

CHRISTOPH GRAUPNER (1683-1760) A CONTEXTUAL STUDY OF CANTATA GWV 1127/19 *O WELT SIEH HIER DEIN LEBEN*

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Abstract: *Christoph Graupner (1683-1760) was a High Baroque composer who worked primarily in Darmstadt, Germany. He was a student of both Johann Schelle (1648-1701) and Johann Kuhnau (1660-1722) while studying at the University of Leipzig from 1696 to 1707. For the duration of these formative years, Graupner developed a compositional style influenced by the Italian and French masters of the time. At the time of his 1712 Kapellmeister appointment at the court of Darmstadt, Graupner was an established composer and keyboardist. His reputation as an important composer of the time is evident in his appointment as Kapellmeister in 1724 at the Thomaskirche, Leipzig; Graupner, however, opted to remain at Darmstadt when the Darmstadt court increased his salary. During his tenure at Darmstadt, Graupner composed over 1400 cantatas and many instrumental works. One cantata representative of this period is GWV 1127/19 O Welt siehhierdein Leben used as the starting point of placing Graupner's works in the context of the compositional techniques of the eighteenth century. A detailed textual and musical analysis is presented, together with major compositional influences and performance considerations of the Baroque period.*

Key-words: *Christoph Graupner, Baroque, Passio, Cantata*

1. Introduction

Over the past decades, the focus of musicological research on historically informed performance practice has shed much light on the great Western composers and their music. Scholarly research in period treatises has produced new ideas for the conductor's consideration in areas such as tone, performing forces, articulations, and performance issues.

During this renaissance of historically informed scholarly research, some wonderful composers of the eighteenth century recently have emerged. The High

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Baroque composer Christoph Graupner (1683-1760), a direct contemporary of J.S. Bach (1685-1750) and G. F. Handel (1685-1759), is one such composer. Only in the last few years has his reputation as a noteworthy composer begun to take shape. Through the recent world premiere recording of such ensembles as the Montréal-based *Les Idées heureuses*, and research by its leader Geneviève Soly (Geneviève Soly, 2014), Graupner has become a more central Fig. in the already well-established canon of Baroque composers.

The purpose of this research is to better reflect the importance of Graupner's musical output, specifically the genre of Passion Cantatas, and their place in the Western canon of Baroque compositions. The astounding number of church cantatas composed by Graupner demands a serious investigation into the music of this once forgotten composer. This document explores one of his Good Friday cantatas, the Passion Cantata of 1719, which serves as a representational model for Graupner's individual compositional style within this specific genre. Investigation of historical context as well as compositional style of contemporaries and their teachers are included in the study.

1.1. Methodology

A biography of Christoph Graupner is provided in chapter 2. The compositional style and influences are discussed, since so little research on this particular composer exists. Examining all of his cantatas would be an enormous undertaking, however a few references to some existing modern editions are used to solidify his stylistic characteristics. Chapter 3 analyzes the work itself, and is divided into sections concentrating on the (1) background and context of the composition; (2) text analysis; (3) musical analysis; (4) how the text is aligned to music; and (5) performance considerations.

1.2. Background and context of the composition

The focus of this section is the historical context of the cantata, and the years leading up to 1719. The selection of the text and chorale tunes are investigated, and as well as how the cantata was used in the liturgy. The significant influence of Librettist Johann Conrad Lichtenberg (1689-1751) on Graupner's cantatas is discussed.

1.3. Textual analysis

Text is an important element of Lutheran cantatas and Lutheran Baroque composers were careful in choosing the texts that they set to music. A detailed analysis of the translated text of the cantata provides possible insight into the composer's theological perspectives. The Lutheran chorale used as the basis of this cantata is likely to have had an important theological exposition in Graupner's own beliefs. To

better describe the libretto used in this particular composition the language of the sixteenth century pietist Lutherans is used. The Lutheran pietism was a reaction to the spiritual and political climate of its day, proposing the doctrine of justification by faith alone, and not via confessions. God legally cancels the debt of sin through Christ's righteousness to the people when faith placed on his work on the cross makes the believer acceptable to God (De Lashmatt, 2014). Such was the religious climate at the time of this particular cantata composition. Although not all aspects of the broad topic of Lutheran chorale is explored, some background information is provided.

A musical analysis is provided with details relative to structure, stylistic characteristics, melodic lines, harmony and rhythm, appropriate articulations, and dynamics, where the composer did not specify them. Musical excerpts are used to help the process of the analysis. The integration of the text with the music is the most important part of the compositional analysis. Is the text reflected in the music? Is word painting used? Is the inflection of the words demarcated in a natural way or are there instances where the composer chooses to ignore the natural word inflection and provide nuance for broader textual expression? These are among the questions explored within this union of text and music.

Chapter 4 provides practical performance considerations for the conductor, based on the textual and musical research. Some performance practice suggestions are given based upon the treatise *On Playing the Flute* (Johann Joachim Quantz, 1752). It is imperative that the contemporary conductor be aware of the articulations, ornaments, and interpretation of the Baroque period compositions for a proper historically informed performance. Comments on interpretation and gesture are discussed in this section.

2. Life and influences

Christoph Graupner was born on January 13, 1683, in the town of Kirchberg, just south of Zwickau, Saxony (Christoph Graupner 1987, 73-75). From a modest family of tailors, Graupner received his early musical training from the local organist Nikolaus Kuster. During this early period of musical training, Graupner's abilities to sing and perform at the keyboard were also noticed by the local cantor, Michael Mylius (Graupner 1987, 75). In 1694, Graupner, age 11, followed his organ teacher to Reichenbach and remained there until 1696, when he was accepted into the *Thomasschule* in Leipzig (Graupner 1987, 76). During his eight year period at the *Thomasschule* as a law student, Graupner became the pupil of Johann Schelle (1648-1701), and later Johann Kuhnau (1660-1722). Graupner became friends with fellow Leipzig law students Johann David Heinichen (1683-1729), also a pupil of Kuhnau, and Georg Philipp Telemann (1681-1767), the director of collegium musicum (Graupner 1984, 33). These two friendships seem to have been the most influential in Graupner's life; he maintained his friendship with Telemann until his death.

was validated by the emotional content of the text, the music ornaments becoming part of the rhetoric – a sort of musical language (Taruskin 2010, 59). These Venetian influences were assimilated and used extensively by Schütz during his tenure as the Dresden *Kapellmeister*, confirmed by Christoph Bernhard's (1628-1692) treatise on compositional practices at Dresden (Christoph Bernhard, 1973).

Monteverdi's *seconda prattica* was of great use for Schütz during the Thirty Years War (1618-1648) as most of his musicians available at the court of Dresden were enlisted in the army. The limited number of musicians enabled the composer to make use of the new Venetian style of scaled-down compositions, using one to five solo voices and organ continuo without other instruments. The compositions were characterized, not by the use of melismas or other note-elaboration presentations, but by the recurrence of important words, or phrases, and through leaps of dissonant intervals (Taruskin 2010, 66-67). Through this particular element of affected text-setting, Schütz began a technique that led to a more self-disciplined or restrained approach, in which theological values are represented in the musical compositions of subsequent generations of Lutheran composers (Taruskin 2010, 68). (Fig. 2). The introduction of the recitative, or as Schütz labels it *In Stylo Oratorio* ("in style of an oration"), is present in the opening phrase of the 1636 *Kleinegeistliche Concerte* ("Little Sacred Concertos"). A certain affect is created by leaps of large, unusual intervals. This new Venetian style of monody became adapted as an innovative concept within Lutheran church music.

