Musica		Texte	
Freitag	1736	Die 24. Gotteslob	Charitas 2 (Cantata)		19
Sonntag	Dom IX post Trinitatis	Die 26. Gotteslob	Christ I		
Montag		Die 27. Gotteslob	Cor X		
Dienstag		Die 28. Gotteslob	Cap. a p		
Mittwoch		Die 29. Gotteslob	Evang		
Donnerstag		Die 30. Gotteslob	Cap. a p		
Freitag		Die 31. Gotteslob	Evang		
Sonntag		Die 1. Gotteslob	Cap. a p		
Montag		Die 2. Gotteslob	Evang		
Dienstag		Die 3. Gotteslob	Cap. a p		
Mittwoch		Die 4. Gotteslob	Evang		
Donnerstag		Die 5. Gotteslob	Cap. a p		
Freitag		Die 6. Gotteslob	Evang		
Sonntag		Die 7. Gotteslob	Cap. a p		
Montag		Die 8. Gotteslob	Evang		
Dienstag		Die 9. Gotteslob	Cap. a p		
Mittwoch		Die 10. Gotteslob	Evang		
Donnerstag		Die 11. Gotteslob	Cap. a p		
Freitag		Die 12. Gotteslob	Evang		
Sonntag		Die 13. Gotteslob	Cap. a p		
Montag		Die 14. Gotteslob	Evang		
Dienstag		Die 15. Gotteslob	Cap. a p		
Mittwoch		Die 16. Gotteslob	Evang		
Donnerstag		Die 17. Gotteslob	Cap. a p		
Freitag		Die 18. Gotteslob	Evang		
Sonntag		Die 19. Gotteslob	Cap. a p		
Montag		Die 20. Gotteslob	Evang		
Dienstag		Die 21. Gotteslob	Cap. a p		
Mittwoch		Die 22. Gotteslob	Evang		
Donnerstag		Die 23. Gotteslob	Cap. a p		
Freitag		Die 24. Gotteslob	Evang		
Sonntag		Die 25. Gotteslob	Cap. a p		
Montag		Die 26. Gotteslob	Evang		
Dienstag		Die 27. Gotteslob	Cap. a p		
Mittwoch		Die 28. Gotteslob	Evang		
Donnerstag		Die 29. Gotteslob	Cap. a p		
Freitag		Die 30. Gotteslob	Evang		
Sonntag		Die 31. Gotteslob	Cap. a p		

Table 4: Cantata Cycles performed at the Zerbst Court Chapel between 1722 and 1758 on Sundays according to vols. 352-369 of the *Konsistorium Zerbst IXa* chronicle (continued on next three pages)

Date	Title of cantata on first Sunday in Advent; single/double	Title of Cycle	Poet/Composer
1722/23	Komm herein, du Gesegneter des Herrn (single: a.m.) Die Nacht ist vergangen (single: p.m.)	<i>Gott-geheiligtetes Singen und Spielen</i> (second part of double cycle) <i>Geistlicher Chor- und Kirchenschmuck</i>	Knauer/ Fasch Erlebach
1723/24	Saget der Tochter Zion (single: a.m.) Laßet uns ablegen die Werke der Finsternis (single: p.m.)	<i>Neue geistliche Gedichte</i> <i>Gott-geheiligtetes Bet= und Lob=Opffer der Christen</i>	Neumeister/ Telemann Möhring/ Fasch
1724/25	Sey du mein Anfang (double)	<i>Das Saiten-Spiel des Hertzens am Tage des Herrn</i>	Schmolck/ Stölzel
1725/26	Saget der Tochter (double)	<i>Gott-geheiligtetes Singen und Spielen</i>	Knauer/ Fasch
1726/27	Machet die Tore weit (single: a.m.) Weg mit allen Schätzen (single: p.m.)	<i>Sicilianischer Jahrgang</i> <i>Geistliche Andachten über die Apostolischen Texte</i>	Telemann Fasch
1727/28	Nun komm der Heiden Heiland (single: a.m.) Weg mit allen Schätzen (single: p.m.)	<i>Geistliche Gedichte</i> <i>Geistliche Andachten über die Apostolischen Texte</i>	Telemann Fasch
1728/29	Sey du mein Anfang (double)	<i>Das Saiten-Spiel des Hertzens am Tage des Herrn</i>	Schmolck/ Stölzel or Fasch?

	Title of cantata on first Sunday in Advent; single/double	Title of Cycle	Poet/Composer
1729/30	Machet die Tore weit (single: a.m.) Die Nacht ist vergangen (single: p.m.)	<i>Sicilianischer Jahrgang Geistlicher Chor- und Kirchenschmuck</i>	Telemann Erlebach
1730/31	Heut ist die werthe Christenheit (double)	<i>Evangelische Kirchenandachten (Neumeister II)</i>	Neumeister/ Fasch
1731/32	Sey du mein Anfang (double)	<i>Das Saiten-Spiel des Hertzens am Tage des Herrn</i>	Schmolck/ Stölzel or Fasch?
1732/33	Ich habe meinen König eingesetzt (double)	<i>Nahmenbuch Christi und der Christi</i>	Schmolck/ Fasch
1733/34	Heut ist die werthe Christenheit (double)	<i>Evangelische Kirchenandachten (Neumeister II)</i>	Neumeister/ Fasch
1734/35	Sey du mein Anfang (double)	<i>Das Saiten-Spiel des Hertzens am Tage des Herrn</i>	Schmolck/ Stölzel? Fasch?
1735/36	Du Tochter Zion (double)	<i>Das aus Bitte, Gebet, Fürbitte und Dancksagung bestehende Opfer</i>	Fasch
1736/37	Ich habe meinen König eingesetzt (double)	<i>Nahmenbuch Christi und der Christen</i>	Schmolck/ Fasch
1737/38	Heut ist die werthe Christenheit (double)	<i>Evangelische Kirchenandachten (Neumeister II)</i>	Neumeister/ Fasch
1738/39	Du Tochter Zion (double)	<i>Das aus Bitte, Gebet, Fürbitte und Dancksagung bestehende Opfer</i>	Fasch

Date	Title of cantata on first Sunday in Advent; single/double	Title of Cycle	Poet/Composer
1739/40	Sey du mein Anfang (double)	<i>Das Saitenspiel des Hertzens am Tage des Herrn</i>	Schmolck/ Stölzel or Fasch?
1740/41	Heut ist die werthe Christenheit (double)	<i>Evangelische Kirchenandachten</i> (Neumeister II)	Neumeister/ Fasch
1741/42	Du Tochter Zion (double)	<i>Das aus Bitte, Gebet, Fürbitte und Dancksagung bestehende Opfer</i>	Fasch
1742/43	Title of cantata for Advent I not given, but ensuing cantatas match (double)	<i>Nahmenbuch Christi und der Christen</i>	Schmolck/ Fasch
1743/44	Du Tochter Zion (double)	<i>Das aus Bitte, Gebet, Fürbitte und Dancksagung bestehende Opfer</i>	Fasch
1744/45	Nun komm der Heiden Heiland (single: a.m.) Die Stunde ist vorhanden (single: p.m.)	<i>Geistliche Gedichte</i> unknown	Telemann Fasch? OR ??
1745/46	Heut ist die werthe Christenheit (double)	<i>Evangelische Kirchenandachten</i> (Neumeister II)	Neumeister/ Fasch
1746/47	Du Tochter Zion (double)	<i>Das aus Bitte, Gebet, Fürbitte und Dancksagung bestehende Opfer</i>	Fasch
1747/48	N/A	N/A	N/A
1748/49	N/A	N/A	N/A

Date	Title of cantata on first Sunday in Advent; single/double	Title of Cycle	Poet/Composer
1749/50	Machet die Tore weit (single: a.m.) Machet die Tore weit (ensuing cantata titles differ from a.m. cycle) (single: p.m.)	NOT <i>Sicilianischer Jahrgang</i> NOT <i>Sicilianischer Jahrgang</i>	Fasch? Telemann? Röllig? Fasch? Telemann? Zachau? Erlebach?
1750/51	Du Tochter Zion (double)	<i>Das aus Bitte, Gebet, Fürbitte und Dancksagung bestehende Opfer</i>	Fasch
1751/52	Willkomm[en], du Licht (double)	<i>Von der Nachfolge Christi</i>	Uffenbach/ Fasch
1752/53	Du Tochter Zion (double)	<i>Das aus Bitte, Gebet, Fürbitte Dancksagung bestehende Opfer</i>	Fasch
1753/54	Nun komm der Heiden Heiland (single: a.m.) Machet die Tore weit (single: p.m.)	<i>Geistliche Gedichte</i> <i>Sicilianischer Jahrgang</i>	Telemann Telemann
1754/55	Saget der Tochter (double)	<i>Gott-geheiligtetes Singen und Spielen</i>	Knauer/ Fasch
1755/56	Willkomm[en], du Licht (double)	<i>Von der Nachfolge Christi</i>	Uffenbach/ Fasch
1756/57	Nun komm der Heiden Heiland (single: a.m.) Deren Heil... [illegible] (single: p.m.)	<i>Geistliche Gedichte</i> unknown; perhaps <i>Das Harmonische Zion?</i>	Telemann Fasch? Telemann? Zachau? Erlebach?
1757/58	Saget der Tochter (double)	<i>Gott-geheiligtetes Singen und Spielen</i>	Knauer/ Fasch

Table 5: Single Cycles performed at the Zerbst Court Chapel on Saturdays during Vespers between 1722 and 1758 according to vols. 352-369 of the *Konsistorium Zerbst IXa* chronicle (continued on next two pages)

Date	Title of Cantata performed during Vesper service on Saturday preceding the first Sunday in Advent	Cycle; Comments	Poet/Composer
1722	Saget der Tochter Zion	<i>Neue geistliche Gedichte</i>	Neumeister/ Telemann
1723	Machet die Tore weit	<i>Sicilianischer Jahrgang</i>	Helbig/ Telemann
1724	Gottlob, der Heiland ist gekommen (Nun komm der Heiden Heiland)	<i>Geistliche Gedichte</i>	Telemann
1725	Preis sei Dir, du Gott der Ehren	<i>Texte zur Kirchenmusic</i>	Zachau
1726	[Du] Tochter Zion, freue dich	<i>Musicalische Kirchenandachten</i>	Zachau
1727	Saget der Tochter Zion	<i>Neue geistliche Gedichte</i>	Neumeister/ Telemann
1728	Preis sei Dir, du Gott der Ehren	<i>Texte zur Kirchenmusic</i>	Zachau
1729	Du Tochter Zion, freue dich	<i>Musicalische Kirchenandachten</i>	Zachau
1730	Nun komm der Heiden Heiland	<i>Geistliche Gedichte</i>	Telemann
1731	Freude seid ihr Gott, dem Herrn (title unclear)	unknown	unknown
1732	Machet die Tore weit	<i>Sicilianischer Jahrgang</i>	Helbig/ Telemann
1733	Nun komm der Heiden Heiland	<i>Geistliche Gedichte</i>	Telemann

Date	Title of Cantata performed during Vesper service on Saturday preceding the first Sunday in Advent	Cycle; Comments	Poet/Composer
1734	Du Tochter Zion	<i>Musicalische Kirchenandachten</i>	Zachau
1735	Machet die Tore weit	<i>Sicilianischer Jahrgang</i>	Helbig/ Telemann
1736	Nun komm der Heiden Heiland	<i>Geistliche Gedichte</i>	Telemann
1737	Du Tochter Zion	<i>Musicalische Kirchenandachten</i>	Zachau
1738	Machet die Tore weit	<i>Sicilianischer Jahrgang</i>	Helbig/ Telemann
1739	Preis sei Dir, du Gott der Ehren	<i>Texte zur Kirchenmusic</i>	Zachau
1740	Saget der Tochter Zion	<i>Neue geistliche Gedichte</i>	Neumeister/ Röllig
1741	Nun komm der Heiden Heiland	<i>Das Lob Gottes in der Gemeinde</i>	Neumeister/ Fasch
1742	Nun komm der Heiden Heiland	<i>Das Lob Gottes in der Gemeinde</i>	Neumeister/ Telemann
1743	No title given for Advent I, but ensuing cantatas match	<i>Sicilianischer Jahrgang</i>	Helbig/ Telemann
1744	Saget der Tochter Zion	<i>Gottgeheiligtetes Singen und Spielen</i> ; second part of double cycle	Fasch
1745	Du Tochter Zion	<i>Musicalische Kirchenandachten</i>	Zachau

