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# THE BROCKES-PASSION OF REINHARD KEISER: A Study of Background, Contents, and Performance Practices

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THE BROCKES-PASSION OF REINHARD KEISER:  
A Study of Background, Contents, and Performance Practices

Jun Lee, DMA

University of Connecticut, 2017

Abstract

Composer Reinhard Keiser (1764–1739) was admired by his contemporaries and exerted significant influence on them. His 1712 Passion setting on a text by Barthold Heinrich Brockes (1680–1747), *Der für die Sünde der Welt gemarterte und sterbende Jesus*, was the first Passion oratorio to achieve widespread success, and from this point the genre flourished in Hamburg and beyond. This renowned, dramatic, and above all expressive libretto, which Keiser set the same year it was published, was subsequently set by more than thirteen composers, including George Frederic Handel (1716), Georg Philipp Telemann (1716), Johann Mattheson (1717), Johann Friedrich Fasch (1723), and Gottfried Heinrich Stölzel (1725). Thus the Passion oratorio in the early eighteenth century consisted largely of musical settings of Brockes's text and was influenced by Italian operas. It was no longer composed for liturgical purposes, instead serving as a kind of theatrical form. Although interest in the Passion oratorio declined by the middle of the eighteenth century, and the genre is not often performed today, the two most notable exceptions — the surviving Passions by J. S. Bach — were in fact influenced by settings of Brockes's libretto in general and by Keiser's setting in particular.

The first chapter of this study consists of a brief summary of Keiser's life, the context of the Lutheran liturgy in Keiser's time, the purpose of the chorales in Passion, and the development of the Oratorio Passion in the early eighteenth century. In the next

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chapter, I discuss Brockes's text, available sources of the piece, and the contents of the Keiser's Brockes-Passion, including comparisons with settings by other composers. The third chapter suggests performance practices considerations for college-level performers and the modern editions of the piece that are currently available.

THE BROCKES-PASSION OF REINHARD KEISER:  
A Study of Background, Contents, and Performance Practices

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BM, Westminster Choir College, 2005

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A Dissertation

Submitted in Partial Fulfillment of the

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University of Connecticut

2017

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2017

APPROVAL PAGE

Doctor of Musical Arts Dissertation

THE BROCKES-PASSION OF REINHARD KEISER:  
A Study of Background, Contents, and Performance Practices

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2017

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## Chapter I Background and Liturgical Context

### Reinhard Keiser: A Biographical Sketch

John H. Roberts cites Reinhard Keiser as the foremost composer of German Baroque opera.<sup>1</sup> In the composer's own time, no less a figure than Johann Mattheson wrote: "I believe assuredly that in the time he flourished, there was no composer who...had set words to music so richly, naturally, flowingly, attractively, or (above all) so distinctly, understandably, and eloquently."<sup>2</sup> Despite these acknowledgements, the composer's place in music history has been underestimated. This is in part due to the fact that a much more well-known composer dominates the history of late Baroque opera. When the young Handel arrived in Hamburg in 1703, he immediately became famous and eclipsed the elder Keiser, who had gone into debt and temporarily left the city. However, Keiser's influence on Handel was considerable, and the younger composer freely borrowed from Keiser's music throughout his life.<sup>3</sup> Handel was not alone in his admiration for Keiser; the list includes Mattheson, Scheibe, Telemann, Hasse, Graun, Bach, and no doubt many others.<sup>4</sup>

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<sup>1</sup> John H. Roberts, "Keiser, Reinhard," *Grove Music Online; Oxford Music Online* (Oxford University Press), accessed March 30, 2017. <http://www.oxfordmusiconline.com.ezproxy.lib.uconn.edu/subscriber/article/grove/music/14833>.

<sup>2</sup> Donald Jay Grout, *A Short History of Opera*, 2<sup>nd</sup> ed. (New York: Columbia University Press, 1966), 154.

<sup>3</sup> Anthony Hicks, "Handel, George Frideric," *Grove Music Online; Oxford Music Online* (Oxford University Press), accessed April 26, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40060pg2>.

<sup>4</sup> Herman Kretzchmar, *Geschichte der Oper* (Leipzig: Breitkopf & Härtel, 1919), 148.

Reinhard Keiser is, then, a composer worthy of further study, but his biography is not well known. There are relatively few surviving primary sources documenting his life. F. A. Voigt published the first biography of the composer in 1890, and subsequent investigation by Hugo Leichtentritt, Hellmuth Wolff, and Richard Petzolt helped to clarify additional details. Voigt determined that Keiser was baptized on 12 January 1674 in Teuchern, southwest of Leipzig. His date of birth is assumed to be 9 January, based on the custom that a newborn child had to be baptized three days after birth. His parents were Gottfreid Keiser (died before 1732), a church composer and organist based in Teuchern, and Agnesa Dorothea von Etzdorff (1657–1732). The elder Keiser seems to have left his two sons and their mother behind soon after Keiser's birth. Given this, Heinz Becker's assertion that Keiser's father was an early musical influence cannot be accepted.<sup>5</sup> It is possible that Keiser studied with Christian Schiefferdecker, the *Kantor* and organist in Teuchern, and with Schiefferdecker's successor, Gottfried Weber.<sup>6</sup> From 1683 to 1692, Keiser was a student at the *Thomasschule* in Leipzig, where the Kantor Johann Schelle played a major part in his musical growth. While unconfirmed, it is possible that Keiser also studied with Johann Kuhnau, who was organist at the *Thomaskirche* at the time and who later succeeded Schelle as *Thomaskantor* after the latter's death in 1701. The date of Keiser's departure from Leipzig is not known, though Mattheson believed that he stayed there long enough to have matriculated at the University.<sup>7</sup>

From roughly 1692 to 1695, Keiser lived in Brunswick, a city approximately halfway

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<sup>5</sup> Heinz Becker, "Reinhard Keiser," *Die Musik in Geschichte und Gegenwart*, 13 vols., ed. Friedrich Blume (Kassel: Bärenreiter Verlag, 1951-), VII, 784.