In Stylo Oratorio.

Ei - le mich, Got, zu er - ret - ter, Herr, mir zu hel - fen. Es müssen sich schämen und zu Schanden werden, die nach reiner Sze - len ste - hen, sie müssen zu - rückkehren und ge - hü - haet werden, die mir ü - bels wün - schen, dass sie müssen wie - derum zu Schanden wer - den, die da ü - ber mich sch - reien: Du, du, du, du, du, du, freu - en und fröhlich müssen sein in dir, dierach dir fragen und dein Heil lie - ben, immer sagen: Hoch ge - lobt, gelobt, hoch gelobt, gelobt sei Gott. *Symphonia.* Ich ih - ber bin e - lend und arm; Gott, ei - le, ei - le zu mir, Gott, ei - le, ei - le zu mir, denn du bist mein Hel -

Fig. 2. Schütz's *Kleinegeistlich Concerte I*, Op. 8, SWV 282.

The *seconda prattica* of the Venice school is illustrated in Fig. 2. The opening movement has a solo voice, accompanied by continuo, with no melismas present, an economy of forces necessary for the Dresden musicians.

Following the end of the Thirty Years War in 1650, Schütz again returned to writing for the full choir rather than soloists. His last published collection, *Symphoniae sacrae III*, included works that combined the polychoral technique of Gabrieli with the concision of Monteverdian text-derived musical motifs; the German fusion of two major Venetian composition techniques was therefore completed in Schütz's output (Taruskin, 2010, 68). This combination of the two Venetian styles – those of Gabrieli and Monteverdi – is well illustrated in the opening concerto of *Symphoniae sacrae III* Op. 12, *Der Herr ist mein Hirt*, SWV 398. (Fig. 3) Two solo violins in duet introduce the ritornello, just as the sacred concertos of Italy made use of the *concertino* instruments – two instruments of the same range and family - accompanied by a full string section with continuo, representing the *ripieno* group, or *tutti*. The antiphonal choirs are not melismatic in nature but rather syllabic, and the nature of the harmonic landscape is chordal rather than contrapuntal. Counterpoint is derived between the two solo violins, the two choirs, and the continuo instruments. This final stage of composition technique in Schütz's output is reflected later in Schelle's compositional style. In this concerto, concertante and ripieni instruments are balanced with the antiphonal sections of the choir.

The image shows a page of a musical score for the opening of 'Der Herr ist mein Hirt' from Schütz's *Symphoniae Sacrae III*, Op. 12, SWV 398. The score is in G major and 3/4 time. It features two solo violins (Violinum primum and Violinum secundum) playing a ritornello. The vocal parts include Cantus, Altus, Tenor, and Bass, with lyrics in German. The instrumental parts include Complementum (strings and continuo) and Violon of Organum. The score is published by Bärenreiter & Henle, Leipzig.

Fig. 3. Schütz's opening concerto in *Symphoniae Sacrae III*, Op. 12. *Der Herr ist mein Hirt*, SWV 398

2.2. Major musical influences on Graupner's compositional style

The formative years in Leipzig were mainly influenced by Schelle and Kuhnau, both Kantors of the *Thomaskirche*. Schelle was appointed as the Kantor in 1677, and also had the responsibility of music at the *Nikolaikirche* (R. A. Murray, 1971); Kuhnau became Kantor in 1701, immediately following Schelle's tenure. A closer look at musical and compositional styles of the two most influential figures in Graupner's life helps engage in a more informed opinion of his compositions.

2.3. Johann Schelle (1648-1701)

In 1655, Schelle entered as a choirboy at the court chapel of Dresden under the direction of Heinrich Schütz (1585-1672). A diligent student and singer, Schelle built an important working relationship with his teacher, and took on the appointment as Kapellmeister at the court of Wolfenbüttel (Murray, 1971). This position was an *in absentia* appointment of Schütz, which became a post of secondary importance due to his demanding position in Dresden. The appointment helped Schelle develop his own musical styles and ideas about the German cantata form. Although his main assignment was to perform and copy performance music composed by his teacher and of the more established composers of the time, the simple exercise as a copyist developed his own creative side (Murray, 1971).

By 1665, Schelle was well instructed in the compositional style of Schütz and moved to Leipzig as a student at the *Thomasschule* under the supervision of Sebastian Knüpfer (1633-1676), the Kantor of the *Thomaskirche* and director of the city's music (George J. Buelow, 2014). Exact details of the composer's life are scarce. From more recent research into the musical life of the *Thomaskirche*, it is evident that Knüpfer was instrumental in reviving Leipzig's musical excellence after the Thirty Years War, and consequently had a direct influence on his successors Schelle, Kuhnau, and Bach (D.R. Melamed 1995, 189-190). Knüpfer's own musical influences were taken from the treatises of Guido de Arezzo and Boethius, together with a vast knowledge of the contemporary composers. Some of Knüpfer's German compositional influences were Schütz, Rosenmüller, and Pezel (Buelow, 2014). The character of his sacred works combines the compositional devices brought to Germany by Schütz in the form of the sacred concerto, mostly scoring them for violins, violas, continuo, and the more celebratory settings including trumpets, trombones, and timpani (Melamed 1995, 194-195).

The main source of musical material in his cantatas was that of a chorale melody; the stanzas of the chorale were set as individual movements of the cantata,

making it a diverse multi-movement composition. The first stanza was usually set as a choral movement, followed by solo settings of the chorale melody. Fragmentation of the melody and the interchanging of motivic episodes were the basis for the entire setting of the cantata, which usually closed with another stanza of the opening chorale melody, harmonized in a new way (Murray 1971, 32). The instrumentation of these sacred cantatas took on a distinct shape, as the outline was five to seven movements, scored for two soprano lines, alto, tenor and bass. The instrumental accompaniment was provided by two violins, two violas, bassoon, and the continuo group; high feasts and special church celebrations included more instruments (Murray 1971, 40). This became the norm of writing sacred cantatas in Leipzig during the last half of the seventeenth century.

2.4. Johann Kuhnau (1660-1722)

As successor of Schelle to the position of cantor of the *Thomaskirche*, Kuhnau also had a direct influence on Graupner's musical shaping. As a copyist and artistic assistant, Graupner had first hand access to Kuhnau's manuscripts and to the compositional processes of the master. Italian and French influences are also evident in Kuhnau's output. He was formed in the Catholic region of Dresden by Vincenzo Albrici (1631-1690), a pupil of Giacomo Carissimi (1605-1674) in Rome, Italy. Albrici was the Dresden court Kapellmeister at the same time as Schütz and was responsible for the majority of court music (Frandsen, 2014). His main contribution to the northern Germanic music tradition was the introduction of instrumental sinfonias and ritornellos, together with arias on texts of Biblical quotations and devotionals present in the surrounding Lutheran traditions of the time. Thus, the stylistic advancement of the sacred concerto in Northern Germany, specifically within the use of aria, is thought to be of Italian background rather than German (Frandsen). Kuhnau seemed to understand the power of dramatic presentation of such devotional texts, as he wrote in 1709, "...[recitatives and arias] seek to stir up in the listener holy devotion, love, joy, sadness, wonderment, and similar things (Hill 2005, 459)." This is a strong indication that Italian influence on the German cantata was not only introduced through the direct contact Schütz had with the Venetian composers, but also through the indirect exposure of German musicians to Italian composers appointed as court musicians in the Catholic part of Germany. By 1682, Kuhnau enrolled in the Leipzig University to study law. He immediately competed for the position of organist at the *Thomaskirche*, but lost to a Gottfried Kühnel. In 1683, Kühnel died and Kuhnau was elected unanimously as organist of the church. This appointment at the *Thomaskirche* allowed him to work directly with

Johann Schelle, a relative of his (Rimbach 1980, 25). Kuhnau was prolific as the organist of the church in Leipzig, and a number of keyboard compositions were published during his tenure, including the famous *Clavier-Übung*, a title that Johann Sebastian Bach borrowed for one of his own keyboard published compositions (Rimbach 1980, 25). In addition to the popularity of his published music, Kuhnau translated many books from French and Italian into German, exposure that further influenced the composer's musical ideas (Rimbach 1980, 25).

