

## ***Vesper Arias* of the Transylvanian author Johann Sartorius junior (1712–1787), dedicated to the Christmas holidays**

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**Abstract:** *A great part of German sacred music is dedicated to the holidays in the liturgical year of the Evangelical Lutheran Church of Augsburg Confession. After the Reform by Johannes Honterus in the first half of the 16<sup>th</sup> century, the Transylvanian Saxons took over the religious and musical principles of Martin Luther. Thus, re-organising the religious divine service and translating the Bible into the congregation's native language was accompanied by solid musical education and by ensuring the vocal-instrumental music a permanent role within the cult. The "70 arias for Sundays and holidays in the liturgical year for treble voice, 2 violins and basso continuo" by Johann Sartorius junior originate in the Transylvanian church music practice in the second half of the 18<sup>th</sup> and the 19<sup>th</sup> centuries, respectively the custom of solo singing within the Vesper divine services on Sundays and holidays.*

Keywords: *Christmas, German sacred music, aria, Transylvania, pericopes by Luther*

### **1. Introduction**

Motto:

“Only a naïve man can imagine that art based on the Bible was created only by the dictatorial regime of the Church.”

(Pernye 1981, 337)

The life and creation of the two important representatives of Transylvanian Baroque, Johann Sartorius the father (1682–1756) and Johann Sartorius the son (1712–1787) is a living proof of the manner of regarding life according to Lutheran principles. Although the fate of the two composers shows big differences related to the chance of their professional training – the father did not have the possibility of higher education because of historical circumstances and the plague epidemic; the son, however, learned at universities on the German territory, in Jena and Kiel – still, their lives show a fundamental likeness.

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Their common way to regard their duty to God, community and family, as well as their identical principles referring to the role of music in the Lutheran Church pointed both toward a common destiny. Thus, the temporary fulfilment of a cantor's tasks in Sibiu was followed by the steps of promotion within the Evangelical Church in Transylvania. After being ordained, they took in their position as parishioners in a Transylvanian Saxon village – Johann Sartorius the elder in Hosman, Johann Sartorius the younger in Criț – where they remained until the end of their lives, faithfully serving God and reaching the beautiful age of 74 and 75, respectively (*apud* Franke 1999, 48–67).

Their creation is subordinated to these life principles, so that Johann Sartorius the father composed a cycle of 82 cantatas for the Sundays and holidays of the liturgical year, and Johann Sartorius the son, besides other religious works, a cycle of 70 arias to the same purpose.

## 2. The Sartorian arias

The independent aria and particularly the Transylvanian aria for the Vespers as a genre of sacred music is the result of the confluence of several church music traditions. Their composing was stimulated by the practice that existed at the secondary divine services in the Evangelical and Catholic Church.

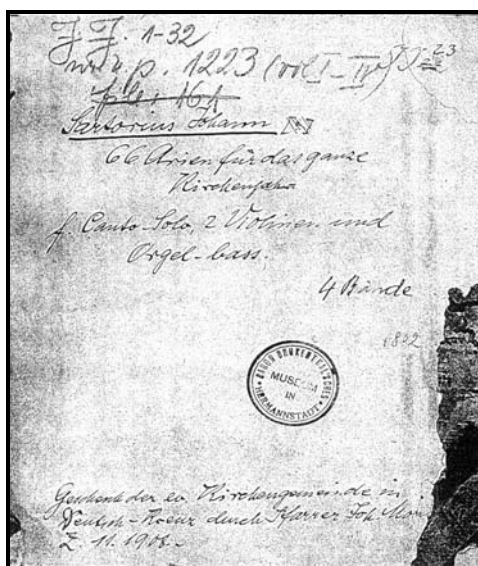
If we consider the venue of its performance, namely the evening divine service (Vespers), it reminds us of the *laudae* genre, practiced in Italy in the 13<sup>th</sup>–14<sup>th</sup> centuries. These *laudae* were performed in the church by the lay brotherhoods on Saturdays after the 9<sup>th</sup> hour (Jeppesen, 1955, 313–323; Franke 1999, 181). Toward the late 16<sup>th</sup> century these *laudae* formed the basis for the shaping of the oratorio. As a form, the *Vesper aria* shows, as to the history of its development, an evolution that is similar to that of the *aria* in general.

The *70 arias for Sundays and holidays in the liturgical year for treble voice, 2 violins and basso continuo* of the Transylvanian composed by Johann Sartorius junior are meant for the holidays in the liturgical year of the Evangelical Lutheran Church of Augsburg Confession. Due to the pre-set system of pericopes (the respective Biblical lectures), each aria has its well established place within the church year through its main idea.

### 2.1. The surses

As they have not been preserved in their autograph version, the time period when the Sartorian arias were composed can only be approximately deduced. According to Franke, they were probably created after 1741 (Franke 1995, 17–18). They were published for the first time by Erhard Franke (Sartorius 1995, Booklets I–III), after a material donated by the Evangelical Church community in Criț [Deutsch-Kreuz] to

the Brukenthal collection in 1908. (On the cover there is a mention in pencil: 1802). Here the title sounds like this: 66 Arien für das ganze Kirchenjahr f. (für) Canto Solo, 2 Violinen und Orgel-bass. 4 Bände.[66 arias for the entire church year for treble solo, 2 violins and organ bass. 4 volumes]. See Figures 1 and 2.