<sup>6</sup> Ibid., 784.

<sup>7</sup> Ibid., 784-5.

between Leipzig and Hamburg; the exact date of his relocation to Brunswick is unknown. Keiser was named *Kammer-Komponist* at Brunswick to succeed Johan Kusser. This appointment also included the duties of *Kapellmeister*. However, he was at Brunswick before this appointment to audition, perhaps because he had been a student of Kusser. The latter taught Keiser the French manner of composing opera as well as the various Venetian aria forms. Although he did not study with Kusser for long, the elder composer's influence was keenly felt, and his operas were performed at the Brunswick court long after he had left for Hamburg in 1694.<sup>9</sup>

Around 1695, Keiser also moved to Hamburg, a relocation that was likely arranged by Kusser, who had become the music director of the opera there. Keiser's operas were performed in the city under the sponsorship of Gerhard Schott, and Keiser's tenure there represents the high point of Hamburg opera. Indeed, Keiser is considered solely responsible for the Hamburg opera's elevated position in the history of German music in general and opera in particular.<sup>10</sup> From the middle of the seventeenth century, Hamburg had been an important center for the development of the *Lied*, helping to pave the way for the German opera.<sup>11</sup> Through the efforts of Gerhard Schott, a wealthy senator, who enlisted the aid of the most influential people of Hamburg and won the support of the Hamburg clergy, the opera at the *Gänsemarkt* was opened in 1678 with Theile's *Singspiel* entitled *Adam und Eva*. This began a tradition of sacred opera that dominated Hamburg opera until 1689 and contributed to the city's reputation as the most important center for the development of German opera in the Baroque period.

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<sup>9</sup> Heinrich Sievers, Albert Trapp, and Alexander Schum, *250 Jahre Braunschweigisches Staatstheater 1690-1940* (Brunswick: Verlag E. Appelhaus & Co., 1941), 56.

<sup>10</sup> Donald Moe, "The St. Mark Passion of Reinhard Keiser: A Practical Edition, with an Account of its Historical Background" (Ph.D. diss., University of Iowa, 1968), 78.

<sup>11</sup> Hermann Kretzschmer, *Geschichte der Oper*, (Leipzig: Breitkopf & Härtel, 1919), 141.

Following the great success of his opera *Basilius*, Keiser was named *Kapellmeister der Oper* in 1696. 1698 to 1702 were triumphant years for Keiser and the opera in Hamburg. Schott died in 1702, and his widow, Anna Cecilia, oversaw the performance of Keiser's *Claudius*, in which Italian arias were intermingled with German recitatives for the first time.<sup>12</sup> Anna Cecilia Schott turned the management over to Keiser and a literary man named Drüsicke in 1703. The opera house was temporarily closed the following year due to financial difficulties that may have been brought on by "riotous living by Keiser and his friends."<sup>13</sup> During a brief trip to Weissenfels that year, Drüsicke transmitted F.C. Feustking's libretto of *Almira* to the young Handel, who promptly composed an opera on it that was a resounding success. This ultimately led to tension between Drüsicke and Keiser as well as Handel's departure for Italy in 1706. Once Keiser returned to Hamburg in 1705, many of his operas were performed under his direction. Between 1696 and 1707, Keiser composed twenty-seven full-length operas and numerous shorter works.<sup>14</sup>

In addition to operas, Keiser composed a collection of German solo cantatas known as *Gemüths-Ergötzungen*, and he began to set various Passion texts. His first, in 1704, was *Der blutige und sterbende Jesus*, with a libretto by Christian Friedrich Hunold (1681–1721), a noteworthy poet who was the first to use term "oratorio" in the context of German music. The libretto contains no biblical texts or congregational hymns, and Hunold did not employ an Evangelist as a narrator, instead introducing the character of "the Daughter of Zion" to present

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<sup>12</sup> Koch, *Reinhard Keiser*, 31.

<sup>13</sup> Roberts, "Keiser, Reinhard."

<sup>14</sup> Koch, *Reinhard Keiser*, 33.

lyrical commentary during the unfolding of the drama.<sup>15</sup> The Hunold-Keiser Passion was performed in Hamburg on Monday and Wednesday of Holy Week at evening services. Unfortunately, this Passion was not well received; it was viewed as too theatrical and was particularly criticized for its lack of chorales and narrative passages by the Evangelist.<sup>16</sup>

From 1709 to 1717, Keiser composed at least twenty-four operas, small chamber works, and several important Passion settings. His output, including the Passion oratorios he composed during this period, is contained in the collection *Keiserliche Friedenspost* of 1715. He also was closely associated with Mattheson during this time, having performed with him frequently at the *Niedern-Baum-Hause*.

The *Oper am Gänsemarkt* was bankrupt by 1718, and Keiser was not retained as music director following its reorganization.<sup>18</sup> In 1719, he moved to Stuttgart, returning to Hamburg in 1721. A troupe of musicians from there was formed to perform opera at the Danish court, and Keiser saw an opportunity to join them. While in Denmark, Keiser composed and revised seven operas and was appointed Royal Danish Kapellmeister.<sup>19</sup> Ultimately, there was no permanent position for him in Copenhagen, and he returned to Hamburg in 1722. By 1728, Keiser had succeeded Mattheson as Kantor of Hamburg Cathedral, and he remained a dedicated church musician for the last decade of his life. He did not compose operas during this period, though he revised several; he did compose numerous sacred works, including a *Te Deum*, a *Missa Brevis*,

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<sup>15</sup> Basil Smallman, *The Background of Passion Music: J. S. Bach and His Predecessors* (New York: Dover Publications, INC., 1970), 96.

<sup>16</sup> Howard Smither, *A History of the Oratorio: The Oratorio in the Baroque Era Protestant Germany and England* (Chapel Hill: The University of North Carolina Press, 1977), 108.