Johann Schelle's passing in 1701 enabled Kuhnau to be elected as the new cantor of the *Thomaskirche*. He held the post until his death in 1722, leaving behind a legacy of innovations in the church cantata that influenced the next generation of Lutheran musicians, among them his direct successor Johann Sebastian Bach, and Christoph Graupner. The main characteristics of his cantatas were the introduction of the *secco recitative*, the *da capo* aria, and the establishment of the tradition of opening and closing the cantatas with chorale. Furthermore, he initiated the practice of publishing the texts of the main Sunday service, and the feast days (Rimbach 1980, 25).

The stylistic characteristics of Kuhnau's church music might have been more conservative in style in the earlier part of his career, yet his music was a pivotal point in transitioning from the seventeenth to the eighteenth century. Originally, Kuhnau feared including operatic devices in his cantatas, and thus kept the tradition of his predecessors. He wrote, "...The theatrical style gives to the worldly-minded, however, always more and more nourishment for their carnal desire" (Richter 1902, 147-150). However strict his view of theatre music must have been, there are traces of eighteenth century styles in his sacred works. For example, he included the new madrigal poetic interruptions in the old chorale cantata and chorale concertata. This new approach of texts poetically interpreting the scripture took away the direct quotation of the Bible.

Poetry derived from the biblical passages took on the term *madrigalian* as they assumed more presence in the Lutheran cantata of the eighteenth century. Together with the introduction of the madrigalian texts, Kuhnau used longer opening instrumental introductions to sinfonias and da capo arias, and more complex, or difficult vocal writing. He retained Schelle's instrumentation of a five-part choir, two violins, two or three violas, and the continuo group, with the addition of more instruments depending on the importance of the feast day (Rimbach 1980, 26). Bach, Graupner, Telemann, and the later generations of Leipzig musicians used Kuhnau's basic structure of the Lutheran cantata. The lyrical output through the use of the recitative and the da capo aria, together with poetic interpretations of the Biblical texts, gave way to more diverse vocal treatment and variations. Instead of the older syllabic tradition, textual repetition combined with the dramatic element of

the aria provided new opportunities of expressing the Lutheran truths through music (Rimbach 1980, 26-27).

Kuhnau's vocal style was at its best during his time as cantor of the *Thomaskirche*. The instrumental introduction is followed by an alternate choral setting of homophonic and fugato passages (Fig. 4). Choral fugues are few; arias are through-composed, mainly accompanied by simple continuo or one to two concerted instruments. Imitative writing is found in the duet sections of the cantata; stylistically though, it is mainly identical to the solo sections of the cantata (Rimbach 1980, 27). Kuhnau kept the instrumentation as devised by Schelle: two violins, two violas, continuo group, and SATB choral parts.

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9.
„Gott, sei mir gnädig nach deiner Güte.“
Ps. 51, v. 3-10. Johann Kuhnau.

Sonata.

The musical score shows the opening of the sonata. It features a complex instrumental texture with two violins, two violas, a bassoon, and a continuo. The vocal parts (Canto, Alto, Tenore, Basso) are currently silent, indicating an instrumental introduction. The Continuo part is written with figured bass notation, starting with a 'Grave' marking and a dynamic of 'p'.

Fig. 4. Opening sinfonia of Kuhnau's cantata "Gott, seimir"

The opening sonata of the *Gott, seimir* cantata of 1705 illustrates the consistency with which the Leipzig composers used instruments to accompany the voices. The same scoring of the late seventeenth century is observed in Kuhnau's composition. Fig. 5 illustrates the choral setting of the text with alternations of homophonic and fugato sections, giving way to a more dramatic presentation of the text. Such was the musical landscape of Leipzig during Graupner's time of study there. In Fig. 5, measures 19 and 20 present the text in homophony, while a fugato section starts in the alto part in measure 21.

The image shows a musical score for measures 19-24 of Kuhnau's cantata "Gott, seimir". It features a vocal line with lyrics in German: "und tilge meine Sünde nach dei - ner gro - ßen Barm - her - zigkeit, Barm - und tilge meine Sünde nach deiner großen Barmher - zig - keit, Barm - her - zig - keit, Barm - her - und tilge meine Sünde nach dei - ner großen Barm - und tilge meine Sünde". The score includes staves for voice, keyboard (likely harpsichord or organ), and strings. The key signature is one flat (B-flat), and the time signature is common time (C).

Fig. 5. Measures 19-24 of Kuhnau's cantata "Gott, seimir"

9.

Herr, die Wasserströme erheben sich.

Dn. 4. p. Epiph.

J. N. J. M. Jan. 1734.

The image shows the first 4 measures of Graupner's cantata "Herr, die Wasserströme erheben sich". The score is for a full orchestra and choir. The instruments listed are Violino I, Violino II, Viola, Canto, Alto, Tenore, Basso, and Violone Continuo. The tempo is marked "Presto" and the time signature is 12/8. The key signature is one flat (B-flat). The score includes staves for each instrument and vocal part, with lyrics in German: "Herr, die Wasserströme erheben sich." The score is attributed to J. N. J. M. Jan. 1734.

Fig. 6. The first 4 measures of Graupner's cantata Herr, "die Wasserströme" GWV 1115/34

This particular cantata of Kuhnau presents strikingly similar components found in the Graupner cantata published in a modern edition of *Denkmäler Deutscher Tonkunst* 51/52 in 1926, *Herr, die Wasserströme erheben sich* GWV 1115/34. The instrumentation is identical, the opening sinfonia is also built on the same elements of eighth-note motifs, and the initial entry of the choir is indeed similar to that of

Kuhnau. In Fig. 6, the introductory sinfonia and the instrumentation are similar to that of Kuhnau's cantatas.

Graupner took the position of harpsichordist at the *Oper-am-Gänsemarkt* in Hamburg in 1707. In the next two years, he composed five operas in the style of the northern German tradition of combining Italian and French opera techniques. The combination of the two traditions is another indication of his development as a musician under the tutelage of Schelle and Kuhnau (Lawson 1983, 17). Two years following the appointment at the Hamburg opera house, Graupner took the position of vice-Kapellmeister to Wolfgang Carl Briegel (1626-1712) in Darmstadt. After Briegel's death in 1712, Graupner was appointed as Kapellmeister of Darmstadt (Lawson 1983, 17). For the next forty-eight years, Graupner concentrated mainly on the composition of cantatas for the Darmstadt court. While a vast and diverse repertoire can be found under his name, the 1400 cantatas composed during his time as Kapellmeister at the court of Darmstadt occupy the majority of his opus (Lawson 1983, 209). At this same time Telemann was employed at the Frankfurt court, just a few kilometers north of Darmstadt, and the friendship established in Leipzig as students of law at the university resurfaced. Graupner travelled extensively to Frankfurt and helped Telemann with performances there (Lawson 1983, 17).

