

A Stylistic Analysis of the Four Cantatas
in Advent from the Cantata Cycle
Der Harmonische Gottesdienst (1725/26)
by Georg Philipp Telemann (1681-1767)

by

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ABSTRACT

Georg Philipp Telemann (1681-1767), the famous German composer of the late Baroque, is known today primarily for his enormous output of secular music including such favourites as the *Concerto for Viola, Strings and Continuo* and the *Musique de Table*. However, very few music lovers are aware of the fact that during his long and extremely successful career as the *Kantor* and *stadtscher Musikdirektor* of Hamburg between 1721 and 1767, Telemann supervised and provided music for virtually all musical activities in the Northern metropole, including the five main churches in Hamburg, the performances of the collegium musicum, and the local opera house. Telemann was also an astute businessman who owned a publishing company and revolutionized the music market when inventing a mail order system on subscription basis which allowed musicians all over Germany and other parts of Europe to purchase his sheet music directly from him. The fact that the buyer would often receive a complimentary long distance lesson from the composer himself, as Telemann tended to include detailed instructions for the less skilled performer together with the music, indicate the composer's dedication not only to teaching but also to his fellow human being.

After Telemann's death in 1767, however, the immense popularity of his music and personal fame declined quickly because of significant changes in the realm of church music. Telemann's once extremely fashionable compositions soon became outdated, with his musical productivity, according to various malicious nineteenth century critics,

qualifying for nothing more than facile writing (*Vielschreiberei*), and Telemann the composer therefore being considered insincere and unworthy

Fortunately, two musicologists of the twentieth century, Max Schneider and Rolland Romain, disagreed with their predecessors' opinions and restored Telemann's reputation by successfully initiating a revival of his music and a renewed interest in his life. Frequent performances of Telemann's music and the early music movement in particular have helped considerably to reestablish Telemann's place in the history of music.

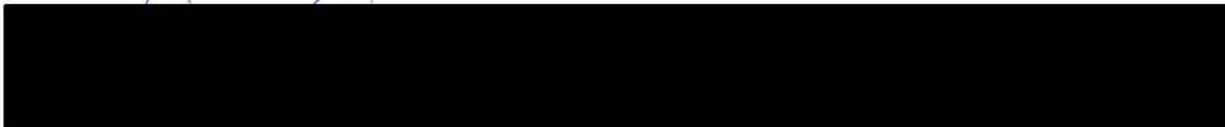
There are, however, still too many individuals who are afraid to rank Telemann among the top three German composers of the late Baroque, mainly because his style is supposedly not as sophisticated as that of J. S. Bach or G. F. Handel.

The following document presents a stylistic analysis of the four cantatas in Advent from Telemann's cantata cycle *Der Harmonische Gottesdienst* (1725/26), Telemann's first and commercially most successful publication. For a better understanding of the subject matter, the first three chapters embrace important background material such as the changing perspectives of Telemann's music in the last 300 years, the history of the German sacred solo cantata and Telemann's life and work as *städtischer Musikdirektor* and publisher. The last two chapters deal exclusively with the cantata cycle *Der Harmonische Gottesdienst*, providing an examination of the preface and a detailed analysis of the four cantatas in Advent, with special attention being given to Telemann's compositional style. Finally, the concluding chapter examines Telemann's changing image and importance as a composer in the twentieth century.

Examiners



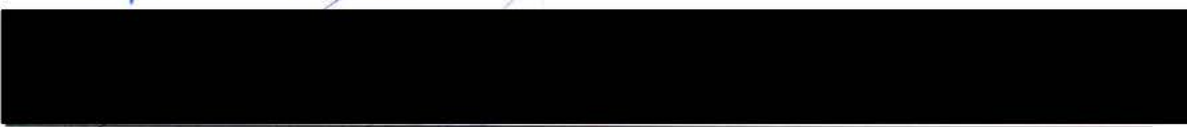
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DEDICATION

IN MEMORY OF MY PARENTS

ANNELIESE (1926-1985) AND KARL REUL (1925-1977)

AND

MY GOOD FRIEND KARREN LOUISE STINSON (1958-1990)

CHAPTER I

INTRODUCTION

1 Telemann's Vielschreiberei--why was his music largely ignored until the twentieth century?

If a "musical poll" were conducted today to determine the preference of amateur and professional musicians for a composer from the first half of the eighteenth century, most would undoubtedly choose Johann Sebastian Bach or George Frideric Handel as numbers one and two (or vice versa) on their list. Awarding the "bronze medal" to honour the significance and influence of another composer might pose somewhat of a problem because of the number of qualified competitors available. For example, the Italian composers Antonio Vivaldi and Arcangelo Corelli, their French colleagues Jean Philipp Rameau and François Couperin as well as North German composer Georg Philipp Telemann, represent only a small number of the many competent candidates who could carry the day.

The natural choice for "third place," judging from the taste of the eighteenth century musical world, would be Georg Philipp Telemann (1681-1767), because he was not only "the most famous and successful German composer of his time," according to Georg von Dadelsen,¹ but Telemann was also known and loved for his compositions all across Europe. Yet, a jury consisting of twentieth-century music connoisseurs might

¹ "der berühmteste und erfolgreichste Komponist seiner Zeit" Georg von Dadelsen, "Telemann und die sogenannte Barockmusik," *Musik und Verlag Karl Votterle zum 65. Geburtstag am 12. April 1968*, eds. Richard Baum and Wolfgang Rehm (Kassel: Bärenreiter, 1968), p. 197.

prefer Vivaldi over Telemann, since Vivaldi is not burdened by the late nineteenth century disapproval and criticism to which Telemann's reputation was subjected. What caused such an incredible decline in popularity and esteem?

Brian D. Stewart has summarized "the Telemann problem" in his Ph.D. dissertation *Georg Philipp Telemann in Hamburg* in a concise, yet most enlightening manner:

Of all the 18th century composers, Georg Philipp Telemann is surely the most paradoxical. He is a figure surrounded by contradiction and plagued by misunderstanding. His contemporaries considered him to be the greatest composer in living memory, but today he is regarded at best as a minor master. He was once renowned for his great oratorios and cantatas, but now he is known for little but chamber music. He experimented throughout his life with the newest musical styles and genres, yet today we hear few but his most conservative pieces. He was a man deeply committed to the ideals of the Enlightenment, but modern scholars insist on calling him "Baroque." Enigmatic and misunderstood, Telemann has not weathered the storms of history well. It is time to find out why, and to take a fresh look at this man who was called the Orpheus of his day.²

First of all, a "fresh look" at Telemann necessitates dealing with a multitude of unanswered questions. How was it possible that Telemann's music could have been forgotten so quickly after his death in 1767?

- (1) Can the immediate decline in Telemann's popularity be blamed on his unusual productivity as a composer which earned him the reputation of having been a *Vielschreiber*,

²Brian Douglas Stewart, "Georg Philipp Telemann in Hamburg," Ph.D. Dissertation, Stanford University (Ann Arbor: UMI, 1985), p. 1.

i.e., his only concern having been the quantity and not necessarily the quality of his music,³ or

- (2) was it rather the changes in musical style and expectations of the late eighteenth and nineteenth centuries which were responsible for the neglect of his compositions?

Telemann's illustrious career suggests that his music should have continued to be cherished long after his death. His appointment as Kapellmeister in Sorau (1705-1708), Kapellmeister and *Secretar* in Eisenach (1708-1712), and as *städtischer Musikdirektor* in Frankfurt (1712-1721) prepared Telemann for his longest held and most important position, that of the *städtischer Musikdirektor* of Hamburg, a position which he would hold from July 21, 1721 until his death in 1767.⁴

³See, for example, Dadelsen, p. 197.

⁴See Walther Siegmund-Schultze, "Telemann--Meister kunstvoller Popularität," in *Georg Philipp Telemann, Ein bedeutender Meister der Aufklärungsepoche, Konferenzbericht der 3. Magdeburger Telemann-Festtage vom 22.-26. Juni 1967*, vol. 1 of 2 vols (Magdeburg: Rat der Stadt Magdeburg in Verbindung mit dem Arbeitskreis "Georg Philipp Telemann" im Kulturbund der DDR, 1969), [hereafter *Georg Philipp Telemann, Ein bedeutender Meister der Aufklärungsepoche*] p. 35. Siegmund-Schultze asserts that "für Telemann war Hamburg viel eindeutiger ein Zielpunkt als für Bach Leipzig. Für Telemann waren die Stationen Sorau und Eisenach tatsächlich nur günstige Etappen zur Popularisierung seines Namens, zur Intensivierung seiner schöpferischen Potenzen hinsichtlich einzelner, hofisch gebundener Gattungen und Musizierformen, nicht zuletzt des Kennenlernens nationaler Musiken." ["Telemann considered Hamburg much more to be the final goal {of his career} than Bach did Leipzig. In fact, the [i.e., Telemann's] "stops" at Sorau and Eisenach denoted only advantageous periods {in his life} aiding him to popularize his name, to intensify his creative aptitudes with regard to single musical genres and musical forms pertaining to court music, and finally, to comprehend a variety of national {here foreign} music."]

Hamburg, then the cultural centre of the German North, proved to be the perfect environment for this ambitious and highly successful man as it allowed him to control virtually all areas of the city's musical life. For more than forty years Telemann represented the highest authority in all official musical matters in Hamburg besides being the cantor at the *Johanneum*, the music director of the five main churches, and the leader of the collegium musicum, he also oversaw the developments at the Hamburg opera and administered all the public concerts that were given in the city. In addition, Telemann provided the necessary "background" music in every area he supervised and also composed a vast number of secular and sacred compositions, integrating the popular Italian, French, and German styles.

Telemann also possessed a keen sense with regard to economic matters which served him particularly well in his aspirations as the publisher of his own works.⁵ His interest in providing the amateur musician with printed music had originated in his early youth. The adolescent Telemann had essentially been an autodidact in the musical field, facing a continual shortage of available sheet music necessary to improve his

⁵See Wolf Hobohm, "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), p. 56. See also chapter 3, section 3 below, "Georg Philipp Telemann, the publisher," pp. 58-67. Hobohm claims that Telemann's business sense also helped him in publishing works by other composers as well as theoretical treatises. Telemann, for example, published Johann Graf's *6 soli für Violine und Basso continuo op. 3*, Hamburg o. J. ["ohne Jahrgang" {"without date"}] und Rudolstadt 1737 and Georg Andreas Sorge's *Anweisung zur Stimmung und Temperatur sowohl der Orgelwerke, als auch anderer Instrumente, sonderlich aber des Claviers*, Hamburg, 1744.

performance or compositional skills on his own. By publishing his own works, Telemann was able to accomplish two things. First, he could provide an adequate supply of sheet music to be sold in his homeland. Second, he managed to gain admirers of sacred music, chamber music and opera both in Germany and all over Europe by developing and supervising a "sheet music mail order system" on a subscription basis.⁶

Profiting from Telemann's ingenious ideas, amateur and professional musicians were at last able to expand their music libraries by purchasing a number of collections of works by Telemann, such as the cantata cycle *Der Harmonische Gottesdienst* in 1726 and its sequel, the *Fortsetzung des Harmonischen Gottesdienst* in 1732, *Der getreue Musikmeister* in 1728/29, the *Methodische Sonaten* in 1728 and 1732, two collections of minuets, entitled *Sept fois Sept et un Menuet oder 1 Instrument und Generalbaß* (1728) and *Zweytes Sieben mal Sieben und Ein Menuet für Klavier oder 1 Instrument und Generalbaß* (1730), as well as the *Singe-, Spiel- und Generalbaßübungen* in 1733/34.⁷ According to Martin Ruhnke, "there was no publisher in Frankfurt or Hamburg who could match Telemann's list of publications ... [because] Telemann the composer and Telemann the publisher were able to maintain a perfect business relationship for two and a half decades."⁸

⁶Also, see below, chapter 3, section 3, "G. P. Telemann, the publisher," pp. 56ff.

⁷See Preface to Georg Philipp Telemann, *Singen ist das Fundament zur Musik in allen Dingen eine Dokumentensammlung*, ed. Werner Rackwitz (Wilhelmshaven: Noetzel, 1987), [hereafter Rackwitz, Preface] p. 32.

⁸"Weder in Frankfurt noch in Hamburg gab es damals einen Musikverleger, der imstande gewesen wäre, Telemanns enormes Publikationsprogramm zu realisieren. Für zweieinhalb Jahrzehnte arbeiteten der Komponist Telemann und der Verleger Telemann

With such splendid credits to his name, it seems inconceivable that the works of Georg Philipp Telemann could have been forgotten so quickly after his death in 1767. Telemann's alleged *Vielschreiberei*, i.e., his prodigious productivity, ranks first in the preferred explanations of nineteenth century musicologists. Hermann Mendel, for example, declared in 1878 that

... he [Telemann] could hardly claim a tenth of the primal creative power of a Keiser or a Handel, he nonetheless poured out countless pieces by dint of sedulous scribbling, but they were factory products, not works of art.⁹

A quotation by Bitter goes as far as to question Telemann's sincerity as a composer

if for once [Telemann] became serious, he could compose seriously if he wanted to, but that hardly ever happened.¹⁰

Mendel's and Bitter's dislike of Telemann the composer can be explained by the fact that his compositions seemed shallow and inferior and his style of composition superficial. Telemann had written them in a completely different style, composed them under

in idealer Weise zusammen." Martin Ruhnke, "Telemann als Musikverleger," *Musik und Verlag Karl Vötterle zum 65. Geburtstag am 12. April 1965*, eds. Richard Baum and Wolfgang Rehm (Kassel: Bärenreiter, 1968), p. 503.

⁹"... aber da der nicht den zehnten Teil der ursprünglichen Schöpfungskraft eines Keiser oder Handel besaß, so brachte er es mit seiner Vielschreiberei wohl zu einer Unzahl von Werken, aber es waren keine künstlerischen Schöpfungen, sondern Fabrikware." Quoted in Richard Petzoldt, *Georg Philipp Telemann: Leben und Werk* (Leipzig: Deutscher Verlag für Musik, 1967), p. 5. English translation taken from Stewart, p. 4. See also Max Schneider's introduction to his editions of Telemann's cantatas *Der Tag des Gerichts* and *Ino* (Wiesbaden: Breitkopf and Hartel, Graz: Druck- und Verlagsanstalt, 1958), Folge 1, vol. 28, pp. 5-83.

¹⁰"... konnte er [Telemann] 'wenn ausnahmsweise einmal der Ernst über ihn kam, auch ernsthaft schreiben. Aber freilich kam dies selten [vor].'" Quoted by Max Schneider, p. 55.

different circumstances, and they had been taken from their original context. In addition, the age of Romanticism, says Stewart, had "little regard for a composer whose life was neither particularly difficult nor tragic, and who was able to write music with consummate ease and fluency"¹¹

Several interesting observations with regard to Telemann's tidal wave of musical output have been offered by twentieth century musicologists Rudolf Eller and Werner Menke. Eller claims that

- (1) Telemann's position as *städtischer Musikdirektor* and the musical sophistication of church and cities, nobility and middle-class [and their desire for original music for virtually every secular event] required a vast amount of music to be written, and
- (2) the final breakthrough of the major-minor-harmony with its easily comprehensible rules indeed enabled a trained and skilled composer to write more quickly.¹²

Werner Menke relates a very interesting fact about the seemingly spectacular number of compositions written by Telemann. When comparing his output with that of a Wolfgang Amadeus Mozart or Franz Schubert, Menke claims that "... both [composers] wrote more works and more notes in their relatively short lives," than Telemann who had 65 years to complete his life's work.¹³ In addition, Telemann has been known to have

¹¹Stewart, p. 4

¹²See Rudolf Eller, "Telemann, der Vielschreiber", in *Georg Philipp Telemann, Ein bedeutender Meister der Aufklärungsepoche*, vol. 2, p. 19.

¹³"... beide in ihrer kurzen Lebenszeit mehr Kompositionen schufen und mehr Noten schrieben als Telemann." See Werner Menke, Preface, *Georg Philipp Telemann. Leben, Werk und Umwelt in Bilddokumenten* (Wilhelmshaven: Noetzel, 1987), p. 7.

benefitted from "a consistently good health, a better than average memory and intelligence and a remarkable learning ability." It is obvious, that these characteristics would be of enormous advantage to anyone, not only to Telemann the composer, but also the *stadtscher Musikdirektor* and especially to the publisher who profited from his own technical competence when supervising the actual printing process of his compositions

Other causes for Telemann's decline in popularity as a composer, particularly as a church musician, were the significant changes within the realm of church music that occurred shortly after his death in 1767. According to Friedrich Krummacher, it was the philosophical movement of the Enlightenment which had to be blamed indirectly for the decreasing interest in sacred music. Both the highly metaphorical language of the madrigalian poetry and the musical forms associated with it were considered "cold and irrational," says Krummacher and adds that

as Classical discontinuity replaced the Baroque unity of affect and structure as a basic principle of composition, the strict closed forms of arias and choruses were relaxed, and this in turn threatened the existence of multi-sectional structures.¹⁴

Eventually, with pure biblical texts and chorales as well as song-like and hymn-like poems being very popular, the *recitative semplice* and da capo aria decreased significantly in their importance and use. As Telemann's sacred compositions, in particular the solo cantatas, consisted exclusively of recitatives and arias they belonged to what was considered an obsolete genre and were therefore conveniently forgotten

¹⁴Friedhelm Krummacher, "The German Cantata to 1800," *New Grove Dictionary of Music and Musicians*, vol. 3, ed. Stanley Sadie (London: Macmillan, 1980), p. 709.

The decline of church music could still be felt at the beginning of the nineteenth century, having been caused, in part, by the abolition of the institutions that had preserved church music since the middle of the sixteenth century. As Carl Dahlhaus states, "The central concept of the bourgeois attitude that took root in church music from the middle of the eighteenth century was 'edification'," a notion that required church music to be "worthy of the recipient"¹⁵ Based on Winckelmann's "noble simplicity and simple grandeur" ("Edle Einfalt und stille Größe"), it is distinguished by a "chordal setting of muted pathos above which hovered a melody vacillating between church hymns and sentimental song but always riding shy of exaltation."¹⁶ The position of the cantor and the musical offices provided by Latin scholars at church, which the cantor supervised, were thus ultimately abolished, and the *Gymnasium* (Secondary School) was separated from the church¹⁷

A revival of church music in the middle of the nineteenth century did little to enhance the popularity of Telemann's music as his works did not make use of the Lutheran chorale. It was unavoidable that Telemann's church music would be overlooked in favour of, for example, many of Bach's sacred compositions which

¹⁵Carl Dahlhaus, *Nineteenth Century Music* (Berkeley, Los Angeles: University of California Press, 1989), p. 179

¹⁶Ibid.

¹⁷See *ibid*, p. 180. He mentions that "The Thomasschule in Leipzig and the Kreuzschule in Dresden remained as relics of the Latin grammar school of the type originally conceived by Melanchthon." See also Krummacher, p. 709.

included numerous settings of the chorales ¹⁸

It was not until the twentieth century and the renewed interest in Baroque music and period performance practice that Telemann's works would at last become more appreciated by a general audience. In 1967, precisely two centuries after Telemann's death, Bernd Baselt wrote that

Although Georg Philipp Telemann has been much scorned in the past and is still not accepted fully for his artistic importance, he undoubtedly deserves to be rated as one of the most fascinating phenomena in the history of music ¹⁹

Baselt referred to the fact that a number of musicologists and performers had begun to recall Telemann's importance to the history of music and re-evaluated his compositions ²⁰. The two most important and influential of these were Max Schneider, the editor of two cantatas by Telemann, namely *Der Tag des Gerichts* and *Ino* for volume 28 of *Die Denkmaler deutscher Tonkunst* in 1908, and Romain Rolland whose study *Die Entstehung des klassischen Stils* from 1910 initiated a revival of Telemann's music at the beginning of the twentieth century. The productive search for additional works to be

¹⁸See, for example, Martin Geck's book on Mendelssohn's revival of J. S. Bach's *St Matthew Passion*, *Die Wiederentdeckung der Matthäus-Passion im 19. Jahrhundert* (Regensburg: Bosse, 1968)

¹⁹"Der in der Vergangenheit viel geschmahte und auch bis heute in seiner künstlerischen Bedeutung bei weitem nicht restlos anerkannte Georg Philipp Telemann gehört ohne Zweifel für den Kenner zu den faszinierendsten Erscheinungen in der Musikgeschichte." Bernd Baselt, "Georg Philipp Telemann und die protestantische Kirchenmusik," *Musik und Kirche* 37 (March 1967), p. 196.

²⁰Articles quoted in Martin Ruhnke, "Zum Schaffen Telemanns," *Musica* 35 (1981) 11.

added to the repertoire of Baroque music eventually led to the publication of Telemann's *Gesammelte Werke* by the Gesellschaft für Musikforschung in 1965. Of course, this collection represents only a small percentage of his almost 2000 sacred and secular cantatas, 46 passions, 200 orchestral suites, 200 concertos and 50 operas. The renewed availability of many of Telemann's finest compositions such as *Musique de Table* from 1728 and *Essercizii Musici*, composed in 1739/40, as well as the desire to restore his image in the research and performance world have helped to improve his previously unfortunate reputation.²¹

One of the most significant items to be published in Telemann's *Gesammelte Werke* is the complete cantata cycle *Der Harmonische Gottesdienst* consisting of seventy-two sacred solo cantatas composed for the church year of 1725/26.²² A collection for medium or high voice, one obbligato instrument and basso continuo, *Der Harmonische Gottesdienst* presents Telemann's first and most successful cantata cycle, artistically as well as commercially, that was published during his lifetime. *Der Harmonische Gottesdienst* provides us not only with one large group of Telemann's most interesting sacred compositions, but also gives insight into Telemann's ability as a composer,

²¹See Martin Ruhnke, *Georg Philipp Telemann: Thematisch-Systematisches Verzeichnis seiner Werke (TWV). Instrumentalwerke* (Kassel: Bärenreiter, 1984-), [hereafter: *Telemann: Thematisch-Systematisches Verzeichnis seiner Werke*] pp. 240, 242ff.

²²Werner Menke counts some twenty-five possible *Jahrgänge* alone that were attributed to Telemann throughout his career. Werner Menke, *Thematisches Werkverzeichnis der Vokalwerke Georg Philipp Telemanns*, vol. 1 (Frankfurt: Klottermann, 1983), pp. 35-77.

publisher and administrator. In addition, it allows us to learn about the genre of the sacred solo cantata, and its place in the Lutheran worship service in the first half of the eighteenth century as well as the availability of suitable cantata texts by gifted poets during the literary period of the *Aufklärung*, i.e., the Enlightenment.

2. Object of the thesis

The object of this thesis is to investigate the style of composition that Telemann employed for the sacred solo cantatas of *Der Harmonische Gottesdienst*.²³ In order to convey an accurate picture of Telemann's approach to writing sacred compositions, the four Advent cantatas from *Der Harmonische Gottesdienst* will be considered with particular attention given to his choice of instrumentation for the cantatas and their formal structure. Also to be explored will be Telemann's melodic and rhythmic inventiveness and his subtle, yet effective word-painting in these cantatas. For a better understanding of the subject matter of the sacred solo cantata and its liturgical function,

²³There have been three major studies devoted to *Der Harmonische Gottesdienst*, namely Michael K. Penny's "A Performer's Study of the Cantata Cycle *Der Harmonische Gottesdienst* by Georg Philipp Telemann (1681-1767)", DMA Diss. Southwestern Baptist Theological Seminary (Ann Arbor: UMI, 1990), Patricia Wurst's "A Study of the Baroque Oboe and Baroque Performance Practice as Applied to the Preparation of Performance Editions of Three Cantatas from *Der Harmonische Gottesdienst* by Georg Philipp Telemann," (Ph.D. Dissertation, New York University, 1981), and Mary K. Studebaker's "A stylistic analysis of the cantatas with violin obbligato from *Der Harmonische Gottesdienst* by Georg Philipp Telemann," (DMA Dissertation, University of Northern Colorado, 1989). These three studies focus entirely on selected aspects of performance practice, and as such provide little insight into Telemann's compositional process or his musical style.

a brief introduction will be provided consisting of an examination of the types of cantatas used in the first half of the eighteenth century. In addition, a biography as well as a summary of Telemann's activities as *stadtscher Musikdirektor* and publisher in Hamburg round out the preliminary discussion.

CHAPTER II

THE GERMAN SACRED SOLO CANTATA

1 Introduction

Don Michael Randel defines the term *cantata* in the *Harvard Dictionary of Music* as

a composite vocal form prominent in the Baroque period consisting usually of a number of movements, such as arias, recitatives, duets, and choruses which are based on a continuous text which may be either lyrical or dramatic and that is not intended to be staged ²⁴

A particularly interesting type of sacred cantata was the so-called German *Solo Kantate*,²⁵ which became most popular at the beginning of the eighteenth century. Requiring merely a solo singer, an instrumentalist and the basso continuo group for a performance, it was primarily used for intimate devotional settings at home and during the church service, as its light scoring was of advantage to all music amateurs and connoisseurs who did not have larger ensembles at their disposal.

²⁴See Don Michael Randel, *Harvard Concise Dictionary of Music* (Cambridge Belknap Press, 1978), pp 79-80

²⁵The German term *Kantate* was first used in reference to Bach's works of this kind by the editors of the Bach-Gesellschaft in the nineteenth century. In addition, Philipp Spitta broadened the meaning by including the older corresponding forms from Schütz's time onwards. One should note that both before 1700 and into the nineteenth century, the *Kirchenkantate* was also known as *Kirchenstück* [church piece] or as *Kirchenmusik* [church music], thus describing the function rather than the form of the composition; moreover, terms such as *concerto* and *motetto* could often be found. Krummacher, p. 703.

This chapter will consist of an examination of the various types of cantata popular at the beginning of the eighteenth century, with emphasis on the evolution of the sacred cantata in the late seventeenth century. In addition, the cyclical treatment of liturgy and the concept of the German *Jahrgang* (liturgical year) will be discussed, followed by an investigation of the position of the cantata within the Lutheran Worship Service during the first half of the eighteenth century.

2. A brief history of the genre of the Sacred Solo Cantata

Although one may think of Giulio Caccini (*Nuove musiche*, 1601) and Lodovico Grossi da Viadana (*Cento centri ecclesiastici*, 1602) as the originators of the Italian secular cantata, the title *Cantade* first appeared with Alessandro Grandi's *Cantade et Arie a voce sola* in 1620.²⁶ Grandi introduced the term *Cantade* to classify three pieces for which he thought the label, "aria," to be inappropriate. Basically strophic variations in 4/4 time, these compositions are now known as "strophic-bass cantatas."²⁷

The first extended type of work that merited the title *cantata* was *Presso l'onde tranquille* from the first volume of Sances's *Cantade* from 1633, because its recitative,

²⁶See Nigel Fortune, Colin Timms, and Malcolm Boyd, "The Italian Cantata to 1800," *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 3 (London: Macmillan, 1980), [hereafter: Fortune et al.] pp. 694-702.