**Fig. 1.** Arias from code JJ 1–32, 1223, Sibiu County Department of the National Archives (DJSibiuAN), Brukenthal collection. Title page.

Dom. p. 7. Trinitatis	1	Dom. p. 8. Trinitatis	2	Dom. p. 9. Trinitatis	3	Dom. p. 10. Trinitatis	4	Dom. p. 11. Trinitatis	5	Dom. p. 12. Trinitatis	6	Dom. p. 13. Trinitatis	7	Dom. p. 14. Trinitatis	8	Dom. p. 15. Trinitatis	9	Dom. p. 16. Trinitatis	10	Dom. p. 17. Trinitatis	11	Dom. p. 18. Trinitatis	12	Dom. p. 19. Trinitatis	13	Dom. p. 20. Trinitatis	14	Dom. p. 21. Trinitatis	15	Dom. p. 22. Trinitatis	16	Dom. p. 23. Trinitatis	17	Dom. p. 24. Trinitatis	18	Dom. p. 25. Trinitatis	19	Dom. p. 26. Trinitatis	20	Dom. p. 27. Trinitatis	21	Dom. p. 28. Trinitatis	22
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**Fig. 2.** Register of the collection from code JJ 1–32, 1223, Sibiu County Department of the National Archives

In a written document, initially probably destined for a lexicon, the grandson of J. Sartorius junior, Johann Traugott Krauß, names the arias simply *Vesper-Arien: Vespers Arias* (*apud* Franke 1999, 164)

## 2.2. The printed edition of the arias, 1995

The title of the printed edition, edited by Erhard Franke: *70 Arien auf die Sonn- und Festtage des Kirchenjahres für hohe Singstimme, 2 Violinen und Basso continuo nach Texten von Benjamin Schmolck* [70 arias for Sundays and holidays in the liturgical year for treble voice, 2 violins and basso continuo on texts by Benjamin Schmolck] (Sartorius 1995, Booklets I–III).

The texts of the 70 arias (67 melodies, 70 texts) by Benjamin Schmolck (1672–1737) are based on verses of Gospel pericopes for Sundays and holidays, very popular in those days: *Der lustige Sabbath / in der Stille Zu Zion Mit Heiligen Liedern gefeyert / Nebst einem Anhang Täglicher Morgen- und Abend- Kirch-Beicht- Buß- und Abendmahl-Andachten/ Ausgefertiget von Benjamin Schmolcken / Archi-Diacono an der Evangel. Kirchen zu Schweidnitz. JAUER / In Verlegung Johann Georg Liebig und zur Schweidnitz in meinem Buchladen Bey Herrn Christian Reimann / Buchb. 1712.*

The 1995 edition divides the arias into three volumes [*Hefte=booklets*], according to the holiday cycles:

### *Heft I (Booklet 1)*

Advents-, Weinachts- und Epiphaniaszeit, / Marienfeste

[Advent, Christmas and Epiphany, / Holidays of the Holy Virgin Mary]

### *Heft II (Booklet 2)*

Vorpassions-, Passions- und Osterzeit, /Himmelfahrt und Pfingsten

[The time before Lent, Lent and the Holy Easter, / Ascension and Pentecost]

### *Heft III (Booklet 3)*

Trinitatis und Sonntage nach Trinitatis

[The Holy Trinity and the Sundays after the Holy Trinity]

This article limits itself to the arias included in the first booklet, particularly those dedicated to the Christmas holidays, as the arias referring to the birth of the Saviour are analysed.

## 2.3. The first booklet arias

From the holidays, Luther saved the commemoration days of Salvation, and from among the holidays of the Virgin Mary and of the saints only those confirmed by the

Holy Book. Therefore, the Sartorian arias in the first volume are dedicated to the following holidays:

- the 4 Sundays during the fasting time before Christmas (1<sup>st</sup> Advent a.s.o.)
- the first Christmas day
- the second Christmas day
- the third Christmas day
- the Sunday after Christmas
- New Year's day
- the Sunday after New Year's day
- Epiphany (the Presentation of the Lord or Baptism Day,  
also celebrated as the day of the Three Magi from the East)
- the 6 Sundays after Epiphany (1<sup>st</sup> post-Epiphany a.o.)

**Of the holidays dedicated to the Holy Virgin Mary**, we find two arias for the following fixed holidays:

- Mariä Reinigung [Purification of the Mother of God] February 2<sup>nd</sup>
- Mariä Verkündigung [Annunciation] March 25<sup>th</sup>

According to the Evangelical Lutheran confession, only those holidays related to the Holy Virgin Mary are kept that are directly linked to events in our Saviour's life. Although the Purification of the Mother of God is a holiday dedicated to the Holy Virgin, we find the event of the Presentation at the temple and the Welcoming of the Lord by the righteous Simon and the prophet Hannah in the foreground. Thus, although in the second stanza „Deiner Mutter Reinigung“ [The Purification of Thy Mother] is mentioned, the aria text is entirely addressed to the Saviour.