In 1722-3, Graupner applied for the position of *Thomaskantorat* in Leipzig, competing for the position with five other candidates. Among them were Telemann and his former student Johann Frederick Fasch (1688-1758). The city council appointed Telemann to the position, which was to regenerate the dated church music (Lawson 1983, 17). Following Telemann's withdrawal of his application, Graupner and J. S. Bach were the remaining candidates left to fill the position.

Graupner was invited to direct the Christmas music service in December of 1722. His *Magnificat* was composed specifically for this occasion, possibly the only Latin text-setting of his output. The composition takes shape after the *Thomaskirche* tradition, especially the works of the late Kuhnau, and ends with a massive double-fugue. Along with the *Magnificat*, Graupner presented two cantatas on January 17, 1723, to further support his application process; the two cantatas were *Aus der Tieferufenwir*, and *Lobet den Herralle Heiden*. These cantatas were scored for a larger number of instruments accompanying the chorale setting note-for-note, without altering the harmonic language. Musical expression was left to the virtuoso elements in the orchestral accompaniment, also found in the freely composed chorus movements of the cantatas. The Graupner's Italian compositional style used in setting the audition cantatas must have impressed the Leipzig town council, as he was offered the position of *Thomaskantorat*. However, the *Landgraf* Ernst Ludwig did not allow Graupner to leave the post at Darmstadt, offering him a pay-raise and thus securing his services as *Kapellmeister*. The Leipzig town council met again on April 22, 1723, and appointed Bach as the *Thomaskirche Kantor*. One of the council

remarked, “since the best musicians are not available, we must select a mediocre one,” indicating the lesser reputation of Bach compared to that of Telemann or Graupner. There is still speculation about and debate whether Graupner sent his recommendation of Bach to the town council, describing him as a competent organist and composer of church and instrumental music. It is also uncertain if the two ever met (Lawson 1983, 18).

Graupner held the post at Darmstadt until his death, and composed cantatas until his eyesight began to deteriorate in 1754. The stylistic characteristics of his later works bear the influence of his direct contemporaries Franz Richter (1709-1789) and Carl Heinrich Graun (1704-1759), moving toward the *gallant* style. There is indication of extensive counterpoint in his cantatas, as seen in Bach’s writings, but the melodic inventiveness and rhythmic elements are the predominant features of his compositional style. The use of wind instruments is particularly interesting, comprising flauto d’amore, oboe d’amore, chalumeau, and clarinet. The riches of orchestral instruments available to him are another testament of the fine reputation he had at the time, attracting no less than four chalumeau players (of various sizes, i.e. bass, tenor, alto, soprano,) together with three trombones, viola d’amore, three oboes, percussion instruments, and trumpets (Lawson 1983, 208-209).

Graupner was versed in the rich orchestral writing of the Italian and French styles through the teachings of Schelle and Kuhnau. The copying and performing of music by his direct contemporaries such as Telemann, Richter, and Graun developed his understanding of modern compositions. The access to and limitless resources he had at his disposal during the Darmstadt years enabled him to write over 1400 cantatas. The beautiful calligraphy of the manuscripts and the substantive musical content present in the cantatas, indicate Graupner’s commitment to his position at the Darmstadt court. The range and depth of expression position them as his principal triumph, and provide the means through which he developed as a composer (Lawson, 1983, 209).

3. Cantata GWV 1127/19 overview

For the Good Friday service of 1719, Graupner composed the nine - movement cantata GWV 1127/19 *O Welt, sieh hier dein Leben*. It was scored for two violins, viola, continuo, SATB choir, and tenor and bass solo. In keeping with the Lutheran tradition, Graupner used a selection of three different chorales for the *tutti* movements and poetic forms of biblical commentary for the solo movements. The cantata outlines as follows (Schematic 1), forming a palindrome centered on the fifth movement.



Schematic 1. *The palindrome formed within the movements of the GWV 1127/19 Cantata*

As illustrated in the schematic above, the three choral movements are evenly spaced around solo movements, themselves being palindromic around the central arias. The procedure of building an entire composition as symmetrical as this cantata of Graupner's is not a new idea in the Baroque period. Rather, it was used extensively by composers as a means of unification of the music and text. Bach used extensively this procedure of outlining his choral works. Handel also used it, and later composers such as Haydn and Brahms also made use of the device. The expectations of a structurally balanced composition are therefore met through this procedure. The tonal structure of the composition is a logical progression derived from the home key of B^b: Movement one is in B^b major, second in F minor, third, fourth and fifth in G minor, sixth in D minor, seventh and eighth in F major, and finally returns to B^b major in the last. The possibility of a greater meaning behind the distribution of the moments and the tonalities between them, remains to be discussed during the individual analysis of the work in this chapter.

Movement I – Coro: *O Welt siehhierdeinLeben*

The opening movement of the GWV 1127/19 cantata is based on the chorale by the same title, and it is scored for two violins, viola, the continuo group, and SATB choir in the key of B^b. The text of this movement is the first stanza of *O Welt siehhierdein Leben* chorale, written by Paul Gerhardt (1607-1676) and first published in 1647. The tune of the chorale is believed to have been written by Heinrich Isaac (1450-1517) for the secular setting of *Innsbruck, ich muss dich lassen*, and utilizing the poetic form of six lines AABCCB (Strohm and Kempson, 2014). This form is represented by Gerhardt with 6 lines of poetry, each fitting exactly to the previously composed secular tune. The word by word translation of the first stanza used in the cantata is as follows:

O Welt, sieh hier dein Leben/O world, look here your life
 Am Stamm des Kreuzeschweben/At the foot of the Cross suspended
 Dein Heil sinkt in den Tod!/Thy Salvation descends in the death!
 Der große Fürst der Ehren/The great Prince of the honor
 Läßt willig sich beschweren/ Allows willingly himself weight down
 Mit Schlägen, Hohn und großem Spott/ With strike, mockery and great
 ridicule.

This is a powerful image of the crucifixion, setting the scene for the Good Friday service. One possible interpretation of this striking passage could be applied to the juxtaposition of “life” against “death,” and “honor” against “ridicule.” These words are connected through the intermediary lines with “suspended” and “down” – as if to say that Life was ‘suspended’ in Death, and Honor was brought ‘down’ in ridicule (Althaus 1966, 89). While the chorale is set note-against note by Graupner, the harmonies might reflect the struggle of life. Represented here by the B^b major tonality, life descends into death via the implied G minor tonality, and ‘suspended’ through the V/vi tonality. The harmonic progression of the first movement in the key of B is therefore, I – V/vi – V – I (Fig. 7).

Soprano
 O Welt, sieh hier dein Le - ben am Stamm des Kreu - zes schwe - ben.

Alto
 O Welt, sieh hier dein Le - ben am Stamm des Kreu - zes schwe - ben.

Tenor
 O Welt, sieh hier dein Le - ben am Stamm des Kreu - zes schwe - ben.

Bass
 O Welt, sieh hier dein Le - ben am Stamm des Kreu - zes schwe - ben.