²⁷See Fortune et al., p. 695. Examples of "strophic-bass cantatas" include G. P. Berti's *Oh con quanta vaghezza* (1624) and Claudio Monteverdi's *Ohime chi'io cado* (1623/24), there were, however, very few strophic-bass cantatas in the four books of *Cantade et arie* by Grandi and in the two by Berti.

arioso, and aria-like writing followed one another according to the order of the text. Three years later, in 1636, Martino Pesenti's *Quanto t'inganni, Amor* combined the new form with elements of the "strophic-bass cantata," while Nicolo Fontei, in contrast, inserted a rondo or refrain form in his *Bizzarrie poetiche poste in musica* (1635-39)²⁸

The leading figure in the cantata of the early seventeenth century was clearly Luigi Rossi (1597-1653). His cantatas were generally quite short, comprised two or three strophes, and could be found in binary, rondo, ternary or rounded binary form.²⁹

Rossi's cantata output can be categorized as follows

- 1) works consisting largely of a single aria, also called *ariette corte* (short ariette), and
- 2) works in which a number of sections in recitative, arioso and aria styles follow one another according to the demands of the text (*aria di più parti* [i.e. arias in several sections]).³⁰

In the cantatas of Giacomo Carissimi different points of emphasis may be observed. Approximately one third of his cantatas are *arie di più parti*, while about a quarter are *ariette corte* and a further tenth are strophic variations. His cantatas are

²⁸Ibid

²⁹See Fortune et al., p. 696.

³⁰See Michael K. Penny, "A Performer's Study of the Cantata Cycle *Der Harmonische Gottesdienst* by Georg Philipp Telemann (1681-1767)," DMA Dissertation, Southwestern Theological Seminary, 1986 (Ann Arbor: UMI, 1990), p. 6. See also Fortune, p. 695 and Timms, p. 696. Timms mentions that the same forms can be found in Marco Marazzoli's and Mario Savioni's cantatas. It is important to note that Marazzoli's treatment is very similar to Rossi's, while Savioni preferred strophic variations that were occasionally set over an ostinato bass for the B part of his ternary or rondo cantatas.

characterized by a skilled combination and juxtaposition of the stylistic features of the recitative, *arioso*, and *aria*, and often comprise two or more *arias* and a variety of forms, such as the *ariette corte* and the extended binary *ABB'* ³¹

Many of the idiosyncrasies seen in Carissimi's cantatas also appear in the works of slightly younger composers. Antonio Cesti, for example, produced only a few cantatas which are, however, significant because of the predominance of languorous *arias* in 3/2 time, which are usually associated with contemporary Baroque Venetian opera. Timms states that

Cesti's cantatas are considered the earliest cantatas in which the final couplet or hendecasyllable of a recitative stanza is regularly set in *aria* style in *AA'* form ³²

Known as a *cavata*, it employs a melody first presented on scale degree V, before it is repeated, either ornamented or extended, in the tonic ³³

The *aria di più parti*, however, continued to be the most popular type of *aria* in the middle Baroque in Italy. For instance, Alessandro Stradella (1644-1682) wrote more than 190 cantatas, many of which were composed in that particular style and showed a clear contrast between recitative and *aria* ³⁴. With *arias* becoming longer and recitatives

³¹Fortune et al , p. 696

³²Ibid , p. 697.

³³Ibid. Timms adds that such *cavatas* are very common in the cantatas of the late seventeenth century and in those by eighteenth century Venetians such as Albinoni and Benedetto Marcello

³⁴For examples see the three *arias* in *Ombre, voi che celate* by Stradella.

occupying a smaller proportion of the whole cantata, one is reminded of similar developments in opera, in part because of trends in the style of Italian music in general in the late seventeenth century ³⁵

Most affected by changes in musical taste was the role of the continuo. By supplying more introductions, codettas, and ritornellos in arias and cantatas, the continuo not only supported the articulation of the structure, but also, by echoing and anticipating the vocal material, was frequently drawn into a contrapuntal relationship with the voice ³⁶

The cantatas of Alessandro Scarlatti (1660-1725) include many of the dramatic changes occurring in the arena of the chamber cantata. Scarlatti's entire output in this genre, approximately 600 extant cantatas, provide an excellent insight into the varying elements of the cantata. While his early cantatas are reminiscent of Carissimi and Stradella and are very diverse in structure, his later cantatas are characterized by a standardization of both the musical structure and their dramatic content. Most of his cantatas are in the form of two da capo arias each preceded by a recitative (Recitative--Aria--Recitative--Aria). This structure was to become the norm throughout the remainder

³⁵See Fortune et al , p. 697. He adds that the "formal definition in the aria, for example, derives partly from more systematic use, including repetition, of thematic material, and partly from the rise of the Classical system of key relationships "

³⁶See *ibid* , pp 697-98

of the eighteenth century³⁷

In Germany, by contrast, the prevailing type of cantata used before 1700 was the sacred *altere Kirchenkantate* [older church cantata] which developed almost independently of its Italian predecessor. Although sharing common roots with the Italian secular cantata in the madrigal, motet, vocal concerto, and their hybrid forms, the older church cantata is distinguished by its use of biblical texts, *Oden* (i.e., new sacred strophic songs) and free devotional prose as textual foundations within the Lutheran tradition³⁸. In addition, the aria became "an expression of personal piety and of a new kind of simplicity," according to Friedhelm Krummacher, who argues that it evolved into the counterpart of the Lutheran chorale, i.e., the uniquely Lutheran portion of the text³⁹.

³⁷See *ibid*, p. 698. Common variations such as R--A--R--A--R--A and A--R--A--R--A resulted in the popular form of the Da capo Aria-Recitative-Da capo Aria which Telemann chose for the cantatas in *Der Harmonische Gottesdienst*. Timms, p. 699, see also Penny, p. 10.

³⁸See Georg Feder, "Die protestantische Kirchenkantate", *Die Musik in Geschichte und Gegenwart*, ed. Friedrich Blume, vol. 7 of 17 vols (Kassel: Bärenreiter, 1958), col. 585. See Penny, p. 24. He refers to No. 13 "Fili mi, Absalon" (SWV 269) and No. 14 "Attendite, popule meus" (SWV 270) from Heinrich Schütz's *Symphoniae Sacrae* (1629) and Kaspar Kittel's volume of *Arien und Cantaten* (1638) as examples of predecessors of the older church cantata as they were based on (Latin) Biblical texts and imitate the Italian forms observed with Grandi and Rossi. See also Ulrich Michels, *dtv-Atlas zur Musik*, vol. 1 of 2 vols (Munich and Kassel: Deutscher Taschenbuch Verlag and Bärenreiter Verlag, 1985) p. 121.

³⁹Krummacher, p. 704.

Johann Rudolf Ahle, Matthias Weckmann, and Franz Tunder, members of the North German School, laid the foundations for the creation of new musical forms that were based on the *altere Kirchenkantate*. Ahle, for example, wrote cantatas with sections that were often musical continuations of one another as in the *concerto* style, while Weckmann composed concerto-aria type cantatas as seen in his collection *Geistliche Harmonien* from 1665. In contrast, fellow composer Franz Tunder changed the typical beginning of a sacred cantata in *Herr, nun laßest Du Deinen Diener* to what Penny calls a "*sonata*"—two basses enter in a short fugal section in 4/4 time that leads to a concerted section in 3/1, through several similar sections the key remains D Major.⁴⁰

It is, however, Dieterich Buxtehude's sacred vocal music that may represent the most significant development of the sacred cantata in the seventeenth century. Karl Friedrich Rieber categorized Buxtehude's numerous sacred vocal works as follows:

- 1) Through-composed sacred *Konzert* without clear definition of aria and recitative
 - a) group form based on textual content,
 - b) Ciaccona form over ostinato bass.
- 2) Strophic forms
 - a) Lied[-like] aria with instrumental prelude and postlude;
 - b) through-composed *Arien-Reihenform* containing various verses,
 - c) vocal chorale cantus firmus setting,
 - d) contrapuntal setting.

⁴⁰See Penny, pp. 26, 24-25

- 3) Fully developed solo cantata with aria and recitative
 - a) settings of psalms and biblical *Sprüche* (prose texts),
 - b) settings of heterogeneous texts,
 - c) compositions in form of a cantata setting metrical texts ⁴¹

Some of Buxtehude's compositions mentioned under 3) bear a resemblance to the sacred solo cantata that can be found in works by Bach and Telemann, yet Buxtehude's still lack a particular recurring schematic form. In the middle of the Baroque period, the composer's personal interpretation of the text determined the form of the sacred cantata ⁴²

In the South of Germany, Johann Philipp Krieger played an important role in the further development of the cantata. Setting mainly biblical texts, Krieger created a new type of cantata with his work *Singet dem Herrn* where an opening chorus, four arias with ritornellos, and a final chorus form the entire cantata. Krieger also substituted instrumental interludes for the choral parts in the prelude. The insertion of the recitative into the cantata as a contrast to the aria or the arioso can be seen in his solo cantata

⁴¹"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 metrische Textvorlage " Karl-Friedrich Rieber, *Die Entwicklung der deutschen geistlichen Solokantate*, Ph D Dissertation, University of Freiburg i Breisgau (Lörrach n p , 1932), p 49.

⁴²Ibid , p 54.

Traufelt, ihr Himmel von oben (1696) The cantata contains the following movements:

- 1) instrumental prelude,
- 2) arioso with instrumental interludes (repetition of motives),
- 3) recitative/arioso,
- 4) arioso (as in 2),
- 5) final movement Lied with orchestral accompaniment (melodic line in form of an aria in chordal setting).⁴³

Rieber considers this work the ultimate achievement in terms of the solo cantata of the seventeenth century.⁴⁴

The middle of the seventeenth century brings forth another step in the development of the solo cantata, namely the inclusion of the chorale as the cantus firmus of the cantata, which also implies a strophic setting.⁴⁵ An example of an early chorale cantata embracing these elements is Tunder's setting of *Wachet auf* for soprano, three violas and continuo. Here, the singer first renders the chorale stanza in full (accompanied by the strings) before repeating the second section of the chorale first in 3/1 time and then in concerted fashion.⁴⁶

⁴³"a) *Instrumentaler Einleitungsteil*, b) *Arioso* mit Instrumentalzwischenpielen (Motivwiederholung), c) *Rezitativ/Arioso*, f) *Schlußsatz: Lied mit Orchesterbegleitung* (Arienmelodik mit akkordlichem Satz)." [Italics in Original] Rieber, p. 63.

⁴⁴Ibid

⁴⁵Penny, p. 26

⁴⁶Another example of a chorale cantata is Buxtehude's *Gen Himmel zu dem Vater mein* for soprano, violin, gamba and continuo which uses some strophes and the melody from Luther's *Nun freut euch liebe Christen g'mein*. See Penny, p. 27

It is important to note that various sources for cantata material, among them Bible verses or liturgical texts (*Sprüche*), madrigal poems or odes and chorales were integrated into individual cantatas by the composers themselves. Friedrich Zachow's (1663-1712) cantata *Ich bin sicher und erfreut* for soprano, for instance, comprises three da capo arias and two secco recitatives with a chorale at the end, which was to be the starting point for a more unified cantata patterned by theologian and poet Erdmann Neumeister (1671-1765).

3. An examination of the existing types of cantatas during the second half of the seventeenth and the first half of the eighteenth centuries

The most comprehensive list of types of cantatas which had developed during the second half of the seventeenth century and are found most frequently during the first half of the eighteenth century was compiled by Georg Feder. Feder includes the following categories.⁴⁷

- 1) "Biblical cantata" with clearly defined sections, ritornelli, choruses as well as repetitions of the opening section at the end of the work,
- 2) "Chorale cantata", a setting of all the verses of a congregational chorale,
- 3) *Oden* cantata, a transcription of the Italian solo cantata (a strophic song with varied orchestration),

⁴⁷See Feder, cols. 586-95 (the above list presents a summary and translation of Feder's detailed study)

- 4) *Spruchoden* cantata, a mixture between an *Oden* cantata and a concerto motet using a verse from the Bible as a motto for the cantata, and
- 5) "Dialogue cantata", an antiphonal setting of a devotional text

The texts of the "Biblical cantata," as implied by the designation "Biblical," were mainly taken from the psalms and other parts from the gospels or scripture lessons. The starting point was clearly the *Konzert* (as seen, for example, with Buxtehude) which led to composers such as Krieger and Ritter emphasizing the uniformity of and the contrast between the aria and the recitative. In addition, instrumental ritornelli were inserted to fortify the various movements or ritornello-like choruses.

The "Chorale cantata," in contrast, employed a chorale as textual foundation, which automatically divided the cantata into sections. The term "Chorale cantata" includes two widely differing categories: first, the "Chorale variation," which resembles the cantata type found in Tunder's, Buxtehude's, and Krieger's cantatas, is a chain of different contrapuntal treatments of the cantus firmus which is kept in all verses, the solo stanzas are presented in arioso form, with two tutti sections framing the beginning and the end of the cantata. The second type is called the "hymn cantata without cantus firmus" and resembles the *Oden* cantata which also imitates the strictly strophic form of the older Italian cantata and can be through-composed.

Another conventional form observed in early cantata production was the *Spruchodenkantate*, a simple mixed form.⁴⁸ Actually an *Oden* cantata, its first (vocal)

⁴⁸See Penny, p. 36

movement is characterized by its text, a *Spruch*, i e , a Bible verse or a *Dictum* (maxim) which was followed by an ode that always provided an explanation of the *Dictum*.⁴⁹ The *Spruche*, used in the cantatas were, according to Penny, taken from the Psalms, the prophets, or the epistle, but "oddly seldom the Gospel, and yet the *Spruchodenkantate* was the 'usual Sunday cantata.'⁵⁰ In addition, Penny points out that the earliest composer of the *Spruchodenkantate* is David Pohle (1625-1695) who wrote a cantata cycle as early as in 1663/64.

Somewhat later, in 1711, Neumeister provided *Spruchoden* texts for Telemann, with the *Dictum* rhymed as in a Psalter. Examples of *Spruchodenkantaten* with a verse from the apocryphal book Ecclesiasticus as their *Dicta*, are Buxtehude's *Drei schone Ding* and Schelle's *Sechs Kantaten*.⁵¹

The "Dialogue cantata" also belonged to the mixed cantata type. Modelled after the early Baroque dialogue and the conversations between Old Testament personalities, it is distinguished by more metaphysical portrayals of its characters, i e , usually God and a human soul. Penny claims that

even when "real" characters would be encountered, such as Jesus and the Pharisees, their relationship was treated metaphysically, making the addition of odes, lines from chorales, and so forth, seem less obtrusive.⁵²

⁴⁹See *ibid*. Penny points out that "besides the customary *sinfonia* and *ritornelle*, the *Dictum* movement was repeated as the end movement, sometimes also in the middle, creating a type of rondo form."

⁵⁰*Ibid*

⁵¹*Ibid* , pp 36-37

⁵²*Ibid* , p 37

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), with soloists and choir conversing with one another, and choir alone, with various Bible verses as the text.⁵³

By the end of the seventeenth century, "transitional cantatas" had also appeared which use the da capo form in one or more ode strophes. The transitional cantata further developed into the type most frequently employed by Bach and Telemann, the so-called *madrigalische Kantate*. It is distinguished by the use of an extensive recitative patterned after the kind performed before the da capo aria in contemporary operas. For *Der Harmonische Gottesdienst*, for example, Telemann chose the madrigalian cantata in combination with elements of the *Spruchoden* cantata. This treatment allowed him to exploit the rather limited orchestral resources available to him.⁵⁴

⁵³Ibid.

⁵⁴See Penny, pp. 37, 45-46. "A further curious determination has been made by Werner Menke. Several cantatas for a *Jahrgang* of 1722/23 have trumpet parts. Apparently the trumpeters of that day were a haughty lot, they were the highest paid orchestra members, and refused to stay for the sermon! As a result, cantatas in Telemann's catalogue intended for performance before the sermon have heavy orchestration, cantatas for after the sermon are lightly scored. [...] Menke draws the conclusion that solo cantatas were always intended for use after the sermon. This would mean that *Der Harmonische Gottesdienst*, if used in Hamburg, was intended for use after the sermon." For examples of heavily orchestrated solo cantatas, see the various entries marked "V" after the given date in Menke's *Thematisches Werkverzeichnis*, pp. 46, 50, 51.

4 *The cyclical treatment of liturgy and the concept of the German Jahrgang*

All of the cantata types examined above can be found in collections of cantatas that were arranged according to the respective Sundays and holidays of the church year. These collections are called cantata cycles or *Jahrgänge*.

The tradition of providing large cycles of art music for the liturgy goes back to the twelfth century and the collection *Magnus liber organi de Gradali et Antiphonario*, so named to distinguish this principal collection of two-voice polyphony from the early Notre Dame period (c. 1170).⁵⁵ The three extant manuscripts (the original has been lost) differ from one another, but when combined, yield an entire church year's worth of *organa* compositions with only a few lacunae.⁵⁶ One hundred years after the *Magnus liber* was written out, Anonymous IV, the thirteenth-century theoretician, attributed the work first to Leoninus (Léonin) with revisions and additions by Perotinus (Pérotin). It contains polyphonic settings of certain responsories for Vespers and the Mass, particularly for the chief feasts and Saints' days of the church year.⁵⁷

⁵⁵Rudolf Flotzinger, "Magnus liber," *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 11 (London: Macmillan, 1980), p. 500.

⁵⁶Penny, p. 49.

⁵⁷Flotzinger, p. 500.

Although several significant attempts at cyclical liturgical polyphony were made in the fifteenth century,⁵⁸ it was Heinrich Isaac's *Choralis Constantinus* that had the greatest impact on the pre-Reformation period in Germany. The three volumes of the *Choralis Constantinus* comprise approximately one hundred polyphonic settings of the Proper, arranged for the course of the church year as well as forty settings of the Ordinary. Isaac produced volumes one and three for the Hapsburg *Hofkapelle* in Austria, while the set of compositions found in volume two had been commissioned by the cathedral chapter and was published posthumously in 1509. Isaac died before finishing the *Choralis Constantinus*, and Isaac's student Ludwig Senfl (c 1490-1556) completed the work in 1520.⁵⁹

Magnum opus musicum, a twelve volume collection by Orlande de Lassus (1532-94), was published in Munich in 1604.⁶⁰ The yearly motet cycle was grouped according to the number of voices and by category (settings of hymns, Marian antiphons, etc.)

⁵⁸Penny, pp. 51-53. Three important manuscripts survived: 1) a manuscript by an anonymous composer (or composers) called the Aosta manuscript as it is housed in the Biblioteca del Seminario Maggiore in Aosta, Italy, 2) the set of seven manuscripts known as the Trent codices, and 3) the seven manuscripts known as Jena 30-36 and one manuscript called Weimar A. (Jena 30-36 are found in the *Universitätsbibliothek* at Jena, Weimar A in Weimar).

⁵⁹See Martin Staehelin, "Isaac, Heinrich," *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 9 (London: Macmillan, 1980), pp. 329-37. Volume one of the *Choralis Constantinus* was published in 1550 and volume two and three became available in print five years later.

⁶⁰See James Haar, "Orlande de Lassus," *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 10 (London: Macmillan, 1980), pp. 480-502.

Penny contends that the completeness of this work suggests that Lassus "had some concept of the liturgical year throughout his musical productivity," and concedes that "it is difficult to determine whether the majority of the works had been used for the Mass and Offices, or for private devotions, or for concert performance."⁶¹

Georg Rhau (or Rhaw, 1488-1548) was the first distinguished Lutheran church musician to produce a representative cyclical work.⁶² Renowned also as a theologian, he published fifteen major musical collections between 1535 and 1548, arranged according to the church year. One important volume, the *Officia*, includes three separate publications, namely the *Officia paschalia* (Easter office) of 1539, the *Vesper Officia* of 1544, and the *Officiorum* of 1545. Each of the three publications represents a third of the liturgical calendar and contains motets and Masses written by contemporary composers in German-speaking countries. (Rhau himself contributed anonymously a modest number of pieces.)⁶³

⁶¹Penny, p. 55. Also see Allan B. Skei, "Handl, Jakob", *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 8 (London: Macmillan), pp. 140-42. Jakob Handl's yearly cycle *Opus musicum* published in four volumes from 1586-91, also comprises motets arranged according to the liturgical calendar. The first three volumes correspond to the Proper of the time, while volume four is a setting of the Common and the Proper of the Saints as well as the Marian votive Masses.

⁶²See Victor H. Mattfield, "Rhau, Georg", *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 15 (London: Macmillan, 1980), pp. 787-89.

⁶³See Hans Joachim Moser, *Die Evangelische Kirchenmusik in Deutschland* (Berlin: Merseburger, 1953), pp. 68-69.

By the latter part of the seventeenth century the cantata became so popular that composers frequently composed a year's worth of *Konzerten* or *Kantaten*.⁶⁴ Friedrich Blume observed that

many composers produced cantata cycles for several church years, often as many as sixty to seventy pieces annually. What is preserved is but a fraction of what once existed. In many cases we have only the printed yearly cycle texts with names of the authors and perhaps the composers.⁶⁵

The tradition of the *Jahrgang* had already existed in connection with motets and *Konzerte* (concertos). For example, two cycles by Wolfgang Briegel (1626-1712), the *Evangelische Gespräche I* (1660) and the *Evangelischer Blumengarten* (1666-69) contained mostly motets but included also a few *Spruchodenkantaten*. The first cycle to consist solely of cantatas was David Pohle's (1624-1695) *Geistliche Oden auf die furnehmsten Feste und alle Sonntage des ganzen Jahres* of 1665, which included what is the perhaps earliest and only surviving concerto-aria cantata, "Siehe, es hat überwunden der Löwe."⁶⁶

Surviving texts and occasionally surviving music of cantata cycles point towards the fact that the notion of composing occasional music according to the liturgical calendar was becoming exceedingly prevalent in Germany. A contemporary of Buxtehude, Johann

⁶⁴For an in-depth study of the development of the German sacred solo cantata, see Rieber's *Die Entwicklung der deutschen geistlichen Solokantate im 17. Jahrhundert*.

⁶⁵Friedrich Blume, *Protestant Church Music: A History*, trans. Theodore Hoelty-Nickel, *Geschichte der evangelischen Kirchenmusik* (New York: W. W. Norton, 1974), p. 272.

⁶⁶See Feder, col. 598.

Kaspar Horn (1630-85), for example, composed a cantata cycle entitled *Geistliche Harmonien* in 1680-81, while Augustin Pflieger (1635-86) wrote a *Jahrgang* which contained seventy-two one-movement cantatas (the same number, coincidentally, as Telemann's *Der Harmonische Gottesdienst*).

Erdmann Neumeister, the most influential poet of the first half of the eighteenth century, provided the German "formula" after which the texts for the madrigalian cantata were patterned.

To put it into a nutshell, a cantata is nothing but a piece from an opera made up from recitatives and arias.⁶⁷

Gottfried Tilgner's publication of *Herrn Erdmann Neumeisters funffache Kirchen-Andachten*⁶⁸ in 1716 revolutionized the writing of cantata texts at the beginning of the eighteenth century because Neumeister's formula encouraged the poets to curtail their use of scriptural verses or chorale verses; instead, they were to employ the kind of free prose used for aria and recitative texts in contemporary Baroque operas in order to "transfer the dramatic aspect of the text into the aria."⁶⁹ Neumeister's operatic recitative-and-aria texts quickly became the norm and were imitated extensively. Blume points out that

⁶⁷"[Erdmann Neumeister said:] Und soll ichs kurzlich aussprechen, so siehet eine Cantata nicht anders aus als ein Stück aus einer Opera, von Stylo Recitativo und Arien zusammengesetzt." Feder, col. 600

⁶⁸The word "funffache" (fivefold) refers to the fact that there are five cycles in the publication

⁶⁹"Das Dramatische ist in die Arie verlegt worden..." Albert Schweitzer, *Johann Sebastian Bach* (Wiesbaden: Breitkopf & Härtel, 1929), p. 75.

Parallel developments occurred everywhere in music as the accumulated freight of late Baroque fancy and sentimentality was cleared away and replaced with a well-reasoned and sober uniformity of ideas clothed in stylized affects and images. It was Apostolo Zeno (c 1696) who did this for the opera seria, Arcangelo Spagna (1706) who did it for the Italian oratorio, Christian Friedrich Hunold who did it for German opera and the Protestant oratorio (Menantes [Hunold], 1707), and Erdmann Neumeister who did it for the cantata (1700; manuscripts even earlier). The history of the 'newer church cantata' began with the 'Neumeister Reform' and continued through Bach's lifetime.⁷⁰

5. The position of the cantata within the Lutheran Worship Service

While the various forms of the sacred cantata had been clearly laid out by the beginning of the eighteenth century, the place of the cantata within the service underwent a number of changes.⁷¹ Gunther Stiller points out that "the [eighteenth century] cantata had its established liturgical place between the reading of the Gospel and the credal hymns."⁷² Their proper place was to be just before the sermon that was based on the pericopes (i.e. the proper readings of the Epistle and the Gospel).⁷³

⁷⁰Blume, pp. 278-79.

⁷¹See Penny, p. 46. He points out that there were also non-liturgical uses of sacred cantatas, such as for weddings and funerals, although these services followed the liturgical pattern, and services of commemoration, thanksgiving, anniversaries, and the like.

⁷²See Gunther Stiller, *Johann Sebastian Bach and Liturgical Life in Leipzig* (St. Louis: Concordia, 1984), p. 167.

⁷³A complete discussion of the Sunday Propers can be found in Luther Reed's *The Lutheran Liturgy* (Philadelphia: Fortress Press, 1947), pp. 438-514. When comparing the scriptures listed under each title in Telemann's *Der Harmonische Gottesdienst*, one will find that the Sunday propers match up almost perfectly with the pericopes Telemann lists for the respective cantata. See also Penny, p. 43.

For feast days and other special days of the church year, the cantata was often divided into two parts with the second part being performed after the sermon. The actual performance, however, would not take place immediately after the final words of the sermon, but after the *Kanzeldienst* or pulpit service. The *Kanzeldienst* consisted of one or several special prayers or other liturgical readings after the sermon. Thus, the second portion of the cantata moved closer to the Communion service and was likely to include several textual Communion references.⁷⁴

As early as 1688 a second separate cantata was being performed after the sermon since it seemed more logical to have two separate cantatas instead of dividing one cantata into two parts. Telemann, for example, was only required to compose one cantata per service when he worked as *städtischer Musikdirektor* in Frankfurt from 1712 to 1721, in Hamburg, by contrast, Telemann had to write two cantatas which were both performed during the worship service, namely before and after the sermon.