Date	Title of Cantata performed during Vesper service on Saturday preceding the first Sunday in Advent	Cycle; Comments	Poet/Composer
1746	Saget der Tochter Zion	<i>Gottgeheiligtetes Singen und Spielen</i> ; second part of double cycle	Fasch
1747 1748 1749	respective volumes lost	N/A	N/A
1749	Machet die Tore weit	<i>Sicilianischer Jahrgang</i>	Helbig/ Telemann
1750	Greut es Dir	unknown; perhaps <i>Poesie... von...Jacobi?</i>	Fasch? OR ??
1751	Da Jesus seine Sonne	<i>Evangelische Kirchenandachten</i> (Neumeister II); second part of double cycle	Neumeister/ Fasch
1752	Du Tochter Zion	<i>Musicalische Kirchenandachten</i>	Zachau
1753	Advent I not given, but ensuing titles match	<i>Evangelische Kirchenandachten</i> (Neumeister II): first part of double cycle	Neumeister/ Fasch
1754	Da Jesus seine Sonne	<i>Evangelische Kirchenandachten</i> (Neumeister II); second part of double cycle	Neumeister/ Fasch
1755	Title for Advent I not given, but ensuing titles match	<i>Nahmenbuch Christi und der Christen</i> ; first part of double cycle	Schmolck/ Fasch
1756	Du Tochter Zion	<i>Nahmenbuch Christi und der Christen</i> ; second part of double cycle	Schmolck/ Fasch
1757	Heute ist die werthe Christenheit	<i>Evangelische Kirchenandachten</i> (Neumeister II); first part of double cycle	Fasch

**OVERVIEW NO. 4: 1735/1736 CYCLE WITH BIBLE REFERENCES (DICTA)
(supplement cantatas included; OT=Old Testament; NT=New Testament)**

- 1 Advent I: 27 November 1735
 - a Du Tochter Zion, freu dich: OT Zechariah 9:9
 "(Aber) du, Tochter Zion, freue dich sehr, und du, Tochter Jerusalem, jauchze! Siehe, dein König kommt zu dir, ein Gerechter und ein Helfer, arm, und reitet auf einem Esel und auf einem jungen Füllen der Eselin." ("Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem; behold, thy King cometh unto thee: he is just, and having salvation; lowly, and riding upon an ass, and upon a colt the foal of an ass.")
 - b Laß Irrsinn dich ziehen, das Böse zu fliehen
 OR Gott will, daß allen Menschen geholfen wird (1743)

- 2 Advent II: 4 December 1735
 - a Gott hat die Zeit der Unwissenheit übersehen: NT Acts 17:30
 "Und zwar hat Gott die Zeit der Unwissenheit übersehen; nun aber gebietet er allen Menschen an allen Enden, Buße zu tun." ("And the times of this ignorance God winked at; but now commandeth all men everywhere to repent.")
 - b Dein Zion spricht

- 3 Advent III: 11 December 1735
 - a Bist tu, der da kommen soll: NT Matthew 11: 2
 "Bist du, der da kommen soll, oder sollen wir eines andern warten?" ("Art thou he that should come, or do we look for another?")
 - b Sühne so Dein Christenthum, daß d[u] Buße thust und gläubest
 (NT 1 Corinthians 4:1-5 = Epistle for Advent III)

- 4 Advent IV: 18 December 1735
 - a So man von Hertzen glaubet, so wird man gerecht: NT Romans 10:10
 "Denn so man von Herzen glaubt, so wird man gerecht; und so man mit dem Munde bekennt, so wird man selig." ("For with the heart man believeth unto righteousness; and with the mouth confession is made unto salvation.")
 - b Ich gläub an dich, du liebest mich, auf meine Seele freuet sich

- 5 Christmas Day: 25 December 1735
 - a Credo in unum deum
 - b Kündlich groß ist das Geheimnis: NT 1 Tim 3:16 (Versicle)
 "Und kündlich groß ist das gottselige Geheimnis: Gott ist geoffenbaret im Fleisch, gerechtfertigt im Geist, erschienen den Engeln, gepredigt den Heiden, geglaubt von der Welt, aufgenommen in die Herrlichkeit." ("And without controversy great is the mystery of godliness: God was manifest in the flesh, justified in the Spirit, seen of angels, preached unto the Gentiles, believed on in the world, received up into glory".)

- 6 **Christmas Day II: 26 December 1735**
 a **Daran ist erschienen die Liebe Gottes gegen uns: NT 1 John 4:9**
 "Daran ist erschienen die Liebe Gottes gegen uns, daß Gott seinen eingeborenen Sohn gesandt hat in die Welt, daß wir durch ihn leben sollen." ("In this was manifested the love of God toward us, because that God sent his only begotten Son into the world, that we might live through him.")
 b **Welt, sag wohin, mein Herz und Sinn**
- 7 **Christmas Day III: 27 December 1735**
 a **Das Wort ward Fleisch und wohnte unter uns: NT John 1:14**
 "Und das Wort ward Fleisch und wohnte unter uns, und wir sahen seine Herrlichkeit, eine Herrlichkeit als des eingeborenen Sohnes vom Vater, voller Gnade und Wahrheit." ("And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father, full of grace.")
 b **Manch heimlich Leiden drücket mich**
- 8 **1. Sunday after Christmas: supplement cantata for 1741/42 and 1752/53 cycles;
 31 December 1741, 31 December 1752**
 a **Siehe da, ich lege in Zion: OT Isaiah 28:16**
 "Siehe, ich lege in Zion einen Grundstein, einen bewährten Stein, einen köstlichen Eckstein, der wohl gegründet ist. Wer glaubt, der flieht nicht." ("Behold, I lay in zion for a foundation a stone, a tried stone, a precious corner stone, a sure foundation: he that believeth shall not make haste.")
 b **Das Jahr geht allgemach zum Ende**
- 9 **Baptism of Jesus (New Year's Day; In Festo Circumcis. Christi): 1 January 1736**
 a **Laß sich freuen all, die auf dich trauen ewiglich: OT Psalm 5:12**
 "Laß sich freuen alle, die auf dich trauen; ewiglich laß sie rühmen, denn du beschirmt sie; fröhlich laß sein in dir, die deinen Namen lieben." ("But let all those that put their trust in thee rejoice: let them ever shout for joy, because thou defendest them: let them also that love thy name be joyful in thee.")
 b **Wer auf den Sand nicht baut, wer Gott allein vertraut**
- 10 **Epiphany (In Festo Epiphaniae Christi): 6 January 1736**
 a **Euch aber, die Ihr meinen Namen fürchtet: OT Malachi 4:2 (NB: in Luther's Bible, 3:20)**
 "Euch aber, die Ihr meinen Namen fürchtet, soll aufgehen die Sonne der Gerechtigkeit und Heil unter ihren Flügeln; und ihr sollt aus und ein gehen und hüpfen wie die Mastkälber." ("But unto you that fear my name shall the Sun of righteousness arise with healing in his wings; and ye shall go forth, and grow up as calves of the stall.")
 b **Gott sey Lob, daß ich gefunden den, der meine Seele**
- 11 **Epiphany I: 8 January 1736**
 a **Bewahre Deinen Fuß: OT Ecclesiastes 5:1**
 "Bewahre Deinen Fuß, wenn du zum Hause Gottes gehst, und komm, daß du hörest. Das ist besser als der Narren Opfer; denn sie wissen nicht, was sie Böses tun." ("Keep thy foot [look well what thou art doing] when thou goest in the house of God, and be more ready to hear, than to give the sacrifice of fools; for they consider not that they do evil.")
 b **Seele, wenn dich etwas quälet**

-
- 12 Epiphany II: 15 January 1736
 a Ich hoffe darauf, daß du so gnädig bist: NT Ps. 13:6
 "Ich hoffe aber darauf, daß du so gnädig bist; mein Herz freut sich, daß du so gerne hilfst. Ich will dem Herrn singen, daß er so wohl an mir tut." ("I will sing unto the Lord, because he hath dealt bountifully with me").
 b Laßt uns hoffen, bis der Hoffnung eingetroffen
 [NB: in 1738-39 and 1743-44, only 2 Sundays after Epiphany]
- 13 Epiphany III: 22 January 1736
 a Sei nun wieder zufrieden, meine Seele: OT Psalm 116:7
 "Sei nun wieder zufrieden, meine Seele; denn der Herr tut dir Gutes." ("Return to thy rest, O my soul; for the Lord hath dealt bountifully with thee.")
 b Liebster Herr, dein Hort (also in 1750) OR Wird unser Rettung (1747)
- 14 Epiphany IV: supplement for 1752/1753 cycle; 28 January 1753
 a Ich hebe meine Augen auf: OT Ps. 121:1
 "Ich hebe meine Augen auf zu den Bergen, von welchen mir Hilfe kommt." ("I will lift up mine eyes unto the hills, from whence cometh my help.")
 b Wird unser Hoffnung aufgehoben
- 15 Epiphany V: supplement for 1752/53 cycle; 4 February 1753
 a Wachtet, wachtet und betet [, daß ihr nicht in Anfechtung fallet!]: NT Matthew 26:41
 "Wachtet und betet, daß ihr nicht in Anfechtung fallet! Der Geist ist willig, aber das Fleisch ist schwach." ("Watch and pray, that ye enter not into temptation: the spirit indeed is willing, but the flesh is weak.")
 b Diene Gott vor allen
- 16 Epiphany VI: supplement for 1752/53 cycle; 11 February 1753
 a So jemand: possibly 1 John 4: 20
 "So jemand spricht: "Ich liebe Gott", und haßt seinen Bruder, der ist ein Lügner. Denn wer seinen Bruder nicht liebt, den er sieht, wie kann er Gott lieben, den er nicht sieht?" ("If a man says, I love God, and hateth his brother, he is a liar: for he that loveth not his brother whom he hath seen, how can he love God whom he hath not seen?")
 b Im Himmel
- 17 Septuagesimae: 27 January 1736
 a Der Herr ist unser Gott und wir das Volk seiner Herde: OT Ps. 95:7
 "Der Herr ist unser Gott und wir das Volk seiner Herde." ("For he is our God; and we are the people of his pasture.")
 b Zeuch uns nach dir, so lauffen wir und sind OR Bekehre du mich (1739; 1744; 1750)