**The 1<sup>st</sup> volume also contains 3 arias**, only preserved in the source at the Sibiu County Department of the National Archives, JJ 1–32, 710, the incomplete Canto part, without instrumental accompaniment. They are destined for fixed holidays in the time of the winter feasts: the commemoration of the Holy Apostles Andrew (November 30<sup>th</sup>), Thomas (December 21<sup>st</sup>) and the conversion day of the Holy Apostle Paul (January 25<sup>th</sup>).

### 3. The actuality of Biblical lectures in Performing Religious Music

Motto:

*“...had the reader experienced only one single time the shock of true understanding together with me, the moment we compare the well-known sounds of a work with the sense of the text – he would share my opinion without any reserve...”*

(Pernye, 1981, 338)

The divine side of music, through which man can communicate directly with the Divinity and without which the performed music remains an empty value without any content, can be discovered more easily through the Biblical texts of sacred music. “The holidays and pericope systems are windows through which we look inside the various Churches and see what lives within them” (Bogár 1932, 5).

From the perspective of sacred music performance, the *pericopes* – pre-set Bible lectures for the Church holidays – are necessary for directing the thoughts of the believers toward the main idea of each work. Due to the pre-set system of pericopes, each musical work of this genre, through its main idea, has its well established place within the church year. For this reason, when performing every individual work, it is recommended to take into account the place it takes within the “whole”. This can be achieved by informing the listeners and preparing them spiritually (with printed and – maybe – translated texts, readings of the related pericopes) and, as much as possible, by presenting the works during their proper time in the church year.

Based on this reasoning, there is a synoptic table with the Gospel pericopes according to Luther, as they appear in the Bible, elaborated for a practical purpose – for those interested in Protestant music.

**Synoptic table dedicated to the Christmas holidays in the liturgical year in the Evangelical Church of Augsburg Confession** (see Figure 3 and Figure 4)

Pericopes appropriate for holidays (according to Luther)

Title of the arias by Johann Sartorius junior, with the respective Gospel pericopes

**Advent and Christmas (Figure 3)**

Holidays in the liturgical year in the Evangelical Church of Augsburg Confession (Lutherische Agende, 1957)	Pericopes appropriate for holidays (according to Luther): EPISTLE GOSPEL and the formulation of their content after the titles of the chapters in the Bible (Bibel, 1979)	Title of the arias by Johann SARTORIUS junior, with the respective Gospel pericopes (as they appear in the beginning of the arias)
<p><b>1. SONNTAG im ADVENT</b></p> <p>1<sup>st</sup> Sunday in Advent (first Sunday in the fasting time before Christmas a.s.o.)</p>	<p><u>Epistle: Romans 13:11-14.</u> Nearing of the Day of Christ Leben im Licht des kommenden Tages.</p> <p><u>Gospel: Matthew 21:1-9.</u> Entrance into Jerusalem. Einzug in Jerusalem.</p>	<p><b><i>Hosianna, Davids Sohn</i></b> <b>[Hosannah, Son of David]</b></p> <p><u>Gospel:</u> <u>Matthew 21:1-9.</u> Einzug in Jerusalem.</p>