In retrospect, it should come as no surprise that the German sacred solo cantata had reached its zenith by the beginning of the eighteenth century as it represented the most prevalent and important type of sacred composition used in Lutheran Germany. Telemann's position in the history of the cantata is distinguished by his comprehension of the versatility and effectiveness of the cantata not only within the Lutheran Worship

⁷⁴Penny and Stiller quote the cantata *Nun komm der Heiden Heiland* by J. S. Bach (BWV 61) as a cantata with textual Communion references, Penny adds that Bach's reworkings of BWV 190, BWV 120 and BWV Anhang 4 are in two parts especially for this purpose. Penny, pp. 43,44, Stiller, p. 80.

service, but also with regard to the possibility of it being used for devotional or pedagogical purposes. The sacred solo cantata would become his most important tool to influence and shape musical taste in early eighteenth century Germany.

CHAPTER III

THE LIFE AND WORK OF GEORG PHILIPP TELEMANN

1. Georg Philipp Telemann, the man

Who was Georg Philipp Telemann?⁷⁵ We know that he was an accomplished composer and a highly skilled administrator and publisher, he cared about his close friends and family and about his socio-cultural environment, he had a wonderful sense of humour, was intelligent, hard working and charming, and possessed a sense of dignity and integrity. Georg Philipp Telemann was a well-rounded individual.

Born in Magdeburg on March 14, 1681, Telemann showed musical talent even at a young age when receiving his first training on the violin, recorder, and dulcimer at the elementary school level. Telemann's first music teacher at the *Altstädtische Schule* in Magdeburg was *Kantor* Benedikt Christiani, who familiarized Telemann with some basic musical elements, Christiani must therefore have been the first one to perceive Telemann's natural talent, which was particularly evident after the boy successfully directed one of Christiani's school choir rehearsals after only a few music lessons.

Telemann's attempts, however, to enhance his keyboard skills with the help of the local organist turned out to be much less rewarding. From an anecdote contained in

⁷⁵The following chapter is based on the findings of Richard Petzoldt and Karl Grebe, later relevant research by other scholars has been incorporated where necessary. See Petzoldt, *Georg Philipp Telemann: Leben und Werk* and Karl Grebe, *Georg Philipp Telemann in Selbstzeugnissen und Bilddokumenten* (Hamburg: Rowohlt, 1970).

Telemann's autobiography (published in 1740), it becomes obvious that this local organist intimidated the young Telemann by requiring him to learn the

... German tablature, which he [the organist] played in such a stiff manner as one would have expected to encounter with his grandfather from whom he had inherited this tabulature. I [Telemann] was already hearing more lively tones in my head, when I listened to him. Therefore, after enduring this ordeal for a fortnight, I left ...⁷⁶

The criticism after the performance of his first composition, a short opera, in turn, concerned his mother since it created a thunderstorm of outrage among the music connoisseurs of Magdeburg (whom Telemann had fittingly described as a "multitude of enemies of music"). These *Musikfeinde* had approached his mother, telling her that her son would end up as a

juggler, a tightrope walker, a minstrel, a Murmelthierführer [literally a leader of marmots, here a pied piper?] etc., if the music was not taken away from [him].⁷⁷

Frau Telemann sent her thirteen-year old son to Zellerfeld immediately where he remained under the tutelage of theologian and historian Caspar Calvör (1650-1725), who was also an aspiring musician and composer and would instruct young Telemann in the

⁷⁶"... deutsche Tabulatur, die er [i.e. the organist] eben so steiff spielte, wie vielleicht sein Grosvater gethan, von dem er sie geerbet hatte. In meinem Kopffe spuckten [here spukten] schon muntre Tongens [Töne], als ich hörte. Also schied ich, nach einer vierzehntägigen Marter von ihm, " In *Die Biographien Georg Friedrich Handels und Georg Philipp Telemanns aus Johann Matthesons "Grundlage einer Ehrenpforte", Handel-Jahrbuch 17 (1971) 102 (p. 356 in "Grundlage einer Ehrenpforte")* [hereafter *Die Biographien*] See also Rackwitz, Preface, pp. 7-8.

⁷⁷"Die Musikfeinde kamen in Schaaren zu meiner Mutter, und stellten ihr vor: Ich würde ein Gauckler, Seiltänzer, Spielmann, Murmelthierführer etc. werden, wenn mir die Musik nicht enzogen wurde." *Die Biographien* . . . , p. 102/356. See also Menke, *Telemann Leben, Werk und Umwelt*, p. 9.

arts and sciences as well as in basic composition. After a successful performance of a festival cantata, Telemann regularly composed motets for the church choir and so-called "pot roast symphonies" for the town musicians of Zellerfeld.⁷⁸

After four years of private schooling under Herr Calvor, Telemann was allowed to move to Hildesheim so as to attend the local secondary school or *Gymnasium*, which provided many opportunities to visit nearby Hannover and Braunschweig-Wolfenbützel. There he eagerly familiarized himself with the famous orchestras, the opera houses, and the enormously popular Italian and French styles of composition.⁷⁹ In Hannover, for instance, Telemann was exposed to

... Lully's magnificent operas with their many ballet scenes, indeed the 'French style of writing [music]', [particularly] ... in concerts in Hannover, where 'the best seed of France's science [i.e. composers] had come

⁷⁸See Rackwitz, Preface, pp. 8-9. He relates that while in Zellerfeld, Telemann "eignete sich die Regeln des Generalbasses an, versuchte sich auch weiter in der Komposition, schrieb fast alle Sonntage Motetten für den Kirchenchor und für die Stadtmusikanten 'Bratensymphonien'. Als sich eine günstige Gelegenheit bot, verfertigte er zu einem vorgegebenen Text die Musik für ein Bergfest, leitete deren Aufführung und hatte bei den 'treuhertigen Bergleuten', die nach Telemanns Zeugnis, 'mehr durch meine Gestalt, als durch die Harmonie gerührt waren,' ziemlichem Erfolg." "[Telemann] learned the rules of the figured bass, continued to compose, [and] wrote motets for the church choir for almost all Sunday [services] as well as 'potroast symphonies' for the town musicians. When given the opportunity [to provide his services as a composer], he set a given text to music for a mountain [here: town] festival, [and subsequently] directed the performance of the music [i.e. the composition]. However, according to Telemann's own account, his success with the 'unsophisticated mountain folks' was rather a result of 'his outward appearance more than the harmony [here: his music]'" Ibid., p. 9.

⁷⁹See *Die Biographien*, p. 357/103; see also Menke, *Telemann: Leben, Werk und Umwelt*, p. 9.

to fruition.⁸⁰

In Wolfenbützel Telemann acquainted himself with the Italian taste, eventually selecting compositions by Steffani and Rosenmüller, Corelli and Caldara as models for his own church and instrumental music.⁸¹ Finally, Telemann familiarized himself with the "oboe, the flute, the chalumeau, the [viola da] gamba etc. as well as the double bass and the *Quintposaune* [bass trombone]," in order to perfect his knowledge of instruments.⁸²

It is not quite clear whether it was Telemann himself who decided to study law after graduating from the Gymnasium, as stated in his autobiography of 1740, or whether he was ordered to do so by his mother, as he related in 1718.⁸³ Telemann left his

⁸⁰"Lullys prachtvolle Opern, mit mannigfaltigen Balletteinlagen versehenen Opern, überhaupt die 'französische Schreibart', auch in Konzerten in Hannover, wo 'der beste Kern von Frankreichs Wissenschaft zu einem hohen Baum und reifster Frucht gediehen' war." Rackwitz, p. 10; see also Telemann's Autobiography from 1718, printed in Johann Mattheson's *Grosse Generalbass-Schule*, 1731 (Hildesheim: Olms, 1968), p. 171 [Hereafter: Mattheson: Telemann's Autobiography from 1718].

⁸¹See Mattheson: Telemann's Autobiography from 1718, p. 172.

⁸²See Rackwitz, Preface, p. 11. See also Nicholas Anderson, cd notes, *Georg Philipp Telemann (1681-1767): Double & Triple Concertos*, cond. Christopher Hogwood, Academy of Ancient Music, Florilegium 411 949-2, 1981. Anderson notes that Telemann's familiarity and facility with such a multitude of different instruments is important in view of many of his instrumental compositions conceived for unusual combinations of instruments. The Concerto for Flute, Oboe d'amore, and Viola in E Major, for example, conveys the composer's "affecting sensibility[,] the arresting sonorities of a transverse flute, an oboe d'amore (Bach and Telemann alone among their contemporaries fully understood the expressive range of this instrument), and a viola d'amore, are explored with a consummate skill which deftly uncovers the individual and collective sounds of these instruments."

⁸³See Mattheson: Telemann's Autobiography from 1718, p. 172. Telemann pointed out that his mother urged him to study law, in order to "leave the music." In his autobiography from 1740 he argues, however, that he was "tired of being a choir boy and longing to study at a university, preferably Leipzig." *Die Biographien*, p. 104/358, see also Petzoldt, p. 21.

entire "musical household" with his mother and proceeded to Leipzig. On his trip he met young George Frideric Handel, from this short encounter a lifelong friendship was to grow as Handel and Telemann would be united in their sensitivity to the latest trends in musical thought and expression.⁸⁴

At the University of Leipzig Telemann attended seminars in law, rhetoric, and philosophy, but still had enough spare time to compose cantatas and became attracted to the opera, a genre which he would favour throughout his career as a composer. It is also important to note that the *Collegium Musicum* in Leipzig, which today is primarily

⁸⁴Telemann stated in his autobiography from 1740 that he " . . . begab mich 1701 nach Leipzig, da ich unterwegs in Halle, durch die Bekanntschaft mit dem damahls schon wichtigen Herrn Georg Fried. Handel [Fußnote: "Dieser war damahls kaum 16 Jahr alt"] beinahe wieder Notengift eingesogen hatte." [. . . In 1701 I was on my way to Leipzig when I met Herr Georg Fried. Handel in Halle, [footnote: he was at that time barely 16 years old] he was already of some importance even in those days, our acquaintance aroused in me the urge to compose.], in *Die Biographien* . . . , p. 100. See also Bernd Baselt, "Schöpferische Beziehungen zwischen G. Ph. Telemann und G. F. Handel--G. Ph. Telemanns Harmonischer Gottesdienst als Quelle für Handel," in *Die Bedeutung Georg Philipp Telemanns für die Entwicklung der europäischen Musikkultur im 18. Jahrhundert, Konferenzbericht über die Internationale wissenschaftliche Konferenz anlässlich der Georg Philipp Telemann-Festtage der DDR in Magdeburg, 12.-18. März 1981*, vol. 2 of 3 vols. (Magdeburg: Zentrum für Telemann-Pflege und Forschung Magdeburg in Verbindung mit dem Arbeitskreis Georg Philipp Telemann im Kulturbund der DDR, 1983), [hereafter: *Die Bedeutung Georg Philipp Telemanns* . . .], pp. 4-14. Baselt mentions two personal encounters between Handel and Telemann after 1701: in Dresden in 1719 and in Hamburg in 1729. Handel's last planned visit to Hamburg in 1750, however, was aborted because of a coach accident. Baselt, pp. 4-5. See also Percy Young, *Handel* (London: Dent, 1947, rev. 1975) and Bernd Baselt, "G. Ph. Telemann und G. F. Handel--eine Künstlerfreundschaft," in *Telemann und seine Freunde: Kontakte--Einflüsse--Auswirkungen, Bericht über die Internationale Wissenschaftliche Konferenz anlässlich der 8. Telemann-Festtage der DDR, Magdeburg, 15. und 16. März 1984*, vol. 1 of 2 vols., eds. Bernd Baselt, Günther Fleischhauer, Wolf Hobohm and Walther Siegmund-Schultze (Magdeburg: Zentrum für Telemann-Pflege u. -Forschung Magdeburg in Verbindung mit dem Arbeitskreis "Georg Philipp Telemann" Magdeburg im Kulturbund der DDR, 1986), [hereafter: *Telemann und seine Freunde*], pp. 27-33.

associated with the memory of J. S. Bach, was, in fact, founded by Georg Philipp Telemann. Since the instrumentalists in the *Collegium* also participated in the performance of operas at the opera house, Telemann eventually became the director of the Leipzig opera and happily provided compositions for both institutions.⁸⁵ Finally, Telemann held the position of organist and music director at the *Neuen Kirche*, leaving such important individuals as the *Thomaskantor* Johann Kuhnau "dazzled."⁸⁶

To Kuhnau's delight, Telemann moved to Sorau in 1705 to serve the Graf Promnitz.⁸⁷ Promnitz, who had just returned from Paris, provided Telemann with a myriad of compositions by French composers such as Lully and Campra, which Telemann gladly performed with the new court orchestra.⁸⁸ During a six-month vacation taken by Graf Promnitz in Krakau, Telemann had the opportunity to familiarize himself with Polish folk music and its different rhythms which he later incorporated into some of his compositions.⁸⁹

⁸⁵The compositions which Telemann conceived for this purpose are regrettably lost.

⁸⁶See also Menke, *Telemann: Leben, Werk und Umwelt*, p. 10. Menke reports that Telemann also went to Halle to visit Handel and to Berlin to listen to a variety of operas such as *Polyphemo* by Giovanni Bononcini, who was a member of the Berlin court orchestra.

⁸⁷See Petzold, p. 29, and Grebe, p. 43. See also Menke, *Telemann: Leben, Werk und Umwelt*, p. 10. Menke believes that Telemann had moved to Sorau in 1704.

⁸⁸Telemann met Wolfgang Caspar Printz in Sorau and encountered the latter's "curious mental image of the power of music." See Menke, *Telemann: Leben, Werk und Umwelt*, p. 11.

⁸⁹See, for example, Telemann's *Concerto Polonaise* for strings. See also Rackwitz, Preface, p. 17. He refers to a quotation from Scheibe who wrote in 1745 that it was Telemann who first introduced the Polish style of music to Germany on a larger scale.

Back in Sorau, Telemann established important ties as the organist of the Lutheran *Hauptkirche* with the *Oberhofprediger* and poet Erdmann Neumeister (1671-1756), who was to become one of Telemann's main suppliers of sacred texts.

In 1708, the twenty-three year old Telemann moved to Eisenach, partly because of the threat of a war, partly because of intrigues at the court of Sorau. As the new *Konzertmeister*, Telemann worked closely with violin virtuoso, dancer and inventor Pantaleon Hebenstreit (1667-1750) who was employed as the "Director der Music" and who supported Telemann in his efforts to expand the court orchestra.⁹⁰ Telemann, for example, had to engage singers and instrumentalists for the performance of cantatas, a problem which he solved quite easily by drafting musician friends who had been part of the Leipzig Collegium Musicum which he had founded. Those individuals chosen had to be singers as well as accomplished instrumentalists, probably in order to save the court money and time needed to hire extra musicians.

Telemann's marriage with Amalie Louise Eberlin in 1709 and her sudden death in childbirth only a year later may have led him to seek comfort in his work, for he produced an enormous amount of music during his stay in Eisenach. Approximately 60 to 70 cantatas and other various sacred compositions⁹¹ as well as several serenades and operettas date from this period.

⁹⁰See Rackwitz, p. 17.

⁹¹Telemann mentions four cantata cycles (to be performed during morning services) and two incomplete cycles for afternoon services as well as countless masses and pieces during communion. *Die Biographien ...*, p. 108/362

One should also note that it is highly probable that it was during Telemann's stay in Eisenach that he first made contact with Johann Bernhard Bach and Johann Sebastian Bach (Telemann agreed to become Carl Philipp Emanuel's godfather in 1714⁹²)

The year 1712 marked another important occasion, Telemann's relocation to Frankfurt. Although he later admitted that he could not explain why he had left such an exquisite court as that of Eisenach to follow a call from the *Baarfußerkirche* in Frankfurt as their new *Capellmeister*, he argued that

whoever wants to stay [here to work and live] at the same place for the rest of his life has to do so in a republic.⁹³

⁹²See Grebe, p. 24, Menke, *Telemann. Leben, Werk und Umwelt*, p. 12, Rackwitz, Preface, p. 23, see also Hans-Joachim Schultze, "'Fließende Leichtigkeit' und 'arbeitsame Vollstimmigkeit'--Georg Philipp Telemann und die Musikerfamilie Bach," in *Telemann und seine Freunde*, vol. 2, pp. 5-9. Schultze points out that there is only one extant document which confirms Telemann being C. P. E. Bach's godfather, however, since there is no extant invitation addressed to Telemann to attend the function nor a so called "Patenbrief" (i.e. Telemann's official record of the sponsorship) nor a letter by Telemann asking the Frankfurt town council for a leave of absence to attend Carl Philipp Emanuel Bach's baptism, Schultze deduces that Telemann's visit to Weimar in 1714 cannot be verified. Schultze, p. 4.

⁹³"... Wer Zeit Lebens fest sitzen wolle, müsse sich in einer Republick niederlassen." *Die Biographien*, p. 109/363. See also Grebe, p. 24, Petzold, p. 35. Petzold argues that it was perhaps Telemann's wife's death which caused him to move so suddenly. Or perhaps "[kam es Telemann wahrscheinlich] auf die Dauer zu unsicher vor, von dem wankelmütigen Willen kleiner Fürstlichkeiten abhängig zu sein, die, wie er es in Sorau erlebt hatte, ihre Hofbeamten zuweilen von einem Tag zum andern entließen." ["In the long run, it became too risky [for Telemann] to have to be dependant on the inconsistent wishes of small [here: unimportant] duchies [here: dukes, rulers] who at random sacked their court officials, as he observed in Sorau."] See also Lothar Hoffmann-Erbrecht, "Telemann und Frankfurt am Main," in *Telemann und seine Freunde*, vol. 1, p. 12. Hoffmann-Erbrecht believes that the quotation from the autobiography suggests that Telemann wanted to move away from Eisenach to a free city in order to gain more independence in his private life and more creative freedom in his work.

Although Frankfurt only qualified as a *Reichsstadt* (free city), its citizens or *Burger* were responsible not only for the administrative operations but also for the cultural, i.e., musical, environment.⁹⁴ Telemann's position, which had been vacant for over twenty years,⁹⁵ was therefore defined as that of a *städtischer Musikdirektor* since his duties included, for example, providing music for the *Baarfußerkirche*⁹⁶ and the teaching of music at the *Ratsschule*, although, as he tells us, he was not paid for his services as a pedagogue.⁹⁷

⁹⁴Ibid., p. 11. Hoffmann-Erbrecht points out that Frankfurt am Main was not only one of the most important trade centres in Germany in the eighteenth century but also significant in its association with the money market and financing businesses. Three distinguished Frankfurt bankers and music connoisseurs, Heinrich Remigius Bartel, *Freiherr* von Bethmann, and Hermann Josef Abs, for example, supported the arts generously. Hoffmann-Erbrecht also claims that Frankfurt cannot be called a "Musikstadt par excellence", since no well-known musicians besides Johann Andreas Herbst and Georg Philipp Telemann ever held the *Kantor* position, even though Frankfurt was distinguished by hosting the coronations of German kings since 1356 and the coronations of German emperors since 1562.

⁹⁵See Menke, *Telemann Leben, Werk und Umwelt*, p. 12. Menke relates that contralto and violist Johann Heinrich Christian from Homburg vor der Höhe had been filling in intermittently.

⁹⁶"Auff alle Sonn- und Festtage bey der Music in der Barfusser Kirche nicht allein personlich erscheinen, dieselbe nach meinem besten Verstand moderiren, bestellen und anrichten, alle darbey befundenen Mangel abzuschaffen, und hergegen, so viel mir möglich, verbessern. . ." ["Not to appear by myself with regard to the music performed on any Sundays and Holidays [i.e. to provide music and invite instrumentalists and singers], to administrate, supply and present the church to my best knowledge, to eliminate all flaws found therein, and instead to improve on them as much as I can. . ."] quoted from Telemann's contract with the city of Frankfurt, dated February 9, 1712 in Petzold, p. 37, see also Rackwitz, Preface, p. 24.

⁹⁷" Etwa Sechs bis Acht Knaben in der Lateinischen Schule, welche ich [Telemann] hierzu qualificirt und tuchtig befinden werde, gutwillig und ohne einigen Recompens [Vergütung] in der Musica getreulich und mit allem Fleiß unterrichten, auch, daß dergleichen auff der Schule in Tertia und Quarta Klasse [3 und 4 Klasse] geschehe, gute Obacht nehmen, und deshalb wöchentliche Visitation [Überprüfung] thun. . ."

One should also note that while in Frankfurt, Telemann, despite his satisfaction with his salary as *Capellmeister*, accepted a position at the court of Frauenstein, where he initiated a busy concert life and provided his expertise in financial affairs⁹⁸ Eventually he became the director of music at both the Frankfurt *Hauptkirche* and *St Catharinen* Church, moreover, he was reinstated as the *allgemeiner Capellmeister* in Eisenach, which required him to send compositions regularly to his former place of employment

In 1714, Telemann married Maria Catharina Textor with whom he had nine children, two of whom later died⁹⁹ A grandson, Georg Michael Telemann, was also an accomplished musician and became the interim *städtischer Musikdirektor* after Telemann's death until Carl Philipp Emanuel Bach arrived.

[" Approximately six to eight boys in the Latin School who I [Telemann] will find qualified and determined, I willingly and without pay shall teach them conscientiously and with ambition, and I shall do the same in the third and fourth class of the school, [I shall] look after them and therefore shall visit them weekly to check their progress."] Quoted from Telemann's contract with the city of Frankfurt, dated February 9, 1712 in Petzold, p. 37 See also Hoffmann-Erbrecht, p. 12 Hoffmann-Erbrecht appropriately describes Telemann as a " . . . musikalische[r] Manager, . . . [der] sozialgeschichtlich eher in das 20. als in das 19. Jahrhundert [weist]" [" . . . musical manager, whose position points more into the twentieth century than into the nineteenth century in view of social history "]

⁹⁸See Rackwitz, p. 25.

⁹⁹It should be pointed out that this marriage was perhaps the only ill-fated undertaking in the otherwise incredibly fortunate life of Telemann. In 1737, after a marriage of twenty-three years, Frau Telemann deserted her husband and children in favour of a Swedish army lieutenant, leaving Telemann and their children in an emotional turmoil and with huge debts, fortunately, a collection among his friends helped Telemann to ease his financial burden. See Petzold, p. 71.

In 1716, Telemann set and performed perhaps his most significant early work, the *Brockes-Passion*, which was already celebrated in versions by Keiser, Mattheson, and Handel¹⁰⁰ Telemann continued the success of the *Brockes-Passion* with a newly conceived *Passionsdichtung* ("passion epic"), the *Seliges Erwägen* in 1718, for which he himself supplied the text¹⁰¹

In his undoubtedly scarce leisure time, Telemann enjoyed corresponding with old friends such as G. F. Handel and new acquaintances such as Johann Mattheson (1681-1764), the famous music theorist, historian, and composer¹⁰² Mattheson first made contact with Telemann in 1717 by dedicating the preface of his *Beschütztes Orchester* to him and requesting an autobiography to be published in Mattheson's *Exemplarische*

¹⁰⁰See Menke, *Telemann Leben, Werk und Umwelt*, p. 18. Menke relates that Brockes and Telemann conceived the passion oratorio, "eine nicht so streng am Evangelientext orientierte freie Dichtung über die Passion Christi, in Kantatenform mit Arien und Rezitativen, teils mit ... teils ohne Chore oder Chorale." ["a free poetical work on the passion of Christ which was not connected closely with the gospel text, in cantata form with arias and recitatives, in part with ... and in part without choruses and chorales."] Because of its textual digressions, neither the *Brockes-Passion* nor the *Seliges Erwägen* was allowed to be performed in any of the Hamburg churches.

¹⁰¹See Martin Ruhnke, "Telemann und seine selbstverfaßten Texte unter besonderer Berücksichtigung des Passionsoratoriums 'Seliges Erwägen'," in *Telemann und seine Dichter, Konferenzbericht der 6. Magdeburger Telemann-Festtage vom 9.-12. Juni 1977*, vol. 2 of 2 vols, ed. Günther Fleischhauer and Walther Siegmund-Schultze (Magdeburg: Rat der Stadt Magdeburg in Verbindung mit dem Arbeitskreis "Georg Philipp Telemann" im Kulturbund der DDR, 1978), [hereafter: *Telemann und seine Dichter*] pp. 27-40.

¹⁰²See Menke, *Telemann Leben, Werk und Umwelt*, p. 14. Menke mentions that Telemann also exchanged letters with famous Kapellmeisters such as Schurmann and Graupner in Darmstadt, Graun in Berlin and Fasch in Zerbst.

Organistenprobe (1719)¹⁰³ Telemann complied promptly, in addition, he wrote a poem praising Mattheson for his upcoming publication, attesting to their sincere friendship.¹⁰⁴

Also in 1717, Telemann founded the Frankfurt *Collegium Musicum*, modelled after its Leipzig counterpart, for which he composed many chamber works and with whom he performed numerous successful concerts¹⁰⁵ Telemann, for instance, composed the 5 *Davidischen Oratorien von der Poesie des Königl. polnischen Ceremonien-Raths, Herrn Johann Ulrich Königs* for a performance by the *Collegium Musicum* König (1688-1744) later provided him with the texts for several secular cantatas, the libretto for the opera *Der geduldige Socrates* (1721) and one *Passionsmusik*

¹⁰³Telemann's biography from 1718 can also be found in Mattheson's *Grosse Generalbass-Schule*, published in 1731. See Hans Joachim Marx, "Telemann aus der Sicht Matthesons," in *Telemann und seine Freunde*, vol. 1, pp. 36-42

¹⁰⁴Ibid., p. 37. Marx also relates that shortly after he had taken over the position as *städtischer Musikdirektor* in Hamburg, Telemann visited Mattheson, as the latter confirmed in his autobiography. See also *ibid.*, footnote 6.

¹⁰⁵Compositions written exclusively for the Frankfurt *Collegium Musicum* include the Sing-Gedichte "Betrachtung des Wassers im Frühling" and "Vergnügung des Gehörs". See Rackwitz, Preface, p. 26. See also Menke, *Telemann: Leben, Werk und Umwelt*, p. 13. Menke points out that there were weekly performances by the *Collegium Musicum* at *Palais Braunfels* concert hall. The concerts were held in high regard and well attended. See also Eckart Kleßmann, *Telemann in Hamburg* (Hamburg: Hoffmann and Campe, 1980), p. 15. Kleßmann points out that in order to gain entrance to, for instance, the performance of a *Passionsmusik*, one had to purchase a small booklet with programme notes as the entrance ticket to the concert (Telemann placed two guards at the front door to make sure that every member of the audience had bought his own copy). The additional profits earned through this manoeuvre went directly to the organizer of the event, in this case Telemann.

(1731)¹⁰⁶

Telemann's 830 extant church cantatas written for the Frankfurt *Baarfußkirche* and the *Katharinenkirche* hint at the seemingly incredible musical output which came about during Telemann's stay in Hamburg. The cantatas were conceived in the simple yet sophisticated style that permeated all his music, whether secular or sacred. The Frankfurt cantatas denote the composer's interest in providing a variety of different musical forms. According to Feder's categorization of cantatas, Biblical cantatas, *Spruchodenkantaten*, *Odenkantaten*, and Chorale cantatas within the genres of the solo cantatas and the choral cantatas can be found in Telemann's cantata output.