-
- 18 Purification of Mary (Purificazione Mariae): 2 February 1736
a **Leben wir, so leben wir dem Herren: NT Romans 14:8**
"Leben wir, so leben wir dem Herrn; sterben wir, so sterben wir dem Herrn. Darum, wir leben oder sterben, so sind wir des Herrn." ("For whether we live, we live unto the Lord; and whether we die, we die unto the Lord: whether we live therefore, or die, we are the Lord's).
b **Sei Christo ergeben. im Sterben und Leben**
- 19 Sexagesima: 5 February 1736
a **Prüfe mich, Herr und versuche mich, läutere meine Nieren: OT Psalm 26: 2-3**
"Prüfe mich, Herr, und versuche mich; läutere meine Nieren und mein Herz. Denn deine Güte ist vor meinen Augen, und ich wandle in deiner Wahrheit." ("Examine me, O Lord, and prove me; try my reins and my heart. For thy lovingkindness is before mine eyes; and I have walked in thy truth."
b **Nimm weg von uns der Sünden Schuld**
- 20 Quinquagesima: SIVE ESTOMIHI: 12 February 1736
a **Ist Gott für uns, wer mag wieder uns sein: NT Romans 8: 31-32**
"Was wollen wir nun hiezu sagen? Ist Gott für uns, wer mag wider uns sein? Welcher auch seinen eigenen Sohnes nicht hat verschont, sondern hat ihn für uns alle dahingegeben; wie sollte er uns mit ihm nicht alles schenken?" ("What shall we then say to these things? If God be for us, who can be against? He that spared not his own Son, but delivered him up for us all, how shall he not with him also freely give all things?")
b **Flieht und verscheucht die Sünden**
- 21 Invocabit: 19 February 1736
a **Vor allen Dingen ergreiffet den Schild des Glaubens: NT Ephesians 6: 16-17**
"Vor allen Dingen ergreiffet den Schild des Glaubens, mit welchem ihr auslöschen könnt alle feurigen Pfeile des Bösewichts; und nehmet den Helm des Heils und das Schwert des Geistes, welches ist das Wort Gottes." ("Above all, taking the shield of faith, wherewith ye shall be able to quench all the fiery darts of the wicked. And take the helmet of salvation, and the sword of the Spirit which is the word of God;")
b **Hebe dich Satan von mir (NT Matthew 16:23)**
- 22 Reminiscere: 26 February 1736
a **Meine Seele harret nur auf Gott, denn er ist meine Hoffnung: OT based on Ps. 62:6-8**
"Aber sei nur stille zu Gott, meine Seele; denn er ist meine Hoffnung. Er ist mein Hort, meine Hilfe und mein Schutz, daß ich nicht fallen werde. Bei Gott ist mein Heil, meine Ehre, der Fels meiner Stärke; meine Zuversicht ist auf Gott." ("My soul, wait thou only upon God; for my expectation is from him. He only is my rock and my salvation: he is my defence; I shall not be moved. In God is my salvation and my glory: the rock of my strength, and my refuge, is in God.")
b **Niemand kennet den Sohn: NT Matthew 11:27**
"Alle Dinge sind mir übergeben von meinem Vater. Und niemand kennet den Sohn, denn nur der Vater; und niemand kennet den Vater denn nur der Sohn und wem es der Sohn will es offenbaren." ("All things are delivered unto me of my Father; and no man knoweth the Son, but the Father; neither knoweth any man the Father, save the Son, and he to whomsoever the Son will reveal him.")

- OR Bei Gott ist meine Ehre (based on OT Ps 62:8; 1742, 1744, 1747)
- 23 Oculi: 4 March 1736
 a Widerstehet dem Teuffel, so fleucht er von euch: NT James 4:7-8
 Widerstehet dem Teuffel, so fleucht er von euch; nahet euch zu Gott, so naht er sich zu euch. [Reiniget die Hände, ihr Sünder, und machet eure Herzen keusch, ihr Wankelmütigen]. ("Submit yourselves, therefore to God. Resist the devil, and he will flee from you. Draw nigh to God, and he will draw nigh to you. [Cleanse your hands, ye sinners; and purify your hearts, ye double minded]".
 b Göttlicher Finger
- 24 Laetare: 11 March 1736
 a Die den Herrn fürchten, haben keine(n?) Mangel: OT Psalm 34:10
 "(Fürchtet den Herrn, ihr seine Heiligen! [D]enn die ihn fürchten, haben keinen Mangel." ("O fear the Lord, ye his saints: for there is no want to them that fear him.")
 OR Versorg ... (1750; text unclear)
 b Mensch, weißt du deine Noth dem Höchsten gläubig OR Fest ist, der ... (1750; text unclear)
- 25 Judica: 18 March 1736
 a Alles, was Gott geboren hat, überwindet die Welt: NT 1 John 5.4
 "Denn alles, was von Gott geboren ist, überwindet die Welt; und unser Glaube ist der Sieg, der die Welt überwunden hat." ("For whatsoever is born of God overcometh the world: and this is the victory that overcometh the world, even our faith.")
 b Wenn wir die Macht der Sünden, wenn auch die böse Welt
- 26 Palm Sunday: I.E. *The Annunciation of Mary*: 25 March 1736
 a Ich danke dem Herrn von ganzem Herzen: OT Psalm 111:1-2
 "Ich danke dem Herrn von ganzem Herzen im Rat der Frommen und in der Gemeinde. Groß sind die Werke des Herrn; wer ihrer achtet, der hat eitel Lust daran." ("Praise ye the Lord. I will praise in the assembly of the upright, and in the congregation. The works of the Lord are great, sought out of all them that have pleasure therein. ")
 b Macht das Herz von Sünden rein
 [NB: no special music indicated in 1747]
- 27 Easter Sunday: 1 April 1736
 a Credo in unum deum
 b Weine nicht, siehe, es hat überwunden: NT Revelations 5:5
 "[Und einer von den Ältesten spricht zu mir]: Weine nicht! Siehe, es hat überwunden der Löwe, der da ist vom Geschlecht Juda, die Wurzel Davids, aufzutun das Buch und zu brechen seine sieben Siegel." (["And one of the elders saith unto me,] Weep not: behold, the Lion of the tribe of Juda, the Root of David, hath prevailed to open the book, and to loose the seven seals thereof."

-
- 28 **Easter Monday: 2 April 1736**
a **Ob ich schon wandre im finstern Tal: OT Psalm 23:4**
"Ob ich schon wandre im finstern Tal, fürchte ich kein Unglück; denn du bist bei mir, dein Stecken und Stab trösten mich." ("Yea, though I walk through the valley of the shadow of death, I will fear no evil; for thou art with me; thy rod and thy staff they comfort me.")
b **Legt die trägen Herzen ab**
- 29 **Easter Tuesday: 3 April 1736**
a **Der Friede Gottes, welcher höher ist, denn aller Vernunft: NT Philippians 4:7**
"Der Friede Gottes, welcher höher ist, denn aller Vernunft, bewahre eure Herzen und Sinne in Christo Jesu." ("And the peace of God, which passeth all understanding, shall keep your hearts and minds through Christ Jesus.")
b **Reicher Geber guter Gaben OR Jesus Christus, unser Heiland (1742); NB: no afternoon service in 1743 and 1747**
- 30 **Quasimodo geniti = Easter I: 8 April 1736**
a **Ohne Glauben ist unmöglich Gott (zu) gefallen: NT Hebrews 11:6**
"Aber ohne Glauben ist unmöglich Gott (zu) gefallen; denn wer zu Gott kommen will, der muß glauben, daß er sei und denen, die ihn suchen, ein Vergelter sein werde." ("But without faith it is impossible to please him; for he that cometh to God must believe that he is, and that he is a rewarder of them that diligently seek him.")
b **Du kannst zu Gott unmöglich nahen, wenn du nicht gläubest**
- 31 **Misericordia = Easter II: 15 April 1736**
a **Das Lamm mitten im Stuhl wird sie weyden und leiten: NT Revelation 7:17**
"Das Lamm mitten im Stuhl wird sie weyden und leiten zu den lebendigen Wasserbrunnen, und Gott wird abwischen alle Tränen von ihren Augen." ("For the Lamb which is in the midst of the throne shall feed them, and shall lead them unto living fountains of waters; and God shall wipe away all tears from their eyes.")
b **Nach dem Leyden will das Lamm mich ewig weyden**
- 32 **Jubilate = Easter III: 22 April 1736**
a **Ihr werdet weinen und heulen, aber die Welt wird sich freuen: NT John 16: 20**
"Ihr werdet weinen und heulen, aber die Welt wird sich freuen; ihr aber werdet traurig sein; doch eure Traurigkeit soll in Freude verkehrt werden." ("That ye shall weep and lament, but the world shall rejoice: and ye shall be sorrowful, but your sorrow shall be turned into joy.")
b **Hier müssen wir gebückt und traurig gehen (based on Ps. 38:7)**
- 33 **Cantate = Easter IV: 29 April 1736**
a **Dennoch bleib ich stets an dir, denn du hältst mich: OT Psalm 73: 23.24**
"Dennoch bleibe ich stets an dir; denn du hältst mich bei meiner rechten Hand, du leitest mich nach deinem Rat und nimmst mich endlich mit Ehren an." ("Nevertheless I am continually with thee: thou

- hast holden me by my right hand. Thou shalt guide me with thy counsel, and afterward receive me to glory.")
- b Mein Gott, bei dir ist Rath und That, ach! (OT Prov. 8, 14)
- 34 Rogate = Easter V: 6 May 1736
- a Wir wissen nicht, was wir beten sollen, wie sichs gebühret: NT Romans 8:26
- "Wir wissen nicht, was wir beten sollen, wie sichs gebühret; sondern der Geist selbst vertritt uns aufs beste mit unaussprechlichem Seufzen." ("For we know not what we should pray for as we ought: but the Spirit itself maketh intercession for us with groanings which cannot be uttered.")
- b Wenn uns (der) Geist des Herrn verwirret, so beten wir
- 35 Ascension Day: 10 May 1736
- a Unser Wandel ist im Himmel: NT Philippians 3: 20
- "Unser Wandel ist im Himmel, von dannen wir auch warten des Heilands Jesu Christi, des Herrn. ("For our conversation is in heaven; from whence also we look for the Saviour, the Lord Jesus Christ.")
- b Seele, nimm den Trost in Acht
- 36 Exaudi = Easter V: 13 May 1736
- a Weil du Gott lieb warest, so mußt seyn
(dicta could not be determined, probably free poetry based on Bible verse)
- b Was Gott schickt, das will ich leiden, was er laßet
- 37 Pentecost Sunday: 20 May 1736
- a Credo in unum deum
- b Ihr seid abgewaschen, ihr seid geheiligt: NT 1 Cor 6:11
- "aber ihr seid abgewaschen, ihr seid geheiligt, ihr seid gerecht geworden durch den Namen des Herrn Jesu und durch den Geist unsers Gottes." ("ye are washed, but ye are sanctified, but ye are justified in the name of the Lord Jesus, and by the Sprit of our God.")
- 38 Pentecost Monday: 21 May 1736
- a Gott ist die Liebe: NT 1 John 4, 16
- "Gott ist Liebe; und wer in der Liebe bleibt, der bleibt in Gott und Gott in ihm." ("God is love; and he that dwelleth in love dwelleth in God, and God in him.")
- b Wenn ich mich im Geist betrübe
- 39 Pentecost Tuesday: 22 May 1736
- a Sage mir an, du, den meine Seele: OT Canticle of Canticles 1:7
- "Sage mir an, du, den meine Seele liebt, wo du weidest, wo du ruhest im Mittage, daß ich nicht hin und her gehen müsse bei den Herden deiner Gesellen." ("Tell me, o thou whom my soul loveth, where thou feedest, where thou makest thy flock to rest at noon; for why should I be as one that turneth aside by the flocks of thy companions.")
- b Mein Seelenfreund (no pm service in 1747)