<p>2. SONNTAG im ADVENT</p> <p>2<sup>nd</sup> Sunday in Advent</p>	<p><u>Ep.: Romans 15:4-13.</u> Be to your brother's liking, and not to your own liking. Von den Schwachen im Glauben.</p> <p><u>Gospel: Luke 21:25-36.</u> The Coming of the Son of Man. Das Kommen des Menschensohnes.</p>	<p><b><i>Hebet eure Häupter auf</i></b> <b>(Raise Your Heads)</b></p> <p><u>Gospel: Luke 21:25-36.</u> Vom Kommen Christi.</p>
<p>3. SONNTAG im ADVENT</p> <p>3<sup>rd</sup> Sunday in Advent</p>	<p><u>Ep.: 1 Corinthians 4:1-5.</u> The Service of the Apostles. Gegen voreiliges Richten.</p> <p><u>Gospel: Matthew 11:2-10.</u> Confession of Jesus about John. Des Täufers Frage.</p>	<p><b><i>Bist du, der da kommen</i></b> <b>soll? (Are You the One</b> <b>Who Is to Come?)</b></p> <p><u>Gospel: Matthew 11:2-10.</u> Des Täufers Frage.</p>
<p>4. SONNTAG im ADVENT</p> <p>4<sup>th</sup> Sunday in Advent</p>	<p><u>Ep.: Philippi 4:4-7.</u> Advice and Counsels. Paul Confirms the Gift of the Philippi. Mahnung zur Einigkeit und zur Freude im Herzen.</p> <p><u>Gospel: John 1:19-28.</u> Confession of John the Baptist "Behold the Lamb of God!" Des Täufers Zeugnis.</p>	<p><b><i>Gib, daß ich mich und</i></b> <b><i>dich erkenne</i></b> <b>(Make So that I May</b> <b>Recognise Me and You)</b></p> <p><u>Gospel: John 1:19-28.</u> Des Täufers Zeugnis von sich selbst.</p>
<p><b>1.</b> <b>WEIHNACHTS-</b> <b>TAG</b></p> <p>First Christmas day</p>	<p><u>Ep.: Tit 2:11-14.</u> The Sane Learning for Different Believers. Die heilbringende Gnade.</p> <p><u>Gospel: Luke 2:1-14.</u> Birth of Jesus Christ. Jesu Geburt.</p>	<p><b><i>Hochgeborner</i></b> <b><i>Gottessohn (Highly Born</i></b> <b><i>Son of God)</i></b></p> <p><u>Gospel: Luke 2:1-14.</u> Jesu Geburt.</p>
<p>2. WEIHNACHTS- TAG (Auch als Gedenktag des Märtyrers Stephanus begangen) Second <b>Christmas day</b> (also approached as the day dedicated to the memory of the</p>	<p><u>Ep.: Deeds 6:8-7:59.</u> Steven's Accusation. Steven's Speech. Stephanus vor dem Hohen Rat. Die Rede des Stephanus</p>	<p><u>Ep.: Deeds 6:8-15:</u> <u>7:55-59.</u> Der Erzmärtyrer Stephanus. (Exception: Sartorius uses for the aria <i>Ach, wie so</i> <i>gar geschwinde</i> the Bible passage related to the EPISTLE, not the GOSPEL, as in the other arias)</p>

first Christian martyr, Holy Archdeacon Steven)	<u>Gospel: Matthew 23:34-39.</u> Jesus scolds the scholars and the Pharisees and mourns the crimes of Jerusalem, predicting its fall. Weherufe gegen die Schriftgelehrten und Pharisäer.	<i>Ach, wie so gar geschwinde (Oh, How Quickly)</i>
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#### Holydays after Christmas (Figure 4)

SONNTAG NACH WEIHNACHTEN  Sunday after Christmas	Ep.: Galatheans 4:1-7. Slaves and Sons. Befreiung vom Gesetz durch Christus. <u>Gospel: Luke 2:33-40.</u> Presentation at the Temple. The Righteous Simeon and the Prophet Hannah. Jesu Darstellung im Tempel. Simeon und Hanna.	<i>O Anfang ohne Ende (Oh, Beginning without End)</i> <u>Gospel: Luke 2:33-40.</u> Simeon and Hannah.
NEUJAHR  New Year	Ep.: Galatheans 3:23-29. Law and Promise. Verheißung und Gesetz. <u>Gospel: Luke 2:21.</u> Circumcision. Presentation at the Temple. Jesu Darstellung im Tempel	<i>Hier ist Immanuel (Behold Immanuel)</i> <u>Gospel: Luke 2:21.</u> <u>Matthew 1:18-23</u> Jesu Name.
SONNTAG nach  NEUJAHR  Sunday after New Year	Ep.: Tit 3:4-7. Last Counsels and Greetings. Der Christ in der Welt.  <u>Gospel: Matthew 2:13-23.</u> Escape to Egypt. Herod Kills the Babies. Return from Egypt and Settling in Nazareth. Die Flucht nach Ägypten. Der Kindermord des Herodes. Die Rückkehr aus Ägypten.	NO ARIA



<p><b>EPIPHANIAS</b></p> <p>EPIPHANY</p> <p>The Lord's Revelation or the Trinity Baptism Day, also celebrated as the day of the three magi from the East</p>	<p><u>Ep.: Josiah 60:1-6.</u> Hail to the People of God. Zions zukünftige Herrlichkeit.</p> <p><u>Gospel: Matthew 2:1-12.</u> The Magi from the East. Die Weisen aus dem Morgenland</p>	<p><i>Gott der Juden, Gott der Heiden (God of the Jews, God of the Heathens)</i></p> <p><u>Gospel: Matthew 2:1-12.</u> The Magi from the East. Die Weisen aus dem Morgenland</p>
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## ANALYSES WITH EXAMPLES

### *I. Sonntag im Advent* 1<sup>st</sup> Sunday in Advent

#### *Hosianna, Davids Sohn* 'Hosannah, Son of David'

Gospel: Matthew 21:1-9.  
Entrance into Jerusalem.

The aria and thus the liturgical year start, according to the Biblical text, with the acclamation of Jesus upon his glorious entry into Jerusalem on Palm Sunday. The solo voice starts alone on the beat with "Hosannah", as if it were the unanimous voice of the crowd, followed after a sixteenth pause by the percussing arpeggio in the basso continuo, and then in the violins (see Figure 5).