Telemann was a skilled composer who felt comfortable in almost any genre, his proficiency soon became known outside Frankfurt and, in 1721, led to a position in Hamburg, to which he would relocate in order to commence his next and final position as *städtischer Musikdirektor*.

2. *G. P. Telemann--the städtischer Musikdirektor of Hamburg*¹⁰⁷

In the year 1721, on the tenth of July, after the death of the Herr Joachim Gerstenbittel, I was chosen to be the director of the music choir and the Cantor at the Johanne[um] in Hamburg and, after invitations had been sent

¹⁰⁶See Menke, pp. 13-14. See entries 5.4, 6.1, 20.3, 18, 21.9, 32.8, 10 in Ruhnke, *Telemann, Thematisch-Systematisches Verzeichnis seiner Werke*, vol. 1.

¹⁰⁷For a detailed study of the subject, see Kleßmann, *Telemann in Hamburg*.

out, I was solemnly inaugurated with a speech, [titled] *de Musica in Ecclesia*, right around St. Michael's Day,¹⁰⁸

Telemann reported in his autobiography from 1740. Why did he leave Frankfurt in favour of Hamburg, a decision which seems particularly brave when taking into consideration that Hamburg was far less open in granting religious freedom to its citizens than Frankfurt? Menke argues that Telemann was probably attracted by the fact that both Brockes and Mattheson lived in Hamburg, which meant that Telemann would be able to acquire a considerable amount of first-class poetry. Moreover, Telemann could be active at the local opera house, a venture which had not been possible in Frankfurt since there was no opera house.¹⁰⁹

Shortly after his arrival in Hamburg, Telemann had to solve a number of problems. His quarters were much too small to house his large family (the dwelling had been occupied by his unmarried predecessor, Gerstenbittel). In addition, Telemann quickly annoyed many an *Oberalten* ("elder") who was opposed to the *stadtscher Musikdirektor* relocating performances of the newly activated Hamburg *Collegium Musicum* from Telemann's rather small flat to several bigger *Wirtshaussale* (taverns), as these social events created "disturbances" and "aroused the passions" of the tavern

¹⁰⁸"Im Jahr 1721 den 10. Juli wurde ich, nachdem Herr Joachim Gerstenbittel seeligen Todes verblichen, in Hamburg zum Directore des musikalischen Chors, und Cantore des Johannei erwahlet, und um Michaelis darauf, nach vorhergegangenen Einladungs-Programmate, mittelst einer Rede, *de Musica in Ecclesia*, feirlich eingeführt." *Die Biographien* ..., p. 112/363.

¹⁰⁹See Menke, *Telemann Leben, Werk und Umwelt*, p. 14. Menke adds that Telemann may also have been frightened by the catastrophic fire in Frankfurt on June 27, 1719.

customers ¹¹⁰ Problems at home also made Telemann's life difficult. In a desperate attempt to support the extravagant lifestyle of Frau Telemann and the daily needs of his constantly growing family, Telemann expressed his unhappiness about his meagre salary by threatening the town council that he would leave Hamburg and move to Leipzig to accept the position of *Thomas-Kantor*. The intimidated Hamburg *Stadtvater* (council members) quickly showed their respect with a considerable raise in Telemann's wages in order to secure his loyalty to their city ¹¹¹

The raise in salary was also to reflect an acknowledgement of Telemann's many responsibilities as the *stadtscher Musikdirektor* of Hamburg. His main duties were centred around the local *Gymnasium*, the *Johanneum*, as well as the five main churches

¹¹⁰Ibid , p. 15

¹¹¹See Petzold, p. 51. Petzold points out that because of the high prices in Hamburg, Telemann asked to receive the "three-months-pension" which was usually paid to the heirs of the predecessor as well as moving expenditures and a monthly housing allowance. However, he only collected part of the money which he had requested. According to Kleßmann, Telemann's new annual salary was made up of the following items: 1200 Mark basic salary, 400 Mark housing allowance, 160 Mark from the five *Hauptkirchen*, 349 Mark for burials, 45 Mark *Ostergelder* [Kleßmann points out it cannot be determined why Telemann received this payment and what duties on his part it may have entailed, Kleßmann postulates that it may have been an annual bonus paid out at Easter time, see Kleßmann, p. 170], 18 Mark for confirmations and ordinations, and 36 Mark for *Passionsmusiken* for a total of 2208 Hamburgische Mark. In addition, Telemann earned 300 *Reichstaler* for his services at the opera house as well as 100 *Reichstaler* as the Kapellmeister of Eisenach and (from 1723 on) as the newly appointed Kappellmeister of Bayreuth, respectively. Moreover, Telemann also received the net proceeds from the public concerts which he organized as well as honorary payments for occasional compositions and the revenues from his publishing business. It is interesting to point out that Telemann's annual salary of ca. 4021 Mark could be compared to that of the fourth mayor of Hamburg who only received approximately 4000 Mark. Telemann's salary was also considerably higher than that of a *Ratsherr*, who collected only 2002 Mark or that of the vice-principal of the *Johanneum* who received only 1340 Mark. See Kleßmann, pp. 43-44.

in Hamburg, which were (as all the other churches in Germany during Telemann's lifetime) "Staatskirchen" ("churches of the state"), i.e., they were overseen by the city council, not by the "Geistliche Ministerium" (Ministry for Sacred Affairs) or the respective Church Councils. While no Roman-Catholic or Reformed congregations were allowed to celebrate a service in public, the Lutheran parishes celebrated both church and state holidays, with the *städtischer Musikdirektor* as an employee of the city council providing the music. "A separation of the government [here the city council] and the church," Harald Schultze believes, "would have puzzled the contemporaries [the citizen of Hamburg] greatly"¹¹²

Nevertheless, new religious currents were disturbing the very core of Lutheran Hamburg in the early 1720s. In 1725, a colleague of Telemann and one of the most respected teachers of the local *Gymnasium*, Johann Albert Fabricius, went so far as to publish a comprehensive list of apologetic literature against "Atheists, Epicurians, Deists or Naturalists, Heathens, Jews and Moslems"¹¹³. It should come as no surprise that

¹¹²"... Eine Trennung von Staat und Kirche wäre den Zeitgenossen verwunderlich vorgekommen." Harald Schultze, "Telemann und seine kirchliche Umwelt," in *Die Bedeutung Georg Philipp Telemanns*, vol. 3, p. 47. Schultze gives the following example to illustrate the close affinity between the church and the city council: when on March 10, 1750, lightning struck the *Michaeliskirche*, the city council (not the clergy) immediately interpreted it a sign from God to the Hamburg middle class that they should reform their lives according to God's laws. A motion was quickly passed on March 13 that a "Buß-, Fast- und Betttag" ("day of repentance, fasting and prayer") was to be celebrated on March 19, to be repeated on the anniversary in 1751.

¹¹³"Atheisten, Epikureer, Deisten oder Naturalisten, Götzendiener, Juden und Mohamedaner..." See Schultze, p. 49. The full title of Fabricius's document reads "Delectus argumentorum et syllabus scriptorum, qui veritatem religionis Christianae adversus Atheos, Epicureos, Deistas, sive Naturalistas, Idolatras, Judaeos et Muhammedanos, lucubrationibus suis asserverunt" and was published in Hamburg in

the uneasy citizens of Hamburg wanted their children to be raised within, and protected by, a stable, traditional Lutheran religious community. A key position in this undertaking was held by the *Kantor* of the local *Gymnasium*, namely Telemann.

According to an old list of school regulations (*Schulordnung*) from 1634, on "Mondays, Tuesdays, Thursdays and Fridays, between one and two o'clock in the afternoon," Telemann had to teach the students of the *Gymnasium*, the *Johanneum*, how to sing, which would not only prepare them for performances during the Sunday services but would also help their digestive tracts, since singing was considered one of the best natural laxatives! The new *Schulordnung* which was introduced in 1732, required the *Kantor* to instruct his students in basic music theory and music history as well as the proper devout demeanour during the church services. Finally, the *Kantor* was to be responsible for the daily afternoon and evening devotions (vespers) as well as the appropriateness and length of the music performed at burial services.¹¹⁴

The active participation of the students of the *Johanneum* in church services from an early age, generated another valuable side effect: Telemann was automatically guaranteed a church choir of reasonable size which was necessary, particularly for performances during the Sunday services. As mentioned earlier, two cantatas could be heard on a typical Sunday morning, one before the sermon and one after, with the first

1725. Ibid , p 57, 51

¹¹⁴See Petzold, pp 48-49. It is interesting to note that the *Schulordnung* contained a section which describes the *Kantor* obligations to question his students about the content of the sermon which had been preached the day before and to review their Christian steadfastness.

one always being more elaborate, reflected particularly by its length, while the second one was usually a solo cantata in a trio setting. One final work was presented at the end of the service, usually either a chorus from the previously performed cantata, an aria, or a psalm or motet for which only a small number of performers were needed, in order to allow most of the performers to leave immediately after the benediction.

The performance of at least two new cantatas every Sunday brought with it the burden of having to secure soloists and instrumentalists for the services. While Telemann could select players from the *Rathsmusikanten*, he was in constant need of new members for the choir, and he soon accepted amateur singers and hired trained singers for the solo parts.¹¹⁵ An orchestra and choir were also often necessary to perform the numerous other works which Telemann had composed for weddings, church inaugurations, and other sacred music concerts which included, for example, performances of Telemann's passion oratorios.

Other duties of the *stadtscher Musikdirektor* entailed the preparation, administration, and planning of appropriate programs for concerts, many of which featured exclusively Telemann's composition conceived for that specific occasion. Telemann was also responsible for directing the choir, soloists, and the orchestra at the countless official functions in Hamburg which were usually hosted in honour of celebrities, political events, or commemorations. For instance, the *Kapitansmusiken*

¹¹⁵See Menke, *Telemann Leben, Werk und Umwelt*, p. 16. Menke adds that one can conclude from the fact that Telemann tended to forget to hire substitute players for deceased or departing members that it took him some time to get used to choosing his instrumentalists from the *Rathsmusikanten*.

from 1723, the *Serenade* for the *Petri-Mahl* of the town council (1724), and the *Jubelmusik* for the Herren Oberalten (1728) were all specially composed for these important political or social occasions ¹¹⁶

Another vehicle for Telemann's success was the *Collegium Musicum*, which he modelled after its Leipzig and Frankfurt counterparts. Within a short time, the Hamburg citizens were able to enjoy a concert twice weekly in the *Drillhaus*, usually featuring those of Telemann's works which had been performed the previous week at burials, church inaugurations, weddings, and political festivities.¹¹⁷ The fact that these recitals took place in the afternoon (a time where servants usually had to work) and that a ticket was twice as much as in Frankfurt (approximately one and a half Marks, more than the typical daily salary of a member of the lower class) leads Petzold to the conclusion that Telemann had tailored this type of entertainment towards the nobility and upper classes ¹¹⁸ In the course of time, compositions written specifically for the *Collegium Musicum* were added to its repertoire, such as the two parts from the *Messias* (1759)

¹¹⁶Ibid , pp 15-16. Only the *Admiralitätsmusik* has been preserved. See also Kleßmann, pp 46-49

¹¹⁷See Petzold, p. 61, and Menke, *Telemann. Leben, Werk und Umwelt*, p. 23.

¹¹⁸Petzold, pp 60-61. Petzold adds that the audience of Telemann's concerts were also able to familiarize themselves with the latest musical gimmicks and jokes, for example, instrumentalists who played tunes on special instruments such as glasses filled with water as well as a horn player who, in 1727, was advertised as being able to play two wind instruments "auf eine ganz ohnbekante und den menschlichen Begriff übersteigende Art " ["in a completely unknown and incomprehensible manner "] Ibid , p. 60

from Klopstock, "Die Betrachtung der neunten Stunde " from *Der Tod Jesu* (1755), *Die Tageszeiten* (1757), in 1759 *Das befreite Israel*, in 1762 *Der Tag des befreiten Gerichts* and, as Telemann's *grand finale*, the cantata *Ino* (1765).¹¹⁹

One of the more pleasant duties of the *städtischer Musikdirektor* was overseeing the *Gänsemarkt-Oper*, the local opera house. Having directed the Leipzig opera house and simultaneously written various opera librettos, Telemann was already conversant in the genre before coming to Hamburg. His predecessor Reinhard Keiser had abandoned his position in 1718, leaving behind a musically orphaned and financially bankrupt theatre. The successors of the last impresario, a *Ratsherr* Schott, took the fate of the Hamburg opera in their own hands and began to hire new singers who, because of the lack of a resident composer, performed works from the Braunschweig opera house. Telemann's takeover of the *Gänsemarkt-Oper* in 1721 could not have happened at a more opportune moment: the city needed not only an skilled composer, but also an administrator and impresario who could satisfy the needs of the public that was clamoring to hear new works. Telemann, one of the leading German composers and an administrative genius, was the man of the hour and easily stepped into the breach.¹²⁰

¹¹⁹See Menke, *Telemann. Leben, Werk und Umwelt*, p. 23

¹²⁰See Petzold, p. 64. Petzold points out that Telemann signed a contract with the opera management as early as 1722. When Keiser came back to Hamburg shortly after, he found his former position taken over by Telemann who did not intend to surrender to his predecessor. Disappointed, Keiser went to Copenhagen, only to return to Hamburg in 1724 and settle for the position of *Kantor* at the *Dom*, an employment which did not fall within the jurisdiction of Telemann's position as *städtischer Musikdirektor*.

For sixteen years, Telemann would reap the fruits of a successful opera house, chiefly performing works of his own at the *Gänsemarkt-Oper*, including 25 operas such as *Der geduldige Socrates* (1721), *La Cappriziosa e il Credulo* (1725), an intermezzo called *Pimpinone* (1728),¹²¹ as well as numerous serenades, cantatas and Festspiele.¹²² Telemann also performed operas by other composers, for example, Keiser, Handel, Conti, Mattheson, Orlandini, Chelleri, and Steffani, for which he either translated as necessary the original libretto or wrote a new one. It is important to note that Telemann chose many operas written by his friend Handel, again translating the libretto into German as well as composing entirely new recitatives to accommodate the richness of the vernacular.¹²³ By 1738, however, not even Telemann's industry could save the opera house from its demise, the sanction of the *Singspiel* and the new French comic opera had begun.

¹²¹See Martin Ruhnke, "Georg Philipp Telemann", in *The New Grove North European Baroque Masters*, ed. Stanley Sadie (London: Macmillan, 1985), p. 306. Ruhnke points out that with this intermezzo, Telemann "was again a pioneer in a new development. In this work, written eight years before Pergolesi's *La serva padrona*, many elements of the *buffo* style are present, like the rapid 'babbling' on one note, the repetition of small motifs and the characterization by accompanying figuration in the orchestra."

¹²²See *ibid.*, pp. 334ff., for a complete list of Telemann's works performed at the *Gänsemarkt-Oper* and on other official occasions.

¹²³Petzold, p. 65. Petzold relates that Telemann also "unabashedly" inserted German arias into the operas, particularly into those comical scenes which he considered most suitable to the taste of the Hamburg audience. Petzold goes on to compare the Hamburg opera scene with that of Venice, since both Hamburg and Venice were free cities and their opera houses counted on the patronage of the middle class who, in contrast to the original London audiences, also preferred a more humorous entertainment.

Fortunately, Telemann had enjoyed enormous success in yet another, very significant item on his list of accomplishments--the publishing business.

3 *Georg Philipp Telemann, the publisher*

At a time when the accumulation of sheet music was associated with certain institutions such as the church, and publishers were not very interested in circulating compositions of leading composers, it should come as no surprise that an astute Telemann decided to make many of his compositions available in print as the idea of making music in one's home for recreational purposes became more and more popular. Martin Ruhnke points out that it was extremely difficult for the *Musikliebhaber*, who either wanted to play at home, in private circles or with a Collegium Musicum, to get their hands on new sheet music primarily because of the fact that the *Hofkapellmeister* and *Kantoren* composed the music necessary for church services or other official functions themselves instead of buying it from, or subscribing to, a publishing house.¹²⁴ Telemann, in turn, was very interested in the pedagogical aspects of music and, as the *stadtscher Musikdirektor* of Hamburg, had the financial means and technical skills to get a publishing business started. It also must have given him satisfaction to provide both amateur and professional vocalists and instrumentalists with a selection of compositions

¹²⁴Martin Ruhnke, "Beziehungen zwischen dem Leben und dem Schaffen Georg Philipp Telemanns", in *Georg Philipp Telemann, Ein bedeutender Meister der Aufklärungsepoche*, vol. 1, p. 58

which they could practice and perform in the comfort of their homes.¹²⁵

Major changes with regard to the availability of printed music began with Telemann's first publication, *Der Harmonische Gottesdienst* in 1725/26. A shrewd businessman, Telemann came up with the ingenious idea of making the published works accessible in Hamburg and Frankfurt (Telemann had kept his *Bürgerrecht* [citizenship] which allowed him to sell his publications there) by circulating them on a subscription basis. Simultaneously, he introduced a mailing system which would guarantee a church musician the appropriate cantata four weeks before the performance date, and this was destined to become a huge success. Walther Siegmund-Schultze concludes that Telemann's decision to make an entire collection of solo cantatas available for purchase not only indicated his enormous foresight in the publishing business, but also denoted the keen interest of a pedagogue in providing music teaching material for both the professional and amateur musician.¹²⁶

In his compositions Telemann purposely tended towards the "modern" style, i.e. the simple, uncomplicated, and easily comprehensible *galant* style which could be combined with elements of folk music as it promised to become most popular with his

¹²⁵See *ibid.*, p. 57. Runke indicates that Telemann's fame was entirely a product of his publications.

¹²⁶"Telemann ließ übrigens die Jahrgänge abonnieren, und die jeweiligen Interessenten erhielten die jeweilige Kantate 4 Wochen vor dem einschlägigen Sonntag, der pädagogische, volksbildnerische Zug seines Schaffens wird darin widerum deutlich." ("Incidentally, Telemann offered the [cantata] cycle on a subscription basis, and the potential buyers received the respective cantata four weeks before the Sunday on which the cantata was to be performed, his interest in the education of musical amateurs becomes evident once again.") Walter Siegmund-Schultze, *Georg Philipp Telemann* (Leipzig: VEB Bibliographisches Institut, 1980), p. 51.

buyers who were mostly amateur musicians. In his autobiography from 1718, Telemann already realized that when

a movement which includes magic, I mean when the sheet shows many difficulties, then making music becomes almost a burden, and many grimaces will be seen on the faces of the performers. In other words he, who can be of use to many, is more worthy than he who writes only for a few; it is clear that those compositions which are set in an easy manner serve everybody: therefore it is best when one [i.e. Telemann] stays with it.¹²⁷

The statement necessitates an evaluation of the relationship between Telemann the composer and Telemann the publisher. First and most important, it is characterized by the publisher's insight into the compositional process. Telemann the publisher, besides supervising the actual printing process, putting advertisements in the local paper, writing letters to many foreign potential buyers, and receiving subscriptions from all over Germany and Europe, also made sure that the output of Telemann the composer displayed the most popular musical styles and, in order to avoid technical problems, did not exceed a certain length.¹²⁸

¹²⁷"Ein Satz, der Hexerey in seine Zeilen faßt, ich meine, wenn das Blat viel schwehre Gänge fuhret, ist musicirenden fast meistens eine Last, wobey man offtermals genug Grimacen spühret. Ich sage ferner so: Wer vielen nutzen kann, tut besser, als wer nur für wenige schreibt, nun dient, was leicht gesetzt, durchgehends jedermann. Drum wirts am besten seyn, daß man bey diesem bleibt." See Mattheson: Telemann's *Autobiography* from 1718, p. 177, see also Ruhnke, "Telemann als Musikverleger," p. 504.

¹²⁸See Ruhnke, "Telemann als Musikverleger," p. 506. Ruhnke relates that, for example, each of the cantatas in the *Harmonischer Gottesdienst* as well as any set of seven Menuette, every song of the *Singe-, Spiel- und Generalbaßübungen* and every chorale prelude had to fit on a single sheet of paper. For the sequel of the *Getreuer Music-Meister*, however, Telemann the composer convinced Telemann the publisher to print pieces that were longer than one page in order to make the collection more attractive to the buyer.

Telemann the publisher also urged Telemann the composer to write music which would sell; for instance, he included an alternate instrumentation in the six trio sonatas from 1718, for which there is an alternative part for the oboe, a second melody instrument besides the violin. Perhaps the most famous items in this category are the twelve solo and twelve trio sonatas of the *Essercizii Musici* (1739-40) which contain a striking variety of different instrumentations. Other examples include the concertos, quartets, and trio and solo sonatas found in the *Tafelmusik* (1733). In some collections of works, however, Telemann did not indicate at all what instruments he had in mind, thus allowing a myriad of performers to enjoy his compositions. The two collections of the *Methodische Sonaten* from 1731 and 1734, for example, allow a violin or a flute to perform the top part, while the *Menuette*, *Kleine Cammer-Music*, and the *Neuen Sonatinen* can be played either on the keyboard, by a melody instrument, or by the basso continuo. Perhaps the most variety in view of instrumentation can be observed in the *Six Concerts et six Suites à Clavessin et Flûte traversiere* since Telemann adds "ou à Clavessin, Traversiere et Violoncello, ou à Violon, Traversiere et Violoncello ou Fondement, ou à Clavessin, Violon, Traversiere et Violoncello" to the title.¹²⁹

Until 1734, Telemann advertised each of his newly published works in the local paper, pointing out that it could be purchased either from his publishing house directly or from that of Peter Heuss and, after 1729, that of Heuss's widow. A comprehensive list of works published by Telemann between 1715 and 1740 can be found in the appendix "Telemann als Verleger seiner Werke" in Werner Menke's excellent

¹²⁹See *ibid.*, p. 504

compendium *Thematisches Werkverzeichnis der Vokalwerke Georg Philipp Telemanns*.

Ruhnke's abridged version from 1968, is reproduced below ¹³⁰

Table 1 Works published by Telemann between 1715 and 1740

1	Six Sonates à Violon seul und Generalbaß	1715
2	Kleine Cammer-Music für 1 Instrument und Generalbaß	1716
3	Six Trio für verschiedene Besetzungen	1718
4	Sei Suonatine per Violino e Cembalo	1718
5	Harmonischer Gottes-Dienst, Kantatenjahrgang	1725/26
6	Sonates sans basse à deux Flutes traverses ou	1726
7	Auszug derjenigen musikalischen Arien, aus Kantatenjahrgang	1726/27
8	Lustige Arien aus der Opera Adelheid	1727-28
9	Pimpinone, Intermezzo	1728
10	Sonate Metodiche für 1 instrument und Generalbaß	1728
11	Sept fois Sept et un Menuet für Klavier oder 1 Instrument und Generalbaß	1728
12	Musique Heroique ou XII Marches für 2-4 Instrumente und Generalbaß oder für Klavier	1728
13	Der getreue Music-Meister	1728/29
14	Fast allgemeines Ev -Musikalisches Liederbuch	1730
15	Zweytes Sieben mal Sieben und Ein Menuet für Klavier oder 1 Instrument und Generalbaß	1730
16	Ouverture und Suite	1730
17	Quadri ripartiti in 2 Concerti, 2 Balletti, 2 Sonate	1730
18	Neue Sonatinen für Klavier oder 1 Instrument und Generalbaß	1730-31
19	Zwei Kantaten zum Jubelfest	1730-31
20	Sechs (weltliche Kantaten) für 1 Singstimme, 2 Violinen, Viola und Generalbaß	1731
21	20 Kleine Fugen für Orgel oder Klavier	1731
22	III Trietti methodichi e III Scherzi für 2 Instrumente und Generalbaß	1731
23	Fortsetzung des Harmonischen Gottesdienstes, Kantatenjahrgang	1731/32
24	Continuation des Sonates méthodiques für 1 Instrument und Generalbaß	1732
25	12 Fantaisies à Travers sans Basse	1732-33
26	Fantaisies pour le clavessin, 3 Douzaines	1732/33
27	Musique de Table	1733
28	Six Quatuors ou Trios	1733

¹³⁰Ibid , p. 511. See also Menke, *Thematisches Werkverzeichnis*, pp. 240-41

29	Singe-, Spiel- und Generalbaß-Übungen	1733/34
30	XII Solos à Violon ou Trav. avec la Basse chiffrée	1734
31	Six Concerts et six Suites	1734
32	Scherzi Melodichi für Violine, Viola und Generalbaß	1734
33	Fugirende und veraendernde Chorale für Orgel oder Klavier	1734/35
34	12 Fantaisie per il violino senza Basso	1735
35	12 Fantaisies à Basse de Viole sans Basse	1735/36
36	Sonates Corellisantes für 2 Instrumente und Generalbaß	1735/36
37	VI moralische Kantaten für 1 Singstimme und Generalbaß	1735/36
38	12 geistliche Canons	1735-36
39	Duos à Travers et Violoncello	1735-36
40	Six Ouvertures à 4 ou 6	1736
41	6 (moralische) Kantaten für 1 Singstimme, 1 Instrument und Basso continuo	1736/37
42	Lustiger Misch-Masch oder Scotlandische Stücke für Klavier und andere Instrumente	1736-37
43	Nouveaux Quatuors en six Suites	1738
44	XIIX Canons Méloдиеux ou VI Sonates en Duo	1738
45	Fugues Légères et Petits Jeux für Klavier	1738-39
46	6 Symphonies für 2 Violinen, Horn und Generalbaß	1738-39
47	Essercizii Musicci für 1-2 Instrumente und Generalbaß	1739-40

It is interesting to note that Telemann only once commissioned someone else to publish one of his works: the printer Kießner brought out Telemann's arias from the cantata cycle for 1727 (see above under "7").

Publishers outside of Hamburg were also contacted by Telemann, who asked them to sell his compositions in London, Amsterdam, Leipzig, Berlin, Nürnberg, and Jena. Five extant catalogues from 1718, 1726, 1728, and 1731 contain a list of those works which were most popular with the subscribers in Germany, France and England.¹³¹ The subscription list for his *Musique de Table*, for example, includes 186 names with

¹³¹All five catalogues as well as a list of publications in German publishing houses after 1740 and publications in foreign publishing houses are found in Ruhnke, *Telemann Thematisch-Systematisches Verzeichnis seiner Werke*, pp. 230ff.

206 orders, 52 of which came from outside of Germany¹³² 33 of them came from France, seven from Denmark, four from the Netherlands, three from the Baltic Provinces, and one each from Switzerland, England and Spain. Among the subscribers were members of the nobility as well as several renowned musicians such as Handel, Quantz, Pisendel, Hebenstreit, and the Parisian flautist Michel Blavet.

In addition to his own compositions Telemann also published the works and treatises of other composers and theorists, respectively. Reproduced below is the list of musical and literary works published by Telemann which only emphasizes his continuous interest in providing the public with significant sheet music and informative writings about it.¹³³

Table 2. Musical works and treatises edited by Telemann.