-
- 40 Hl. Trinity: 27 May 1736
 a Heilig, heilig, heilig, ist der Herr Zebaoth: OT Isaiah 6:3
 "Heilig, heilig, heilig ist der Herr Zebaoth; alle Lande sind seiner Ehre voll!" ("Holy, holy, holy, is the Lord of hosts: the whole earth is full of his glory.")
 b Zur Kindesstatt sind wir sogar erkoren (NT Eph. 1:5)
- 41 Trinity I: 3 June 1736
 a Die Welt vergehet mir ihrer Lust: NT 1 John 2: 17
 "Die Welt vergehet mit ihrer Lust; wer aber den Willen Gottes tut, der bleibt in Ewigkeit." ("And the world passeth away, and the lust thereof: but he that doeth the will of God abideth for ever.")
 b Hilf Gott! Daß ich Dein Reich erwähle
- 42 Trinity II: 10 June 1736
 a Schmecket und sehet, wie freundlich der Herr: OT Ps. 14:9
 "Schmecket und sehet, wie freundlich der Herr ist. Wohl dem, der auf ihn traut!" ("Taste and see that the Lord is good: blessed is the man that trusteth in him.")
 b Mensch! willt Gottes Ruf nicht hören
- 43 Trinity III: 17 June 1736
 a Ich bin wie ein verwirrt und verloren Schaf: OT Ps. 119: 176
 "Ich bin wie ein verwirrt und verloren Schaf. Suche deinen Knecht; denn ich vergesse deiner Gebote nicht." ("I have gone astray like a lost sheep; seek thy servant; for I do not forget thy commandments.")
 b Wenn mir sonst niemand helfen kann
 [NB: no special music indicated in 1747]
- 44 Trinity IV: 24 June 1736; same in 1751 =DATE: JOHN THE BAPTIST in 1739, 1744 and 1747
 a Gelobet sei der Herr Gott Israels: NT Luke 1: 68-69
 "Gelobet sei der Herr, der Gott Israels! denn er hat besucht und erlöst sein Volk und hat uns aufgerichtet ein Horn des Heils in dem Hause seines Dieners David," ("Blessed be the Lord God of Israel; for he hath visited and redeemed his people and hath raised up a horn of salvation for us in the house of the servant David.")
 OR Wer suchet auch (1739, 1742, 1747) OR Dies ist der Tag (1744)
 b Du Sonne der Gerechtigkeit, geh auch in meiner Seelen (NT Mal. 3: 20, 1742)
 OR Gelobet sey der Herr (1744) OR Laßt uns prüfen (1742, 1747)
- 45 Trinity V: 1 July 1736
 a Wirf Dein Anliegen: OT Psalm 55:23
 "Wirf Dein Anliegen auf den Herrn; der wird dich versorgen und wird den Gerechten nicht ewiglich in Unruhe lassen." ("Cast thy burden upon the Lord, and he shall sustain thee: he shall never suffer the righteous to be moved.")
 OR Gelobet sei der Herr Gott Israels (1742)
 b Der Herr ist meine Zuversicht (1739) OR Du Sonne der Gerechtigkeit (1742)

-
- 46 Visitation of Mary: 2 July 1736
 a Er hat große Dinge an mir getan: NT Luke 1:49
 "Er hat große Dinge an mir getan, der da mächtig ist und des Name heilig ist." ("For he that is mighty hath done to me great things; and holy is his name.")
 b Vater, der du mächtig bist
- 47 Trinity VI: 8 July 1736
 a Ein jeglicher Mensch sei schnell zu hören: NT James 1: 19
 "Darum, liebe Brüder, ein jeglicher Mensch sei schnell, zu hören, langsam aber, zu reden, und langsam zum Zorn." ("Wherefore, my beloved brethren, let every man be swift to hear, slow to speak, slow to wrath.")
 b Laßt Euren Zorn Gott nicht betrüben (based on NT Eph. 4: 30-31)
- 48 Trinity VII: 15 July 1736
 a Herr, es wartet alles auf Dich: OT Ps. 104: 27
 "Herr, es wartet alles auf Dich, daß Du Ihnen Speise gebest zu seiner Zeit." ("These wait all upon thee; that thou mayest give them their meat in due season.")
 b Laß den Getreuen
- 49 Trinity VIII: 22 July 1736
 a Siehe zu, daß Deine Gottesfurcht nicht Heuchelei sei: Apocrypha Jesus Sirach 1:34
 "Siehe zu, daß Deine Gottesfurcht nicht Heuchelei sei und diene Gott nicht mit falschem Herzen." ("Do not disregard the fear of the Lord or approach him without sincerity.")
 b Br... (text unclear) ernst und wandle stets im Lichte
- 50 Trinity IX: 29 July 1736
 a Herr, gehe nicht ins Gericht mit deinem Knecht: OT Ps. 143:2
 "und gehe nicht ins Gericht mit deinem Knechte; denn vor dir ist kein Lebendiger gerecht." ("And enter not into judgment with thy servant: for in thy sight shall no man living be justified.")
 b Du mußt Dein Pfund hier nicht vergraben (based on NT Luke 19: 12-27)
- 51 Trinity X: 7 August 1736
 a Gott ist ein rechter Richter: OT Ps. 7:12
 "Gott ist ein rechter Richter und ein Gott, der täglich droht. Will man sich nicht bekehren, so hat er sein Schwert gewetzt und seinen Bogen gespannt." ("God judgeth the righteous, and God is angry every day. If he turn not, he will whet his sword; he hath bent his bow, and made it ready.")
 b Weil mancher Mensch Gott aus den Augen setzt
- 52 Trinity XI: 12 August 1736
 a Es haben Dir, Herr, die Hoffährtigen noch nie gefallen (dictum? see NT James 4:6 and 1 Peter 5:5; (1742)
 OR Der Herr erhör Dich in der Noth OR Gott, man lobet dich in der Stille (1739)

-
- b Gott will den Stolzen widerstehen (1742, 1744, 1747)
OR Es haben Dir, Herr (1739)
- 53 Trinity XII: 19 August 1736
a Lobe den Herrn, meine Seele: NT Psalm 103:2-5
"Lobe den Herrn, meine Seele, und vergiß nicht, was er dir Gutes getan hat: der dir alle deine Sünden vergibt und heilet alle deine Gebrechen, der dein Leben vom Verderben erlöst, der dich krönet mit Gnade und Barmherzigkeit." ("Bless the Lord, o my soul, and forget not all his benefits: who forgiveth all thine iniquities; who healeth all thy diseases; who redeemeth thy life from destruction; who crowneth thee with lovingkindness and tender mercies; who satisfieth thy mouth with good things; so that thy youth is renewed like the eagle's.")
b Den will ich in meinem Leben
- 54 Trinity XIII: 26 August 1736
a Es wird ein unbarmherzig Gericht: NT James 2:13
"Es wird aber ein unbarmherzig Gericht über den ergehen, der nicht Barmherzigkeit getan hat; und die Barmherzigkeit rühmt sich wider das Gericht." ("For he shall have judgement without mercy, that hath shewed no mercy; and mercy rejoiceth against judgment.")
b Mein Herz, laß doch in Liebeswerken
- 55 Trinity XIV: 2 September 1736
a Herr, wenn Trübsal da ist: OT Isaiah 26:16
"Herr, wenn Trübsal da ist, so sucht man dich; wenn du sie züchtigst, so rufen sie ängstlich." ("Lord, in trouble have they visited thee, the poured out a prayer when thy chastening was upon them.")
b Mein Gott, du gibst mir frohe Stunden (1739: giebtest du mir)
- 56 Trinity XV: 9 September 1736
a Trachtet am ersten nach dem Reiche Gottes: NT Matthew 6:33
"Trachtet am ersten nach dem Reich Gottes und nach seiner Gerechtigkeit, so wird euch solches alles zufallen." ("But seek ye first the kingdom of God, and his righteousness; and all these things shall be added unto you.")
b Mensch, lebest du nach Gottes Willen
- 57 Trinity XVI: 16 September 1736
a Herr, lehre uns bedenken: OT Psalm 90:12
"Lehre uns bedenken, daß wir sterben müssen, auf daß wir klug werden." ("So teach us to number our days, that we may apply our hearts unto wisdom.")
b Verlaß das Reich der Finsternis
- 58 Trinity XVII: 23 September 1736
a Ich halte mich, Herr, zu deinem Altar: OT Psalm 26:6
"Ich wasche meine Hände in Unschuld und halte mich, Herr, zu deinem Altar." ("I will wash mine hands in innocency; so will I compass thine altar, O Lord;")
b Lobt Gott im Heiligume (OT Ps. 150:1; not given in 1753)

-
- 59 St. Michael and all Angels: 29 September 1736
 a Es erhob sich ein Streit im Himmel: NT Revelations 12:7
 "Und es erhob sich ein Streit im Himmel: Michael und seine Engel stritten mit dem Drach[en]; und der Drache stritt und seine Engel" ("And there was a war in heaven; Michael and his angels fought against the dragon; and the dragon fought and his angels,")
 b Gott läßt uns Hilfe widerfahren
- 60 Trinity XVIII: 30 September 1736
 a Du sollt Gott, deinen Herren, lieben: OT Deut. 6:5 or NT Matthew 22:37
 "Und du sollst den Herrn, deinen Gott, liebhaben von ganzem Herzen, von ganzer Seele, von allem Vermögen." ("And thou shalt love the Lord thy God with all thine heart, and with all thy soul and with all thy might.") OR
 "Du sollst lieben Gott, deinen Herrn, von ganzem Herzen, von ganzer Seele und von ganzem Gemüte." ("Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind.")
 b Wer Gott von Herzen liebet OR Gott, wir warten Deiner Güte 1753
- 61 Trinity XIX: 7 October 1736 (Alternates in 1753)
 a Siehe, um Trost war mir sehr bange: OT Isaiah 38: 17
 "Siehe, um Trost war mir sehr bange. Du aber hast dich meiner Seele herzlich angenommen, daß sie nicht verdürbe; denn du wirfst alle meine Sünden hinter dich zurück." ("Behold, for peace I had great bitterness: but thou hast in love to my soul delivered it from the pit of corruption; for thou hast cast all my sins behind thy back.")
 OR Ich will der Güte des Herrn
 b Ist die Sünde dir vergeben
- 62 Trinity XX: 14 October 1736
 a Ich freue mich im Herrn: OT Isaiah 61:10
 "Ich freue mich im Herrn, und meine Seele ist fröhlich in meinem Gott; denn er hat mich angezogen mit Kleidern des Heils und mit dem Rock der Gerechtigkeit gekleidet, wie einen Bräutigam, mit priesterlichem Schmuck geziert, und wie eine Braut, die in ihrem Geschmeide prangt." ("I will greatly rejoice in the Lord, my soul shall be joyful in my God; for he hath clothed me with the garments of salvation, he hath covered me with the robe of righteousness as a bridegroom decketh himself with ornaments, and as a bride adorneth herself with her jewels.")
 b Hast du Jesum angezogen (NT Gal. 3, 27)
- 63 Kirchweih (Anniversary of the Consecration of the Church): 18 October 1736
 a Gott, wir warten deiner Güte (based on OT Ps. 33: 22?)
 [NB: no afternoon service]
- 64 Trinity XXI: 21 October 1736
 a Gelobet sei der Herr täglich: OT Psalm 68:20 (King James Ps. 68:19)
 "Gelobet sey der Herr täglich, Gott legt uns eine Last auf; aber er hilft uns auch." ("Blessed be the Lord who daily loadeth us with benefits, even the God of our salvation.")