<sup>18</sup> Roberts, “Keiser, Reinhard.”

<sup>19</sup> Ibid.

two settings of the Sanctus, and several cantatas, both in Latin and in German.<sup>20</sup> The conclusion of Keiser's operatic career also marks the end of the Hamburg opera, which closed its doors in 1738. Keiser returned to Copenhagen for an extended stay with his daughter, who was an opera singer employed at the Danish court, and then returned to Hamburg, where he died in 1739.

### **The Context of the Lutheran Liturgy in the Early Eighteenth Century**

The history of Lutheran church music in the eighteenth century is often described in terms of a peak — culminating in the music of J. S. Bach — and then a decline as new trends in the eighteenth century moved liturgical music even farther from its roots.<sup>21</sup> The view of Bach's output as a high point is a retrospective one that does not represent eighteenth-century opinion. Nevertheless, his Passions represent all of the issues under debate in liturgico-musical circles in the period. A survey of Lutheran church music over the entire eighteenth century shows that, despite many changes, there were two notable continuities. The first is the desire of composers to convey the ideas of scripture to a congregation; the second was the nearly constant debate over the use of secular styles in church.<sup>22</sup> The role of the latter in the former was a substantial aspect of the debate. Johann Mattheson argued that church music should move the emotions in the same way that operatic arias do, but other writers were more conservative and considered music as a way merely to inspire a devotional mood.

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<sup>20</sup> Richard Petzold, *Die Kirchenkompositionen und weltlichen Kantaten Reinhard Keisers* (Düsseldorf: Dissertation-Verlag G. H. Nolte, 1935), 39.

<sup>21</sup> Friedhelm Krummaacher, "Kulmination und Verfall der protestantischen Kirchenmusik," in Carl Dahlhaus (ed.), *Musik des 18. Jahrhunderts* (Laaber, 1985), 108-121.

<sup>22</sup> Stephen Rose, "Lutheran Church Music," chapter in *The Cambridge History of Eighteenth-Century Music*, ed. Simon P. Keefe, The Cambridge History of Music (Cambridge: Cambridge University Press, 2009), 128.



At the beginning of the eighteenth century, Erdmann Neumeister (1671–1756), a pastor and poet, advocated for the use of aspects of operatic music in church. He proposed employing dance meters and ritornello technique, both of which were associated with arias and instrumental concertos. While supporters of such secular features in church music considered them a means of holding the congregation's attention, theologians and many church musicians regarded them as frivolous or sacrilegious.<sup>23</sup> Lutheran music in this period was cultivated at both court chapels and town churches. Courts were generally centers of cultural innovation and fostered church music that employed operatic style. In town churches, by contrast, choirs based at schools affiliated with the churches performed liturgical music under the direction of the cantor, who was also often a teacher, in collaboration with instrumentalists employed by the town. Minimal exposure to operatic repertory and the constant demands of music education quite naturally led to a conservative tendency among town musicians.

Within the Lutheran liturgy of the average town church, three different vocal repertoires — each corresponding to a different level of musical accomplishment among the pupils — were used.<sup>24</sup> At the most basic level were chorales, which were sung in unison by the congregation during the services and performed by the choirboys who had limited musical abilities. Chorales were not only sung at church services, but also in domestic life. In addition, the *Currende*, a choir of schoolboys, performed chorales on the street as a way of requesting alms. The second repertoire consisted of *stile antico* motets, which were sung by choirboys who were able to sing in parts. These were considered old-fashioned beginning in the eighteenth century, although they

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<sup>23</sup> Ibid., 128.

<sup>24</sup> Hans David, Arthur Mendel, and Christoph Wolff, *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* (New York: W.W. Norton, 1998), 145-151.

still carried residual prestige as a genre sanctioned by Lutheran ordinances of the late sixteenth century.<sup>25</sup> Finally, the most significant repertoire consisted of concerted music for choir and solo voices as well as obligato instruments — the genre called “cantata” today. (The term was reserved exclusively for solo works of this type during the period.) This repertoire was performed by the most highly trained musicians available.

The interest in such forms led to the development of new poetic texts. Erdmann Neumeister published a cycle of cantata texts for the entire church year for the Weissenfels court in 1702, and it popularized the use of operatic-style poetry such as verse for use in recitatives and arias. Following Neumeister’s example, many German poets, among them the Weimar court poet Salomo Franck and the Darmstadt court poet Georg Christian Lehms, published cycles of cantata texts for the liturgical year. These included chorale and Biblical texts as well as recitatives and arias, and this combination became very popular in some circles. In Hamburg, which had the first public opera house in Germany, this fusion of operatic and sacred elements also had an effect on settings of the Passion. The use of theatrical music in Passion settings was a very contentious issue in Hamburg and eventually led to a local tradition of the performance of Passion oratorios outside church services.<sup>26</sup> In Leipzig during the first two decades of the eighteenth century, the dispute between old and new styles took the form of competition between churches. The operatic style was cultivated at the *Neukirche* under the direction of Telemann, and the old style was preserved by the Kantor Johann Kuhnau at the *Nikolaikirche* and *Thomaskirche* until the arrival of J. S. Bach, who used elements of both the old and new styles.

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<sup>25</sup> Rose, *Lutheran Church Music*, 129.

<sup>26</sup> Ibid.