*I. Sonntag im Advent*  
Einzug in Jerusalem (Matth. 21, 1-9)

*Vivace*

The musical score shows four staves: Violine I, Violine II, Singstimme, and Continuo. The key signature has two flats (B-flat major). The time signature is common time (C). The voice part (Singstimme) starts with the word 'Ho - si - an - na.' followed by a sixteenth rest. The instruments (Violine I, Violine II, and Continuo) enter with a percussive arpeggio pattern. The Continuo part has a 'tr' (trill) marking above the final note of the first bar.

Fig. 5. Bars 1–2, voice: stanza 1 + instruments

The text "Hosannah, son of David / Comes to Zion with his followers.  
Prepare his throne, / twine garlands in his honour,  
Throw palm branches before him, even his path,

So that he may make a glorious entrance!” – is sustained by the festive interlude and postlude of the instruments.

**2. Sonntag im Advent**  
**2<sup>nd</sup> Sunday in Advent**

***Hebet eure Häupter auf***  
 ‘Raise Your Heads’

Gospel: Luke 21:25-36.

The Coming of the Son of Man.

The aria starts with a grave, accented *unison* of the instruments (see Figure 6).

**2. Sonntag im Advent**  
 Vom Kommen Christi (Luk. 21, 25-36)

*Vivace*

unisono

**Fig. 6.** Bars 1–2, instruments

The voice enters with a motive similar to the beginning, but not with a jump to the lower octave, just to the quart, thus coming on the dominant. The apparent contradiction between the text and the melodic direction – *hebet* (‘raise’) with a jump to the lower quart – is then resolved by the ascending passage on *auf* (‘up’), which then generously broadens on the text „*Die Erlösung ist nicht ferne* [Salvation is not far]”. This game of opposing directions also matches the text of the following stanzas (see Figure 7). 2.: *Schaut die schwarzen Wolken an* – ‘Look at the dark clouds’; 3.: *O du Richter aller Welt* – ‘Oh, Thou Judge of the entire world’; 5.: *Doch wer wollte traurig sein* – ‘But he who would be sad’).

1. He - bet	eu - re Häup-ter auf, — die —	Er - lö - sung ist nicht fer - ne,
2. Schaut die	schwar-zen Wol-ken an, — hört —	die Was-ser - wogen brül - len!
3. O du	Rich - ter al - ler Welt, — die - ses, wenn wirs recht be-trach - ten,	
5. Doch wer	woll - te trau-rig sein, — die —	Er - lö - sung wird ja kom - men,

**Fig. 7.** Bars 5–9, voice: all stanzas

The instruments enter again in unison, this time starting like drums, then following the ascending direction, anticipated by the voice in the previous quoted bars (see Figure 8).



Fig. 8. Bar 9, instruments

After this instrumental intervention, the voice continues with the second verse on a melody identical to that in bars 5–8, the text of stanza 1 seeming to be even more adequate for the motivic unfolding of the theme: „Menschen, merkt der Zeiten Lauf, seht auf Sonne, Mond und Sterne! [People, notice the unfolding of the times, behold the sun, moon and stars]”. The word *Menschen* (‘people’), melodically supported by the descending quart jump  $g-d$  seems to represent the earthly side of the man who is urged to lift his eyes up to the sun, moon and stars in order to notice the signs of Doomsday getting near. The word *Sonne* (‘Sun’) includes an ascending minor seventh jump, seeming to compel the listener to direct his thoughts toward the sky. The ascending sixteenth passage is here on the word *Lauf* (‘unfolding, run’). The instruments predict Doomsday coming nearer through the menacing percussing rhythm and the giant unison jumps of the violins, even if the text does not concretely express the event yet (see Figure 9).



Fig. 9. Bars 16–20, 1<sup>st</sup> violin

After the instrumental interlude, those who do not repent are menaced: „Der Gerichtstag ist nicht weit! [Doomsday is not far!]”. The word *Gerichtstag* (‘Doomsday’), started with three nervous sixteenths, is repeated. The first time it ends with a motive similar to the beginning, with the difference that the descending tonic-dominant jump  $g-d$  (leaving open the path for he who wants to redeem himself) is replaced by the dominant-tonic relation  $d-g$ , which makes us understand that there is no turning back for he who does not repent. Instead of the fourths in the beginning motive, eighths occur here, which hit the ground like lightning, as the phrase is suddenly broken by a pause, then taken up again, this time expressing the menacing closeness of the events (see Figure 10).

Fig. 10. Bars 23–28, voice: stanza 1

The piece ends with an instrumental postlude similar to the interlude, sustaining the idea expressed in the text. The last bar highlights the idea through an *unison*, with accentuated eighths.

### 3. Sonntag im Advent 3<sup>rd</sup> Sunday in Advent

#### *Bist du, der da kommen soll?* [Are You the One Who Is to Come?]

Gospel: Matthew 11:2-10.

Confession of Jesus about John.

It is the first *Da Capo* aria in the cycle. The instrumental introduction, respectively ending in *presto* as a tempo, together with the G major tonality, ensure an adequate framework for the joy expressed by the text. The ascending eighths of the bass alternate with cu games of ascending sixteenths, supporting the main idea: the arrival of the Saviour (see Figure 11).