- b Was mein Gott will, daß ist mein Wille (1736, 1739, 1742, 1744; 1747 coincides with Reformation Day—no music indicated)
[NB: Extant autograph at *DStB*: Hast du Jesum angezogen]
- 65 Trinity XXII: 28 October 1736
a Seid untereinander freundlich: NT Ephesians 4:32
"Seid aber untereinander freundlich, herzlich und vergebet einer dem andern, gleichwie Gott euch vergeben hat in Christo." ("And be ye kind one to another, tenderhearted, forgiving one another, even as God for Christ's sake hath forgiven you.")
b In der Welt habt ihr Angst NOT Mein Gott, es ist mir wohlbekannt
[NB: no afternoon service in 1753]
- 66 Reformation: 31 October 1736
a Dank saget dem Vater, der uns tüchtig gemacht
[NB: no afternoon service]
- 67 Trinity XXIII: 4 November 1736
a Der Gottlose ist wie ein Wetter: OT Proverbs 10:25
"Der Gottlose ist wie ein Wetter, das vorübergeht und nicht mehr ist; der Gerechte aber besteht ewiglich." ("As the whirlwind passeth, so is the wicked no more: but the righteous is an everlasting foundation.")
b Stolze Feinde, euer Denken [NB: no pm service in 1753]
- 68 Trinity XXIV: 11 November 1736
a Ein Mensch ist wie in seinem Leben wie Gras: OT Psalm 103:15
"Ein Mensch ist in seinem Leben wie Gras, er blühet wie eine Blume auf dem Felde;" ("As for man, his days are as gras": as a flower of the fields, so he flourisheth.)
b Wie wir eine Blume säen
- 69 Trinity XXV: 18 November 1736
a Die dem Herrn vertrauen: OT based on Ps. 125: 1
"Die auf den Herrn hoffen, die werden nicht fallen, sondern ewig bleiben wie der Berg Zion." ("They that thrust in the Lord shall be as mount Zion which cannot be removed but abideth for ever.")
b Mein Herz, laß Dir nicht grauen
- 70 Trinity XXVI: 25 November 1736
a Es wird des Herrn Tag kommen wie ein Dieb: NT 2 Peter 3:10 (Ep. 27th a.Tr.)
"Es wird aber des Herrn Tag kommen wie ein Dieb in der Nacht, an welchem die Himmel zergehen werden mit großem Krachen; die Elemente aber werden vor Hitze schmelzen, und die Erde und die Werke, die darauf sind, werden verbrennen." ("But the day of the Lord will come as a thief in the night; in which the heavens shall pass away with a great noise, and the elements shall melt with fervent heat, the earth also and the works that are therein shall be burned up.")
b Heult Ihr Sünder, itzt vor Schwielen

-
- 71 Trinity XXVII: supplement cantata for 1741/42 cycle, 25 November 1742;
performed also in 1757/58 as part of *Gott-geheiligtetes Singen und
Spielen*, 26 November 1758;
- a Zur Mitternacht war ein Geschrei: NT Matthew 25:6
"Zur Mitternacht aber ward ein Geschrei: Siehe, der Bräutigam kommt; gehet aus, ihn entgegen!"
("And at midnight there was a cry made, Behold, the bridegroom cometh; go ye out to meet him.")
- b Kann Gottes Geist uns nicht erwecken

Sources for Information Presented in Chapter 6

Figure 3: Handwriting Sample of Georg Poelchau (Letter by Poelchau to Friedrich von Schlichtegroll, dated 27 October 1818; DStB, Handschriftenabteilung)

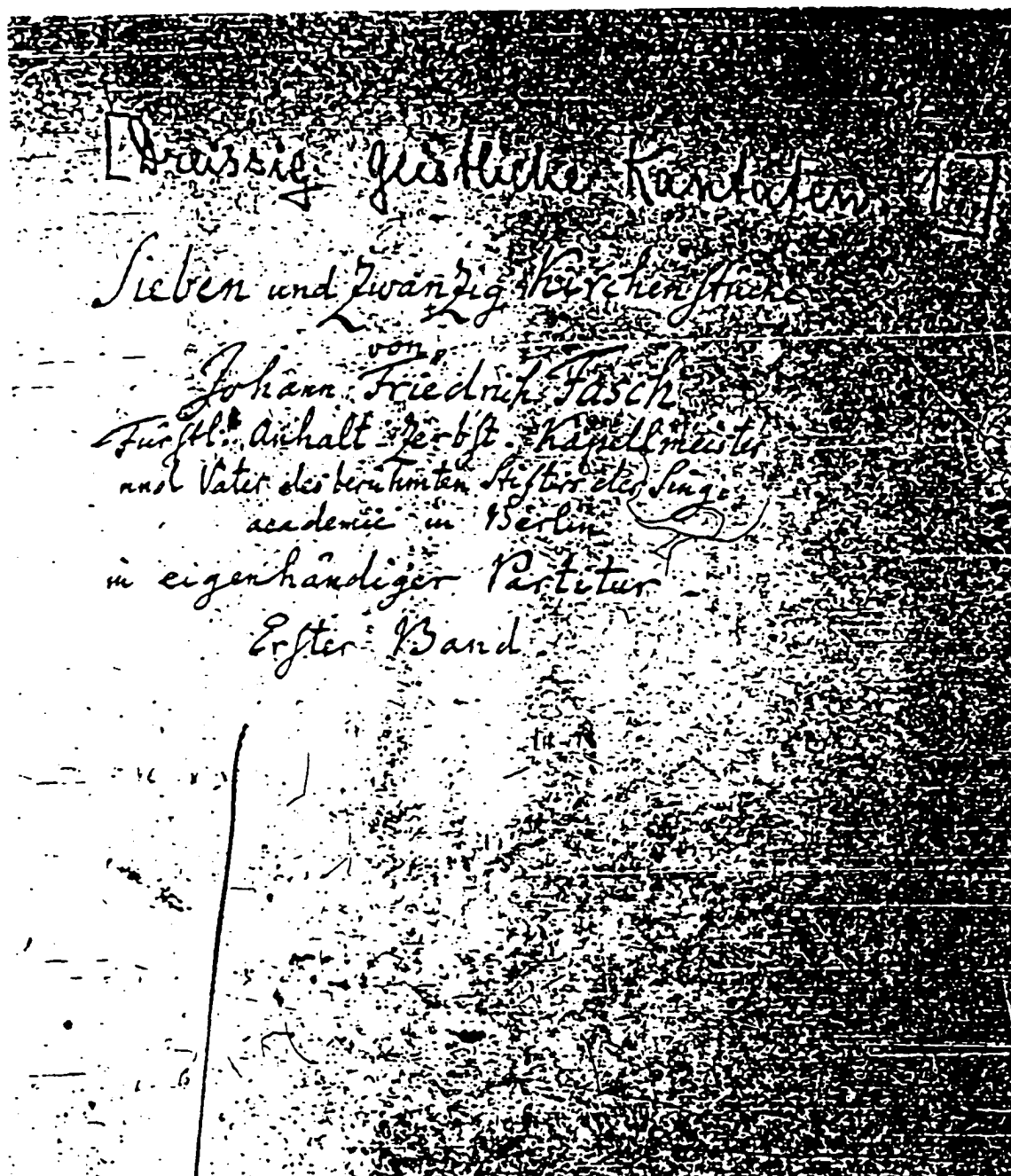
Berlin d. 27. Octbr 1818.

Schlichtegroll
 Mus. sp. G. Poelchau 2
 Hochwohlgeborner Herr Präsident

Indem ich die Ehre habe Ihnen die verjährtene Kunstbrevete vom Könige überfenden, gebe ich mich sehr Gelegenheit zu haben, mein Andenken bei Ihnen zu erneuern und Ihnen für die vielfältigen Beweise Ihres Wohlwollens gegen mich, während meines Aufenthaltes in dem Londonischen Museum, den herzlichsten und innigsten Dank zu sagen. Sie würdigten mich einer Freundschaft die mir unvergessen bleiben wird und für die die Sprache zu arm ist um sagen zu können, mit welchen Gefühlen die Erinnerung an dieselbe begleitet sey. Wie viel schöner, hübscher und Vortrefflicher habe ich das Glück gehabt durch sie kennen zu lernen! Mit hoher Reue sehe ich auf die durch Ihre gütige Mitwirkung erhaltenen Kunstgegenstände die mir in meiner Sammlung die Liebsten geworden; sie erinnern mich an die glücklichen Augenblicke wo ich in Ihrem Vorgange so viel Nahrung für Geist u. Herz fand und der humanen Stern Bibliothecare von Louis de Meuschen mit meine Fortschritte so lobenswerth erleichtert wurden. Wie besage ich nicht das mein Aufenthalt von so kurzer Dauer war! doch desto länger bleibt mir nun die Erinnerung.

2

Figure 4: Title page of Mus.ms. autogr. Fasch, J.Fr. 1, 1 penned by Georg Poelchau



Sources for Information Presented in Chapter 7

OVERVIEW NO. 5: CANTATAS EXTANT FROM 1735/36 (1741/1742; 1752/1753) CYCLE: MUS.MS. AUTOGR. FASCH, J.FR. 1, 1 AND 2 AND MUS.MS. 30199 i-n

Cantatas bound in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 are preceded by an Arabic numeral. Cantatas bound in Mus.ms. 30199 were assigned a Roman numeral. Unless otherwise indicated, all cantatas are autograph works. A "/" sign indicates two parts to one staff.

The basic orchestration (two oboes, violin 1, violin 2, viola, and b.c.) is valid for all Dictum, da capo Aria and Chorale movements unless otherwise noted; frequently, oboes are replaced with flutes. Recitatives are accompanied only by the strings and the b.c. The vocal parts specified in the recitatives are always solo parts and are listed according to the order of entry.

Abbreviations: D=Dictum, R=Recitative: all recitatives are accompanied by strings, A=Aria da capo, Ars.=Arioso, Ch=Chorale; T=Tutti; SATB=four-part chorus; Ob. 1=Oboe 1; Ob. 2=Oboe 2; V.1=Violin 1; V.2=Violin 2. Additional instruments, vocal and instrumental soloists are indicated and tempo markings are specified

MUS.MS. AUTOGR. FASCH, J.FR. 1

- | | | |
|---|----------|--|
| 1 | A | Epiphany I: "Bewahre Deinen Fuß" in b minor |
| a | D | Bewahre Deinen Fuß: SATB, Soprano solo |
| | R | Ja leider!: Soprano, Alto, Tenor, Bass |
| | A | Wohl dem, der Gottes Wort so hört: "Moderato", 2 flutes |
| | Ch | O Gott, du höchster Gnadenhort |
| b | D | Seele, wenn dich etwas quälet: SATB, bassoon, Soprano solo |
| | R | Oft bin ich bis in Tod betrübt: Tenor |
| | A (Duet) | DUET for Soprano and Alto: Mein Gott, mein Gott, ich bin auch
itzt zugegen: violin solo |
| | Ch | O du Glanz der Herrlichkeit |

-
- 2 B Epiphany II: "Ich hoffe darauf, daß du so gnädig bist" in D Major**
- a D Ich hoffe darauf, daß du so gnädig bist: SATB, Soprano, Alto,
Tenor soli; fugue: Ich will dem Herrn singen
A Die Hoffnung der Frommen versüßet das Leid: 2 flutes, Tenor solo
R Ich hoffe drauf, daß Gott so gnädig ist: Soprano solo
Ch Wenn Trost und Hülff ermangeln muß
- b D Laßt uns hoffen, bis die Hoffnung eingetroffen: SATB
R Getreuer Gott: Bass
A Sei stets mit Gott im Bunde: 2 flutes, Tenor solo
Ch Er kennt die rechten Freudenstunden
- 3 C Epiphany IV: "Ich hebe meine Augen auf" in g minor (1742)**
- a D Ich hebe meine Augen auf: bassoon, violone and organ; SATB;
fugue: der Himmel und Erden gemacht hat
A Wer hilft, wenn die Fluten stürmen: 2 flutes, Tenor solo
T/R Herr, hilf uns; Recit. "Mit dieser Litaney": Tenor solo
Ch Ich bitt' dich mit Tränen
- b D "PARS 2", "Spirituoso et moderato", Wird unser Hoffnung
aufgeschoben: SATB
R Es ist die Welt ein ungestümes Meer: Alto, Bass
A Nach jenen Himmelshöhen will ich beständig sehen: "Moderato",
2 flutes, Soprano solo
Ch Ich hab für mir ein schwerer Preis
- 4 D Epiphany V: "Wachet, wachet und betet" in B flat Major (1742)**
- a D Wachet, wachet und betet: "Un poco allegro", Tenor solo
R Ach Gott! Wie groß ist Satans List: Soprano, Alto
A Das listige Schleichen der höllischen Schlange: Alto Solo
Ch Vertreib den schweren Schlaf
- b D PARTE 2_{on}: Diene Gott vor allen: SATB
R Oft läßt der Geist sich willig finden: Tenor, Bass
A Ihr Sünder seht doch: Bass solo
Ch Wach auf, o Mensch, vom Sündenschlaf