Musical Works [edited by Telemann]

1. Prinz Johann Ernst von Sachsen-Weimar, *Six Concerts à Un Violon concertant, deux Violons, une Taille, et Clavecin ou Basse de Viole*, Leipzig und Halle 1718.
2. *Der getreue Music-Meister*, Hamburg 1728 (mit Werken von sich, anonym und 13 namentliche genannten Komponisten) [with works by Telemann himself, anonymous ones and 13 pieces by composers whose names are given in the collection]
3. *Fast allgemeines Evangelisch-Musicalisches Lieder-Buch*, Hamburg 1730, 2. Aufl. [second printing], 1751.
4. *Lustiger Mischmasch oder Scotländische Stücke für Klavier und andre Instrumente*, Hamburg ca. 1736-1737
5. Johann Graf, *6 Soli für Violine und Basso continuo op. 3*, Hamburg o. J. [no date] und Rudolstadt, 1737.
6. Christoph Förster, *sei Duetti a due Violini e Basso ad libitum op. 1*, Paris o. J. (1737)

¹³²See Ruhnke, "Zum Schaffen Telemanns," p. 11.

¹³³See Hobohm, "Georg Philipp Telemann als Herausgeber", pp. 47-61, the following list is found on p. 56.

7. Johann Hover, *Musikalische Probe eines Concerts vors [für das] Clavier*, Hamburg 1741.

Treatises [edited by Telemann]

1. Carl Johann Friedrich Haltmeier, *Anleitung wie man einen General-Baß oder auch Hand-Stücke, in alle Tone transponiren könne*, Hamburg 1737.
2. David Kellner, *Treulicher Unterricht im General-Baß Zweyte und vermehrte Afulage*, Hamburg 1737
3. (Anonym) *Beschreiben der Augen-Orgel oder des Augen-Clavicimbels, so der berühmte Mathematicus und Jesuit zu Paris, Herr Pater Castel, erfunde*, Hamburg 1739
4. Georg Andreas Sorge, *Anweisung zur Stimmung und Temperatur sowohl der Orgelwerke, als auch anderer Instrumente, sonderlich aber des Claviers*, Hamburg 1744
5. Georg Andreas Sorge, *Gründliche Untersuchung, ob die im dritten Theile des dritten Bandes der Mizlerischen musikalischen Bibliothek S 457 und 580 befindliche Schroterische Clavier-Temperaturen für gleichschwebend paßiren können, oder nicht*, (Hamburg) 1754

In the fall of 1737, Telemann went to Paris for eight months, perhaps to forestall the printing of pirated editions of his music. Ruhnke relates that before 1734, Boivin had published six of Telemann's trio sonatas from a pirated manuscript, while in April 1736 Le Clerc was authorized by the King of France to reprint five of Telemann's publications, even though the composer had not indicated his approval.¹³⁴

In 1740, at the age of 59, Telemann decided to conclude his work as a publisher and announced on the 17th of October that he was willing to sell his 44 plates to any interested buyers, however, the plates should not be sold to more than two independent parties, probably to avoid a possible scattering and subsequent loss of the plates.¹³⁵

¹³⁴See Ruhnke, "Georg Philipp Telemann", p. 293

¹³⁵See Ruhnke, *Telemann Thematisch-Systematisches Verzeichnis seiner Werke*, p. 241

According to Ruhnke, the reason why Telemann sold his publishing business lay in his intention to "devote the rest of his life to compiling books on music theory"¹³⁶

Telemann continued to compose after 1740, even though his output diminished considerably until 1755, when a new creative period began in his life.¹³⁷ At the age of 74, he found enjoyment in composing oratorios, setting texts by K. W. Ramler (*Der Tod Jesu* premiered in 1757) and F. G. Klopstock (*Messias*, performed in 1759). Telemann also enjoyed setting his own poetry, as can be observed in his masterwork *Die vier Tageszeiten* from 1757.¹³⁸ The last years of his life are characterized by a steady decline of his health which eventually led to his death on June 25, 1767.

So ended the prosperous career of possibly the most important German composer, administrator, and publisher at the beginning of the eighteenth century

¹³⁶See Ruhnke, "Georg Philipp Telemann", p. 294

¹³⁷See the chapter "Die letzten Jahre (1759-1767)" in Kleßmann, pp. 132-145

¹³⁸See *ibid.*, pp. 126-127. *Die Tageszeiten* comprises four cantatas, "morning," "noon," "evening," and "night." Each time of the day is symbolized by a soprano, contralto, tenor and bass and a Tromba piccola, a viola da gamba, two flutes, two oboes and a bassoon, respectively. Kleßmann remarks that in *Die Tageszeiten*, Telemann leaves behind the late baroque style in favour of an "empfindsam" style, which at times reminds one of Haydn.

CHAPTER 4

THE CANTATA CYCLE

DER HARMONISCHE GOTTESDIENST:

ORIGINS AND OBSERVATIONS ON

STYLE AND PERFORMANCE

1. The poets

Georg Philipp Telemann, who is also the *Capell-Meister* at the Courts of Sachsen-Eisenach and Bayreuth, commenced his position as *Director Musices* at all the churches of this town [i.e., Hamburg] just recently at the beginning of the new church year [that of 1723/24], he has also begun to work on a new *Jahrgang*, which he wants to publish quarterly, he will probably compose it [i.e., the cantatas of the *Jahrgang*] in a way that both a scarce and full instrumentation will sound pleasant, he will make the cantatas short, write them for general use, and sell them at a reasonable price. This *Jahrgang* deserves special praise as its text[s] have been provided by an ingenious hand [poet], who is not accustomed to anything but producing fine masterpieces. Thus, the poetry and the composition will be in complete harmony with each other.¹³⁹

The above statement is an excerpt from an article published on December 4, 1723 in the arts column of Hamburg's leading local newspaper, the *Hamburger Correspondenten*, under the heading "Die Hamburger Konzertchronik." Important not only in view of its praise for Telemann and his superb performance record, the article is particularly interesting with regard to the information presented on a cantata cycle which he intended to publish shortly.

¹³⁹See Menke, *Thematisch-Systematisches Werkverzeichnis*, Anhang A, p. 56.

In the preparation for a cantata cycle, the one element which had to concern Telemann in his capacity as composer and publisher of the collection of cantatas, was its texts, or rather their quality, and how to obtain good material. Telemann, therefore, worked out a seemingly foolproof strategy to circumvent any potential problems which he might encounter. First, perhaps because he was too shy to contact a poet of celebrity status himself, Telemann sought assistance from his friend Christian Friedrich Weichmann, an eminent poet and the editor of the popular *Poesie der Nieder-Sachsen* (in six volumes) which was published in 1721.¹⁴⁰ Weichmann, being familiar with the work of virtually every aspiring poet in the region, gladly recommended a Herr Brandenburg who welcomed the assignment.¹⁴¹ Brandenburg's ill health and unsteady working habits, however, were to prevent him from delivering all of the promised cantata texts within the short period of time that the overeager Telemann had most likely suggested. Telemann's patience expired after a waiting period of over one and a half

¹⁴⁰See Menke, *Telemann Leben, Werk und Umwelt*, p. 20. Menke claims that Weichmann wanted to create a counterbalance to the Silesian, Swiss and Leipzig poetic circles with his anthology, purposely extending the title "Niedersachsen" by including the regions of Danzig and Königsberg and the countries Denmark and Sweden. In addition, Menke points out that Telemann knew Weichmann as he had commissioned the text for his opera *Genserich* in 1722 from him. Telemann also used texts by Weichmann for several other occasions such as the funeral for Mayor Schroeder in 1723, two *Serenades*, one for the Petri-Mahl and one for the Duke of Braunschweig-Lüneburg in 1724 as well as for the church cantata for New Year's Day in 1726. *Ibid.*, p. 185. See also Stewart, p. 100. He relates that Weichmann must have known Telemann well as some of the latter's poems can be found in the *Poesie der Niedersachsen*.

¹⁴¹See *ibid.*, p. 166. Menke points out that there is virtually no biographical information available on Brandenburg, except for the fact that Telemann asked him to provide the texts for *Der Harmonische Gottesdienst*, however, Brandenburg only delivered a few specimens of his work.

years for the rest of Brandenburg's texts. The delay, much to his chagrin, forced him to abandon hope of publishing this particular cantata cycle altogether.

In 1725, however, Telemann published another completed *Jahrgang*, or, more precisely, a collection of 72 cantatas, entitled *Der Harmonische Gottesdienst*. Telemann's inclusion of an ironic, but at the same time gentleman-like, account of the unfortunate incident in the preface to *Der Harmonische Gottesdienst*, suggests a bruised ego as well as anger about the financial loss and loss of face--all because of an unreliable lyricist. Telemann's account of the lamentable chain of events reads as follows:

It has been more than two years since I was delighted to publish a musical *Jahrgang* for all Sundays and Feast days because Herr Weichmann approached Herr Brandenburg, a fine poet especially suited to the art of poetry for music, who kindly agreed to supply the texts for this *Jahrgang* [i.e., *Der Harmonische Gottesdienst*]. The work would have been printed a long time ago [i.e. in 1723 or early in 1724 when Telemann first approached Brandenburg] if the poet had not been forced first by illness and then by an overwhelming work schedule to leave out some texts in the order of the *Jahrgang*. Since he [Herr Brandenburg] has assured us that he will definitely provide the missing pieces [here: texts], and, since his witty and meaningful work has often inspired me to [come up with] not uncommon [here: fancy] ideas [in my music], the connoisseurs of edifying church devotions should therefore have no doubt that we would not keep our promises [i.e., not to print the *Jahrgang* for it to be mailed out to the subscribers].

When and before this happens, I have the honour of presenting to you a different *Jahrgang* [i.e., *Der Harmonische Gottesdienst*].¹⁴²

¹⁴²"Es ist bereits über zwei Jahr, als ich zu Herausgebung eines musikalischen Jahrganges auf alle Sonn-und Festtage mich so viel lieber entschloß, weil auf Veranlassung Herrn Weichmanns der treffliche und zur musikalischen Dichtkunst insoderheit aufgelegte Poet, Herr *Brandenburg*, die Verfertigung des Textes zu diesem Jahrgange gutigst übernahm. Das Werk würde auch schon lange im Druck gelegen haben, wenn nicht der Herr Poet bald durch Unpaßlichkeit, bald durch überhaufte Amtsgeschäfte sich genotiget gesehen, in der Ordnung des Jahrganges zuweilen eine Lucke zu lassen. Wie er uns aber zuverlässige Hoffnung gemacht, daß die zwischenher fehlenden Stucke annoch alle nachkommen sollen, ich auch durch seine so geist- als

Telemann naturally looked elsewhere for suitable poets and cantata texts for *Der Harmonische Gottesdienst* in order to avoid another "Brandenburg disaster " After consulting Weichmann once again, Telemann eventually chose Matthaus Arnold Wilckens (1704-1759)¹⁴³ Wilckens, a native of Hamburg and future law graduate of the University of Leipzig, was to become Telemann's "favourite poet", contributing 52 of the 72 texts¹⁴⁴ It may be possible that Wilckens encountered problems similar to Brandenburg's because it is known that other poets also provided cantata texts for *Der*

sinnreich Arbeit zu verschiedenen nicht gar gemeinen Einfällen ofters ermuntert worden bin, so dürfen die Liebhaber erbaulicher Kirchenandachten desto weniger zweifeln, daß wir nicht beiderseits unserer Zusage nachkommen werden. Indem und ehe solches geschicht, habe ich die Ehre Ihnen hiermit einen andern Jahrgang gleichfalls ... vorzulegen ... " [Italics in original] Georg Philipp Telemann, *Georg Philipp Telemann Musikalische Werke*, ed. Gesellschaft für Musikforschung, vol 2, *Der Harmonische Gottesdienst, Teil I Neujahr bis Reminiscere*, ed. Gustav Fock (Kassel: Bärenreiter, 1970), Band 2, preface, p. v [hereafter: Telemann, preface].

¹⁴³See Werner Menke, *Das Vokalwerk Georg Philipp Telemann's Überlieferung und Zeitfolge* (Kassel: Bärenreiter, 1942) [apostrophe in original] Quoted by Penny, p. 87.

¹⁴⁴See Gustav Fock, Vorwort zur Neuausgabe [Preface to the New Edition], *Georg Philipp Telemann: Musikalische Werke*, ed. Gesellschaft für Musikforschung, vol 2, *Der Harmonische Gottesdienst, Teil I Neujahr bis Reminiscere*, by Georg Philipp Telemann, 2nd edition, ed. Gustav Fock (Kassel: Bärenreiter, 1970), vol 2, p. vii [hereafter: Fock, preface] See also Menke, *Telemann: Leben, Werk und Umwelt*, p. 185. Menke points out that Wilckens was also an avid collector of good books for his personal library and became friends not only with Telemann, but also the poets Brockes and Hagedorn. Besides providing most of the texts for *Der Harmonische Gottesdienst*, Wilckens also supplied Telemann with the aria texts for the *Lucas-Passion* (1728) and the text for the music performed at the funeral of Mayor Ruland in 1742. In addition, Menke attributes the aria texts for the 1726, 1735, and 1736 passions to Wilckens.

Harmonische Gottesdienst,¹⁴⁵ namely Michael Richey, to Buren, Mayer, Steetz and Kenzler¹⁴⁶

The most significant poet among the five was clearly Michael Richey (1678-1761), because of his position of professor of Greek and History at the Hamburg *Gymnasium* which he held for 44 years, beginning in 1717¹⁴⁷ Richey, the son of a well-to-do Hamburg family, a graduate of the University of Wittenberg and former school principal in Stade,¹⁴⁸ must have been in daily contact with Telemann and provided him with texts for many a *Trauermusik* and *Hochzeitsmusik*.¹⁴⁹ His most

¹⁴⁵See also Penny, p. 88. Penny believes that "Wil[c]kens seeme[d] to have run into difficulty as the poems of other poets appear with greater frequency as the year ends." However, a list of all the texts provided by the other four poets reveals that there are lacunae throughout the cycle, not only in the higher numbers: the earliest cantata text that had not been authored by Wilckens is number 10, the latest number is 60, possibly even 72.

¹⁴⁶There is no biographical information available on Buren, Mayer, Steetz or Kenzler.

¹⁴⁷See Stewart, p. 100. Stewart points out that Telemann must have definitely been in contact with Richey when he occupied the Cantor's apartment in the *Johanneum* from 1721 to 1730. It is important to point out that Telemann maintained contact with Richey even after he moved to larger living quarters in the *Neue Strasse*. Ibid., footnote 3.

¹⁴⁸See Penny, pp. 88-89. Penny relates that Richey accepted a position of school principal in Stade, a city which was governed by the Swedish as a result of the *Westfälischer Friede* (Westfalia peace treaty) of 1648, moving back to Hamburg to evade the Great Northern War (1700-1723).

¹⁴⁹See Menke, *Telemann Leben, Werk und Umwelt*, p. 180. Menke lists the following other works for which Richey provided the texts: ten *Hochzeitsmusiken* written between 1722 and 1728, the *Admiralitätsmusik* composed in 1723, various texts for the *Singe-, Spiel- und Generalauffübungen* (published in 1733/34), the *Trauermusiken* performed at the funerals of Mayors Wiese (1728), Faber (1729), Stockfleth (1739) and Luis (1741), the inauguration of the new church in Billwerder in 1739, the fiftieth wedding anniversaries of the couples Mutzenbecher (1732), Luttmann (1756) and Mattfeld (1758), the inauguration of the new wing of the *Gymnasium* in 1751, the bi-

important achievement was the founding of the *Teutsch-ubende* or, as it was renamed in 1722, *Patriotische Gesellschaft* together with Brockes, Fabricius, and König in 1715¹⁵⁰

The *Patriotische Gesellschaft*, a literary society, distanced itself from the erotic and vulgar poems by poets such as Daniel Caspar (1635-1683) and Christian Hofmann von Hofmannswaldau (1617-1679) and attempted to "defend the dignity of the German language against the preference of the French language [which many Germans chose over their native tongue]" by writing in a more sophisticated style¹⁵¹ It is interesting to note that Telemann never became a member of the *Patriotische Gesellschaft*,¹⁵² even

centennial of the *Augsburg Confession* at the Gymnasium in 1730, and a small number of movements of the *Kapitansfeiern*

¹⁵⁰See *ibid*, p. 22. See also Jaroslav Pelikan, *Bach Among Theologians* (Philadelphia: Fortress Press, 1986), pp. 42-43.

¹⁵¹"Die Würde der Teutschen Sprache wider den angemäßen Vorzug der Französischen' zu verteidigen" Menke, *Telemann. Leben, Werk und Umwelt*, p. 22 [The quotation can be found on the front page of the 1725 edition of Weichmann's *Poesie der Niedersachsen*] Menke adds, that Richey rejected all *Dichterschulen* (poetic schools) in Silesia, Saxonia, and Switzerland and aimed towards expressing himself in a sophisticated way. He would praise, flatter, mock and criticize the object of the poem, but he would do it with humour and "in a galant way", and therefore was virtually never offensive. See also *ibid*, p. 20.

¹⁵²See Stewart, p. 100. Stewart states that there is no evidence that Telemann ever became a formal member of the *Patriotische Gesellschaft*. However, it is certain that he attended its meetings with some frequency, as a series of events which took place in 1724 shows. In early October, Telemann wrote a letter to his friend J. F. A. von Uffenbach, in which he described a squabble between the directors of the Hamburg opera, and mentioned that a satire on this "Opern-Krieg" had appeared in a recent issue of the *Patriot*, the literary magazine of the *Patriotische Gesellschaft*. In his letter, Telemann related with some horror that he himself had been taken to be the author of the *Patriot* satire, and that the principals involved had obtained revenge by writing a scandalous intermezzo to be performed at the opera. This intermezzo, *Il pregio dell'ignoranza, oder Die Bass-Geige*, has three main characters obviously meant to

though he was in contact with several of its senior members and had at first favoured the "galant Styl" as promoted by Martin Opitz (1597-1639)

Reproduced below is a list of all the cantatas of *Der Harmonische Gottesdienst* for which the four poets provided texts.¹⁵³

Wilckens	1-9, 11-13, 15, 16, 19, 21-23, 25-28, 30, 31,33, 35, 37, 41, 44-47, 51-56, 58, 61-71, and possibly 72,
Richey	24, 26, 29, 32, 38, 43, 57,
to Buren	34, 39, 40,
Mayer	42,
Steetz	48 and possibly 72,
Kenzler	50;
Unknown	10, 14, 17, 20, 49, 59, 60, and possibly 72. ¹⁵⁴

represent Brockes, Weichmann, and Telemann. The immediate assumption that Telemann had co-authored the *Patriot* satire along with the chief editors demonstrates, according to Stewart, beyond any doubt that Telemann was intimately associated with the *Patriotische Gesellschaft*.

¹⁵³See Penny, p. 91. All of the poets for *Der Harmonische Gottesdienst* also contributed to the *Jahrgang* written for the pre-sermon music in Hamburg for 1725-26. See Menke, *Thematisches Werkverzeichnis*, pp. 50-51.

¹⁵⁴Since Telemann himself was a renowned poet, it could be possible that he provided the texts listed under "unknown". See also Penny, p. 99. Penny wonders how Telemann and his fellow-composers decided what was to be recitative and what was to be aria and postulates that it is likely that the poet labeled them specifically. It is not known in what form Telemann received the texts to *Der Harmonische Gottesdienst*, that is, how they were laid out on the page. However, he must have given his poets instruction with regard to length, as Telemann the publisher had advised Telemann the composer that the entire cantata had to fit on one sheet. See Ruhnke, *Telemann als Musikverleger*, p. 506, cf. footnote 128 of this document.

The texts themselves are based on the pericopes of the respective Sunday, on which the poets were asked to elaborate,¹⁵⁵ they are indicated by the editor of the Barenreiter edition (of 1970) below the title of the cantata.

2. The Structure of the Cycle

The pre-determined structure which constrained Telemann, i.e., the number of cantatas necessary for this particular *Jahrgang*, also deserves special attention. Besides providing cantatas for the 52 regular Sundays of the church year of 1726, Telemann was required to supply cantatas for the following Feast Days:

- 1) three each for Christmas, Easter, and Pentecost (the extras were to be used for special weekday services),¹⁵⁶

¹⁵⁵See Penny, pp 94-95. Penny points out that the early eighteenth-century poet was "always detached, the description of simple natural objects, which would intend merely the adoration of the object itself in romantic poetry, was always meant to symbolize something else . . ." Penny proceeds to discuss the idiosyncrasies of Telemann's German (actually that of his poets), claiming that the texts are written in the "best high literary German" (although Hamburg is in the province of Schleswig-Holstein which is close to the Netherlands, Friesland and Denmark which are known as the "low" countries, where "low German" was spoken). Only on a few occasions did the poets lapse into the "low" German or *Niederdeutsch* (i.e., "wegre" became "weigre", while "Sohnaltar" was replaced by "Sühnaltar"), all have been corrected by the editor, Gustav Fock. In addition, the German used by the poets shows typical archaic spellings (i.e., "Thur" instead of "Tür", "Drey-Einigkeit" instead of "Dreieinigkeit" etc.) Ibid., pp 96-97.

¹⁵⁶The special week-day services to which Penny is referring include, for example, "2. Weihnachten [sic]," an equivalent of St. Stephen's Day or what is now known as the "2. Weihnachtsfeiertag" in Germany, literally "Second Christmas Feast Day", "2. Ostertag," i.e., Easter Monday, and "2. Pfingsttag," commonly called "Pfingstmontag" or "Pentecost Monday."

- 2) one cantata each for feast days which were fixed in the calendar and therefore would not necessarily fall on one of the regular Sundays, including "Tag des Johannes, der Taufer [sic]" on June 24, "Heimsuchung Mariae" on July 2, and "Michaelistag" on September 29 ¹⁵⁷

Penny postulates that seven cantatas were likely not to have been performed in 1726 as a result of the actual number of Sundays between, for example, Epiphany and Lent as well as Pentecost and Advent ¹⁵⁸

- 1) Cantata no. 2, as Epiphany fell on a Sunday,
- 2) Cantata no. 10, as there were only five Sundays after Epiphany,
- 3) Cantatas nos. 58 to 61, as there were only 23 Sundays between Pentecost and Advent, and

¹⁵⁷See *ibid*, p. 109-10, 115-16. Penny postulates that since it was possible that the supplementary cantatas for each of the feasts (Christmas, Easter, and Pentecost) were also disregarded, only 59 of the 72 cantatas could have been premiered that year. One should keep in mind, says Penny, that the Epiphany and Pentecost seasons can never *both* have their full allotment of Sundays in the same year, as they complement each other. If one wanted to perform *Der Harmonische Gottesdienst* by the calendar, one could never complete the entire cycle in a year's time, it would take 16 years to hear them all, with the least called-for Sunday, the twenty-seventh Sunday after Pentecost, only being heard in the last year. In actuality however, the "last" Sunday or Christ-the-King, would traditionally feature the liturgy and therefore also the cantata of the twenty-seventh Sunday. This would make Cantata no. 60, to be performed on the twenty-sixth Sunday after Pentecost, the least performed cantata of the cycle.

¹⁵⁸Penny, pp. 110-115. Penny provides a list of the days for which Telemann provided cantatas, in the order in which they occur within the cycle, including a list of the English equivalents and the pericope for the day. See also Menke, *Thematisches Werkverzeichnis*, p. 51.

- 4) Cantata no. 64, the cantata for St. Michael's Day which in 1726 fell on the fifteenth Sunday after Pentecost.

A peculiarity with regard to the starting point of the cantata cycle should also be noted. Telemann began the cycle with the first Sunday of the secular New Year, not the first Sunday in Advent, which marks the beginning of a new church year and would present a logical choice. His reasons for this unusual procedure are unknown but may have been manifold: his intention to publish them quarterly could have been responsible for this change, or unforeseen difficulties that may have had arisen in the composition or printing process, such as Wilckens not being able to provide the cantata texts in time for publication.

3. *The Form and Instrumentation of the Cantatas*

The actual compositional process of *Der Harmonische Gottesdienst* must have been preceded by various considerations on Telemann's part. First, as a pragmatist, he selected the same basic formal scheme for all the cantatas, the simple and rather predictable da capo aria--recitative--da capo aria pattern,¹⁵⁹ thus tailoring the

¹⁵⁹See Penny, p. 135. He points out that only two arias in all of the 72 cantatas are not *da capo*: 1) the second aria of Cantata 34, which has three sections, as one would expect since it was written for Pentecost Sunday, however, it is the second part which is repeated, and, 2) the second aria of cantata 51, composed for the seventeenth Sunday after Pentecost. Here, Telemann indicates a simple rondo form by means of a *dal segno*, asking for the last two of the three sections to be repeated.

composition to the perhaps somewhat limited musical abilities of his subscribers, performers, and the audience.¹⁶⁰ The provision of a common design for all the cantatas also presented a means of unification and regulated their pre-determined length, since one cantata had to fit onto one sheet of paper.¹⁶¹ As mentioned in chapter two of this thesis, for *Der Harmonische Gottesdienst* Telemann preferred the madrigalian cantata in combination with elements of the *Spruchodenkantate*, i.e., a cantata which is distinguished by the use of an extensive recitative that is patterned after the kind performed before the da capo aria in contemporary baroque operas. The *Spruchodenkantate*, by contrast, denotes a mixture between an *Oden* cantata (a transcription of the Italian solo cantata, i.e., a strophic song with varied orchestration) and a concerto motet using a verse from the Bible as a motto for the cantata.¹⁶²

¹⁶⁰See Telemann, Preface, p. vi. "... hat man [i.e. Telemann] sich durchgehends zur Bequemlichkeit beides [sic], der Sanger und Instrumentalisten, aller Leichtigkeit beflissen, so viel namlich die vorkommende Affeckten und die benotigte Veranderung es zugelassen. Wie man denn auch in den Rezitativen die naturliche Akzentuation unserer teutschen Mundart moglichst beibehalten und in der Harmonie weitgesuchte Ausschweifungen vermieden und endlich die Ziffern des Generalbasses fur einen maigen Meister oder Lernenden nicht zu furchterlich gemacht,..." ["... Otherwise, one {Telemann} has tried to make the music as comfortable both for the singers and the instrumentalists as far as the affects and the necessary corrections have permitted. In addition, one has tried to retain the natural inflection of our German dialect, one also tried to avoid complicated harmonic progressions and not make the figures of the thorough bass to horrible in consideration of mediocre masters and students, ..."]

¹⁶¹It is interesting to note that Penny does not acknowledge the basic formal structure as a means of unification. He believes that there are no unifying means at all present in this cycle, commenting that Telemann "seemed content to confine his overall unifying techniques to instrumentation and key, and leave the weight of such unity to the text." Penny, p. 136

¹⁶²See chapter 2, pp. 24-25 above.