## Congregational Chorale-Singing in Eighteenth-Century Passion Settings

The importance of the involvement of the congregation in the Passion story as a means of participating in the expression of sympathy and grief had long been recognized in the Lutheran tradition. Chorale tunes were added, either for the entire congregation to sing or for soloists and instruments, in the late sixteenth century. It was natural for German composers to turn to chorales to allow the congregation a chance to participate in the unfolding narrative. Chorales, then, constituted the first addition of non-Biblical texts to the Passion as a supplement to the narrative. Throughout the Middle Ages, the church in Germany had maintained a strong tradition of singing popular hymns, quasi-liturgical works that resulted in macaronic texts such as “In dulci júbilo, nun singet und seid froh.”<sup>27</sup> These hymns were not only encountered at church, but were also an important part of everyday life. Following the Reformation, well-known chorales were used to evoke a certain feeling or religious idea.<sup>28</sup> Paul Gerhardt’s text “O Haupt voll Blut und Wunden” was widely known during the Baroque era, and even today, the tune associated with it is known as the “Passion Chorale.” The tune’s repeated use in Bach’s Passions is perhaps one reason for its continued popularity.<sup>29</sup> It was customary to begin and end the Passion with a choral *exordium* (introduction) and *conclusio* (conclusion). Familiar chorales were sometimes substituted for the concluding chorus.

Danzig (modern Gdansk) was opposed to the trend of having only professional singers perform chorales within Passions, emphasizing congregational singing of the tunes instead. Walter Lott has noted that seven surviving settings of the Saint Matthew Passion from Danzig

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<sup>27</sup> Smallman, *The Background of Passion Music*, 76.

<sup>28</sup> *Ibid.*, 79.

<sup>29</sup> Rose, *Lutheran Church Music*, 129.

have an average of thirty-four chorales each. The most famous of these are settings by J. B. C. Freisslich, dated 1720, and A. A. Koch, dated 1718, in which there are thirty-three chorales but only six arias and four choruses. This demonstrates an emphasis on the chorale and is an indication of its liturgical importance. The use of numerous chorales in Passions is also noted throughout central Germany.<sup>30</sup>

By the early eighteenth century, chorales started to be overshadowed by lengthy arias, ariosos, and concerted ensemble sections as a result of the Passion's gradual emphasis on theatricality and de-emphasis of liturgical tradition, which was in turn largely due to the popularity of opera. Basil Smallman refers to this as "the growing tendency for congregations to leave the expression of reflective commentary to trained solo singers."<sup>31</sup> As a result, composers began to elaborate or change chorale tunes in Passion settings, although composers such as Telemann maintained the Lutheran tradition of congregational singing. In fact, Telemann did not transpose his Passion chorales, but instead kept them in the original keys, presumably because the keys were the most appropriate for congregational singing.<sup>32</sup>

Early scholarship suggested that the congregation sang the chorales during Passion performances at the *Thomaskirche* and *Nikolaikirche* in Leipzig during Bach's tenure in the

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<sup>30</sup> Phillip Spitta, *J. S. Bach*, 3 vols., trans. Clara Bell and J. A. Fuller-Maitland (New York: Dover Publications, 1951; reprint of London: Novello, Ewer & Co., 1883-5), II, 510.

<sup>31</sup> Smallman, *The Background of Passion Music*, 81.

<sup>32</sup> Heather Mitchell, "A Reconsideration of the Performance of the Chorales in J. S. Bach's *Passio Secundum Johannem*, BWV 245, and the Influence of Harmonic Language and Baroque Affekt on Modern Performance Practices" (D.M.A. diss., University of Illinois at Urbana-Champaign, 1973), 13.

city.<sup>33</sup> However, recent scholarship based on the evidence in the *Ordnungen und Gesetze der Schola Thomana* (“Regulations and Bylaws of the Thomas School”) suggests that only professional choristers sang the Passion chorales in Leipzig.<sup>34</sup> In an interview with Heather Mitchell, noted Bach scholar Christoph Wolff explained the situation as follows:

We know for sure that in Leipzig during Bach’s time the congregation would not participate in the singing of the chorales. They did elsewhere, in Hamburg for example, with Georg Philip Telemann. It is clearly indicated in the regulations of the St. Thomas School, which came out in a new version in 1723. It is clear that the choir was singing without the congregation, and that the choir was leading the congregation in the singing of the congregational chorales outside of the cantata. They were singing a hymn, for example, after the sermon that was intoned by the cantor. The choirboys would then lead the congregational singing because there was no organ accompaniment.<sup>35</sup>

Unlike Telemann, Bach modified the chorale melodies with passing tones and ornaments, and he presented his Passion chorales in different keys, often at pitch levels that would have been difficult for congregational singing.<sup>36</sup> The *Thomasschule* statutes of 1723 specify the exact responsibilities of the professional choristers in the performance of concerted music in Leipzig during Bach’s tenure there.<sup>37</sup> In addition, the American tenor David Gordon has noted that the large number of people in the congregation, generally over one thousand, could not have been led by the small number of church musicians.<sup>38</sup> The famed conductor Helmuth Rilling agrees

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<sup>33</sup> Robin A. Leaver, *Music as Preaching: Bach, Passions and Music in Worship* (Oxford: Latimer House, 1982), 37.

<sup>34</sup> Hans-Joachim Schulze, ed., *Ordnungen und Gesetze der Schola Thomana. Die Thomasschule Leipzig zur Zeit Johann Sebastian Bachs* (Leipzig: Zentralantiquariat, 1985).

<sup>35</sup> Mitchell, “A Reconsideration,” 13.

<sup>36</sup> *Ibid.*, 15.

<sup>37</sup> Schulze, ed., *Ordnungen und Gesetze*, 15.

<sup>38</sup> Mitchell, “A Reconsideration,” 13.

that the congregation would not have sung the chorales in Bach's works because of the tessitura of the vocal lines. The tessitura of the final chorale in Bach's *St. John Passion*, for example, is too high for the congregation to sing comfortably.<sup>39</sup>

### **The Development of the Passion Oratorio in the Eighteenth Century**

In 1700, there were four different types of Passion setting.<sup>40</sup> The old type, which was largely chanted, perhaps with polyphony for the *turba* (Latin for "crowd") but without instruments, was often ignored. A second type was the lyrical meditation on the Passion without direct dialogue, and this type was particularly prevalent in Italy. The oratorio Passion and the Passion oratorio are the remaining types, and they flourished primarily in Germany. What is today termed the oratorio Passion began to appear in the mid-seventeenth century as a modification of the responsorial Passion, a genre in which the texts of the Gospel are chanted by an Evangelist with choral responses. This type employs as its text the Passion as described either in a single Gospel or in a fusion of all four Gospels. The feature that distinguishes this type from previous Passions is the interruption of the story by reflective interpolations. In the earliest oratorio Passions, the texts of such interpolations were either chorales or Biblical passages apart from the Gospels; by the eighteenth century, however, such interpolations were often freely composed poetry.<sup>41</sup> The use of Gospel text met the devotional requirements of orthodox

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<sup>39</sup> Schulze, *Ordnungen und Gesetze*, 15.