S.
 dein Heil sinkt in den Tod! Der gro - ße Fürst der Eh - ren läßt wi - llig

A.
 dein Heil sinkt in den Tod! Der gro - ße Fürst der Eh - ren läßt wi - llig

T.
 dein Heil sinkt in den Tod! Der gro - ße Fürst der Eh - ren läßt wi - llig

B.
 dein Heil sinkt in den Tod! Der gro - ße Fürst der Eh - ren läßt wi - llig

Fig. 7. SATB measures 1-113 of movement I

Fig. 7 represents the move from I in B^b, to V/vi – V- I with the G minor never sounded, but implied. The F# in the alto part of measure 2 provides the momentary transition to the G minor tonality, quickly evading it by the end of the same

measure. The tempo marking of this movement is *Largo*, and there is no elaborate instrumental introduction. This indicated tempo marking might be misleading however, because the rhythmic content of the introductory instrumental parts point toward a French overture-like pacing. The dotted quarter note (the dot is treated as a rest here) followed by the eighth-note motif in the first violins, is very much in the style of the French overture (Fig. 8.)



Fig. 8. *The first four measures of Graupner's GWV 1127/19*

The first violin opens with a French overture-like rhythm pattern visible throughout the entirety of this first movement. The continuous use of this rhythmic shape is indicative of a *Largo* tempo within the context of a larger two beats per measure. This argument is further discussed in the extensive debate on the *Grave* tempo indication in Handel's *Messiah* opening instrumental sinfonia. Handel provides the exact rhythmic pattern as Graupner does in his cantata (Fig. 9).

1-1 SINFONIA

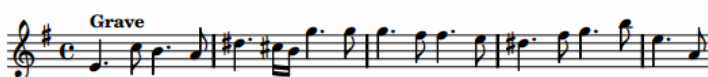


Fig. 9. *The first four measures of the first violin part of G. F. Handel's "Messiah"*

The dotted quarter followed by the eighth-note rhythmic pattern in the Fig. 9 is indicative of the French overture style. The notation of such rhythms, and the slow-moving pace of the chorale melody tend to argue for a broader two beats per measure feel of the tempo. One possibility of achieving this would be using a comfortable 60 beats per minute to the half-note, giving the opening movement momentum. Consequently the choral tune is shaped through a broader *tacht*. The instrumental accompaniment of the opening chorale continues in the same rhythmic pattern for the remainder of the movement, providing a continuous dialogue with the homophonic texture of the chorale tune in the SATB voices.

Movement II – Tenor *accompagnato*: *Ach welche Finsternis*

The first Tenor *accompagnato* is set in the key of F minor. The string instruments punctuate the strong beats (one and three) of the measures for the

entirety of the movement. Johann Conrad Lichtenberg (1689-1751), the composer of the freely-composed material in this cantata, was Graupner's librettist brother-in-law with whom he collaborated on cantatas in Darmstadt after 1711 (Andrew D. McCredie, 2014). The text, set here as tenor *accompagnato*, tells the story of Judas' betrayal of Christ, describing the payment he received from the high priests as their evil plot. The poetry focuses on the innocence of Christ, not seen through the people's blinded eyes. The implications are that neither Judas nor the high priests understood that the decision condemning their Creator to death was the fall of creation. The tragedy that was about to happen is reflected in elements of nature, such as the sun not shining, the rocks breaking, and the earth shaking. Nature itself revolted against the decision of humans to sentence their Creator to death (Paul Althaus, 75).

The harmonic landscape of this *accompagnato* is in the style of the Baroque, with abrupt shifts in harmonies, and cadences in tonalities not necessarily related to the home key of F minor. The first transition is the inclusion of the flat vi chord as a cadence on the word 'Finsterniss,' or 'darkness,' in measure two. This move through the vi chord to the dominant, while the tenor sings a minor sixth interval on the word "böser," is likely a representation of the fall of man. (Fig. 10) The extensive use of this particular minor sixth interval in the tenor part creates a strong argument that Graupner is aurally displaying the great distance formed between the fall of the creation and its Creator.

The image shows a musical score for measures 1-3 of a movement. It includes staves for Violin I, Violin II, Viola, and Tenor Solo. The Tenor Solo part is written in F minor and shows a minor sixth interval on the word "böser". The lyrics are: "Ach! wel-che Fin - ster-niß En - trich - tet bö - ser Men-schen".

Fig. 10. Measures 1-3 of mvmt.II.

The same interval can be observed in the tenor part in measures four, seven, nine, and ten on the words 'murder,' 'detests,' 'darkness,' and 'not understanding,' respectively. These key words describing the separation of man from God are set on a minor sixth interval, while the final statement of the "Creator", or "*Scöpfer*", is set to the interval of a major sixth (Fig. 11). Baroque composers used this common approach to depict the fallen and holy worlds with minor and major intervals and sonorities.



Fig. 11. Measures 13-15 in mvmt. II

The tenor solo sings the final interval of a major sixth on the word “Creator” in measure 14. This change in mode from minor to major could be viewed as an enhancement of the holiness of God.

Movement III – Tenor aria: *Ach brechtürrharte Felsenherzen*

The third movement expounds on the sacrificial atonement of Christ. The singer takes on the persona of the Lutheran congregation commenting on the disgrace the Son of Man had to suffer for the creation to be restored to its original status as children of God. The text is divided into three major sections: (i) the hope of softening the hard hearts of those who made Christ suffer, (ii) the shame endured by those who had a part in Christ’s crucifixion, and (iii) the mourning of those who understood the sacrifice made through the bitter death of Christ. The poetic text is further connected through Graupner’s use of *Da capo* setting of the aria. While the cry for a soft heart is contained in the A and A’ section of the aria, the shame of those putting Christ to death and the mourning of those who understand the sacrifice are connected in the B section. These contrasting ideas in the B section – that of a saint against that of sinner – are not unusual in the Lutheran tradition. The simultaneity of sinner-saint within the same human being is a concept explained in the Lutheran Confessions: *Simul iustus et peccator*, that is both sinner and saint (Althaus, 105).

As a Lutheran priest, Lichtenberg understood this theological concept when writing the text for this cantata. The key words emphasized by the musical setting of Graupner are therefore ‘break’ (their hearts), ‘place Jesus’ (in the grave), ‘lament,’ and ‘mourn.’ One possible interpretation assigned to the soloist in this movement is the plea with sinners to soften their hearts and mourn their departure from Christ.

The ‘sinner-saint’ dualism may be interpreted musically as well. The instrumental accompaniment, set in a $\frac{3}{4}$ time signature, plays three short eighth-notes per measure throughout the entire movement. The broken arpeggiation of the string section against the smooth, legato line of the soloist might be an indication of Graupner’s awareness of the Lutheran concept of two different ideals within one entity (Fig. 12.). This is the only time Graupner makes use of the short, broken arpeggiato Fig. which better sustains the idea of dualism through music. The eighth-note motive, illustrated in Fig. 12, and present in the string section, is placed against the repetition of the word “break” in the tenor solo, creating a sense of different worlds.

10

bricht brecht Hertz und Au - gebricht. Ach

Fig. 12. Measures 10-14 of mvmt.III

Another pictorial device used by Graupner in this movement is the setting of the German word *bejammern* or 'lament' on a melisma of intervals containing augmented seconds and jumps of minor sixths connected through a descending minor third interval (Fig. 13). The pain-charged interval of an augmented second, combined with the descending minor third, reflects this anguish.

ja - mmern be - ja - mmern be - ja - mmern So - nne Erd und

Fig.13. Measure 46-50 in the tenor solo of mvmt. III

Movement IV – Bass *accompagnato*: *Mein Jesus stirbt*

The bass *accompagnato* is a slow lament on Lichtenberg's text reflecting upon the death of Christ, describing the crucifixion and the lowering of Christ's body into the grave. The bass soloist sings of the bitterness of the night once the eyes of Christ have been closed. The light of the sun became incapable of breaking through the dense darkness. The string accompaniment is mostly static, with long tied notes unfolding the same slow harmonic landscape heard in the second movement of the cantata. The stillness of the dark night is achieved through the slow moving harmonies. Cadences are rare between the singer's phrases, and there is no modulation to another key from the original G minor (Fig. 14). The harmonic progression of the movement is a simple I- VI – V – I in the context of the G minor tonality, spanning over eighteen measures of music. This progression provides the needed harmonic connection to the next movement.