Fig. 11. Bars 1–2/, Vi I, B. c.

John the Baptist's question: „*Bist du, der da kommen soll?* [Are You the One Who Is to Come?]" already emanates the joy of certainty: „*Ja, mein Jesu, du bist kommen*" [Yes, my Jesus, Thou hast come!]" (see Figure 12).

Fig. 12. Bars 12–16, voice: stanza 1 + B. c.

Each text statement is followed by effused instrumental interventions, the last verset being led through the ascending bass passage when taking up the *Da Capo* introduction.

#### 4. Sonntag im Advent 4<sup>th</sup> Sunday in Advent

*Gib, daß ich mich und dich erkenne* [Make So that I May Recognise Me and You]

Gospel: John 1:19-28.

Confession of John the Baptist

”Behold the Lamb of God!”

The aria has the character of a Sicilian dance due to the swing pointed rhythm, in a measure of 12/8. If the tempo indication were *Andante*, it might be like a quiet prayer, of a reconciled soul. However, the tempo *Allegro* grants it certain agitation, its repeated dynamic changes (in the instrumental prelude we have *f-p-f-p-f*) and highlighted by the ascending chromatic flow and it already occurs in bar 2 at the bass, being then taken over in the last measure of instrumental introduction by the 1<sup>st</sup> violin, the restlessness seeming to get to the surface from the depths of the soul (see Figure 13).

Fig. 13. Bars 1–3, instruments

The fear of man that he does not recognise Jesus when he appears in his life and thus his losing the chance of understanding his own purpose in life and the possibility of salvation creates the restlessness in the soul of man (see Figure 14).



1. Gib, daß ich mich und dich er-ken - ne, mein Je - su, der du al - les weißt.

Fig. 14. Bars 10–11, voice: stanza 1

Man believes in God, but prays for respecting his free decision to recognise Him: „Laß mich selbst fragen, wer ich sei / Und gib, daß ich bekenne frei [Let me ask myself who I am / and make so that I confess my faith freely]”. The three instrumental voices moving on three different levels are united here, seemingly suggesting the only path to follow (see Figure 15).



und gib, daß ich be - ken - ne frei, und gib, daß ich - be - ken - ne frei.

unisono

Da Capo

Fig. 15. Bars 24–27, voice: stanza 1 + instruments

The piece ends with an instrumental *Da Capo*.

### **1. Weihnachtstag First Christmas day**

#### ***Hochgeborner Gottessohn*** [Preamărite Fiul Domnului]

Gospel: Luke 2:1-14.  
Birth of Jesus Christ.

The aria tempo can be deduced from the sixteenth movement of the violins and from the text of the piece, that joyfully greets the event of the Birth of the Lord:

„Hochgeborner Gottessohn, / sei willkommen auf der Erden!  
[Highly born Son of God, / we welcome Thou on Earth!]<sup>64</sup> (see Figure 16).

1 Hoch-ge-bor - ner Got - tes - sohn, sei willkommen auf der Er - den!  
8. Eh - re sei\_ Gott in\_ der Höh und sein Frie-de auf der Er - de,

**Fig.16.** Bars 1–4, voice: stanzas 1 and 8

At the next verse (the second vocal intervention) the melody starts as in the beginning of the piece, with an ascending character, starting from the dominant note, *e* from the 1<sup>st</sup> octave, and getting to its upper octave at the word *Thron* (throne). The text „Du verläßt des Himmels Thron [Thou leavest the throne of heavens]” is followed by the descent of Jesus from this throne – „Und willst unser Bruder werden [and Thou wiltst become our brother]” – with the aid of a descending sixteenth passage (see Figure 17).

Du ver-läßt\_ des Him - mels Thron und willst un-ser Bru-der wer - den.  
daß hin-für - der al - les Weh lau-ter Wohl-ge-fal-len wer - de!

**Fig. 17.** Bars 13–16, voice: stanzas 1 and 8

This is a sample from the passages of the violins that sustain, in the ‘violinist’ tonality of *A major*, the joyful atmosphere of this holiday (see Figure 18).

**Fig.18.** Bars 5–6, 1<sup>st</sup> violin

When the value represented by Jesus is expressed „Der du bist das höchste Gut [Thou, who art the highest good]” – expressed through *höchste* (‘highest’) –, the instruments stay with repeated eighths on a note from the dominant chord, thus creating a moment of silence, in which the ascending minor seventh jump of the voice suggests to the listener, like the jump placed on the word *Sonne* (‘Sun’) in the aria *Hebet eure Häupter auf* (‘Lift up your heads’) in the 2<sup>nd</sup> Advent, to direct his thought to heaven, but this time hopefully, not under the Doomsday threat (see Figure 19).

Der du bist das höch - ste Gut, —

Fig. 19. Bars 24–27, voice: stanza 1 + instruments

The text „Der du bist das höchste Gut [Thou, who art the highest good]” is taken up again starting with bar 31, yet this time not as a statement, but as a confirmation of the truth stated before and a jubilation for the fact that we can partake in the incarnation of this priceless truth. The 1<sup>st</sup> violin sustains the joy expressed by the text with its sixteenths (see Figure 20).