<sup>40</sup> Kurt von Fischer and Werner Braun, "Passion," *Grove Music Online*; *Oxford Music Online* (Oxford University Press), accessed May 3, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40090>. The following discussion is derived from the authors' discussion of the Passion in the eighteenth century.

<sup>41</sup> Smither, *A History of the Oratorio*, 37-38.

Lutheranism, while the reflective passages allowed for music that was more virtuosic and up-to-date than standard liturgical music of the period. The final type is the Passion oratorio, which is composed in an operatic style on a completely original text. This form offers many possibilities for dramatic interpretation. It makes use of a libretto that often takes liberties with the Biblical narrative, which is paraphrased for dramatic and sometimes poetic effect. *Sinfonias* were introduced in the Passion oratorio and became a trend in the first few decades of the eighteenth century. The rise of the Passion oratorio was particularly noteworthy in Hamburg during the same period, coinciding with the flourishing of opera there.

The term *oratorium* or *oratorio* in reference to German-texted works began to appear in print in Protestant Germany at the beginning of the eighteenth century. In Hamburg, Christian Friedrich Hunold used the term on the title page of the printed libretto of his Passion, which was set to music by Reinhard Keiser. By the 1720s, the term *oratorium* had become a common designation for the Passion genre in Germany, and it had begun to be defined in German writings about music.<sup>42</sup> However, in his manuscript treatise *Compendium musices theoretico-practicum*, Johann Adolph Scheibe (1708–1776) noted that oratorios are “all long pieces of which the poetic organization is dramatic, [and] to which Passion music does not belong.”<sup>43</sup> At that time, Hamburg was the center of German opera, and its citizens had developed a taste for similarly dramatic sacred music. In keeping with the form as described above, the first Passion oratorio by Hunold and Keiser, *Der blutige und sterbende Jesus*, contains no Biblical texts and no congregational hymns; as noted above, Hunold introduced the “Daughter of Zion” in place of the

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<sup>42</sup> Smither, *A History of the Oratorio*, 105-106.

<sup>43</sup> *Ibid.*, 106.

Evangelist as a character who presents lyrical commentary during the unfolding of the drama.<sup>44</sup>

In the foreword to the printed libretto of 1704, Hunold justified this new approach to setting the Passion as follows:

If one arranges this Passion according to the manner of the others, one would not find it necessary to make excuses for his incompetent use of the scriptures and sacred hymns taken out of books. The Passion story, which by itself cannot be presented actively enough in our hearts for us to imagine it properly during this holy time, we have composed throughout in verses and special scriptures, so that everything flows out of itself in succession, the same as the Italian so-called oratorios.<sup>45</sup>

Keiser's setting of Hunold's Passion libretto was performed in Hamburg on Monday and Wednesday of Holy Week at vespers; unfortunately, however, this passion was not received well at that time. It was deemed too theatrical and was particularly criticized for the omission of all the Evangelist's narrative passages and of chorales.

The most famous of all passion oratorio texts was *Der für die Sünde der Welt gemarterte und sterbende Jesus* by Barthold Heinrich Brockes (1680–1747), a poet of considerable significance for the history of German literature and also for the Hamburg senate. After the publication of the libretto in 1712, more than thirteen composers set music to Brockes text, including Keiser (1712), George Frederic Handel (1716), George Philipp Telemann (1716), Johann Mattheson (1717), Johann Friedrich Fasch (1723), and Gottfried Heinrich Stölzel (1725). The many composers who set the Brockes text were undoubtedly attracted by the dramatic effect

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<sup>44</sup> Smallman, *The Background of Passion Music*, 96.

<sup>45</sup> As quoted in Arnold Schering, *Geschichte des Oratoriums* (Wiesbaden: Breitkopf & Härtel, 1966), 6, n. 1: "So man diese Passion nach Art der anderen einrichten wollte, würde man die Entschuldigung seiner Unvollkommenheit nicht nötig haben, weil sodann durch den Evangelisten und aus Büchern gezogene geistliche Gesänge sich helfen können. Allein so hat man gemeint, das Leiden, welches wir ohnedies nicht lebhaft genug in unsre Herzen bilden können, bei dieser heiligen Zeit nachdrücklicher vorstellen zu können, wenn man es durchaus in Versen und sondern Evangelisten, gleichwie die italienische sogenannte Oratorien, abfaßte, daß alles auf einander aus sich selber fließet."



of its poetry.<sup>46</sup> Nevertheless, interest in the Passion oratorio suddenly decreased in the middle of the eighteenth century, and the genre essentially disappeared.

The drastic change of fortune for the Passion oratorio did not mean the downfall of the oratorio Passion. This older type of Gospel story with Biblical text continued to grow and was more common than were Passion oratorios in Germany. Generally, the Biblical account is presented in recitative by an Evangelist, and individual characters are represented by soloists. The chorus portrays the crowd (“turba” in Latin). Reflections upon the action in the form of arias (sung by soloists) and chorales (sung by the choir) are interpolated at various moments within the narrative. In keeping with the trend of the Passion oratorio, the oratorio elements within the oratorio Passion were becoming stronger, and the liturgical function of the work became less important. The chorale in the Passion oratorio also became increasingly disconnected from its context in services through the use of more elaborate settings. In addition, other oratorio elements, such as ensemble movements and lyrical choruses, became more common.<sup>47</sup> Reflecting the influence of the Passion oratorio, some, such as the “Daughter of Zion” and “Believing Souls” were introduced. The most significant example of the use of this practice is the *St. Mark Passion* by Telemann of 1759, which contains nine different allegorical characters.