The first aria of a typical cantata would thus consist of a motto or an instrumental introduction followed by the alternation of trio and duet settings (that is voice, instrument, and basso continuo versus voice and basso continuo, only in a few cases did Telemann leave out the continuo part, usually in order to depict words such as "Stillesein" ["being quiet"])¹⁶³ The recitative and the second aria follow, the latter being quite similar in style to the opening aria, differing mostly in tempo indications and rhythm.

On occasion, Telemann modified the design in order to provide variety not only for his audience but also for himself, as the task of writing 72 formally identical cantatas must have become less challenging and even somewhat boring for the composer after a little while. Cantata no. 22 "Triumphierender Versöhner, tritt aus deiner Kluft hervor" ["Triumphant conciliator, step forth from thy cleft"], to be performed on Easter Monday, contains a recitative section which is extended by an *arioso* section, another recitative, three *grave* and two *vivace* sections before the final *da capo* aria is reached. His reason for extending the recitative section and the first *da capo* aria was clearly the contrasting texts. In all the *grave* sections, Telemann sets text which conveys the despondency of the asker, as for example, in mm 23-26, "Du starbst, wozu?" ["You died, to what purpose?"]. The following melismatic *vivace* sections always portray the joyous answer,

¹⁶³See, for example, cantata no. 5, "Ist die Widerwärtigkeit den Frommen eigen?" ["Is adversity a characteristic of pious individuals?"], where Telemann leaves out the continuo part (he marks it "Violoncello solo" in order to convey the "sense of quietude"). Georg Philipp Telemann, *Georg Philipp Telemann: Musikalische Werke*, ed. Gesellschaft für Musikforschung, *Der Harmonische Gottesdienst* (Kassel: Bärenreiter, 1957), [hereafter Telemann *Der Harmonische Gottesdienst*] Bd. 2, p. 42.

here "Mein Heil, zu unserem Leben" ["My salvation, for our life"] (mm 27-32).¹⁶⁴

Another interesting modification of the three-part structure can be observed in the cantata which Telemann composed for the third Easter Day, no 23, entitled "Jauchzt, ihr Christen, seid vergnügt" ["Exalt, ye Christians, be cheerful"]¹⁶⁵ It is distinguished by a long first recitative (as opposed to the recitative positioned between the two arias) which can be analyzed as an ABA'B'A"B" form. Starting out in the traditional secco style, the recitative features an *arioso* which comprises eighteen bars of a joyful "Halleluja" text but omits the expected obbligato violin part. The next six measures of secco recitative are followed by a return of the "Halleluja", another secco section and a third and final repetition of the "Halleluja".¹⁶⁶

Telemann enlightens the reader about the tempo markings which he employs in *Der Harmonische Gottesdienst* as follows:

Concerning the tempo in any aria, [one should note that] the ones without a marking such as presto, allegro, vivace etc = very fast, fast and lively etc, adagio, largo, affetuoso etc = very slow, slow moving etc, should be performed in a medium tempo. Should there be any unfamiliar

¹⁶⁴See Telemann, *Der Harmonische Gottesdienst*, Bd. 3, pp 180-89. See also cantata no 60, "26 Sonntag nach Pfingsten: Glaubet, hoffet, leidet, duldet" ["26th Sunday after Pentecost: Believe ye, hope ye, suffer ye, endure ye"], in which Telemann surprises the listener with the alternation of three *largos* and three *vivaces* instead of a *da capo* aria. See *ibid*, Bd 5, pp 487-94.

¹⁶⁵See, Telemann, *Der Harmonische Gottesdienst*, Bd. 3, pp 190-99.

¹⁶⁶See Ronald L. Waln, "Telemann's Harmonischer Gottesdienst," *The NATS Journal* 45 (January/February 1989): 6. Waln also points out that cantata no 3 for Epiphany, "Ihr Volker, hört" ["Listen ye people"], contains an unexpected "Misurato" section which displays a busy flute part with driving rhythms, followed by a concluding passage that resembles the preceding recitative without the flute. Cf. Telemann, *Der Harmonische Gottesdienst*, Bd 2, pp 25-26.

markings, they will be discussed [by Telemann] following these cantatas¹⁶⁷

Penny's numerical account of Telemann's tempo markings reveals an interesting fact, namely his frequent use of combinative tempo markings (see entry no. 8) and the large number of omissions of tempo markings altogether (Most likely, Telemann wanted to challenge the performers by asking them to interpret movements without tempo indications at all) The following tempo markings occur in *Der Harmonische Gottesdienst*¹⁶⁸

Table 3 Tempo markings and their number of occurrences in *Der Harmonische Gottesdienst* (continued on p. 88)

Tempo marking	Number of occurrences
<i>vivace</i>	38
<i>andante</i>	13
<i>allegro</i>	7
<i>largo</i>	6
<i>spirituoso</i>	8
<i>presto</i>	8
<i>dolce</i>	4
<i>grattoso</i>	3
<i>affetuoso</i>	3
<i>prestissimo</i>	1
<i>arioso</i>	1

¹⁶⁷See Telemann, Preface, p. v "Betreffend die Bewegung des Taktes in einer jeglichen Arie, so habe diejenigen ein mittelmaßiges Gewicht, bei welchen am Anfange kein andeutendes Wort als presto, allegro, vivace etc. = sehr geschwinde, geschwinde, munter usw., adagio, largo, affetuoso etc. = sehr langsam, langsam, beweglich usw. zu finden ist. Und sollten etwan einige ungewöhnliche hieher gehörende Wörter vorkommen, so wird man sich am Schlusse dieser Kantataten darüber erklären." It should be noted that these "explanations" are found neither at the end of the cantatas nor at the end of the cantata cycle. See also Penny, p. 124

¹⁶⁸See Penny, p. 124

Table 3 continued

Tempo markings	Number of occurrences
<i>allegro moderato</i>	1
<i>allegro e soave</i>	1
<i>dolce ma non largo</i>	1
<i>andante e maestoso</i>	1
<i>sicaliana</i>	1
<i>andante e grazioso</i>	1
<i>grave</i>	1
<i>vivace e poposamente</i>	1
<i>animoso</i>	1
<i>mesto e sdegnoso</i>	1
<i>languente</i>	1
<i>a tempo giusto</i>	1
<i>presto ma con affetto</i>	1
<i>andante e affetuososo</i>	1
<i>animoso</i>	1
<i>mesto</i>	1
<i>soave</i>	1
<i>con pompa</i>	1
no tempo markings	35

With regard to metre markings, Penny counts

- 1) "C": 55 times,
- 2) 3/4: 29 times,
- 3) 3/8: 16 times, with
- 4) 6/8, 6/4, 2/4 and 12/8 appearing less frequently

Three markings are used once only: *alla breve*, 3/2, and 18/8 (which is used in the violin part against a 6/4 metre in the voice and continuo of cantata no. 46, aria, no. 2.)¹⁶⁹

¹⁶⁹See *ibid.*, p. 123.

The most important musical consideration, however, was clearly the instrumentation. Telemann explained in his preface that in *Der Harmonische Gottesdienst*, the

instrument, which can be either a violin, an oboe, a recorder or a traverse flute, has been selected for the unique idiomatic possibilities of each. In case of a lack of wind instruments, the violin may play the parts of the wind instruments, as the violin's natural application will not be misused and the chosen affect will not be particularly weakened.¹⁷⁰

The above statement denotes not only Telemann's concern for the needs and the wishes of the performers, since not every *director* would have had a flautist, recorder player, violinist or oboist at his disposal, nor would most amateur performers have been able to play all four instruments, it also indicates his foresight in the publishing business. By suggesting an alternative instrumentation, the cantatas became accessible to virtually anyone who was interested in playing beautiful music, and naturally they would have had to purchase them from Telemann.

Telemann also kept in mind those church musicians who had a larger orchestral ensemble at their disposal, stating that

those *directores* who have many instrumentalists at hand, may consider adding a *violino ripieno* to any piece, even if it already includes a wind instrument, the violin should start at that point in the piece where a *f* (forte) can be found below the note and continue up to the point where one encounters a *p* (piano); however, one should note, that the beginning of any piece [without a dynamic marking] should always be played *f*[orte]

¹⁷⁰See Telemann, Preface, p. v.

except at those places where a p[iano] is especially marked.¹⁷¹

It is interesting to note that for five cantatas for flute (nos. 21, 36, 46, 52, and 59) and one for oboe (no. 48), Telemann provides an additional violin part, either writing out a separate part (the violin always playing an octave lower than the flute or oboe), or adding comments such as "cembalo con il violini" for passages without the voice and "con i violini e piano" for passages with voice.¹⁷²

As mentioned in chapter 1, Telemann intended *Der Harmonische Gottesdienst* for home as well as church use; the venue would decide the accompaniment, with the organ being exclusively used when playing the continuo part in the church. When the cantatas were performed during devotions, which were traditionally held in more intimate settings, the harpsichord would take over the role of the continuo part, supported by a bass instrument such as the violoncello or the bassoon.¹⁷³

¹⁷¹See *ibid.* "Diejenigen *Direktoren* aber, so mit vielen Personen musizieren können, mögen aus einem jeglichen Stücke, ob es auch schon ein Blasinstrument enthält, eine Violine ripieno ziehen, welche allemal daselbst anfänget, wo ein f (forte) unter der Note zu finden und bis dahin gehet, wo ein p (piano) zu sehen ist, dabei zu merken, daß der Anfang eines jeglichen Stückes immer mit zum f gehöret, wo nicht daß p expresse darunter gezeichnet "

¹⁷²See, for example, cantata no. 21, "Wandelt in der Liebe" ["Walk in love"], in Telemann, *Der Harmonische Gottesdienst*, Bd. 2, pp. 133, 136.

¹⁷³See Telemann, Preface, p. vi. "Die Stücke des sämtlichen Jahrganges sind nach dem Kammertone eingerichtet, weswegen nötig ist, daß der Generalbaß für die Organisten in den Kirchen [footnote by Gustav Fock, editor: "Die Orgeln waren damals größtenteils im sog. Chorton gestimmt, der im allgemeinen etwa einen Ganzton über dem Kammerton lag"], wo man sich der Kammerton-stimmenden Instrumenten bedient, jedesmal transponieret werde, und kann man nach folgendem Entwurfe, welcher die in diesem Werke etwa vorkommenden Töne enthält, aufs leichteste verfahren. [Telemann gibt dann eine Anweisung zum Transponieren, die zu umständlich ist und deshalb hier fortgelassen ist]. " ["The pieces of the entire *Jahrgang* have been set in the chamber pitch. Therefore, it is necessary that the thorough bass part is transposed every time by

The ranges of the vocal line indicate that either a high soprano or tenor should perform the cantatas labeled "for high voice," while a low soprano, an alto, a low tenor or a high bass would have no difficulty singing the cantatas written "for medium voice" However, as Telemann does not go above a high G or below a B flat below middle c, virtually anyone who can attain these pitches would be able to perform successfully any of the 72 cantatas. One should also note that Telemann encourages a substitution for a singer by an instrumentalist, should the need arise: the violin, oboe, traverse flute, and viola da gamba (played one octave lower) should then play those vocal lines that had been conceived for a high voice, while the bassoon and the *chalumeau* as well as the violin, viola, and recorder (all playing one octave higher) may be employed when substituting parts written for a medium voice¹⁷⁴

"Otherwise," Telemann relates, "I have tried to make the music as comfortable both for the singers and the instrumentalists as far as the affects and the necessary corrections have permitted"¹⁷⁵ By paying close attention to the natural speech inflection of the German language, particularly in the recitatives, avoiding complicated

the organists in those churches {footnote by Gustav Fock, editor "The organs at that time were most frequently tuned in the so called choir pitch which was usually approximately one whole tone higher than the chamber pitch "} who play on instruments that are tuned according to the choir pitch. The following diagram which includes {examples of} notes which can be found in this work, can be used to transpose {the thorough bass part}. {Telemann then provided instructions for transposing, the instructions, however, are too lengthy and have therefore been omitted }"]

¹⁷⁴See *ibid*. One should note that when substituting the vocal line with an instrument, the overall texture will be changed to that of a traditional trio sonata which consists of two *obbligato* instruments and basso continuo.

¹⁷⁵See Telemann, Preface, p. vi. See also footnote 160 above.

harmonic progressions, and keeping the figures of the thorough bass simple, Telemann clearly caters towards the needs of "mediocre masters or students," thus stressing his own interest in teaching the amateur musicians.

4. The Preface to Der Harmonische Gottesdienst how to perform recitatives

Perhaps the most important details provided by Telemann in his preface with regard to baroque performance practice are found in his comments about the execution of recitatives.¹⁷⁶ He highlights two different aspects which one has to keep in mind.¹⁷⁷

- 1) In view of the recitative, one should keep in mind that it has to be sung not in the same tempo throughout but according to the content of the poetry [of the text], i.e., sometimes more slowly and sometimes faster, and
- 2) the singers should pay attention to the fact that they should not sing the notes as written, but instead occasionally employ a so-called *Akzent* (*appogiaturas*). Although the *Klauseln* (cadences) appear to be as follows (see Example 1, top line), one should perform them in the following manner (see Example 1, bottom line):

¹⁷⁶See Karl-Heinz Viertel, "Zur Tradition der vokalen Ausführung des Rezitative semplice im 18. und 19. Jahrhundert," in *Die Bedeutung Georg Philipp Telemanns*, vol. 3, pp. 94-103.

¹⁷⁷See Telemann, Preface, p. v: "Beim Rezitativ ist zu erinnern, daß es nicht nach einem gleichen Takte sondern nach dem Inhalte der Poesie bald langsamer, bald geschwinder gesungen werden müsse. Hiernächst haben die Sanger in acht zu nehmen, daß sie nicht allemal so singen, wie die Noten da stehen, sondern sich hin und wieder eines sogenannten Akzents bedienen. Wenn demnach die Klauseln im Rezitativ des ersten Stuckes also aussehen." (see Ex. 1, taken from the preface, p. v, see also the recitative of cantata no. 1, "Halt ein mit deinem Wetterstrahle", *Der Harmonische Gottesdienst*, Bd. 2, p. 4)

Example 1 Preface, p. v to vi

Be-glück te Stun-den, da Mo-ses uns nicht mehr so scharf wie vor-mals dräut! Ja, se-gen-vol-le
 So singet man etwa solchergestalt

Zeit, da unser Heil ist ein-ge-fun-den! Zu diesen halte dich mit keiner Zuversicht und laß dir
 solches nicht bis an dein En-de rau-ben, so raubt dir gleichfalls nichts den Schatz der Se-lig-keit

Telemann's attention to the correct interpretation of the recitative, which includes some thoughtfulness on the singer's part with regard to the natural speech inflection of the German language as well as the substitution of certain notes by *appoggiaturas*, implies again that he is more concerned about the amateur than the professional musician who would not need a lesson in performance practice.

The reader is also being cautioned about certain mistakes that may be made consistently--otherwise Telemann would probably have not considered them worth mentioning. "One should not be concerned," he says, "if there is a modulation in the vocal part against the bass [which would cause a cross-relation], but sing instead" (see Example 2) ¹⁷⁸

Example 2 Preface, p. vi

The image shows a musical score for a vocal line and a bass line. The key signature is one sharp (F#). The time signature is common time (C). The vocal line starts with a sharp sign above the first note, and the bass line starts with a sharp sign below the first note. The text "so singe dennoch" is written to the right of the notation. A "1" is written above the first note of the vocal line, and a "4 7 / 5" is written below the first note of the bass line.

This image is identical to the one above, showing the same musical notation for Example 2. It features a vocal line and a bass line in one-sharp key signature and common time. The vocal line begins with a sharp sign above the first note, and the bass line begins with a sharp sign below the first note. The lyrics "so singe dennoch" are positioned to the right. A "1" is placed above the first vocal note, and a "4 7 / 5" is placed below the first bass note.

¹⁷⁸See *ibid*, p. vi. "Und hat man sich daran zu kehren, ob schon bisweilen eine Modulation wider den Baß zu laufen scheint, als wenn es hieße (see Ex. 2).

Unfortunately, the limited space in the preface prevents Telemann from devoting more time to the *Akzent*. However, he points out that "at all final cadences when one encounters a period in the poetry [i e., the text] or if there are the following or similar ascends or descends, one should sing as follows" (see Example 3)¹⁷⁹

Example 3. Preface, p. 6.



¹⁷⁹Examples 2, 3 and 4 are taken from *ibid.*, p. vi. "Es giebet zwar noch mehr Gattungen von Akzenten, die ebenfalls zum Teil in obigem Exempel anzubringen sind, wovon aber hier zu handeln der enge Raum nicht zulasset. Alle Schlußkadenzen, wenn nämlich der Poesie ein Punktum erfolgt, oder auch, wenn die folgende und dergleichen Gänge durch all Tone vorkommen: [see Example 3]. For the benefit of the reader, Telemann also includes an alternative version of Example 3 as seen in Example 4.

Example 4. Preface, p. vi.



instructions on the performance of recitatives, alternate instrumental parts, tempo, and tuning, to observations with regard to substituting singers with instrumentalists answer virtually any question that may arise on the part of the reader. Moreover, and most important, however, the preface is a symbol of Telemann's innate thoroughness as a composer as well as his foresight with regard to the taste and the needs of performers of music in the many centuries to come.

CHAPTER V

ANALYSIS OF SELECTED CANTATAS

1 Introduction

The main purpose of this chapter is to familiarize the reader with a small group of cantatas from *Der Harmonische Gottesdienst* through an analysis of the four cantatas for Advent, "1 Advent Erwachet zum Kriegen," "2 Advent Endlich wird die Stunde schlagen," "3 Advent Vor des Tages lichter Schein," and "4 Advent Lauter Wonne, lauter Freude"

The four compositions have been chosen for several reasons aside from their liturgical significance as the traditional opening works of the church year and the *Jahrgang*, the cantatas embody the seemingly infinite creativity and musical skills of one of North Germany's most famous composers of the late Baroque period. In addition, and most importantly, the cantatas present an amalgamation of Telemann's extraordinary abilities in the realm of teaching, administration, and publishing (i.e., the ambitious and successful efforts of a pragmatic church musician) which, therefore, necessitate investigative scholarship.¹⁸⁰

¹⁸⁰See Gustav Fock, ed., Kritischer Bericht, [Critical Apparatus], *Georg Philipp Telemann: Musikalische Werke*, ed. Gesellschaft für Musikforschung, vol. 2, *Der Harmonische Gottesdienst*, Teil I Neujahr bis Reminiscere, 2nd edition (Kassel: Bärenreiter, 1970), [hereafter: Fock, critical apparatus] Band 2, p. ix. Fock points out that Telemann announced in *Der Hamburger Correspondent* that *Der Harmonische Gottesdienst* would comprise 67 cantatas only, as he planned to skip the cantatas for the Sundays "Reminiscere," "Oculi," "Laetare," "Judica," and "Palmarum" (nos. 15, 16, 17, 18 and 20) because the *Passionsmusiken* were traditionally performed on these Sundays. However, since *Der Harmonische Gottesdienst* had been conceived with those individuals

2. *The position of the four cantatas for Advent in*

Der Harmonische Gottesdienst

As mentioned in the previous chapter, the cantatas which Telemann conceived for the four Sundays in Advent cannot be found in their traditional opening position in the cycle, but as nos. 65 to 68 of *Der Harmonische Gottesdienst*, as Telemann commenced the cycle with a cantata for New Year's Day. This "delay" on the part of poet Wilckens, i.e., his inability to provide the texts in time for publication, may have also prevented the four Advent cantatas and the remainder of the cycle, which include the three Christmas cantatas and the cantata for the first Sunday after Christmas, from being performed during the Advent season in 1726. The Sundays on which they were supposed to be performed belonged to the new church year (that of 1726/27) and, therefore, also to a new cantata cycle. One also has to keep in mind that the beginning of a new church year probably indicated a switch to different pericopes that corresponded to the various gospels. Consequently, the cantata texts written for the 1725/26 cycle would be outdated if used for the 1726/27 church year.

However, some of Telemann's subscribers may have lacked funds at the time when he was offering a cantata cycle for the following liturgical year, and therefore were likely to have finished off the "secular year" with the remainder of the cantatas from *Der*

in mind who lived outside of Hamburg, Telemann included the "missing" five cantatas for a total of 72 cantatas. It is also interesting to note that Telemann did not include a cantata for Maundy Thursday or Good Friday; no instrumental music was performed on these two days of Holy Week.

*Harmonische Gottesdienst*¹⁸¹ One may also postulate that some amateur musicians performed the cantatas during devotions in more intimate settings only for their own enjoyment, paying more attention to Telemann's compositional genius than to his specific liturgical intentions

For the purposes of this document, the cantatas will be scrutinized with regard to their significance as the traditional opening cantatas of a cycle, regardless of their position within *Der Harmonische Gottesdienst*.

3. *The importance of Advent within the liturgical year*

As a "season of solemn anticipation and of spiritual preparation and purification" and the opening of the church year, Advent holds a special position in the liturgical

¹⁸¹It is not known whether Telemann performed the remainder of *Der Harmonische Gottesdienst* in any of the four other churches in which he was not personally supervising the musical programme performed on these particular Sundays. (Usually, Telemann would "travel" from church to church with his compositions; only one of the five Lutheran churches in Hamburg would regularly feature a cantata from Telemann's cantata cycle.) It is interesting to note that Telemann, according to Fock, was interested in the reaction of the Hamburg congregations to the performance of the cantatas of *Der Harmonische Gottesdienst*. Therefore, he performed the cantata for the second Sunday after New Year "early," namely on Boxing Day "unter der Communion" ["during communion"] See Fock, Bd. 2, Table of Contents, "2. Sonntag nach Neujahr: Schmeckt und sehet unsers Gottes Freundlichkeit."

calendar, according to Luther D. Reed.¹⁸² The observance of the season of preparation for the Nativity originated in France, and the custom spread throughout Europe until it was generally accepted by the time of the second Council of Tours, i.e., in 567 A.D. However, it was probably not until the thirteenth century that Advent was universally recognized as the beginning of the church year, up to that time the church year had commenced in March with the Festival of the Annunciation or even with Christmas.¹⁸³

Erdmann Neumeister, the famous poet of cantata texts and author of the book *Christian Instruction on the God-pleasing Observance of Advent, Christmas and New Year's*, insisted that the opening of a new church year should be the occasion for gratitude as "a merciful God has once again for an entire year, preserved His holy word and holy sacraments for us, pure and unalloyed"¹⁸⁴ Moreover, the Christian worshipper was given the opportunity to reflect on the question "how have we made use of this grace?" and was expected to make a repentant plea for forgiveness, if the answer was an admission of having sinned against God. In addition, this was also the appropriate time "to pray devoutly that [God] would continue to grant us this grace and to preserve His precious word and sacraments for us and for our posterity"¹⁸⁵

¹⁸²Luther D. Reed, *The Lutheran Liturgy* (Philadelphia: Fortress Press, 1947), pp. 465-66.

¹⁸³See Reed, p. 466. Reed points out that at first the season of Advent comprised six or seven Sundays, however, when Rome accepted this Gallican innovation, it limited the period to four Sundays, a restriction which has been in place ever since.

¹⁸⁴Erdmann Neumeister, *Christlicher Unterricht wie die h. Adventszeit, das h. Christ-Fest und das Neu Jahr gotgefällig zu feiren sey* (n.p. [Hamburg?], 1737) pp. 1-2 [hereafter: Neumeister, *Christlicher Unterricht*], quoted by Pelikan, p. 4.

¹⁸⁵Neumeister, *Christian Instruction*, p. 6, quoted in Pelikan, p. 4.

The threefold advent of Christ--in the flesh at His birth, in the means of grace through word and sacrament, and in judgement at the end of time--provided the topics for the Scripture readings and sermons on three Sundays of the Advent season,¹⁸⁶ the joyful anticipation of Christ's birth was the theme of the New Testament lesson on the fourth Sunday of Advent.

The composer's task comprised the incorporation of these religious sentiments into the cantata by setting its text, which was based on the appropriate Epistle lessons of the respective Sundays, to music in a simple and easily comprehensible way, since the congregation was to be encouraged to reflect on both the Epistle and the sermon.

Most importantly, the established link between the preceding events in the worship service and the performance of the composition would nourish the reverence, devotion, and righteousness which the worshipper was encouraged to show.¹⁸⁷

4. Cantata No. 65 "1 Advent: Erwachet zum Kriegen"

It should come as no surprise that the first cantata in the season of Advent "Erwachet zum Kriegen" ("Awake to battle") is similar to most of the other cantatas of *Der Harmonische Gottesdienst*. Telemann's "formula for success" regarding arias and

¹⁸⁶Neumeister, *Christian Instruction*, p. 7, *ibid*.

¹⁸⁷In the Barenreiter-Edition, three of the four cantatas for the season of Advent include the appropriate references to the respective Epistle lesson. In addition, references are made to other significant Bible verses which the poet had used for the cantata text(s)

recitatives remained the same for all the cantatas of the cycle he combined an uncomplicated melody with an intricate rhythmic motive to create an imaginative instrumental line which, in turn, provided the basis for the vocal line. Similarly, in the recitatives, he elaborated upon the central ideas of the Epistle lesson, while the last aria was presented to the congregation with a strong moral statement or admonition.

Telemann also adhered to the predetermined instrumentation when selecting the violin as the solo instrument and combining it with a vocal part written in medium range, which can be performed by a low soprano or tenor, or a high alto or bass.¹⁸⁸ Finally, the listener will recognize features of the popular "Italian" and "French" styles in the various movements in the cantatas as well as a unique "Telemann" flavour which is characterized by a "sophisticated simpleness", i.e., a wide variety of seemingly unadorned melodic and rhythmic motives that were carefully conceived and skilfully worked out by the composer.

The two *da capo* arias and the recitative of the cantata "Erwachtet zum Kriegen"¹⁸⁹ are characterized by Telemann's seemingly inexhaustible chest of musical

¹⁸⁸The combination of "medium voice and violin" was one of Telemann's favourite instrumentations, as he designated it for 23 cantatas out of 72. The violin can also be used for any of the cantatas which are originally designated "medium voice and oboe", as indicated by Fock. Other striking combinations of vocalist and instrumentalist include, for example, "medium voice with violin or flute or oboe" (cantata no. 21). For cantata no. 34, Fock even suggests that a viola play the part of the violin.

¹⁸⁹The text of the first aria is based on Romans, 13: 11-14 and reads:

Erwachtet zum Kriegen,
ihr Seelen, rustet euch!

["Awake to battle,
ye souls, arm yourselves!

After a short instrumental interlude and repetition of the first vocal statement (mm. 11-13), a skilful interplay follows between voice and *basso continuo* (b.c.), and voice and violin (mm. 15-23) on the word "Erwachtet" ("Awake"). Two interesting vocal interjections on "Rüstet Euch" ("Get ready!") combined with the trumpet-call motive lead to the repetition of the opening of part A1 of the first aria.¹⁹⁰

Telemann makes a conscious effort to set apart the B1 section by the use of bolder harmonies and a thicker sounding texture, using a trio instead of a duet setting. The vocal line becomes less busy and, for the first time, exhibits its own motive (namely, a turn on "Wachen," "Glauben" and "Frieden"). It is also interesting to note that the word "sonst" ("otherwise") is treated similarly to the "Rüstet euch" (A1, mm. 60-61) in the last phrase (see Examples 6 and 7) of the B1 section, the motive in the violin has thus become an indication of the end of a section.¹⁹¹

Example 6. Cantata no. 65, A1, mm. 28-30.