-
- 5 E Ascension: "Unser Wandel ist im Himmel" in G Major**
- a D Unser Wandel ist im Himmel: 2 horns, SATB; fugue: von dannen wir auch warten
 A Alle Tage wächst in Kedar meine Plage: 2 horns, Tenor solo
 R Wann kommt mein Tag der Himmelfahrt: Soprano, Alto, Tenor, Bass
 Ch O süßer Heiland Jesu Christ: "Waldhorn zum Choral" parts added after chorale
- b D Seele, nimm den Trost in Acht: Ob1/V.1, Ob2/V.2, SATB, Soprano and Alto soli
 R Mein bester Freund, mein höchstes Gut: Tenor, Alto, Bass, Soprano
 A Auf, auf mein Herz: Ob.1/Ob.2, V.1/V.2, solo violin 1, Soprano solo
 Ch Ich bin durch der Hoffnung Band
- 6 F 2nd Feast Day of Pentecost: "Gott ist die Liebe" in D Major**
- a D Gott ist die Liebe: 2 horns, SATB; fugue: "allegro", Und wer in der Liebe bleibt
 R/Ars. Wer kann darwohl die höchste Majestät: Soprano, alternate (lower) notes entered
 A Du liebest mich, ich will dich wieder lieben: 2 horns, Tenor solo
 Ch Starker Gottesjünger
- b D Wenn ich mich im Geist betrübe: SATB
 R Aus Liebe sorgt er Tag und Nacht: Soprano, Alto, Bass, Soprano, Alto, Soprano
 A Der Gott, den wir zuvor betrübet: violin solo, Bass solo
 Ch Gott, Gott hat uns seinen Sohn verehrt
- 7 G 3rd Feast Day of Pentecost: "Sage mir an, du, den meine Seele liebet" in g minor**
- a D Sage mir an, du, den meine Seele liebet: "Sordini" (strings and oboes), Alto solo
 A Ich suche dich, den meine Seele liebet: 2 recorders, Alto solo
 R Ich sehne mich, und du mein Heil verbirgest dich: Alto
 Ch Ach liebstes Lieb

- b D Mein Seelenfreund, ich sehne mich: SATB
 R/Ars. Ich suche dich bei deiner Herde: Soprano, Tenor (Arioso), Recit:
 Alto, Bass, Soprano
 A Mein Hirte, dir will ich es klagen: 2 flutes, Soprano solo
 Ch Mein Hirte, der sein Leben

MUS.MS. 30199 i-n

- I I **MANUSCRIPT; Trinity V: "Wirf Dein Anliegen auf den Herrn"
 in c minor**
- a D Wirf Dein Anliegen auf den Herrn: "Andante", SATB; fugue: und
 wird den gerechten Gott ewiglich in Unruh lassen
 R Wie mancher Tag, wie manche Nacht: Soprano, Alto, Tenor, Bass
 A Laß den getreuen Vater sorgen: Ob.1/V.1, Ob.2/V.2, Alto Solo
 Ch Weil du mein Gott und Vater bist
- b D Der Herr ist mein Zuversicht: Ob.1, Ob.2 double V.1 and V.2,
 respectively, SATB
 R/Ars. Dies ist mein Trost in allen Leiden: Soprano, Tenor-Arioso: Wie
 ist mein Gott doch so treu, Alto
 A Wohlan, ich will nicht sorgen: Ob.1/Ob.2, V.1/V.2, Tenor solo
 Ch Und ob es tobet bis in die Nacht
- II K **MANUSCRIPT; Trinity VIII: "Siehe zu, daß Deine Gottesfurcht
 nicht Heuchelei sei" in e minor**
- a D Siehe zu, daß deine Gottesfurcht nicht Heuchelei sei: Tenor
 Solo, Soprano solo; SATB fugue: und siehe zu, was du redest,
 gläubest oder fürchtest
 R/Ars. Ich bin ein Christ: Soprano (Recit. and Arioso), Alto
 A Seid nicht mehr der Sünden Knecht: Soprano Solo, solo oboes in
 opening ritornello
 Ch Willst du nun fein gut Christe sein (text unclear)
- b D Brauch ernst und wandle stets im Lichte: SATB
 R Ach Seele! Siehe ja wohl zu: Tenor, Bass, Alto, Soprano
 A Mit Gott will ich den Entschluß fassen: 2 flutes (same staff), Tenor
 Solo
 Ch Die Axt ist schon geleet

-
- III L MANUSCRIPT; Trinity IX: "Herr, gehe nicht ins Gericht" in a minor**
- a D (A) Herr, gehe nicht ins Gericht: 3 oboes, V.1/V.2+Va share staff,
Bass Solo
R Erbarme es Gott: Alto
A Herr, ich fall in wahrer Buße dir zu Fuße: Ob.1/Ob.2 (same staff),
Ob. 3 (separate staff), V.1/V.2, Alto Solo; Ob. 3 doubles Viola;
"Sordini" strings
Ch Zu dir flieh ich, verstoß mich nicht
- b D Du mußt Dein Pfund hier nicht vergraben: SATB
R Leib, Seel und Leben: Soprano, Tenor
A Wer weiß, wie nahe mir mein Ende: Ob.1/Ob.2, Ob. 3, Alto Solo
Ch Wenn ich vor Gericht soll treten
- IV M MANUSCRIPT; Trinity X: "Gott ist ein rechter Richter" in D Major**
- a D Gott ist ein rechter Richter: Tenor solo; fugue: seine Pfeile hat er
zugericht zu verderben
R Jerusalem verstopfet Herz und Ohr: Soprano, Alto, Tenor, Bass
A Heute, heute ruft dich Gottes Stimme: flute, Bass Solo
Ch Steh auf von(m) Sünden Schlaf
- b D Weil mancher Mensch nicht aus den Augen setzt: SATB
R Gott meinet es mit uns zwar herzlich gut: Soprano, Tenor
A Dir will ich mich zum Tempel weihen: flute, Tenor solo
Ch Also komm ich nun auch allhie
- V N MANUSCRIPT; Trinity XI: "Es haben Dir, Herr, die Hoffährtigen noch nie gefallen" in a minor**
- a D Es haben Dir, Herr, die Hoffährtigen noch nie gefallen: SATB;
fugue: aber allezeit hat dir gefallen
A Erhebe dich nicht: Ob.1/V.1, Ob.2/V.2, Alto Solo
R Wie gar nichts sind doch alle Menschen: Bass, Tenor
Ch O Jesu voller Gnad

-
- | | | |
|---|----|---|
| b | D | Gott will den Stolzen widerstehen: SATB |
| | R | Laß Gott auch nicht den [das] Herz vergiften: Soprano, Alto, Tenor |
| | A | Mein Gott, ich will mich überwinden: "Andante", 2 flutes (same staff), Soprano Solo |
| | Ch | Bei Dir gilt nichts denn Gnad und Gunst |

MUS.MS. AUTOGR. FASCH, J.FR. 1 CONTINUED

- | | | |
|----------|----------|--|
| 8 | H | Trinity XII: "Lobe den Herrn, meine Seele" in D Major |
| a | D | Lobe den Herrn, meine Seele: SATB, Soprano, Alto, Tenor, Bass soli; fugue: der deinen Mund fröhlich machet |
| | A | Zum Loben, zum Danken, zum Singen: Ob.1/V.1, Ob.2/V.2, Tenor solo |
| | R | Vor Inbrunst waltet mein Gemüte: Tenor, Bass, Alto |
| | Ch | Wie soll vor (für) diese Güt und Treu |
| b | D | Den will ich in meinem Leben: Ob.1/V.1, Ob.2/V.2, SATB |
| | R | Ich rief: Ach Gott! Ich leide Not: Soprano, Tenor |
| | A | Allmächtiger, dort oben!: V.1/V.2 and Ob.1/Ob.2 share staff, Bass solo |
| | Ch | Lobt Gott mit hellen Cymbeln fein |
| 9 | I | Trinity XIII: "Es wird ein unbarmherzig Gericht" in g minor |
| a | D | Es wird ein unbarmherzig Gericht: SATB |
| | R | Mein Christ! Erweckt dich dieses nicht: Tenor, Alto |
| | A | Brich den Hungrigen dein Brot: V.1/V.2 and Ob.1/Ob.2 share staff, Tenor solo |
| | Ch | Laß mich an andern üben |
| b | D | Mein Herz, laß doch in Liebeswerken: SATB |
| | R | Hat Gott, der Herr, dir alles das gegeben: Soprano, Bass |
| | A | Erbarmet euch, ihr schwachen Glieder: flute, Soprano solo |
| | Ch | Herr, durch den Glauben wohn in mir (Vs. 8 of "O Gottes Sohn, Herr Jesu Christ") |

-
- 10 K Trinity XIV: "Herr, wenn Trübsal da ist" in b minor**
- a D "Herr, wenn Trübsal da ist": "Andante", bassoons, SATB; later
 "Un poco Allegro" fugue: wenn du sie züchtigest
 A Wenn deine Rute schrecket: V.1/V.2 and Ob.1/Ob.2 share staff,
 Tenor solo
 R Fast jeder Mensch will immer glücklich sein: Soprano, Alto,
 Tenor, Bass
 Ch Wenn es ging nach des Schicksals Mut
- b D Mein Herr, gibst Du mir frohe Stunden: Ob.1/V.1, Ob.2/V.2
 SATB, Soprano solo, Alto solo
 R/Ars. Du weißt es Herr, was deinen Dienern: Soprano, Soprano-
 Arioso, Alto, Bass, Tenor
 A Gewohnheit und Undank verblindet: V.1/V.2 and Ob.1/Ob.2 share
 staff, Bass solo
 Ch O Jesu Christe, o Jesu Christe, Sohn des Allerhöchsten
- 11 L Trinity XV: "Trachtet am ersten nach dem Reiche Gottes" in G Major**
- a D Trachtet am ersten nach dem Reiche Gottes: Ob.1/V.1, Ob.2/V.2,
 Bass solo; fugue: es ist genug, daß ein jeglicher Tag
 A Nach Gottes Reich will ich vernehmlich trachten: Ob.1/V.1,
 Ob.2/V.2, Alto solo
 R Herr, laß dein Reich in meine Seele kommen: Alto, Tenor
 Ch Was unser Gott geschaffen hat
- b D Mensch, lebest du nach Gottes Willen: SATB
 R Du kannst nicht Gott und Mammon dienen: Soprano, Bass, Tenor
 A Herr, laß die Lust der Erden: "Andante"; 2 flutes, Soprano solo
 Ch Es kann dein Reich zu dieser Zeit
- 12 M Trinity XVI: "Herr, lehre uns bedenken" in g minor**
- a D Herr, Herr, lehre uns bedenken: "Andante", bassoons, SATB;
 Soprano and Alto soli tempo marking "Andante" and "un
 poco allegro" alternate, metre alternates between 2/4 and
 3/4; fugue: "allegro": so wollen wir rühmen und fröhlich
 sein
 R Der Sünde Sold trifft beide!: Bass, Tenor