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<sup>46</sup> Petzoldt, *Die Kirchenkompositionen*, 17.

<sup>47</sup> Moe, “The St. Mark Passion of Reinhard Keiser,” 69.

## Chapter II

### The Music of Keiser's *Brockes-Passion*

#### **Brockes's Libretto *Der für die Sünde der Welt gemarterte und sterbende Jesus***

In German literary history, Barthold Heinrich Brockes is primarily remembered for his innovative role in the transition from traditional Baroque to more modern, “enlightened” aesthetic ideals during the second quarter of the eighteenth century.<sup>48</sup> *Der für die Sünde der Welt gemarterte und sterbende Jesus* was Brockes's first major poetic text. It is a highly expressive and dramatic libretto on the Passion of Christ, one that also granted him a prominent place in music history. It is an operatic-style libretto in the manner of Hunold's Passion libretto, but based on a free paraphrase of all four Gospels and including newly written texts that reflect the emotional involvement of the faithful. The poetry reflects Brockes's interest in the style that the Italians called *marinismo*, with extravagant imagery used for sensational, shocking effect.<sup>49</sup> The objective was to affect the listener emotionally, and to achieve this end, any type of harshness or crudeness was permissible. It is this crudeness that has been criticized frequently by recent writers.<sup>50</sup> Between 1712 and 1722, thirty editions of the *Brockes-Passion* text were published, indicating the great popularity of the work. Indeed, the text was so well known that it was frequently read aloud as a poem.<sup>51</sup>

As noted above, many composers of the era were influenced by the *Brockes-Passion* text.

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<sup>48</sup> Sarah Fuhs, “Heinrich Brockes and Handel: Connections to a German Past” (Master's Thesis, Case Western Reserve University, 2008), 10-14.

<sup>49</sup> Smither, *A History of the Oratorio*, 131.

<sup>50</sup> Karl Hermann Bitter, *Beiträge zur Geschichte des Oratorium* (Berlin: R. Oppenheim, 1872), 106-107.

<sup>51</sup> Petzoldt, *Die Kirchenkompositionen*, 16.

Telemann not only set the complete libretto to music, but also used excerpts in other Passion settings. Musicologist Daniel R. Melamed believes that Brockes was arguably the most important textual influence on Bach's composition and in the performance of Passion music.<sup>53</sup> Henning Frederichs notes that, among the many settings of this text, Keiser's is the most authentic representation of the original text, succeeded in translating the poetic intent of the language into music.<sup>54</sup>

### Available Sources

There are four complete sources available for Keiser's Brockes-Passion. The first two sources, known as A1 and A2 in the literature, are manuscripts copied by Roger Brown, who worked as a copyist for the *Gänsemarktoper* (the major opera house in Hamburg) and served as copyist for the operas of Keiser and Telemann. A1 was copied in 1713, a year after the work's premiere. It is preserved in the *Staatsbibliothek zu Berlin*. Since Keiser and Brown worked together at the *Gänsemarktoper*, and since A1 was copied only one year after the completion of the piece, it follows that A1 was made from Keiser's own exemplar. However, later modifications by unknown scribes have compromised the source's reliability. Brown made A2 from A1 in 1727, modifying both text and music to follow the musical tastes of the era. Among

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<sup>53</sup> Daniel Melamed, "Johann Sebastian Bach and Barthold Heinrich Brockes," in *J.S. Bach and the Oratorio Tradition* (Urbana: University of Illinois Press, 2011), 13.

<sup>54</sup> Henning Frederichs, *Das Verhältnis von Text und Musik in den Brockespassionen Keisers, Händels, Telemanns und Matthesons*, (München: Musikverlag Emil Katzbidhler, 1975), 59-60.

these changes were the addition of a *sinfonia* from Handel's opera *Admeto*.<sup>55</sup> This *sinfonia* is only found in Brown's version, and while there are a lot of handwritten changes and marginal notes in these sources that explain some of the modifications Brown to Keiser's original version, it can still be difficult to reconstruct the composer's original intentions. When Keiser composed the piece in 1712, the practice of including a *sinfonia* was not widespread, but this feature became more prominent in Hamburg around 1725.

The third source (Source B) is in the library at the University of Copenhagen. This source was created by two unknown copyists in 1722-23, and was likely copied during Keiser's stay in Copenhagen to apply for the position of Royal Danish Kapellmeister. Keiser apparently performed six different operas in Copenhagen during his stay, and it is likely that he performed his Brockes-Passion during Holy week in 1722. Since the Brockes-Passion was well received in Hamburg, it is likely that Keiser brought it with him (along with the six operas) for the trip to Copenhagen. It is possible that source C was written for study purposes, since there are no modifications to the manuscript. This suggests that this source is either a copy of Keiser's exemplar authorized by the composer, and it is possibly the closest version to Keiser's original.

It is noteworthy that source C, which was copied in 1727 by J. Hansen, has the same unusual feature as source B: the tenor and alto lines are switched in the same passage. The marginal notes in source C are almost same as those in source B, strongly suggesting that both were copied from the same source. After the first performance in 1712, Keiser seems to have made few changes. No. 28 in source A has been replaced by a different aria based on that of sources B and C. Moreover, Keiser added no. 63a, a recitative that only can be found in source C,

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<sup>55</sup> Reinhard Keiser, *The Brockes-Passion: Der für die Sünde der Welt gemarterte und sterbende Jesus*, ed. Cosimo Stawiarski (Sankt Peter-Ordig, Germany: Edition Musica Poetica, 2010, 148.

after 1722, and he made this change to effect a smooth transition of the surrounding movements. In no. 82a-e, only source A has Jesus line on the cross, “Eli, Eli,” and the German translation was added in sources B and C.