The image shows a musical score for measures 1-3 of movement IV. It consists of five staves: Violin I, Violin II, Viola, Bass Solo, and B.C. (Bass Continuo). The key signature is one flat (B-flat) and the time signature is common time (C). The Violin I, Violin II, and Viola parts feature slow-moving, sustained notes, often with long horizontal lines indicating they are held. The Bass Solo part is more active, with a melodic line in the bass register. The B.C. part follows a similar slow-moving pattern. The lyrics for the Bass Solo part are: "Mein Je sus stirbt! O gro-ße Noth! O Schwerdt das durch die See le drin-get Mein".

Fig. 14. Measures 1-3 of *mvmt. IV*

The above Fig. illustrates the slow-moving notes in the strings against the active bass solo line underneath them.

Movement V – Coro: *O Traurigkeit o Herzeleid*

The fifth movement is a *tutti* setting of the first stanza of chorale *O Traurigkeit o Herzeleid*, published in 1628 by Johann Rist (1607-1667). Comprised of five lines in the poetic form of AABBC, this through-composed setting of the chorale tune is organized in a meter of 3/2. Graupner preserved the chorale's initial homophonic distribution of notes, with no counterpoint or imitation present in the vocal parts. Each syllable of the text is given the duration of a full dotted whole-note. (Fig.15.) There is no repetition of text, or individual words - just one continuous presentation.

The image shows the first four measures of movement V for SATB voices. The key signature is one flat (B-flat) and the time signature is 3/2. The Soprano, Alto, Tenor, and Bass parts are all homophonic, with each voice part having a single note per measure. The lyrics for all parts are: "O Trau - - rig - - -".

Fig. 15. The first four SATB measures, *mvmt. V*.

The word by word translations of the chorale stanza used by Graupner is as follows:

O Traurigkeit,/O sadness,/O Herzeleid!/O heartache!
 Ist das nichtzubeklagen?/Is this not to mourn?
 Gott des Vaterseinig Kind /God the Father agreed His child
 Wirdins Grab getragen./ Shall in the grave be carried.

This movement is placed at the midpoint of the cantata, between the tenor's lament of movement III, and the heartbreaking *accompagnato* bass recitative to follow. At the central point of Graupner's setting, this narration describes the placement of Christ's body into the tomb. As per the Good Friday Lutheran service tradition, there is no mention of the resurrection to come, only the suffering and death of Christ (Althaus, 45). The previous three movements of this cantata dealt with the suffering and the act of crucifixion, while the next three movements deal with the rest and reflection embraced within the Lutheran Good Friday tradition (Althaus, 45).

The dark sonorities are appropriate for a depiction of the burial. On the words 'sadness' and 'heartache' the diminished seventh chord of D major (the V chord in the context of G minor) is sounded for the first time in measure three, resolving to an A major chord (the V of V in the context of G minor (see Fig. 10). Sounded for the second time in measure seven, this time it is resolved to the expected D major chord (Fig. 16). The diminished chord on the word 'heartache' in measure seven illustrated in Fig. 16, is resolved to the D major in measure eight. The shift in harmony at measure ten directs toward a cadence in B^b major, the relative key of G minor. The succeeding phrase of the text, 'Is this not to mourn?' operates as the connector between the first half of the tune and the last half. This major key shifts the listener's attention from heartache and sadness toward God's allowance of his only Son to be buried for mankind. The Son is taken down to the grave on the final G major cadence in measure thirty-one of the movement, as if the expectation of things to come is already met (Fig. 17).

Fig. 16. SATB parts in measures 7-9 of *mvmt. V*.

Fig. 17. Measures 29-32 in *mvmt. V*

The slow-moving harmonic language of this movement is supported by the syncopation of the violin I and II parts, at unison. The viola and continuo parts double the tenor and bass voices respectively. The strong accent created by the syncopation on each of the three beats of the measure provides the forward movement of the otherwise slow-moving phrases. Unlike his contemporaries, Graupner made use of the instrumental accompaniment to create diversity and tension-release moments, instead of counterpoint-constructed phrases. His control of the melody is best represented in this movement of the cantata, with the violins moving down the scale chromatically and in a syncopated manner, against the static setting of the chorale tune (Fig. 18). The two differently conceived parts propel the chorale melody with intention, and successfully create the necessary tension.

Fig. 18. Measures 13-16 of the *Violin I and II parts of mvmt. V*

The chromatic line is accentuated further through the constant syncopation of each beat of the measure against the slow moving voice parts. It is a representation of the descent of Christ's body into the grave.

Movement VI – Bass recitative: *Erlauberblasster Lippen Paar*

The recitative continues the story as the body of Christ is lowered into the grave. Musically, this short secco recitative is offering the needed transition in harmony from the G major tonality of the chorale movement, to the dominant C major of the bass arioso of the next movement.

Movement VII – Bass arioso: *So rstedenn in diesem Grabe*

The final solo movement of the cantata is scored as an arioso with violin obbligato accompaniment. The text might indicate further reflections of Lichtenberg's Lutheran beliefs stated in the previous chorale. Affirming the hope of eternal rest under the careful watch of his Redeemer, Lichtenberg looks toward the end of his life with joy. The idea of the saved soul's eternal rest stands at the center of the Lutheran belief system, and is well represented in the text used by the librettist. (See Appendix 1 for a translation of this movement.) The repeated text as set to music by Graupner, is '*susser Ruhe*' ('sweet rest'), and '*Des Todes Nacht Muss Jesu dich erwünscht vergnügen*' ("in the night of death must Jesus welcome you with pleasure"). Christ, the older brother, the first fruit of a new life, will welcome the believer as a single holy one, in the afterlife (Althaus, 54).

This arioso is the only movement utilizing a longer instrumental introduction through the violin's obligato part. The voicing of the violin part is extremely low, and it is set as the most extensive contrapuntal melody of the cantata (Fig. 19). The final sacrifice made for rebirthing the once fallen creation is a powerful Lutheran idea used repeatedly during the Good Friday service (Althaus, 202).

The image shows a musical score for three parts: Violin I, Bass Solo, and B.C. (Bass Continuo). The music is in 3/4 time. The Violin I part features a complex, chromatic, and syncopated melody. The Bass Solo part is mostly silent, indicated by a series of rests. The B.C. part provides a simple, steady harmonic accompaniment.

Fig. 19. Measures 1-6 of mvmt.VII

The violin obligato part, showed in the Fig. above, appears in the low register of the instrument presented in counterpoint with the soloist's melody. The introduction of extensive counterpoint this late in the work stands in observing Lichtenberg's text-setting theology of acceptance of the final sacrifice (Althaus, 203). The soloist sings the gracious minuet melody anticipating the '*susserRuhe*' ('the sweet rest'). This acceptance occurs only in the final two measures of the arioso when both the violin part and the bass solo appear note-against note (Fig. 20).