-
- | | | |
|---|--------|---|
| | A | Mein Herz, gedenke oft an den Tod: Ob.1/Ob.2, Bass solo |
| | Ch | Herr, lehre mich stets mein End bedenken |
| b | D | Verlaß das Reich der Finsternis: SATB parts written in instrumental parts, Ob.1/Ob.2/Soprano, V.1/V.2/Alto, Va./Tenor, b.c./Bass |
| | R | Wie viele sind schon hingerissen: Soprano, Alto, Tenor |
| | A | Wie herrlich sind die schönen Auen: 2 recorders, Tenor solo |
| | Ch | Valet will ich dir geben |
| 13 | N | Trinity XVII: "Ich halte mich, Herr, zu deinem Altar" in g minor |
| a | D | Ich halte mich, Herr, zu deinem Altar: Ob.1/V.1, Ob.2/V.2, Tenor Solo; fugue: Herr, ich habe lieb die Stätte deines Hauses |
| | A | Da müssen wir am liebsten sein: Ob.1/V.1, Ob.2/V.2, Tenor Solo |
| | R | Mein Sabbath soll auch heilig sein: Bass, Soprano, Tenor, Alto |
| | Ch | Du sollst heiligen den siebenden Tag |
| b | D | Lobet Gott im Heiligtume: SATB |
| | R/Ars. | Herr, mache mich zu deinem Dienst bereit: Soprano, Alto, Tenor, Arioso-Tenor |
| | A | Dein Ruhetag sei meine Seelenruh: Ob.1/V.1, Ob.2/V.2, Va. plays with b.c. at times! Soprano Solo; viola part includes alternate notes |
| | Ch | O liebster Heiland Jesu Christ |
| NB: Cantata no. 23 follows here (mistake in binding) | | |
| 14 | O | Trinity IXX: "Siehe, um Trost war mir sehr bange" in b minor |
| a | D | Siehe, um Trost war mir sehr bange: flute/V.1, Tenor Solo, violin solo; fugue: "un poco allegro", "Du aber hast dich meiner Seelen herzlich angenommen"; after "nicht verderbe" change to Ob.1/V.1/Soprano, Ob.2/V.2/Alto, Va./Tenor: fugue "denn du wirfst alle meine Sünden hinter dich zurück" |
| | R | Gleich wie ein Hirsch nach frischem Wasser schreiet: Tenor |
| | A | Du nimmst mich wieder an zu Gnaden: "Andante", flute, Tenor solo |
| | Ch | Jesu, o mein Leben |

- b D Ist die Sünde dir ergeben: "tutti con hautboës", SATB parts written in instrumental parts
 R Wohl mir! Daß Gott versöhnet ist: Tenor, Alto, Soprano, Bass
 A Hilf mir kämpfen: "un poco forte", Soprano solo; "con organo" marking: strings play with b.c. in unison; later: bass clef in V.1 part, assigns V.2/Va. to V.1
 Ch Daß helf uns Christus, unser Trost

end of vol. 1 of Mus.ms. autogr. Fasch, J.Fr. 1, 1

MUS.MS. AUTOGR. FASCH, J.FR. 1, 2

- 15 P Trinity XX: "Ich freue mich im Herrn" in C Major**
- a D Ich freue mich im Herrn: clarino; part written into V.1 part, SATB, Soprano, Alto, Tenor soli
 R Mit Furcht und Scham erblickt ich meine Blöße: Bass, Tenor
 A Jesus' Liebe schmücket mich: "hautboes et violini unisono", Soprano solo; clarino part written into soprano part; clearly added later
 Ch Du bist der Arzt: clarino part written out separately
- b D Hast du Jesum angezogen: SATB
 R Herr, habe Dank: Soprano, Alto, Tenor
 A Laß dich, du Welt, nicht mehr betrügen: 2 oboes tutti and soli, Soprano solo
 Ch Eile, wie Verlobte
- 16 Q Trinity XXI: "Gelobet sei der Herr täglich" in d minor**
- a D Gelobet sei der Herr täglich: SATB, Alto solo
 R Es wird so manche schwere Last: strings, B.c., S, A, T; a-d
 A Gottes Vater Rute: Tenor Solo; bassons
 Ch Kinder, die der Vater soll ziehen
- b D Was mein Gott will, daß ist mein Wille: "Moderato"
 R/Ars. Mein Christ! vergiß die Worte nicht: Bass (arioso), Tenor, Soprano
 A Gott hat bei guten Tage mich oftmals ergötzt: "Hautboës et violini", Alto Solo
 Ch Gott hat mich bei guten Tagen oft ergötzt

-
- 17 R Trinity XXII: "Seid untereinander freundlich" in b minor**
- a D Seid untereinander freundlich: 2 "cornu du chase" (*Waldhörner*), SATB
 R Wie mancher lebt die ganze Lebenszeit: Bass, Alto, Tenor
 A Vergebt einander: 2 horns, Tenor solo, strings "con organo"
 Ch All unser Schuld vergib uns Herr
- b D Mein Gott, es ist mir wohl bekannt: SATB
 R Vor dir fall ich in Demut nieder: Soprano
 A Mit Angst denk ich an meine Sünde: "Moderato": "violini et hautboes" (Ob.1/Ob.2/V.1/V.2), Alto solo
 Ch Ich fühle wohl der Sünden Schuld
- 18 S Trinity XXIII: "Der Gottlose ist wie ein Wetter" in B flat Major**
- a D Der Gottlose ist wie ein Wetter: SATB; fugue: der Gerechte aber bestehet ewiglich
 A Gott liebt und kennet die Gerechten: Ob.1/V.1, Ob.2/V.2, Alto solo
 R Der Satan bleibt bei seiner Weise: Tenor, Alto, Soprano
 Ch Mein Gott und Schirmer steh mir bei
- b D Stolze Feinde, euer Denken: SATB
 R Mein Herz, wem hast du dich ergeben: Soprano, Bass
 A Wir wollen nach dem Guten streben: Ob.1/Ob.2, Bass solo
 Ch Beschirm die Polizeyen, bau unsers Fürsten Thron
- 19 T Trinity XXV: "Die dem Herrn vertrauen" in D Major**
- a D Die dem Herrn vertrauen: SATB, Soprano and Alto soli; fugue: "un poco allegro", Denn seine Heiligen sind in Gnade
 R Herr Jesu! Es will nun auf Erden: Soprano, Alto, Tenor, Bass
 A Herr, laß in allen Stunden: 2 flutes, Bass solo
 Ch Ach bleib bei uns, Herr Jesu Christ
- b D Mein Herz laß dir nicht grauen: Ob.1/V.1, Ob.2/V.2, SATB
 R Sei Gott getreu in deiner Liebe: Soprano, Alto, Tenor, Bass
 A Gott lebet noch und kennt die Seinen: "Tutti V.[iolini] e.[t] H.[autboises]", Tenor Solo
 Ch Gott ist mein Heil, mein Hilf und Trost

-
- 20 U **Trinity XXVI: "Es wird des Herrn Tag kommen wie ein Dieb" in F Major**
- a D Es wird des Herrn Tag kommen wie ein Dieb: "vivace", SATB, Tenor solo
A Erfreue Dich Zion: Ob.1/V.1, Ob.2/V.2, Soprano solo
R Ja, Braut des Lammes, freue dich!: Soprano, Alto
Ch Sei mein Heile
- b D Heult ihr Sünder, itzt vor Schwielen: SATB
R Ihr ruft umsonst, umsonst ist das Bemühen: Tenor, Bass
A Ihr unbekehrten Sünder: "hautboes et violini" in unison, Alto solo
Ch Ach Gott, wie bist du so gerecht
- 21 V **Trinity XXVII "Zur Mitternacht war ein Geschrei" in C Major: FRAGMENT**
- a D Zur Mitternacht war ein Geschrei: SATB, Tenor solo
R Zur Mitternacht, wenn alles schläft: Soprano
A Herr Jesu komm, so sagt die Braut: Soprano solo
Ch Wie werd' ich denn so fröhlich sein
- b D Kann Gottes Geist uns nicht erwecken: SATB, FRAGMENT
R missing
A missing
Ch missing
- 22 W **No de-tempore indication (5th/8th mvts): "Wie Gott liebt und vergibt" in D Major: FRAGMENT**
- a D missing
R missing
A missing
Ch missing
- b D Wie Gott liebt und vergibt: 3 oboes, SATB, Soprano, Alto, Tenor soli
R missing
A missing
Ch All unser Schuld vergib uns Herr (same cantata?)

-
- 23 X Trinity XVIII: "Du sollst Gott, deinen Herren" in F Major**
- a D Du soll[s]t Gott, deinen Herren: 2 recorders, Bass Solo
 A Göttliche Flammen vollkommenster Liebe: 2 recorders, violins in unison, Alto solo
 Ars/R/T Ich liebe Gott: Soprano—Arioso, Recit: Alto, Tenor, Bass; tutti:
 Ach hilf uns, Herr, SATB
 Ch Zünd uns ein Licht an im Verstand
- b D Wer Gott von Herzen liebt: SATB
 R Wer seinen Nächsten hasset: Soprano, Alto, Tenor, Bass
 A Ich will dich lieben: "hautboes e violini" in unison, Soprano solo; tempo alternates between 2/4 and 3/4
 Ch Nur allein, daß du mich stärkest (text unclear)
- 24 Y St. Michael and all Angels: "Es erhub sich ein Streit" in D Major**
- a D Es erhub sich ein Streit: 3 trumpets, timpani; "con organo" (bass clef assigned to upper strings), SATB, Soprano and Tenor soli
 R Wie trachtet nicht die alte Schlange: Bass, Tenor, Alto
 T Gott ist unsere Zuversicht: 3 trumpets, timpani
 Ch Die Gottes Gnad alleine
- b D Gott läßt seine Hilfe widerfahren
 R Ein jeder wird gestehen müssen: Soprano, Alto
 A Laß uns in deine Hände: "Andante", 2 flutes, Tenor solo
 Ch Deinen Engel zu mir sende
- 25 Z Visitation of Mary: "Er (Der Herr) hat große Dinge an mir getan" in D Major**
- a D Er (Der Herr) hat große Dinge an mir getan: SATB; "Allegro" fugue: und seine Barmherzigkeit währet immer für und für
 R Herr, Herr Gott, gnädig und geduldig: Bass, Tenor, Alto, Soprano
 A/T Kommt, kommt, kommt, bringt dem Höchsten Ehr und Ruhm: Ob.1/Ob.2 and V.1/V.2. in unison, Alto solo; SATB: "Der Herr hat viel an uns getan"
 Ch Halleluja, Lob, Preis und Ehr

-
- | | | |
|-----------|-----------|---|
| b | D | Vater, der du mächtig bist: SATB, "choro/hautb./et violino" (choral parts written in instrumental parts) |
| | R | Mein Christ, du weißt, daß Gottes Güte: Soprano, Alto, Tenor |
| | A | Mein Gott, ich will dich lieben: flute solo, Bass solo |
| | Ch | Wir wollen zu jederzeit |
| 26 | AA | Annunciation of Mary: "Ich danke dem Herrn" in a minor |
| a | D | Ich danke dem Herrn: "Andante", Soprano solo; "allegro" fugue: groß sind die Werke des Herrn |
| | R | Mein Christ, laß doch dies seelge Fest: Soprano, Tenor, Alto, Bass |
| | A | Gott schicket uns sein einges Kind: Alto solo |
| | Ch | Lob, Ehr und Preis sei Gott |
| b | D | Macht das Herz von Sünden rein: SATB |
| | R | Die höchste Kraft verschmähet nicht: Bass, Tenor, Alto, Soprano |
| | A | Herr, vollführe nach Verlangen: "hautboes et violini unisoni", at voice entrance: violino solo, Soprano and Bass duet |
| | Ch | Erhöhe uns durch dein Güte |
| 27 | BB | Presentation of our Lord: "Leben wir, so leben wir dem Herrn" in b minor (Mariae Reinigung/Lichtmeß) |
| a | D | Leben wir, so leben wir dem Herrn: SATB; fugue: darum wir leben oder sterben |
| | R | Umfaßt mich meines Gottes Hand: Soprano, Alto, Tenor, Bass |
| | A | Jesu, sprich zu meinem Herzen: 2 flutes, Alto solo; comment by Fasch regarding alternate notes in V.1 part |
| | Ch | So komm, mein End, heut oder morgen |
| b | D | Sei Christo ergeben im Sterben und Leben: SATB |
| | R | Der Tod, das End und Ziel: Soprano, Alto, Tenor |
| | A | Bei Jesu ist Leben: Tenor solo |
| | Ch | Mit Fried und Freud fahr ich dahin |