¹⁹⁰Since the formal structure of each aria is ABA', the two contrasting sections will be labeled A1 and B1 for the first aria of the cantata and A2 and B2 for the second aria.

¹⁹¹For the *da capo* section, Telemann designated mm. 1-40 but left no specific instructions in regard to additional ornaments or dynamics either in the score or in the Preface.

Example 7 Cantata no 65, B1, mm 60-61

The recitative "Der Tag erscheint, die Stund ist da" ("The day is dawning, the hour has come"),¹⁹² typically placed between the two arias, shows a Telemann who is

¹⁹²The recitative is based on Romans 13: 11-14, and reads:

Der Tag erscheint,
Die Stund' ist da,
Vom Schlaf und Schnarchen aufzustehen
Und in den Kampf mit Fleisch
und Blut zu gehen
Das Heil ist nah,
Doch auch Gefahr und Fall
sind näher, als ihr's meinet,
Denn wer das Heil mit Füßen tritt,
Wird statt des Heils Verderben
Und statt des Segens Fluch ererben
Der Gnadenkönig bringt den Frieden
Gottes mit sich,
Doch denen, die mit sich im faulen
Frieden leben
Wird dieser Friede nicht gegeben
Darum zu guter Nacht,
O Freundschaft,
Die mir Gott zum strengen Feinde macht!
Dir sei ein steter Haß,

[The day dawns,
the hour has come,
for us to rise from sleep and snoring
and go into battle with our flesh
blood
Salvation is near,
yet danger and sin are also nearer
than you think,
for he who tramples on salvation
will face ruin instead of salvation
and malediction instead of blessing
The King of grace brings the peace of
God with Him,
However, those who live in false peace
with themselves
will not be rewarded with this peace
Farewell, then,
O friendship,
which God has made into a firm
enemy!
I swear I will hate you

more concerned about the abilities of the vocalist than about showy word-painting. Besides providing the less skilled or amateur singer with detailed instructions in regard to performing recitatives in his preface to *Der Harmonische Gottesdienst*, he tries to help the vocalist by using a subtle but sophisticated method in order to emphasize the natural "Akzent" of the words, i.e., deliberately keeping the vocal line as modest as possible. Any deviations from his otherwise meticulous imitation of the natural speech inflection are always accompanied by bold harmonic progressions in the basso continuo in order to illustrate the meaning of the text (see Example 8).

Example 8. Cantata no. 65, Recitative, mm. 7-8.

mei-net, denn wer das Heil mit Fü Ben tritt, wird statt des Heils Ver -

Ein steter Kampf geschworen,
Bis mit dem Leben sich zugleich
auch deine Macht verloren.

Du aber, der du mich zum Wollen
angeflammt,
Von dem auch mein Vollbringen stammt,
Mein König, gib bei diesem Toben
mir Kraft von oben,
Und sei, da mir allein
der Ansatz viel zu heftig,
Durch deinen Geist
in meiner Ohnmacht kräftig!

and fight you continually
until together with life
your power is also
lost

But You, who encouraged me,
You, who make me accomplish things,
my King, give me power from above
and let me {succeed despite}
my powerlessness
through Your spirit,
because I am overwhelmed by
the task]

writing out a separate violin part, Telemann adds "con violino p [piano]" above the vocal line to indicate the violin joining the voice¹⁹⁵ The unexpected changing of the texture (duet instead of trio) undoubtedly reflects the text that is being set, namely "Arm me with your power", here, the violin supports the voice by playing its part (see Example 9)

Example 9 Cantata no 65, A2, mm 9-12

The musical score consists of three staves. The top staff is the vocal line with lyrics: "Wapp - ne mich mit dei - ner Stär - ke, Gott, mein Ret - ter,". The middle staff is the violin part, marked "con Violino p". The bottom staff is the keyboard accompaniment, marked "p", with figured bass notation: 6, 6, 6, 7, 7, 7, 4, 2.

A short instrumental interlude prepares the listener for the repetition of the first textual phrase in slightly varied form. Having modulated to scale degree vi, Telemann adds interest by avoiding a merely literal transposition of mm. 9ff. Instead, he repeats

Gottesdienstes zeigt sich bei aller Bescheidenheit im äussern Aufwand vornehmlich darin, wie ... Telemann ... den Text schlicht und deutlich vorträgt und dessen Ausdruck im Rahmen der hergebrachten musikalisch-rhetorischen Figuren ins Massvolle bringt " ("Besides being reflected in the modest musical means used in the cantata, the concept of the pre-classical period manifests itself mostly in how ... Telemann ... balances the simple, yet clear rendition of the text and its expression within the framework of the musical and rhetorical devices used ") Walter Frei, "Telemann und die Kirchenmusik," *Musik und Gottesdienst* 35 (May 1981), p. 174.



¹⁹⁵For five cantatas for flute (nos. 21, 36, 46, 52, 59) and one cantata for oboe (no. 48) Telemann provided a violin part, either writing out a separate part (the violin always playing an octave lower than the flute or oboe) adding comments such as "cembalo con il violini" for passages without the voice and "con i violini e piano" for passages with voice. See also Penny, p. 134.

the words "Wappne mich" twice to emphasize their significance (mm 22-23) before using syncopation for the word "Gott" ("God") on a high e flat one bar later (Example 10)

Example 10 Cantata no 65, A2, mm 22-24

Stär-ke, wapp-ne mich, wapp-ne mich, Gott, mein

The end of the A2 part of the second *da capo* aria is indicated by a melisma on "Retter" ("saviour"), with an instrumental interlude leading to the B2 section

In parallel with its counterpart in the first *da capo* aria of the cantata, the B2 part holds more than one surprise for us. Instead of continuing with the dotted -rhythm, Telemann suddenly changes to a -motive in the bass, with the continuo playing eighth notes and the cello playing sixteenth notes, while the voice sings in quarter-notes. This rhythmic *Klangteppich* ("richness of sound") was undoubtedly inspired by the text "Hilf mir kämpfen, hilf mir ringen" ("Help me with my fight, help me with my struggle", see Example 11).

Example 11 Cantata no 65, B2, mm 38-40

Con Violino *p*

Hilf mir kämp - fen, hilf mir rin - gen, hilf mir

p

For the phrase "hilf mir die wallenden Luste bezwingen" ("help me to overcome the overwhelming lusts"), Telemann maintains still a different rhythm, this time straight eighth-notes for both continuo instruments. In addition, he indicates slurred staccatos in the bass while the vocal part displays the familiar dotted rhythm (mm 42-45). Measures 46-50 summarize mm 38-45, leading up to the final confirmation of the relative minor as the new tonic and the repetition of mm 1-38.

The first cantata in Advent, "Erwachtet zum Kriegen," presents, thus, a pleasant surprise to those performers who are unfamiliar with the engagingly simple yet musically sophisticated style of the *städtischer Musikdirektor* of Hamburg. His cleverly conceived motivic interplay between the instruments and subtle word-painting as well as his sensitivity to the natural speech inflection of the German language suggest a thorough training as a composer and an exhaustive knowledge of the latest musical taste. In addition, his willingness to aid the singer and instrumentalists with the performance instructions he gives in the preface reveal an attentive tutor and concerned teacher--and an astute business man.

**5. Cantata No. 66 "2. Advent: Endlich wird die
Stunde schlagen"**

The formal structure of the cantata for the second Sunday in Advent for high voice and oboe corresponds exactly to that of the first cantata, i.e., an instrumental introduction is followed by the interplay between the voice and the *obbligato* instrument, a short transition, the contrasting B section, and finally the ornamented version of the opening A1 section. Yet, Telemann once again enriches the cantata and provides variety by employing unusual motivic and rhythmic devices as well as skilful wordpainting.

The most striking feature of "Endlich wird die Stunde schlagen" is its unusual beginning. Startling the listener by using a sixth-chord on the down-beat in the continuo part (see Example 12), Telemann then fools him by having the oboe enter on a weak beat with a motive suggesting a 2/4 meter instead of the assigned common time (Example 13)

Example 12. Cantata no 66,
A1, m 1

Example 13. Cantata no 66, A1, m. 1
oboe part

Andante

Hautbois

6 6 6 6

In m. 3, the composer introduces another important motive of the aria, a charming combination of sixteenth and thirty-second notes which can be heard both in the oboe and the continuo. Thus, the first three bars have a preparatory function in their capacity as introduction and also contain the two main melodic motives on which the entire first aria is based. Usually, Telemann tends to select a contrasting motive for the B1 part to set the different sections completely apart. In this aria, however, he interprets the text not as two separate ideas but as one continuous notion. The text reads:

Finally the hour will come, when the waiting and the lamentation have come to a happy end. I will yet find the pearls of comfort in the depths of my agonies, [the pearls of comfort] which choose the one who is searching [for comfort], with the tears raining and the cross thundering.¹⁹⁶

Since the two main emotions suggested by the text, i.e., the "waiting and lamentation" and the "happy end" of the A1 and B1 sections, respectively, correspond to the "agonies" and the "desired comfort" of the B1 and B2 sections, it seems appropriate that Telemann employs only two melodic motives for the two sections of the aria instead of introducing a contrasting motive. The three-note motive in the bass with its unusual use of the seventh (m. 1, see Example 14) thus expresses the "waiting," "lamenting," and the

¹⁹⁶The German text is partly based on Romans, 15: 4-13 and reads:

Endlich wird die Stunde schlagen,
Da das Harren, da das Klagen
Sein beglücktes Ende nimmt.
In den Gründen meiner Qualen
Werd ich noch die Perlenschalen
Des gewünschten Trostes finden,
Welche bei den Tränenregen
Und des Kreuzes Donnerschlägen
Erst den Suchenden bestimmt.

"agonies" which a Christian has to endure because of sin, while the faster sixteenth-note motive (m. 3) is associated with the happy ending and the comfort which the Christian worshipper will ultimately find (see Example 15)

Example 14 Cantata no. 66, A1, Example 15 Cantata no. 66, A1, m. 3, oboe part
m. 1, bass line

For section A1, Telemann virtually never uses the two motives simultaneously, instead he employs them separately. In the B1 section, however, the two motives are combined in the most enchanting way, since the text suggests both "agonies" and "comfort" at the same time, a fact which forces the composer to become harmonically and rhythmically more daring. The interesting Lombard rhythms in the voice which illustrate the phrase "pearls of comfort" (see Example 16) are followed by a series of powerful dissonances in the oboe and the vocal part as well as unusually daring chromaticism (major sevenths!) in the bass line, these musical devices were clearly inspired by the "tears" that are "raining" and the "cross" which is "thundering" (see Example 17).

Example 16 Cantata no. 66, A1, mm. 25-26.

Example 17 Cantata no 66, A1, mm 27-29

den, welche bei den Tränen - re - gen und des Kreu - zes Donner -

schlä - gen erst den Su - chenden be -

The end of the aria is indicated by a swift modulation to the key of the relative minor of C Major as well as a built-in slowing down of the harmonic rhythm. The listener is left with the distinct impression that the performers have been searching for the "desired comfort" both in the harmonic and melodic realm, but have not been successful. Eventually, however, they will find comfort in the repeat of the A1 section. C Major will be clearly established as the tonic key and thereby eliminate the "waiting and lamenting", while the two main melodic motives will find the "happy ending" in the postlude to the A1 section.

The recitative "Ja, endlich brechen Josephs Bande" ("Finally, Joseph's bonds are breaking")¹⁹⁷ immediately recalls the ending of the B1 section of the first aria, both

¹⁹⁷The recitative is based on Genesis, 50: 24 and Psalms, 22: 5 and reads

<p>Ja, endlich brechen Josephs Bande, Die ihm so lange weh getan, Der Same Jakobs tritt aus jenem jenem Kummerlande Nach vieler Angst den frohen Ausgang an. Scheint alles lange Zeit vor David ganz verloren, So herrscht er doch zuletzt in seines in seines Feindes Toren, Und nach so manchem Wunsch der Frommen Sieht endlich Ephrata das Heil der Zeiten kommen Dies ist euch insgesamt zur Lehre vorgeschrieben, Die ihr in Angst und Trübsal seid, Bei eurer Widerwärtigkeit Geduld und Hoffnung auszuüben Denn ist bei so viel Trauerstunden auch jemals die Geduld der Heiligen verschwunden? Sie ließen sich die Hoffnung auf den Herrn Zur festen Stütze dienen Und da sie hofften, half er ihnen Schaut ihr Exempel an und folgt demselben nach, Des Höchsten Huld weiß längst den frohen Tag, Der, was euch itzo kränket, ins Grab versenket Erwartet nur der rechten Zeit, Laßt Schnee und Frost sich erst verlieren!</p>	<p>[Finally, Joseph's bonds are breaking, which have given him pain for such a long time. After much fear, Jacob's seed is glad to leave the troublesome land. For a long time before David, everything seemed to be lost. But eventually he will reign within the gates of his enemies, and after many a wish of a pious people, Ephrata finally foresees the time of salvation. It has been ordained for You, who are in fear and distress, exercise patience and show hope in your despair For has the patience of the saints ever vanished even after many grieving hours? They made their hope in the Lord their powerful strength, and because they had hope, he helped them. Look at their examples and follow them, the bliss of the Highest One already knows the day on which the one who is now offending you will sink into the grave Wait for the right time, wait until snow and frost have disappeared!</p>
---	--

with regard to key (the recitative starts in the key in which the B1 section ended, that is, a minor) and mood. The most notable device employed in this *secco* recitative is surely Telemann's arresting word-painting, i.e., his use of harmonically daring chords in the continuo part, most of which are either unprepared, unresolved, or both (see Example 18). However, Telemann at times also primes the listener for a harmonically bold chord in the continuo through a suave setting of the text, i.e., the listener will first hear the text (here "Kummer...") before Telemann uses a $\frac{4^+}{2}$ chord on "lande".

Example 18. Cantata no. 66, recitative, m. 4

The image shows a musical score for a recitative passage. The top staff is a vocal line in G minor, with the lyrics "je-nem Kum-mer-lan-de nach vie-ler". The word "Kummer" is set to a dotted note. The bottom staff is a continuo line, showing a 4+ over 2 chord on the word "lande".

The vocal line shows Telemann's innate concern for the natural *Akzent*; however, it is his meticulous transferring of the natural speech rhythm into the musical setting of the text which is exemplary. For the word "Ungeduld" ("impatience") he not only conveys the natural accent on the first syllable through the use of a dotted note, but simultaneously includes some word-painting since the dot may possibly also suggest the "feeling of impatience" in the Christian who wants to "feel the summer" *before* "the winter [is over]", yet, the text points out that his "impatience will not change anything"

Man kann durch Ungeduld den Sommer doch
nicht eh' als nach dem Winter
spüren "

One can feel the summer only after
the winter {is over},
impatience will not change
anything]

(see Example 19)

Example 19 Cantata no 66, recitative, mm 30-32

lie-ren! Man kann durch Un-ge-duld den Sommer doch nicht eh' als nach dem Win-ter spüren

6

The second aria, "Gott fuhret mich nach seinem Wohlgefallen" ("God is leading me according to his grace"),¹⁹⁸ exhibits features that are similar to those observed in the second aria of the first cantata for Advent, including Telemann's economical "con ." marking (here "con oboe", in cantata no. 65 "con violino", see above Example 11). The 3/8 marking and the missing tempo designation suggest a minuet in a moderate or medium tempo, probably chosen because of the opening textual phrase describing God's

¹⁹⁸The text of the second aria reads:

Gott fuhret mich nach seinem
Wohlgefallen,
so nehm' ich diesen Schluß
mit Ehrerbietung an.
Der Kummer wachst durch Ungeduld
durch Ungeduld im Herzen,
ich aber will auch unter Dornen
scherzen,
bis ich dereinst auf Rosen
lachen kann.

[God is leading me
according to his grace,
therefore I will accept His plan with
reverence.
Grief increases because of
impatience in the heart,
however, I will still rejoice
while amongst thorns,
until I will be able to laugh
laugh eventually amongst
roses]

"leading" of the worshipper, which the latter accepts with reverence (see Example 20)¹⁹⁹ An interlude establishing d minor as the tonic, followed by a repetition of the opening phrase, possibly refers to the sometimes incomprehensible ways in which God leads the Christian--Telemann's switch to a major key (i.e., G Major) for the phrase "therefore I will accept His plan with reverence," in turn, characterized the willingness with which one is to welcome one's fate

Example 20. B1, mm 10-14.

Con Oboe *p*

Gott füh - ret mich nach sei - nem Wohl - ge - fal - len,

p

6 6 6 6 5 7

After a twelve-bar postlude, the composer opens the B2 section with what at first seems to be a musical continuation of the previous section, since he uses the same motive which has characterizes the A2 portion. The immediate incorporation of some "twists" in the melodic line, however, sets it apart from its previous occurrences in the tonic key (mm. 11ff) and in transposition (mm. 25ff). For example, Telemann again gives special attention to the word "impatience" in mm. 54-55 by notating it as a hemiola to express the "Ungeduld" which increases the "grief in the heart". The natural accent on the first syllable has been moved to the third syllable (a dotted note), a musical trick

¹⁹⁹One could furthermore hypothesize that Telemann did not provide a separate staff for the oboe part because the instrument was to symbolize the Lord God who guided His follower in complete unity and possibly also in complete harmony since the composer actually refrains from any bold or unexpected harmonic progressions

which not only upsets the natural speech rhythm but also the 3/8 rhythm that is used before and afterwards (see Example 21).

Example 21 Cantata no. 66, B2, mm. 54-55

Con Oboe *p*
 Der Kum-mer wächst durch Un-ge-duld im
p
 4/2 6/6 7/4

The composer's last artifice in this B2 section is clearly the elaborate melisma on the word "scherzen" ("to rejoice"), in which he challenges the singer's technical abilities, because the line requires a lot of breath control, a trained ear, and good intonation (see Example 22)


Example 22 Cantata no. 66, B2, m. 68-72

scher - zen

That to which Telemann is referring when setting the line "rejoicing while I am amongst thorns" also becomes obvious at that time: despite having sinned, a Christian may still be happy because God will grant forgiveness and salvation.

The second cantata, with its melodic and harmonic twists and turns and its unexpected rhythmic devices in the setting of the text, highlights Telemann's attention to detail and his skilfulness in composing simple, yet sophisticated music. Moreover, his whimsical compositional devices provide variety for performers and listeners alike, avoid boredom, and evoke a feeling of anticipation for what is to come.

6. Cantata no. 67: "3 Adventssonntag: Vor des Tages lichter Schein"

The third cantata for Advent, "Vor des Tages lichter Schein" ("Before the light of the day reaches us"),²⁰⁰ for medium voice and flute, is distinguished from the previous cantata in its use of themes (instead of motives), each representing the different facets of the text. The textual line "Vor des Tages lichter Schein," for example, is associated with a slow and swinging -motion in the flute (mm. 1-4) and later in the vocal part (mm. 11-14) and a quarter note accompaniment in the bass (see Example 23), while a longer and more elaborate theme relates to "doch vor Gottes Blicken nicht" ("but not in the eyes of God"). By employing two motives, the ascending

²⁰⁰The text for the first aria is partly based on Psalm 139: 11-12 and reads:

Vor des Tages lichter Schein
 schließt ein finst'rer Ort
 uns ein,
 Doch vor Gottes Blicken nicht
 Ihm, als den kein Raum bezwinget,
 Der dies ganze Rund durchdringet,
 Ist das Finstre wie das Licht

[Before the light of the day reaches us,
 darkness envelops us,
 but not in the eyes of God.
 For Him, Who is not restricted by space
 and Who penetrates all matter
 light is equal to darkness.]

fifth-motive (as seen, for instance, in mm. 5 and 6) and the compound melody that can be observed in mm. 7 and 8 (see Example 24), this more complex theme foreshadows motivic treatment in both the A1 and the B1 sections

Example 23 Cantata no. 67, A1, mm. 1-4

Flûte traverse

Flûte basse

Piano

6 6 6 6 6 6

Example 24 Cantata no. 67, A1, mm. 5-8

Flûte traverse

Flûte basse

Piano


6 6 6 6

It is noteworthy that this movement contains more than the standard eight major sections which one would typically encounter in a *da capo* aria ²⁰¹ Its structure can be described as follows

Introduction

- mm. 1-4 first theme in tonic key (D Major), modulation to dominant, A Major,
- mm. 5-6 first motive of second theme in A Major ascending fifths,
- mm. 7-8 second motive of the second theme compound melody
- mm. 9-10 closing motive leading to tonic, D Major

A1 section

- m. 10 short intonation for singer to make entrance less difficult;
- mm. 11-14 repetition of mm. 1-4 with the voice taking over the flute part;
- mm. 14-18 ascending fifth motive in voice with imitative treatment in the flute part,
 -motive in the voice on "Gottes Blicken" and imitation in the flute stand out, modulation to dominant, A Major;
- mm. 18-21 postlude in A Major employing the compound melody-motive of the second theme heard in the introduction,
- mm. 22-25 correspond to mm. 11-14, transposed to A Major, m. 26 corresponds to m. 15, still in A Major,

²⁰¹The eight sections are introduction, A1, postlude, A2, postlude, introduction, A1, and postlude.

- mm 27-28 similar to mm 16 and 17,
 mm 29-32 new material long melisma on "Gottes", flute and voice moving in parallel thirds above pedal point, modulation back to tonic, D Major
 mm 32-36 correspond to mm 18-21, postlude ends in D Major

B1 section

- mm 37-40 new material in voice use of hemiola on "Ihm, als denken", flute *obligato* is first measure of compound melody motive (see Example 25)

Example 25 Cantata no 67, B1, mm 37-38

The musical score for Example 25 consists of three staves. The top staff is the voice line with the lyrics "Ihm, als den kein Raum be-zwin-get,". The middle staff is the flute line, marked with a piano (*p*) dynamic. The bottom staff is the piano accompaniment, also marked with a piano (*p*) dynamic, and includes figured bass notation: 6, 6, 4/3, #, 6, 6. The key signature is D major (two sharps) and the time signature is 6/8.

- mm 41-46 based on ascending fifth motive for "ist das Finstre wie das Licht", use of hemiola to upset natural accent in speech rhythm in mm 42-43, tonic b minor is implied by F# Major chords (see Example 26),

Example 26. B1, mm 42-43

wie das Licht, ist das Fin - - stre wie das Licht, wie

6 4 6+ 5 6 5+ 6 5 6 #

mm. 46-47 built-in *ritardando* flute, voice, and continuo suddenly move in quarter notes, establishment of b minor as tonic *DA CAPO*.

Telemann's inclusion of an additional section (mm. 22-36) can be traced to two external considerations. First, he wanted to make sure that he had explained the cantata text in a thorough way by emphasizing an important textual statement through a musically varied repetition of a section, and, second, he wanted to provide additional time for the listener to relate the cantata text, which is based on Psalm 139 11-12,²⁰² to the main subject of the Epistle, that is John the Baptist, whose faith in Jesus and the Lord God ultimately brought him salvation

²⁰²Psalm 139 11-12 read "If I say, Surely the darkness shall cover me, even the night shall be light about me. Yea, the darkness hideth not from thee, but the night shineth as bright as the day the darkness and the light are both alike to thee "

The recitative, "O sichrer Sünder" ("O destined sinner")²⁰³ presents a textual

²⁰³The text of the recitative is partly based on Matthew, 7 5 and reads

O sichrer Sünder, furchte dich!	[O destined sinner, be afraid!
Gott kennt dich innerlich und	God knows you inside and out,
und äußerlich,	
Ihm bleibt dein Denken nicht verdeckt	your thinking cannot be kept from him,
Und noch viel weniger dein sundlichs	nor can your sinful actions be hidden
Tun versteckt.	from him.
Der meisten ganz verkehrter Sinn sorgt,	People have bad attitudes when they
Ehe sie was Schändliches begehen,	are doing something wrong.
Nur bloß, obs auch	They are only interested in whether
die Menschen sehen	people will catch them.
Gott sieht es allezeit,	[The fact is] that God sees everything all
	the time,
Da doch der wenigste sein heiligs	since hardly anyone is afraid of his holy
Dasein scheut.	existence.
Wie mancher ist,	There are so many who are
Der gar im Herzen spricht	convinced that
Der Hochste merkt und	The Highest [Lord] does not
achtets nicht	notice it.
Doch gehe nur in	Continue in your bad ways,
deinem Frevel hin,	
Die künft'ge Strafe läßt dich schon	the Last Judgement will definitely
dereinst empfinden,	make you realize that
Gott sei sowohl ein Zeug'	God is both a witness and
als Rächer deiner Sünden.	avenger of your sins.
Erwagst du nun,	If you think
Daß nichts von dir geschieht,	that nothing will happen to
	you,
Daß nicht der große Richter sieht,	that the Great Judge will not notice you,
So hast du g'nug an dich zu denken,	then you have enough to do
	with regard to pondering about
	yourself.
Und darfst nicht erst dein Aug'	and should not pay attention to the
auf andrer Fehler lenken.	flaws of others in the first place.
Er trägt zudem in vielen Sachen,	We can be deceived with regard to many
	things,
Aus bloßen Schatten wills nicht selten	and often we want to make spots out of
Flecken machen,	shadows.
Er hält den höchsten Stern	God may believe that the biggest star

and musical continuation of the preceding aria. The resounding "O destined sinner, be afraid! God knows you inside and out, your thinking cannot be kept from him nor can your sinful actions be hidden from Him!" with its opening augmented sixth chord was calculated to make a strong impression on the congregation. Traditionally, shortly before Christmas all Christians were to purify themselves from sin in order to welcome the Saviour with a pure heart and a clear conscience (see Example 27)

Example 27 recitative, mm. 1-5

O sich-ter Sün-der, fürch-te dich! Gott kennt dich inn- und äu-Ber-
lich, ihm bleibt dein Denken nicht ver-deckt und noch viel we-ni-ger dein
sündlichs Tun ver-steckt

fur ein geringes Licht,
Was loblichs kann ihm straflich scheinen,
kurz
Gott sieht oftmals selber nicht,
Was Menschen doch zu sehen
meinen.

is merely a small light,
and good things may seem wrong to him,
in short
God often interprets things in a different way
than people do]

The *basso continuo* part should also be given special attention as it takes on various functions besides providing the accompaniment for the rather agitated vocal part, its great number of daring harmonic chords not only help to speed up the dramatic action, but, at times, add a touch of seriousness and sobriety to the text that is being performed. For example, the phrase "people will be cautioned by their conscience when they are about to do something wrong, God is watching them always since only very few people do not like to pretend that they lead a holy existence," has an especially grave effect on the listener (see Example 28), and, when performed with enough anguish, must have been rather memorable.