Fleisch und — Blut, der du bist das höch - ste Gut, Gut,

Fig. 20. Bars 31–33, voice: stanza 1 + 1<sup>st</sup> violin

## 2. Weihnachtstag Second Christmas day

### *Ach, wie so gar geschwinde* [Vai, cât de rapid]

Ep.: Fapte 6:8–7:59.  
Acuzarea lui Ștefan.

The piece on the second Christmas Day is dedicated in Johann Sartorius junior to the memory of the first Christian martyr, Holy Archdeacon Steven: *Gedenktage des Märtyrers Stephanus*. The aria *Ach, wie so gar geschwinde* is in a tonality very dear to Sartorius junior, *E flat major* (we find it in of the 70), which appears here for the first time in the course of the liturgical year.

Sartorius junior transposes texts into music with great art and knows how to exploit the contrast between joy and the sudden shift to a dramatic situation to the maximum. This is what also occurs in the aria dedicated to the memory of the first Christian martyr, Holy Archdeacon Steven, on the second Christmas Day.



The 8-bar instrumental introduction, which will be taken up again in the end, begins in the violins with syncopes that express troubling, followed by a “sigh” motive (descending second in *legato*). The bass accompanies the violins and “weeps” in repeated eighths, starting off-beat (see Figure 21).



Fig.21. Bars 1–2, 1<sup>st</sup> violin + Basso continuo

The descending arpeggio of the violins seems to express the good falling down into the abyss, evoking Saint Steven’s martyr death (see Figure 22).

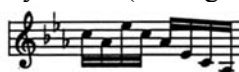


Fig. 22. Bar 4, 1<sup>st</sup> violin

The voice is only accompanied by the eighths of the bass. Each verse is followed by the arpeggios of the 1<sup>st</sup> violin (see Figure 23).



Fig. 23. Bars 10–11, voice: stanza 1

The violins are attached to the voice starting with bar 20, where the text “Und sehn die Unschuld liegen auf einem Mordaltar [And we see innocence laying on the sacrifice altar]” begins. After the descending sequence arpeggios of the 1<sup>st</sup> violin, the voice starts upwards with a melisma, according to Erhard Franke typical of Sartorius junior for the measures preceding the ending (Franke 1999, 189), and stops on the note *a* in the 2<sup>nd</sup> octave for almost one entire bar. The whole passage leading to this treble note requires vocal virtuosity, and the prolonged sustainment of the culmination, a well-trained voice (see Figure 24).



Fig. 24. Bars 22–25, voice: stanza 1, 1<sup>st</sup> violin

**Sonntag nach Weihnachten**  
**Sunday after Christmas**

***O Anfang ohne Ende*** [O, început fără de sfârșit]

Ev.: Luca 2:33–40.

Aducerea la templu. Dreptul Simeon și proorocița Ana.

After two pieces bearing affects with an extreme character, endless joy and deep sadness, an aria follows that, by the (Lord's) *presentation at the temple*, also brings the balance sought and found by man through faith, evoking the atmosphere in the Holy Stable. The tonality, *B flat major*, is identical to that of the aria on the 1<sup>st</sup> Advent, *Hosianna, Davids Sohn* [Hosannah, Son of David].

The relatively long instrumental introduction (18 bars) begins with a percussing rhythm in the violins, but has a soft character from the beginning, confirmed by the continuation of the melodic line in bars 3–4, which seems like a compliment gesture for welcoming the Lord (see Figure 25).



Fig. 25. Bars 1–4, 1<sup>st</sup> violin

The relation dominant (on the offbeat) – tonic (on the beat) in the beginning of each stanza creates a sensation of preparation in the listener, followed by something extremely stable and comforting, that *Anfang ohne Ende* ‘Beginning without End’ (see Fig. 26).



Fig. 26. Bars 19–26, voice: stanza 1

Sartorius junior also proves here his care for prosody, as the ascending jump from the dominant to the tonic matches all five stanzas of the aria chosen from Schmolckes text (1,2,3,4,7): *O / Anfang* (Beginning), *Die / Kirch* (the Church), *Das / Land* (the Country), *Die / Häuser* (the Houses), *Nun, / Herr* (Now, / Lord); the weight on the first beat being always placed on a highly important word.

After an instrumental interlude, the second part of the text follows on a melody similar to the first part, only the jump is excluded due to starting from the fifth of the dominant (*c / c*). The dotted rhythm, with dwelling on the tonic from the

start, is continued here by also dotting the fourth in the second bar, giving the melody a swung character, of quiet and safety (see Fig. 27).

Fig. 27. Bars 38–41, voice: all stanzas + instruments

The aria finishes again with an instrumental *Da Capo*.

**Neujahr**  
New Year

*Hier ist Immanuel* [Iatǎ-l pe Emanuel]

Gospel:

Luke 2:21: Circumcision. Presentation at the Temple.