There are other sources that only contain partial movements of the piece. *Auserlesene Soliloquia* of 1714, known as Source D, was published two years after the premiere of the work and includes only selected movements. In source D, Keiser simplified and only used selected numbers with only basso continuo parts, and this source was performed during Holy week of 1712-1713. In addition to these sources, a surviving *Pasticcio*, source G, is a compilation of movements of the *Brockes-Passion* by Keiser, Telemann, Handel, and Mattheson; thirty-six movements of Keiser’s Brockes-Passion are included. This *pasticcio* was long assumed to have been compiled by Telemann, but the assumption has never been proven (see Table 1).

**Table 1. Contents in Source G**

	<b>Keiser</b>	<b>Handel</b>	<b>Telemann</b>	<b>Mattheson</b>
<b>Aria</b>	7	5	19	1
<b>Duet</b>	-	1	1	-
<b>Trio</b>	1	-	2	-
<b>Quartet</b>	-	-	1	-
<b>Choral mvmt</b>	10	2	5	1
<b>Accompanied</b>	2	-	12	-
<b>Recitative</b>				
<b>Recitative</b>	16	7	20	3
<b>Total</b>	36	21	60	5

The only one of these sources that is readily available for consultation is source B, made available online through the IMSLP (International Music Score Library Project) website by the University of Copenhagen Library.

## Contents of Keiser's Brockes-Passion

### Recitatives

Basil Smallman asserts that the recitatives of Keiser were the final stage in the development of recitative before Bach.<sup>56</sup> He also mentions the “flawless declamation and rhythmic sensitivity” in Keiser's recitatives. The style of recitative found in the Brockes-Passion is similar to that used in opera at the time: the vocal line, accompanied by continuo, is quite declamatory and modulatory, with varied rhythm and pitch content. As seen in Example 1, Keiser's recitatives adhere to

#### Example 1. No. 2a – Recitative

##### 2a. Evangelist

Als Jesus nun zu Tische Saße/  
und er das Osterlamm,/   
das Bild von senem Todt,/   
mit senen Jüngern ase,/   
nahm er das Brodt,/   
und wie er es dem Höchsten dankend brach,/   
gab er es ihnen hin und sprach:

Evangelist

Als Je - sus nun zu Ti - sche sa - ße, und er das O - ster - lamm das Bild von sei - nem

Basso continuo

4

Todt mit sei - nen Jün - gern a - se, nahm er das Brodt und wie er es dem

7

Höch - sten dan - kend brach, gab er es ih - nen hin und sprach:

# 6 7 6 #

Brockes's poetic structure in syllabic stress, rhyme, and phrase length. However, Hermann Kretzschmar is critical of the recitative in this work for precisely these features, noting that close

<sup>56</sup> Smallman, *The Background of Passion Music*, 58.

adherence to the versification renders music that is too segmented.<sup>58</sup> The recitatives are dominated by irregular phrases because of Keiser's close adherence to phrase lengths, which gives the recitatives clarity.

The Evangelist is strictly a narrator, and his narrative is a rhymed paraphrase of a fusion of all four Gospel accounts. Individual characters of the Gospel story execute their dialogues in recitative. The allegorical characters, such as the Daughter of Zion and Believing Soul, also have recitatives, though these are more reflective than narrative. The Evangelist becomes less of a central figure because of the omission of a number of Evangelist's narrative passages, but the Daughter of Zion and the Believing Souls appear as important roles in this setting. Both of these allegorical roles use very dramatic, non-Biblical texts. The omission of some the Evangelist's narrative passages as well as the inclusion of very dramatic texts for the allegorical characters led to criticism by the Hamburg clergy, who believed Keiser's Passion focused too heavily on theatrical music-making rather than reflecting the liturgical context in which Passions were sung.<sup>59</sup>

Brockes specifically indicates four occasions within his text when he wants to have accompanied recitatives set the words of Christ. This is a feature noticeable in many earlier Passions and had been connected to Bach's *St. Matthew Passion*. However, unlike Bach, Keiser does not set all of Jesus' words as accompanied recitatives; some of them were written as *secco* recitatives. Nor was Jesus the only character to have text set in accompanied recitative: Keiser also gave one, no.70b, "Wie schwer ist meines Jameers Last," to Mary. Keiser employs the "halo" accompaniment by sustained strings, which contrasts with accompanied recitatives by Handel,

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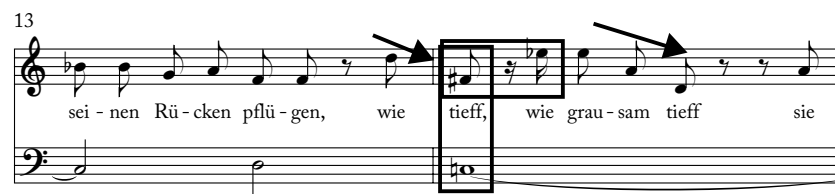
<sup>58</sup> Hermann Kretzschmar, *Kirchliche Werke*, Vol. II, Part I of Führer durch Concertsaal (Lipzig: A. G. Libeskind, 1888), 60.

<sup>59</sup> Moe, "The St. Mark Passion of Reinhard Keiser," 69.

Telemann, and Mattheson in their Brockes-Passion settings. Indeed, J.S. Bach employed this technique in his *St. Matthew Passion*, while the other three composers employed string accompaniment with independent rhythms in their accompanied recitatives, a fact that suggests that Keiser may have influenced Bach directly in this regard.

Keiser frequently utilized word painting in recitative. For example, in no. 55, Gläubige Seele's recitative, the descending leaps set the words of "wie tieff" ("how deep"). In addition, the ascending leap of a diminished seventh on the word "grausam" ("cruelly") in m.13, the augmented fourth interval between the bass and vocal line also sets the color of the "Cruel."