Example 28 Cantata no. 67, recitative, mm 6-12

Der meisten ganz ver-kehr-ter Sinn sorgt, e-he sie was Schänd-li-ches be-ge-hen nur

5

bloß, obs auch die Menschen se-hen Gott sieht es al-le-zeit, dadoch der we-nigste sein

5 6 6 4+2

hei-ligs Da-sein scheut Wie

6

The most striking and significant characteristic of the vocal part, however, is the clever use of rests. Besides functioning as breath marks in this recitative, their absence reveals Telemann's way of indicating to the singer when he or she is not supposed to breathe! In mm. 7 (see Example 28), for instance, the composer must have anticipated the vocalist's natural tendency to breathe after the word "Sinn" and consequently writes a quarter note each for "Sinn" and "sorgt." The comma and the rest which follow will make the singer continue until the end of the phrase is reached, i.e., without taking a breath and without disturbing the natural speech rhythm. A similar passage also occurs in mm. 21-22 on "nichts von dir geschieht, daß nicht der große Richter sieht," in which Telemann avoids the rest to keep the two textual lines together.

Whereas the recitative admonished the listener that God would not forgive his sins, the aria that follows comforts the sinner, particularly in the B2 section, when he is reminded that by praying for forgiveness, God will grant grace and justification in faith.²⁰⁴ The opening phrase, "Bist du selbst nicht engelrein, ach so wirf den ersten Stein ja nicht nach des Nächsten Stirne" ("if you are not [without sin] like an angel, then do not throw the first stone at your neighbour's forehead"), reiterates a similar textual aspect heard before in the recitative, namely "so hast du g'nug and dich zu denken und

²⁰⁴The text of the aria is based in parts on John 8:7 and reads:

Bist du selbst nicht engelrein,
Ach, so wirf den den ersten Stein
Ja nicht nach des Nächsten Stirne!
Bitte Gottes Huld vielmehr,
Daß sein Eifer nicht zu sehr
Über deine Sunden zürne.

[If you are not {without sin} like an angel,
then do not throw the first stone,
at your neighbour's forehead!
Instead, ask for God's grace,
so that He does not get
too annoyed with your sins.]

darfst nicht erst dein Aug' auf andrer Fehler lenken" ("then you have enough to do with regard to pondering about yourself and should not pay attention to the flaws of others in the first place", see mm 23-25 of the recitative) Telemann employs a simple melodic motive, i e , an alternation of triplets and straight sixteenth notes, that possesses a simple, pure, almost ethereal quality--a virtually perfect way of translating the attributes of an angel (and the first textual phrase) into music (see Example 29) Moreover, Telemann repeats the short motive immediately in order to give the performers the opportunity to present it dynamically or rhythmically changed.

Example 29 Cantata no 67, A2, mm 1-4

In parallel to the first aria, Telemann repeats the A1 section in the dominant key, but not without showing off his exquisite sense of rhythm. While the alternation of straight sixteenth notes and triplet sixteenth notes merely provides an attractive contrast

between the flute part and the vocal line in the A2 section, the cross-rhythm between the two parts in mm. 28-30 presents yet another one of Telemann's "tricks" from his chest of musical treasures.

For the B2 portion of the aria, the composer surprises the listener with a melodic motive that is completely different in mood from the rather jolly theme heard in the previous section (see Example 30). Commencing on a weak beat in the vocal part, the motive--its main characteristics include suspensions and syncopations--is shared between the flute and the voice and evoke a compassionate response from the listener when the vocalist sings the words "instead, ask for God's grace."

Example 30 Cantata no. 67, B2, mm. 47-50

A particularly touching phrase can be found in mm. 56-58, when the composer combines the opening motive of the A2 section with the suspension-and-syncopation-motive noted above in order to emphasize the "asking" on the part of the Christian worshipper whom the singer signifies (see Example 31). It is also important to note that by setting apart and repeating of the word "bitte" (here "ask"), it takes on a new meaning. Had it not been presented within the context of the phrase, its literal translation

would have been "please"--how appropriate when asking the Lord for forgiveness

Example 31 B2, mm. 56-57

After a varied repetition of the above section, the second *da capo* aria finishes with a short cadenza, yet another item on Telemann's list of learning aids for the domestic or less skilled singer.

No. 67, "Vor des lichten Tages Schein", the cantata for the third Sunday in Advent, allows the congregation to reevaluate its humble existence as children of God by reminding them, in all three sections of the cantata, of the Lord's punishment for those individuals who sin against Him. The various musical motives which Telemann has chosen to illustrate God's power over man's fate in the two arias as well as his straightforwardness in the recitative makes this composition a powerful instrument in the religious education of any Christian. Moreover, Telemann's sophisticated combination of different rhythms adds a touch of originality to an already delightful piece of music.

7 *Cantata No. 68: "4. Adventssonntag: Lauter Wonne, lauter Freude"*

[The] last Sunday in Advent has been particularly designated as the *Praeparatio* in anticipation of Christmas. . . there is a sense of immediacy in the lessons[, referring to the] 'Lord [being] at hand,' [and] '[making] straight the way of the Lord.'²⁰⁵

For *Der Harmonische Gottesdienst*, Telemann translates the above explication of the lesson texts into a cantata for high voice and recorder, with a bouncy 6/8 aria to open, followed by a picturesque recitative, and an unusual, if not bizarre, second aria characterized by a novel formal structure and unexpected changes of mode.

The instrumental opening of "Lauter Wonne, lauter Freude" is clearly patterned after the introduction to the second cantata in Advent, "Endlich wird die Stunde schlagen."²⁰⁶ Similarly, two different motives represent two separate textual thoughts, with the slow motive illustrating "Wonne" ("delight") and the faster one symbolizing "Freude" ("happiness").

In addition, Telemann also puzzles the performers with the notation of the first two bars in the recorder part. A careful alignment with the continuo part and perhaps

²⁰⁵Reed, p. 471.

²⁰⁶The first aria is based partly on Philippians 4: 4-7 and reads:

Lauter Wonne,
Lauter Freude
Spielt in meiner regen Brust
Doch dem flammenreichen Herzen
Ist anitzt kein sündlichs Scherzen
Einer eitlen Glut bewußt
Gott allein ist seine Lust

[Nothing but delight,
nothing but happiness,
are playing in my eager breast
But the heart which is full of flames
is not aware of a sinful joking
of a frivolous passion.
God alone is its delight]

even the adding of accents according to the strong and the weak beats in the bar may have been necessary on the part of the less skilled player to guarantee a successful performance (see Example 32)

Example 32 Cantata no. 68, A1, mm 1-3, downbeat

The musical score for Example 32 consists of two systems. The first system includes a Flûte douce part (treble clef, 8/8 time) and a keyboard part (treble and bass clefs, 8/8 time). The Flûte douce part starts with a forte (f) dynamic and a series of eighth notes. The keyboard part provides a harmonic accompaniment with a bass line featuring sixths and fifths. The tempo is marked 'Vivace'.

By contrast, the second motive--based on the first one but differentiated by written-out ornaments as well as ornaments indicated by a "tr" sign--is much easier to comprehend and was therefore selected by the practical Telemann to carry the obbligato melody that is used in conjunction with the vocal part. With regard to the text "Lauter Wonne, lauter Freude," the composer has refrained from long melismas on any of the words, perhaps because of the obvious association between the preceding two motives and the following text. Instead, he gives special treatment to the adjective "regen" ("eager"). While it is usually the solo instrument that functions as the obbligato instrument, in mm. 11-12 the voice "accompanies" the recorder with interjections in parallel thirds or sixths (see Example 33). The word "regen" when encountered as a verb means "to stir"--therefore, it seems quite appropriate for the composer to write a "stirring," that is an effervescent part.

Example 33. Cantata no. 68, A1, mm 10-13

The musical score consists of two systems. The first system shows the vocal line with the lyrics "mei - ner re -" and the recorder part. The second system shows the vocal line with the lyrics "- gen -" and the recorder part. The keyboard accompaniment is written in figured bass notation with figures 6, 7, 5, 7, 5, and 6.

After indicating a repeat of mm 7-17 in the score, Telemann delights the listener in the passage that follows with his melodic and rhythmic resourcefulness in the vocal part. Again, it is his clever setting of the word "regen" that is most striking, not only in view of its sparkling combination with the recorder part, but also with regard to the cadenza which Telemann supplies in mm 25-27 (see Example 34)

Example 34 Cantata no 68, A1, mm 24-26

The musical score consists of three systems. The first system shows the vocal line with lyrics 're -' and a recorder line with a trill. The piano accompaniment has a bass line with a 6 4 figured bass. The second system continues the vocal line with lyrics '- gen Brust, in' and the recorder line with a trill. The piano accompaniment has a bass line with figured bass notation: 5 3, 6, and 6.

The B1 section opens with one of the most obvious examples of word-painting that can be observed in the entire cantata cycle. The recorder imitates "flames" with written-out thirty-second note *Doppelschläge* in mm 31-32, before returning to the second opening motive as the obligato accompaniment for the remainder of the movement (see Example 35)

Example 35 Cantata no. 68, B1, mm. 31-33

flam - - men - rei - - chen Her - - zen ist an -

itzt kein sünd - - lichts

The vocal part, in turn, reciprocates with the clever use of a syncopation on the word "Gott" in mm. 36 and 39 (see Examples 36 and 37)

Example 36 Cantata no. 68, B1, m. 36

wußt Gott al - lein

Example 37. Cantata no. 68, B1, m. 39

The recitative "Dort labet sich ein Kind der Eitelkeit an aller Wollust dieser Zeit" ("There a child of vanity delights in the bliss of time,")²⁰⁷ displays once more

²⁰⁷The recitative reads:

Dort labet sich ein Kind der Eitelkeit
An aller Wollust dieser Zeit
Ein andrer ist auf Geld und Gut
entflammt,
Und seine Freude wächst zugleich mit
seinen Schätzen.

Der dritte wünschet kein Erg[o]tzen,
Das nicht danebst aus hoher Ehre stammt.

Der vierte, wenn er sich an Feinden
rachen kann,
Sieht dies für sein Vergnügen an
Noch andern muß aus andern Dingen,
der Vorwurf ihrer Lust
enspringen.

Allein, wie schlecht ist diese Freude,
Wovon der Grund so leicht,
Ja oft so plötzlich weicht
Wie schädlich ist die Weide,
Die zwar den Augen nach
beliebte Blumen trägt

[There a child of vanity
delights in the temptation of this time.
Another {individual} wants to accumulate
money and possessions,
and his happiness grows
according to his increasing his
treasures

The third {individual} does not wish to
experience any delight,
that has not been derived from high
honour

The fourth {individual} considers his
taking revenge on his enemies to be
happiness.

Other people derive their happiness
from different things

Yet, how unsatisfactory is this happiness,
that vanishes so easily and
suddenly

How harmful is the meadow
on which we see many
flowers bloom,

Telemann's care with regard to setting the German language. Particularly remarkable is his exact mirroring of the punctuation: every comma and period is replaced with either a sixteenth note, or an eighth note rest, respectively. (A less skilled composer might perhaps not have paid as much attention to this important detail.) Telemann, however, deemed it necessary to establish this simple substitution rule to educate the singer about breath control and flexibility of the voice.

Furthermore, the built-in *ritardandi* in the vocal part will compel the singer to slow down at the appropriate moments and put greater emphasis on the words, this procedure, in turn, will help the listener to understand the separate words of the text (see Example 38)

Example 38. Cantata no 68, Recitative, mm 10-12

wenn er sich an Fein-den rä-chen kann, sieht dies für sein Vergnügen an. Noch an-dern

Und dennoch lauter Gift
in allen Blättern hegt
Ach, welcher sich in Christo nicht
erfreut,
Dem bringt sein Freuen lauter Leid

In Gott allein wird solche Lust gefunden,
Die mit Bestand und Seligkeit verbunden
verbunden.

flowers, which, nevertheless,
carry poison in all their eaves]
Alas, he who does not delight in Christ

will be rewarded with misery instead
of happiness
Only in God alone may we find the happiness
is connected with stability
and bliss.]

The continuo part, like the recitatives in the previous cantatas, engages in word-painting. A particularly arresting illustration can be observed in m. 15, in which Telemann stuns the listener with his bold continuo accompaniment to "wie schlecht ist diese Freude" (see Example 39)

Example 39: Cantata no. 68, recitative, mm. 15-16

lein, wie schlecht ist die-se Freu-de, wovon der Grund so

Instead of resolving the diminished seventh chord on "schlecht" to a g minor root chord, the composer moves directly to a g minor sixth chord on "Freude" (most likely to depict the "unsatisfactory" [literally "bad"] happiness which the Christian will experience when he does not delight in God)

Another example of Telemann's daring harmonic progressions can be found in m. 18, in which he astounds the audience with an unprepared $\frac{4^+}{2}$ dominant-seventh chord on the word "schädlich" (see Example 40). It is fascinating to note that the chord on "schädlich" matches the literal meaning of the word that is set to music, i.e., it is as "harmful" to the musical environment, namely the preceding and succeeding chords, as the "meadow" (sin), with its "flowers" and "poisonous leaves" (temptations) is to the Christian.

Example 40 Cantata no. 68, recitative, m. 18

The image shows a musical score for a recitative passage. It consists of two staves: a vocal line and a keyboard accompaniment. The vocal line is in G major (one sharp) and has the lyrics "weicht Wieschädlich ist die". The keyboard accompaniment is also in G major and features a 6/8 time signature and a 4/2 time signature. The score is for measure 18.

At the end of the recitative, Telemann enlightens the listeners about true happiness, which can only be found in God and which is linked with stability and elation--it can never be achieved through possessions or by taking revenge.

The aria which follows the recitative is perhaps one of the most unusual arias of the entire cantata cycle, both with regard to its structure as well as its motivic treatment and the unexpected, seemingly bizarre changes of mode²⁰⁸

It is again the opening which immediately catches one's attention. Besides changing to the minor mode, Telemann leaves out the introduction, thus surprising the listener with the entry of the full ensemble. In addition, he notates mm. 1-8 in 3/4

²⁰⁸The text of the second aria reads

Ein stetes Zagen,	[Continuous faint-heartedness,
Ein ewig's Nagen,	eternal criticism,
Ein Trauern, das kein Ziel	grief which does not find its goal,
erhalt,	
Beschließet den Jubel	conclude the jubilation
der lachenden Welt	of the laughing world
Doch wer sich Gott zur	But he who delights in God,
Freude setzt,	
Hat beides, was ihn hier	has both, i.e., those things which cheer him
ergotzet	up now
Und was ihm ewig wohlgefällt	and those which he will enjoy eternally]

instead of the seemingly more appropriate 2/4 or 4/4 (see Example 41). The up-beat quality of the passage, however, does not prove harmful to the natural accents of the words. On the contrary, all the natural accents are preserved correctly, either by notating a dotted note (as on "stetes" or "ewig's") or presenting it on the downbeat as in "Zagen" and "Nagen."

Example 41. Cantata no. 68, A2, mm 1-8

The musical score for Example 41 is presented in two systems. The first system (measures 1-4) features a vocal line with lyrics "Ein ste - tes Za - gen, ein e - wig's Na - gen," and a continuo line with figured bass notation (7, 7, 7, 7). The second system (measures 5-8) features a vocal line with lyrics "ein Trau - ern, das kein Ziel er - hält, be - schlie" and a continuo line with figured bass notation (6, 6^b, 6, 6, 5, 6, 5, 6, 7, 6). The score includes dynamic markings (*p*), articulation (*tr*), and various accidentals.

The most bizarre device which Telemann employs in any of the four cantatas in Advent is found in mm. 10-16 and in mm. 38-46 in varied form--the rapid changing of the minor and the major mode. Although the cancelling of accidentals, in this case with the d becoming d-flat (in the continuo from a B flat Major chord to a b-flat minor root

chord), is not an unusual procedure in itself, the textual context in which Telemann uses this special device is unique. The word "lachende" ("smiling") is first onomatopoeically presented as a staccato eighth note motive on a b-flat in m. 10 and then transposed to F Major (with c in the vocal part), before the sudden flattening of the d to d flat and shortly after the sudden raising of the d flat to the d shortly thereafter dazzle the listener (see Example 42)

Example 42 Cantata no. 68, A1, mm. 10-16

The musical score consists of two systems. The first system (mm. 10-13) shows the vocal line starting with 'la -' and the piano accompaniment with a staccato eighth note motive. The basso continuo line has figures 6, 6, b, and 4. The second system (mm. 14-16) shows the vocal line continuing with '- chen - den - Welt,' and the piano accompaniment with a dynamic marking of 'f'. The basso continuo line has figures b, b, and b.

Did Telemann include this harmonic "twist" merely to catch the listener's attention, or is there anything in the text that could have caused him to draw upon this harsh and somewhat unpolished sounding musical device? It is the opinion of the author

that Telemann deliberately included this device as a programmatic means to relate to the listener that the "continuous faint-heartedness" and "eternal criticism", i e , the d flat, are as much part of life as happiness and love, i e , the d natural.

The composer also varies the structure of the second aria. Instead of repeating the first part (A2), he includes another section based on the second motive of A2 which, he indicates, is to be repeated (mm 27-36). When taking into consideration that Telemann also bases the following postlude (mm 36-46) on the "lachende Welt" motive, the listener may be somewhat overwhelmed with the composer's repeated treatment of the phrase.

By contrast with the A2 portion of the cantata, the B2 section seems rather short and sweet. Changing to G Major, Telemann adheres to the motivic treatment of one single motive, i e , "Doch wer sich Gott zur Freude" ("But he who delights in God"). The motive itself is distinguished by the composer's concern about the natural speech rhythm in the German language. As in the recitative, Telemann coerces the singer into taking the words "Freude" (see Example 43) and "hier er[götzet]" at a slower tempo by writing quarter notes to represent each of the two syllables.

Example 43. Cantata no. 68, B2, mm 47-48

Doch wer sich Gott zur Freude set zet __, hat bei - des,

The conventional trio sonata texture is thinned out in m. 59 when the composer employs the recorder and voice only in order to emphasize the words "und was ihm ewig [gefällt]" ("and those [things] which he will enjoy eternally"), before a cadenza in the dominant of g minor, D major

The four measures that follow (in g minor and obviously the "missing" introduction to the A2 section, see Example 44) come as a complete surprise to the listener. Did Telemann simply forget to write an introduction when he composed the opening of the cantata and then later remember his *faux pas* and quickly append a short section which would function as the introduction to the *da capo* section? Or did technical problems such as difficulties with the arrangement of the sections on the pages and subsequent printing cause him to provide the supposed introduction to the cantata at its end?

Example 44 Cantata no. 68, B2, mm 62-65, Postlude/Introduction to A'2

The musical score for Example 44 is presented in two systems. The first system contains two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system also contains two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature is one flat (B-flat). The time signature is 6/8. The score includes dynamic markings like 'f' and 'Da capo' at the end. Below the bass line, there are fingering numbers: 6/5, 6, 6/5, 6/5, 7/5.

It is the opinion of the author that Telemann once again deliberately created this surprise effect at the end of the cantata to provide variety for the listener. It is important to keep in mind that Telemann had already composed 67 cantatas before "Lauter Wonne,

lauter Freude", therefore, it is likely that he could not resist astonishing the congregation with a number of unconventional musical devices, such as a distinctive choice of motives and an unusual structure


In retrospect, the cantata to be performed on the last Sunday in Advent is clearly the most individual of the four examined in this study. The rhythmic intricacies in the first aria, the bold harmonic progressions in the recitative, and the unorthodox choice of melodic motives as well as the structural plan in the second aria all contribute to the emotional impact which this work has on the listener. In addition, the cantata conveys fully the refreshing musical approach of its composer, showing off his competence, experience, and insight at every appropriate moment. It is truly a *grand finale*.

CHAPTER VI:

CONCLUSION

1. Summation based on Analysis

The detailed examination of the four cantatas in Advent from *Der Harmonische Gottesdienst* by no means exhaustively describes the variety of musical techniques encountered in each of the seventy-two cantatas of the cycle. However, it has served a number of important purposes.

Firstly, this investigation has familiarized the reader with Telemann's early sacred style as observed in *Der Harmonische Gottesdienst*. The combination of characteristics of the late Baroque (such as a bristling mixture of duplets, triplets, Lombard rhythms, and syncopations) with *galant* elements (such as an uncomplicated texture, rising  motives, descending and ascending chromatic figures, chains of triplets, and short imitations), is indicative of the "vermischte Geschmack" ("mixed taste"), a popular compositional trend in North Germany in 1726. Since it signals the composer's involvement with the development of the preclassical style, the *Harmonische Gottesdienst*, must therefore be considered as an important link between the Baroque and the preclassical style.

Second, the examination provides insight into Telemann's composition process, ranging from the acquisition of the texts and technical considerations in the printing of the cantatas, to the outlining of their structure, instrumentation, tempo, metre, and, particularly, the concept of novel motivic and rhythmic procedures and bold harmonic

progressions. Moreover, Telemann's masterly setting of the German language and his attention to the details of performance practice within each movement, that is, the proper use of *Akzente* as indicated by the use of long or short notes, tempo, breathing, and dynamics, suggest exemplary thoroughness on the part of the composer.

Third, it is evident that Telemann had a keen interest in teaching amateur musicians, many of whom were autodidacts and were experiencing great difficulties in finding suitable repertoire. The accessibility of a collection of 72 cantatas by way of mail subscription and the inclusion of a preface that answers virtually every conceivable question on the part of the amateur singer and instrumentalist were an important innovation in the realm of music publishing and pedagogy. With Telemann the composer and the publisher by his side, the novice would, from 1726 on, be able to choose from a variety of compositions, and, when purchasing *Der Harmonische Gottesdienst*, would also receive a complimentary long distance lesson from the composer himself via the preface. This considerate gesture on the part of Telemann ensured that a talented young singer who was learning to work with solo instruments or small ensembles would master recitative techniques and develop the ability to mold phrases.

Finally, the four cantatas of *Der Harmonische Gottesdienst* present the perfect union of all of Telemann's talents--his resourcefulness and originality as a composer, his keen business sense as a publisher, and his natural talent as a pedagogue. Had it not been for Telemann's ambition, his creativity, and, especially, his relentless pursuit of perfection in all aspects of his work, the history of music publishing and music education

in the eighteenth century as well as the evolution of the preclassical style might well have taken a different and possibly much slower route

2. Conclusion

It is now evident that Telemann's influence on the history of German Baroque music has been greatly underestimated, largely because of the ridicule and neglect of his works and persona in the nineteenth century. Fortunately, scholars such as Schneider and Rolland initiated a "Telemann Renaissance" at the beginning of the twentieth century by reevaluating his compositional style and acknowledging his brilliance as a composer. Similarly, the audience needs to be educated about his importance not only as a composer but also as a publisher and pedagogue during the eighteenth century in order to eliminate further misconceptions and guarantee a fair treatment by both professionals and amateurs.

Acquainting the audience with the redeeming qualities of this composer may, however, be easier said than done. While it may be possible that Telemann's boundless creativity will do nothing but enthuse a scholar or performer 275 years after his death, the composer's ill-deserved reputation as a *Vielschreiber* may still cause many individuals (particularly those who do not wish to make the effort to inquire about the many extenuating circumstances in Telemann's case) to detest his works altogether, thus impairing the process of changing Telemann's image from *Vielschreiber* to that of an acclaimed and popular composer.

Furthermore, one may also fall into the trap of comparing Telemann with the most important composer of the German late Baroque, J. S. Bach. The obvious question, namely whether Telemann can really compete with Bach or Handel or whether he should be declared incompetent--since his works are clearly very different from those of his contemporaries--can only be answered by objecting to its being asked in the first place. Is it really fair to measure a composer's eminence by comparing him to a fellow composer such as Bach, who during his lifetime wrote in a style that was considered old-fashioned by his contemporaries and offered little satisfaction to the progressive music lover?

Not enough people are aware of the fact that, at a time when Johann Sebastian Bach was virtually unheard of outside Saxony or Thuringia, except as a highly skilled organist, Telemann was a household name as one of the most popular composers and publishers in Western Europe, not to mention his activities as a successful businessman and prominent teacher in a North German metropolis. Moreover, Telemann's alleged *Vielschreiberei* was clearly a result of his position as the *stadtscher Musikdirektor* of Hamburg which required him to provide the music for a myriad of secular and sacred occasions. Telemann's immense output should have prevented his decline in popularity after his death in 1767, not furthered it.

One may conclude that a chain of unfortunate events--his undeserved label as a *Vielschreiber* by many nineteenth century critics, as well as the change in musical taste--ultimately resulted in Telemann's works being forgotten for a period of over 100 years. This long neglect or "beauty sleep," however, makes Telemann's music by no means less

valuable. On the contrary, one has to keep in mind that, in the words of Martin Ruhnke,

Telemann not only lived through but helped to bring about a great change in German musical life. Until the [eighteenth] century a composer's output was largely dictated by the nature of the post he held, and the various spheres of musical activity were strictly defined. A Kantor did not write operas, public performances of music were generally connected with some institution. But Telemann refused to be fettered, as a composer, by the chains of his official duties, and he broke down the barriers between sacred and secular music.²⁰⁹

Der Harmonische Gottesdienst and its composer, Georg Philipp Telemann, so long neglected and ignored, are worthy of the attention of both professional and amateur musicians who will be rewarded with a unique richness and variety in their programmes when including one or more of his cantatas in chamber music concerts or in church services. Both of Telemann's rivals, that is, Bach and Handel, were familiar with the cantatas of *Der Harmonische Gottesdienst* and, as a sign of interest and respect for Telemann's craftsmanship, did not hesitate to copy one or more cantatas from *Der Harmonische Gottesdienst* for their own use.²¹⁰

It is our responsibility as musicians to follow their examples and give adequate tribute to Georg Philipp Telemann's abilities as a composer, publisher, and teacher by familiarizing the audience with his works through frequent performances and educating them about his influence and reputation. Telemann would have surely done the same for us.

²⁰⁹Martin Ruhnke, "Georg Philipp Telemann," in *The New Grove European Baroque Masters*, ed. Stanley Sadie (London: Macmillan, 1985) pp. 295-296.

²¹⁰See Frei, p. 174, and Baselt, "Schöpferische Beziehungen zwischen G. Ph. Telemann und G. F. Händel - G. Ph. Telemanns Harmonischer Gottesdienst als Quelle für Handel", *Die Bedeutung Georg Philipp Telemanns*, pp. 4-14.

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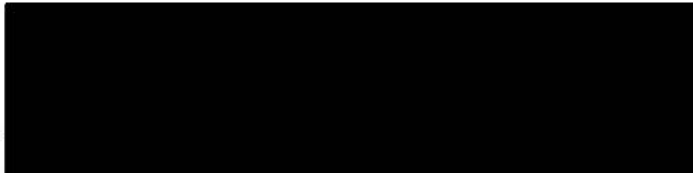
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