-
- 28 CC MANUSCRIPT COPY: Advent II: "Gott hat die Zeit der Unwissenheit übersehen" in B flat Major**
- a D Gott hat die Zeit der Unwissenheit übersehen: SATB, Soprano and Alto soli
 A/T Gott hat uns Buße predigen lassen: "violini et hautbois" (same staff), Tenor solo; "tutti": "Drum Sünder", Soprano, Alto, Tenor soli, solo violin
 R Gott hat die Zeiten übersehen: Soprano, Alto, Tenor
 Ch Ach Jesu, siehet zur selben Zeit
- b D "Pars 2": Mein Zion spricht: SATB, Tenor solo, Ob.1 solo,
 R Die Creaturen sehnen sich: Bass, Tenor, Soprano
 A Zion freue dich, Jesu nahet sich: Ob.1/V.1, Ob.2/V.2
 Soprano solo (not Canto), "violini ripieno"
 Ch Zion hört die Wächter singen
- 29 FRAGMENT I in a minor**
- b A ... Welt, du magst mich immer hassen: 2 oboes or flutes, strings,
 Bass solo
 Ch Liebet einander in der Welt
- (FRAGMENT II in e minor/G Major): belongs between pp. 218 and 219 in vol. 1: Trinity 15 (cantata no. 11, see above)
- 30 FRAGMENT III in b minor (dominant of e minor?): "6." indicates double cantata**
- b A ...Treue bis in den Tod, Christus ist in aller Not: 2 oboes
 or flutes, Soprano Solo
 Ch Du heilige Brunst, süßer Trost

Table 6: Structural designs employed in Mus.ms. autogr. Fasch, J.Fr. 1, 1 and 2 and Mus.ms. 30199 i-n (continued on next page)

Cantata no.	D- R(/Ars/Tutti/Duet)- A-(/Tutti)- Ch	D- A(/Ars/Tutti/Duet)- R(/Ars/Tutti)- Ch
1	a b	
2	b	a
3	b	a (R/Tutti)
4	a b	
5	a (R/Ars) b	
6	a (R/Ars) b	
7	b (R/Ars)	a
I	a b (R/Ars)	
II	a (R/Ars) b	
III	a b	
IV	a b	
V	b	a
8	b	a
9	a b	
10	b (R/Ars)	a
11	b	a
12	a b	

Cantata no.	D- R(/Ars/Tutti/Duet)- A-(/Tutti)- Ch	D- A(/Ars/Tutti/Duet)- R(/Ars/Tutti)- Ch
13	b (R/Ars)	a
14	a b	
15	a b	
16	a b (R/Ars)	
17	a b	
18	b	a
19	a b	
20	b	a
21	a	
22	b (?)	
23	b	a (Ars/R/Tutti)
24	a (A replaced by Tutti mvt.) b	
25	a (A/Tutti) b	
26	a b (A replaced by Duet mvt.)	
27	a b	
28	b	a (A/Tutti)

Table 7: Instruments employed in addition to basic orchestration (2 oboes, violins 1, violins 2, basso continuo) in Mus.ms. autogr. Fasch, J.F. 1, 1 and 2 and Mus. ms. 30199 i-n (a: first part of double cantata, b: second part of double cantata; continued on next page)

Cantata no.	bn	3 obs.	Violin solo	1/2 fl trav	2 fl a bec	2 Waldhörner	cl	3 trpts+ timp
1	b:D		b:A					
2				a:A (2) b:A (2)				
3				a:A (2) b:A (2)				
5			b:A			a:D, A, Ch		
6			b:A			a:D, A (Ch) b:D		
7				a:A (2) b:A (2)				
II				b:A (2)				
III		a:D, A						
IV				a:A (1) b:A (1)				
V				b:A (2)				
9				b:A (1)				
11	a:D			b:A (2)				
12	a:D				b:A			
14	a:D			a:A (1) b:A (1)				
15							a:D, A, Ch	
16	a:A							

Cantata no.	bn	3 obs.	Violin solo	1/2 fl trav	2 fl a bec	2 <i>Waldhörner</i>	cl	3 trpts + timp
17						a:D, A (Ch)		
19				a:A (2)				
22		b: D						
23					a:D, A			
24				b:A (2)				a:D, A
25				b:A (1)				
27				a:A (2)				

Cantata no.	C	G	F	D	B ^b	a	e	d	b	g	c
16								a b			
17		b							a		
18			b		a						
19				a b							
20			a					b			
21	a										
22				b							
23			a					b			
24		b		a							
25				a					b		
26						a b					
27									a b		
28			b		a						

Table 9: Metres employed in Mus.ms. autogr. Fasch, J. Fr. 1, 1 and 2 and in Mus.ms. 30199 i-n (continued on next page)

Movement	2	2/4	3/2	3/4	3/8	12/ 8	C	C	6/ 8	6/ 4
a: Dictum	4,25	5,6,12 13,26 27,29	4	1,2,8 11,17. I	15, 22 V	21		7,9,10 14,16 18,19 20,23 24 II, III, IV		
a: Recit								ALL		
a: Aria	1,8	2,4,5, 6 10,12 13,15 27,28		3,14,17 23,25 26, I, III	IV, V	7,20	II	21	16 25	
a: Chorale			10,15 19,21 24				1,2,3, 4,5,6, 7,8,9, 11,12, 13,14, 16,17, 18,20, 23,25, 26,27, 28,29, I, III, IV, V			
b: Dictum	2,3,4, 8,12 14,15 17,18 19,20 23,24 25,26 III,IV V			9,13,21 28 I				10,11	5,6 7, 16, 27	I
b: Recit								ALL		

Movement	1	2/4	3/2	3/4	3/8	12/ 8	C	C	6/ 8	6/ 4
b: Aria	4, IV	3,8,15 19,20, 23 I		12,27 III, V				1,6,17 26	7, 10, 16, 24, 29	14, 25 II
b: Chorale	2		3,8, 13,25				1,4,5, 6,7,9, 10,11, 12,14, 15,16, 17,18 19,20, 23,24, 26,27 28,29 I, II III, IV, V			

**OVERVIEW NO. 6: FUGUE THEMES IN "A"-DICTUM MOVEMENTS IN
MUS.MS. AUTOGR. FASCH, J.FR. 1, 1 AND 2 AND MUS.MS. 30199 i-n
(continued on next page)**

1. Cantata no. 2, mm. 67-70

Ich will den Herrn singen, daß er so wohl, so wohl er mir tut

2. Cantata no. 3, mm. 52-58

der Himmel und Er-den, Him-mel und Er-den ge-macht hat, Him-mel und

3. Cantata no. 5, mm. 39-45

von demselb wir auch warden des Hei-len-des Je-su Chri-sti, des Her-ren

4. Cantata no. 6, mm. 42-45

Und wer in der Liebe blei- - - bet, der blei bet in Gott und Gott in

5. Cantata no. I, mm. 51-56

Und wurd den ge-rech-ten Gott e-wig-lich in Unruh, in Unruh im-sen

6. Cantata no. II, mm. 27-29

und sie-he zu, was du redest, gläubest, oder fürchtest, was du

7. Cantata no. IV, mm. 22-23

seine Pfeile hat er zu-gericht, zu-ver-der

8. Cantata no. V, mm. 64-54

a-ber al-le-zeit hat dir ge-fäl-len der E-tern-len und De-mü-ti-gen Ge-bet

9. Cantata no. 8, mm. 67-71

der da-nen Mund fröh-lich ma-chet und du wie-der jung wurst wie ein Ad-ler

10. Cantata no. 10, mm. 19-21

wenn du sie zickst, so ru-fen sie ängstlich, ängstlich

Table 10: Use of solo voices in recitatives ("a/b") and ariosi ("[A/B]") in Mus.ms. Fasch, J.Fr. 1, 1 and 2 and Mus.ms. 30199 i-n ("T" refers to Tutti in first cantata; continued on next page)

Cantata no.	S	A	T	B	S A	S T	S B	A T	A B	T B	S A T	S A B	S T B	A T B	S A T B
1			b												a
2	a			b											
3			a						b						T
4					a					b					
5															a b
6	a											b			
7		a				B						b			
I		B				b									a
II	A				a										b
III		a				b									
IV						b									a
V										a	b				
8						b								a	
9							b	a							
10	B														a b
11								a					b		
12										a	b				
13			B								b				a
14			a												b
15										a	b				

Cantata no.	S	A	T	B	S A	S T	S B	A T	A B	T B	S A T	S A B	S T B	A T B	S A T B
16				B		b					a				
17	b													a	
18							b			a					
19															a b
20					a					b					
21	a														
23	A													a	T b
24					b									a	
25											b				a
26															a b
27											b				a
28											a		b		

Table 11: Solo voices employed in da capo arias in Mus.ms. Fasch, J.Fr. 1, 1 and 2 and Mus.ms. 30199 i-n ("a/b"; "T" indicates tutti movement in place of aria; continued on next page)

Cantata no.	S	A	T	B	SA (Duet)	SB (Duet)	SAT (Trio)	SATB (Quartet)
1				a	b			
2			a b					
3	b		a					
4		a		b				
5	b		a					
6			a	b				
7	b	a						
I		a	b					
II	a		b					
III		a b						
IV			b	a				
V	b	a						
8			a	b				
9	b		a					
10			a	b				
11	b	a						
12			b	a				
13	b		a					
14	b		a					
15	a b							

Cantata no.	S	A	T	B	SA (Duet)	SB (Duet)	SAT (Trio)	SATB (Quartet)
16		b	a					
17		b	a					
18		a		b				
19			b	a				
20	a	b						
21	a							
23	b	a						
24			b					T
25		a		b				a
26		a				b		
27		a	b					
28	a b					a	a	a

Table 12: Separate basso continuo parts in chorale movements in Mus.ms. autogr. Fasch, J. Fr. 1, 1 and 2 and Mus. ms. 30199 i-n

Cantata no.	Separate continuo part	numerous alternate notes entered in bass vocal part	occasional alternate notes entered in bass vocal part
1	b		
2	a + b		
3			a + b
6	a + b		
7	a + b		
I	a		b
II			a + b
III			a + b
IV	a + b		
V			a + b
8	b		
9			a
10	a + b		
11	a + b		
12		a + b	
13	a		b
14	b	a	
15	b		
16	b		a
17	b	a	
18	b		
19	a		

Cantata no.	Separate continuo part	numerous alternate notes entered in bass vocal part	occasional alternate notes entered in bass vocal part
20	b	a	
21			a
22			b
23	a + b		
24	a + b		
25	a + b		
26			a + b
27	b		a
28			a + b

Figure 5: Page 67 of the 1738 *Cantional* (vol. 380, *Konsistorium IXa* chronicle): Chorale no. 426 (reproduced with permission of the *Landesarchiv Oranienbaum*)

426. 67

Loblie, Gott Vater in Ewigkeit etc: pag: 118a.

Loblie, Gott Vater in Ewigkeit, größt' d'eyer Barmhertzigkeit aller
Sing ein Opfer und Register, E- lei- von- der- die- ge-
Der dich tröste, wir sind allein du bist der beste, o Jesu Gottes Sohn du bist
Der du bist im höchsten Thron zu dir schreyen wir auf ferber Bogen, E-
lei- von- Loblie, Gott, heiliger Geist, tröste, tröste uns
im Glauben allerwelt, daß wir an letzten End froh als
die sem Pfend, E- lei- von-
427.
O heilige Freyfalligkeit! O son etc
O heil'ge Freyfalligkeit, o Jungfrauen, o Jungfrauen, o heil'ge Freyfalligkeit.