The image shows a musical score for measures 69-72 of movement VII. It consists of three staves. The top staff is for the violin, the middle for the vocal soloist, and the bottom for the bass soloist. The music is in G major for the violin and D minor for the vocal and bass parts. The lyrics are: "du Und dich Herr Je - su mach - est du." The violin part is in a low register, and the vocal and bass parts are in a low register, creating a note-against-note texture in the final two measures.

Fig. 20. *Mm 69-72 of mvmt. VII.*

The violin and the bass solo have written note-against-note for the first time in the movement, as seen in Fig. 20. A representation of unity in an everlasting resting place is thus achieved.

Movement VIII – Bass recitative: *Der Vorteil ist nicht auszudenken*

The shortest of the recitatives, this eight-measure movement provides the textual and harmonic transition into the final chorale. The librettist's text summarizes the entire story of Christ's suffering, and the acceptance with a thankful heart. The poetry reflects the Lutheran idea of man's joy in his reconciliation with Christ (Althaus, 201). As Lichtenberg poetically expressed, only at this point in the story can the song of a thankful human heart be graciously accepted in eternity. (See Appendix 1 for a translation.) Graupner's use of linear speech-like patterns of music, with no intricate passages or intervals, help paint the image of the grateful heart. The harmonic progression also supports this argument through its slow-moving pace. The recitative transfers the D minor tonality toward a plagal cadence in B^b major, the key of the final movement.

Movement IX – Coro: *Nun ich dankedir von Herzen*

The final movement of the cantata is based on the chorale *Jesus meines Lebens Leben* by Ernst C. Homburg (1605-1681), published in 1659. The eighth stanza of the chorale is used by Graupner to end this composition, scoring it for the full ensemble. A two-measure instrumental introduction is used to establish the tonality of B^b major. The poetic form of the text is ABAB AABB, thus giving the chorale the two distinct sections (i.e. *Stollen-Stollen*, *Abgesang*). The first section of the chorale is divided into a symmetrical ten-measure phrase and is

repeated, repetition necessary to support the textual ABAB form. The second section of the chorale is through-composed over twenty measures, reinforcing the textual AABB form. The harmonies utilized throughout the final movement are diatonic, never modulating outside of the B^b major tonal center. The instrumental accompaniment introduces a playful ostinato counter-melody.

The text of the eighth stanza used in this cantata is a continuation of the scene set in the previous movement:

Nun, ichdankedir von Herzen,/Therefore, I thank you from my heart,
Jesu, fürgesamte Not:/Jesus, for all the trouble:
Für die Wunden, für die Schmerzen,/For wounds, for pain,
Für den herben, bittern Tod,/The harsh, bitter death,
Für dein Zittern, für dein Zagen,/For your trembling, for your hesitation,
Für dein tausendfaches Plagen,/For your thousand times plagues,
Für dein' Angst und tiefe Pein/For your fear and deep pain
Will ich ewig dankbar sein/I will be eternally grateful

The text of the final chorus contains a precise list of elements present at the center of the Lutheran faith. According to theologian Paul Althaus, the core beliefs of the faith include the following elements: (i) Christ's hesitation and fear of the things to come in the garden of Gethsemane manifested through the sweating of blood, (ii) the pain caused by the enormous sinfulness of mankind, (iii) the pain and wounds afflicted on Christ by the Roman soldiers, and (iv) the terrible death on the cross (Althaus, 53). The same elements are present in this eight-line stanza specifically chosen by Graupner to close this particular Good Friday cantata. They point to the composer's deep understanding and appreciation of the Lutheran faith.

Graupner employed straightforward, harmonic language in the closing movement. A basic harmonization of the chorale tune, the basic progression I – ii⁶ – IV – V – I in the key of B^b major, prevails through the entire movement. Based on the harmonies used, one interpretation indicates that the text of the chorale might not be one of sorrow and agony, but of thanksgiving. The words 'wounds,' 'pain,' 'death,' present in the chorale's text, are not set to suspensions or chromatic passages as in previous movements, but rather to diatonic harmonies (Fig. 21).

The image shows a musical score for measures 23-29 of a movement. It features a vocal line with lyrics and instrumental accompaniment. The lyrics are: "Für dein Angst und tie - fe Pein. Will ich e - wig". The score is written in a key signature of one flat and a 3/4 time signature. The vocal line is in a soprano or alto register, and the instrumental parts are in a lower register. The score includes a treble clef and a bass clef. The lyrics are written below the vocal line.

Fig. 21. Measures. 23-29 of mvmt. IX

The figure above presents the harmonic progression of the text “For your fear and deep pain” in the context of B^b as: vi-ii-I-V/IV-IV.

Graupner made use of a four-measure long *ritornello* in the first and second violin parts containing a dotted eighth – sixteenth note motive. This device helps the chorale melody move forward (Fig. 22). The four-measure dotted rhythmic refrain of the violins (Fig. 22) against the more static chorale melody creates the needed motion. The movement ends with an instrumental extension of eight measures. Comprising the same dotted-rhythm ostinato present throughout the movement, its harmonic progression of I – ii – V^7 – I indicates a coda.

The image shows a musical score for measures 1-5 of a movement. It features three instrumental parts: Violin I, Violin II, and Viola. The score is written in a key signature of one flat and a 3/4 time signature. The Violin I and Violin II parts feature a dotted eighth – sixteenth note motive. The Viola part features a more static chorale melody. The score includes a treble clef and a bass clef.

Fig. 22. Measures 1-5 of MVMT. IX

Written for the 1719 service at the Darmstadt *Kapelle*, Graupner’s Good Friday Cantata *O Welt, siehier dein Leben* GWV 1127/19 serves as an excellent example of his middle period of composing. The elements unifying this composition are his undeniable understanding of melody in the instrumental forces, and the freely composed arias within this setting. French and Italian influences learned from Schelle and Kuhnau are visible from the first measure of this cantata through the last. By using French overture-like rhythms in the instrumental accompaniment of the first movement, and integrating operatic elements of *da capo* arias in the tenor

solo, Graupner demonstrates creativity worthy of admiration. The bass arioso movement provides a glimpse into his command of well-written counterpoint, perfected through the keyboard improvisation skill required as a court organist (Lawson, 17). The compositional techniques used in composing this cantata suggest a composer aware of his creative artistry control.

4. Performance considerations

A study of performance considerations is necessary to achieve an historically informed performance. Christoph Graupner's music can therefore be exposed to the same standard of informed Baroque performance practice. While the suggested practical performance considerations presented in this document are based on Quantz's treatise of 1752, this is not an exhaustive and complete list. Views on the documentation available may differ from person to person.

The first movement is scored for two violins, viola, SATB choir, and the continuo group. Lawson's *Graupner and the Chalumeau* article, published in *Early Music* in 1983, provided a probable insight into the number of musicians available to Graupner at the time of this cantata's composition (Lawson, 209). Listing the instruments employed at the Darmstadt court, Lawson indicated the presence of woodwind players as unlikely, therefore, there is little possibility of the continuo group including a bassoon at the premiere of this cantata. Based on the manuscript parts from which the modern edition has been made, there are two *violone* parts specifically marked as such, and a separate *continuo* part created for the keyboard player. This suggests that the appropriate continuo group for this particular cantata could be comprised of one cello and one double bass, together with a portative organ. Concerning the upper strings, there are two copies of the violin I part, one copy of the violin II part, and one copy of the viola part. Given the two copies of the first violin part, one is inclined to utilize three first violins, primarily for intonation purposes, against one second violin, and one viola.