Matthew 1:18-23: Jesus Name

This is one of the arias where exuberant joy is manifested through unleashed sixteenthths. Once the New Year is entered, the tonality *F major* appears in the aria cycle for the first time, an advantage from a violinist perspective.

The motive in the beginning is similar to a trumpet signal (see Figure 28).

Fig. 28. Bars 1–3, 1<sup>st</sup> violin

The signal is taken over by the voice, too, after 17 bars of instrumental prelude, on the text “Hier ist Immanuel! [Behold Immanuel!]”, continued with “Das soll die Losung bleiben [This should remain the motto]”, through a descending gesture (see Figure 29).

Fig. 29. Bars 18–20, voice: stanza 1

The same signal also appears in the following verse, this time announcing the beginning of the New Year: „Da wir ein neues Jahr / durch Gottes Güte schreiben [For today we write a New Year / by the grace of God]”.

The voice rejoices through jumps with instrumental character at the text „So rufen wir jetzt aus, / so singt ganz Israel [Thus do we proclaim now, / thus sings all Israel]” (see Figure 30).



**Fig. 30.** Bars 26–27, voice: stanza 1

Here is a sample of the sixteenthths in the 1<sup>st</sup> violin, also taken over by the other instruments now and then (see Figure 31).



**Fig. 31.** Bars 28–30, 1<sup>st</sup> violin

Stating truths of major importance often occurs in arias with the aid of a dotted rhythm, with rhetoric character. In the following example, the text is the very translation of the Saviour’s name *Immanuel*: *Es heiet “Gott mit uns”* [It means „God with us”] (see Figure 32).



**Fig. 32.** Bar 32, voice: stanza 1

Before taking up again the instrumental prelude through *Da Capo*, the voice, supported by instruments, repeats the joyful news from the start – „Hier ist Immanuel! [Behold Immanuel!]” – twice with a kettle drum character, then, in the end, again like a trumpet (see Figure 33).



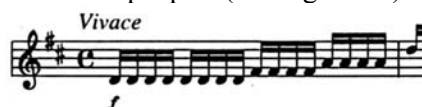
**Fig. 33.** Bars 34–36, voice: stanza 1

<b><i>Epiphanias</i></b> <b>Epifania</b>
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***Gott der Juden, Gott der Heiden*** [Domn al evreilor, Domn al păgânilor]

Ev.: Matei 2:1–12. *Die Weisen aus dem Morgenland*

In this aria, the repeated sixteenths of the violins on a *D major* arpeggio suggest to the listener to lift up his mind's eye to the guiding star, followed by the Magi, in order to meet the Saviour of all the peoples (see Figure 34).



**Fig.34.** Bar 1, 1<sup>st</sup> violin

The 10-bar instrumental prelude (which will be taken up again with *Da Capo*) finishes on the tonic, at a distance of three octaves between violins and bass, symbolically including “all the peoples through the light of the Lord”, as the text says: „Gott der Juden, Gott der Heiden, aller Völker Heil und Licht [God of the Jews, God of the heathens, / Hail and light to all the peoples]”. The word *Gott* always starts in the high-pitch register (the second time even a third higher), after which the melody has a descending direction, suggesting the Saviour comes down among the humans, on Earth (see Figure 35).



**Fig. 35.** Bars 11–12, voice: stanza 1

The following verse confirms the deliberate and symbolic directing of the melody, according to the text: those who look at the star are on Earth – the melody starts from *e* (fifth of the dominant's tonality) in the first octave, to which it reverts twice, next to the text „Saba sieht den Stern mit Freuden [Sheba joyfully looks upon the star]”, and jumps for joy in sixteenths. When the star is ‘talking’ („Der von dir am Himmel spricht [He who talks of you in the sky]”), the melody suddenly jumps to the upper octave and “stretches out across the sky” in prolonged dotted fourths. The instruments sustain the content's unfolding. The 1<sup>st</sup> violin, after a percussing motive on the note *a* in the small octave, starts from its upper octave and then, by maintaining the *a*, continues its sixteenths in jumps, with an ascending upper voice, as if creating the connection between heaven and Earth (see Figure 36).

The image shows a musical score for voice and violin. The top staff is the voice line, and the bottom staff is the violin line. The music is in G major (one sharp) and 3/4 time. The voice part has lyrics: "Sa-ba sieht den Stern mit Freu-den, der von dir am Him - mel spricht." The violin part has dynamics *p* and *f*.

Fig. 36. Bars 17–19, voice: stanza 1, 1<sup>st</sup> violin

## Conclusion

As the content of the works analysed is inseparably connected to the Holy Books, the author of this research has reached the conclusion that performing these works requires their introduction with the related Bible pericopes of the holidays they were dedicated to. The treatment of musical works dedicated to the liturgical year without knowing the related Bible passage means to ignore their true content.

The printed version of the 70 arias of Johann Sartorius junior, edited by Erhard Franke, with the careful attachment of the pericopes related to the holidays the respective arias were dedicated to, must be very appreciated in this sense.

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