Extant manuscripts of the voice parts include two copies of the soprano part, two copies of the alto part, one copy for the tenor, and two copies for the bass. The assumption of one to a part in the chorus cannot be applied here because of the multiple copies of the same voice-part. An average of two singers per part is a correct estimation of the choral forces used for this composition in 1719. Therefore, a potentially appropriate complete ensemble for this work might include 3 Violin I, 1 Violin 2, 1 Viola, 1 Cello, 1 Bass, Organ, 4 Sopranos, 4 Altos, 2 Tenors, and 4 Basses. An ensemble of this size should be able to produce the desired balance between voices. The tempo indication of the first movement is *Largo* and it is only printed on the first violin's part copy. The previous chapter's discussion of the dotted quarter eighth-note motif present in this movement suggests a French Overture-like feel. Considering the smallest size-note values, a metronome marking

of half note equals 60-72 bpm should move the chorale melody at the adequate speed. Since the harmonic language in the chorale moves in half-note groupings, a broad two gesture would work well for the conductor. The manuscript does not include a tempo suggestion for the two remaining chorale movements. The right proportion could be taken from the smallest note values present in the instrumental accompaniment. This observation proposes the tempo of movement III to be half-note = approx. 90 bpm; the choir might have difficulties sustaining the line of the chorale if a slower tempo is attempted.

The final chorale of movement IX is a dance, a minuet, therefore a quarter - note = 108-116 would likely provide the desirable lilt of the dance. Movements III and VII are at the discretion of the soloists, but a suggestion might be made based on the text of the arias and the instrumentation used. The tenor solo aria in movement III is a *Da Capo* aria in the style of the opera, and the text suggests a sorrowful and dark affect. This should be considered with the constant eighth-note pulse found in the violin parts. For that figuration to not become static, a suggested quarter - note = 100-114 should work well. In the case of the bass aria in movement VII, the minuet feel should be applied. A suggestion of having the first note of the measures leaned on, followed by two less marked beats, would provide the necessary lilt. The tempo indication for this movement could be quarter-note = 96-102.

Quantz summarized the appoggiaturas in this composition when he wrote: „they [appoggiaturas] receive their value from the notes before which they stand” (Quantz 1966, 91). In this case, measure four of the first violin contains (Fig. 23) an appoggiatura note in front of a dotted eighth-note.



Fig. 23. Measures 1-4 of mvmt. I, first violin part

Measure four indicates an appoggiatura on beat three before the dotted eighth-note, Quantz suggested the following solution for the duration of the appoggiatura: “If the note to be ornamented by the appoggiatura is dotted, it is divisible into three parts. The appoggiatura receives two of these parts, but the note itself only one part, that is, the value of the dot (Quantz 1966, 73).”

Quantz’s quotation on performing the appoggiatura results in the practical execution of the notation as illustrated in Fig. 24.

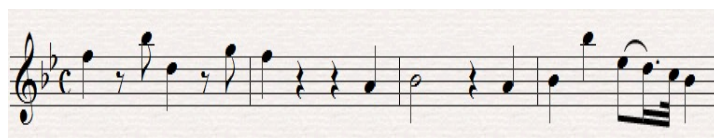


Fig. 24. The suggested execution of the appoggiatura

Quantz further suggested that there must be a separation between the appoggiatura and the note that precedes it, so that the appoggiatura may be heard distinctly (Quantz 1966,73). These recommendations should be practiced in the subsequent movements of the cantata as well.

If performed as indicated by Quantz in his treatise, the trills notated in the score would offer *great brilliance to [the] performance* (Quantz 1966, 91). The execution of the trills (marked with a “+” by Graupner in his score) includes the appoggiatura located in front of the note, ending with two small-value notes added at the same speed (Quantz 1966, 91). This means the appoggiatura is already part of the trill, the addition of a small two-note turn at the end signalling the main difference, as showed in Fig. 25.



This termination is sometimes written out with separate notes

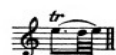


Fig. 25. *Realizing the trill preceded by the appoggiatura* (Quantz 1966, 133).

During the accompagnato recitative movements of the cantata (movements II and IV), a speech-like tempo should be applied to accomplish the natural inflection of the text. When approaching cadences, a significant relaxation of tempo should not be observed. The instrumental sounding of the cadences should occur after the singer finishes his phrase. In placing the continuo cadence on top of the singer's cadence, the short-hand notation used by Graupner is purely a recording technique in the production of the manuscript; the only suggested exception to this is found in the second movement (Fig. 26).

4

Sin-nen Daß sie ihr Mord Be - gin - nen An Chris - ti Un-schuld nicht er sehn.

Fig. 26. *Measures 4-6 in mvmt.II*

The instrumental cadence in measure six as illustrated in the above Fig. should be realized on the third beat, as notated. The text at measures four to six states, “That their murder start, In Christ’s innocence not see it.” The harmony ‘murders’ the vocal line unexpectedly in this example. A harmonic clash is produced by the sung F with the E natural in the first violin part.

These practical suggestions are to be considered to obtain an historically informed performance of the cantata. Given Graupner’s detailed notation in his manuscript scores and parts, the performance advice should be followed according to the practice of the time. Considering the close proximity of Quantz’s publication of his treatises in 1752, the practical option presented in this chapter can be of help in producing a stylistically informed performance.

5. Conclusion

Christoph Graupner concentrated his compositional output on the Lutheran cantata. While a skilled composer of instrumental music, his long tenure as the *Kapellmeister* at the court of Darmstadt conditioned his responsibilities as church musician. Graupner’s sacred compositions contain stylistic idioms of Italian opera through use of da capo arias and monody-based solos rather than contrapuntally derived ideas. The melodic component of individual lines is handled with elegance and ease, exhibiting Graupner’s understanding of instrumental accompaniment in the Italian operatic style. The French influential components are based on the rhythmic patterns as a basis of expression. Graupner also employed French notation in notating points of embellishments. He assimilated Italian and French influences during his Leipzig years while studying under Schelle and Kuhnau; the close friendship with Telemann might also further explain these foreign influences.

The contrapuntal moments, included at key points in the storyline, are executed with high competence and control. Graupner’s superior keyboard skills, based on contrapuntal writing, were renowned throughout the major cities of Germany (Lawson 1983, 18). This advanced acquired skill allowed him the opportunity to be employed at major musical posts during his career as a Baroque composer.

Graupner’s compositional style is validated by the cantata model. Most major composers employed by the church composed in this style to communicate the Lutheran beliefs established in the sixteenth century Germany. Graupner’s cantata modelled in this paper outshines most of his contemporaries’ settings by the careful layout of the movements, and the music composed for it. The nine movements are centered around the fifth, which points to the heart of the Good Friday celebration of the Lutheran church: the death of Christ. The refined use of instrumental accompaniments together with the understanding of Lutheran theological concepts makes for a clear compositional structure. The subtle text setting to music, together

with his command of counterpoint, argue for greater recognition of Graupner's output in the Western canon of music.

Christoph Graupner's established position as a respected composer of the seventeenth century, and his influential position of attracting some of the best musicians available to the court of Darmstadt, reflect his quality as a musician. That he turned down the position of church cantor at *Thomaskirche* in Leipzig, and was offered a pay increase to remain at Darmstadt, reflect an in-demand composer and musician. The carefully constructed collection of over 1400 cantatas for the Lutheran church and the instrumental compositions, many of them for woodwind instruments not available in other parts of the country, further substantiate my thesis that Christoph Graupner deserves consideration for inclusion among the most successful composers of his time.

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