### Example 2. No. 55, Recitative, *Gläubige Seele*



### Arias

The Brockes-Passion includes thirty-seven arias and arioso recitatives, representing more than sixty percent of the piece. The allegorical character Daughter of Zion sings fifteen arias, and they are longer and contain more coloratura passages than do other solos in the Passion. Other characters, including Jesus, Peter, Judas, Mary, and various "Believing Souls," have arias, but most lack the depth of technical mastery required of the Daughter of Zion. Brockes added a duet sung by Mary and Jesus, a unique feature of the piece that does not occur in other Passion settings. Table 2 shows the number of aria and arioso recitatives by the characters.



**Table 2. The number of Arias of Each Role**

<b>Roles</b>	<b>Number of Aria and Arioso</b>
Daughter of Zion (S)	15
Jesus (B)	4 (2 with Daughter of Zion and Mary)
Peter (T)	5
Judas (T)	1
John (B) and Jacob (T)	1 with Jesus and Peter
Maria (S)	1 with Jesus
Believing Soul (S)	3
Believing Soul (T)	3 (including 1 duet)
Believing Soul (B)	4
Tenor <sup>60</sup>	1

Brockes specifically indicated in his libretto — by repeating the first few lines at the end of the movements — that eight movements should be composed in *da capo* form. In the rest of the arias Keiser, had more freedom to choose the form of the movements. In general, Keiser's strength lies in the smaller forms rather than in the large *da capo* arias and their more lyrical style, and in the Brockes-Passion, his arias were primarily written either in two sections or through-composed. In the reflective arias, Keiser often used compound meter, invoking a pastoral affect that is both tender and charming. Though all arias have special qualities befitting their characters, Keiser seems to have composed the arias of the Daughter of Zion with special care and attention. In these arias, he chose 6/8 and 12/8 most frequently.<sup>61</sup> While the melodic lines of Keiser's arias are singable, those of the Daughter of Zion contain frequent wide intervals, angular phrases, and occasionally very long phrases. These arias requires a high degree of virtuosity, and it is obvious he had the best singers of the Hamburg opera at his disposal when he

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<sup>60</sup> In both source B and in the modern edition by Stawiarski, there is no indication which character sings this aria. However, since other composers who set this text marked it as "Gläubige Seele," it could have been sung by the bass Believing Soul.

<sup>61</sup> Petzoldt, *Die Kirchenkompositionen*, 26.

composed this piece.

Most of his works illustrate an uncommon consciousness of tone color, particularly in his earlier operas, in which the orchestra is treated as an equal to the voice. In later works, he tends toward Italian styles in which the orchestra becomes more subservient and thus less colorful.<sup>62</sup> Frederiches has noted that Keiser's orchestration in the Brockes-Passion is similar to that of chamber music. The piece premiered in Brockes's house in 1712, and Keiser may have composed it with that venue in mind.<sup>63</sup> The arias characteristically exhibit a variety of instrumentation, yet many arias are only accompanied by continuo instruments, which is very effective. For example, in no. 30, Peter's arioso "Ich will versinken und weggehen," Peter's third

**Example 3. No. 30, Aria, "Ich will versinken und weggehen."**

Petrus

Ich will ver-sin-ken und ver-gehn

Basso continuo

denial, is only accompanied by continuo instruments with independent bass line. The dramatic text of his third denial, "May I sink into the ground and die; may I be struck by thunder and lightning, if I ever saw the man single time," is emphasized by a descending vocal line that paints the word "versinken" (sink). The continuo responds to the descending line by playing in the opposite direction (see Example 3).

In no. 93, Believing Soul's aria "Wie kommts, dass da der Himmel weint," all bass instruments play a single bass line, sometimes doubling the voice. This dark color with strong bass unison effectively responds to the Daughter of Zion's reflections on Jesus's death (see

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<sup>62</sup> Donald Jay Grout, *A Short History of Opera*, 202.

<sup>63</sup> Frederichs, *Das Verhältnis von Text und Musik*, 89.

Example 4). In some cases, the accompaniment also includes obbligato instruments, which might comprise a solo instrument, a pair of instruments, or a string unison, and the obbligati lines are very independent and written in da capo form with a ritornello that repeats several times. The Daughter of Zion's aria "Sind meiner Seele tiefe Wunde" uses a unison figure for the *violette* that is only one measure in length. This is heard at the beginning and end of the movement and after each phrase of the aria.

**Example 4. No. 93, Aria, "Wie kommts, das da der Himmel weint."**

Gläubige Seele  
(Bass)

tutti gli VV.  
con Baſſo  
all'ottava alta

4

Wie kommts, daß da der Him - mel weint

solo

tutti

Throughout the piece, the accompaniment is involved in instances of word painting. To describe breaking, roaring, and cracking sounds after Jesus's death, Keiser used continuous dotted notes in the accompaniment of Believing Soul's aria "Brich, brüllender Abgrund." In the following movement, a recitative sung by Believing Soul, Keiser expanded the roaring effect by playing repeated low notes *tutti*.

The concise quality of the arias is one of the most important characteristics of the piece. Both Petzoldt and Bitter state that this quality and his use of obbligato instruments are his most important attributes.<sup>64</sup> Jesus' strophic aria, nos. 11 and 13, are good examples (see Example 5).

<sup>64</sup> Petzoldt, *Die Kirchenkompositionen*, 31.

# Example 5. Nos. 11, 12, and 13

## Strophic Aria and Recitative

Flute allem: /  
Oboë

Jesus

Liuto con  
Violonc: pizz. /  
Bassoni

Vers 1: Mein  
Vers 2: Ists

5

Va - ter schau wie ich mich quä - le  
mö - lich daß dein Zorn sich stil - le

mein Va - ter schau wie ich mich  
ists mög - lich daß dein Zorn sich

9

quä - le er - bar - me dich ob mei - ner Noth  
stil - le so laß den Kelch vor - ü - ber gehn

Mein Her - ze bricht und  
Doch müs - se Vat - ter nicht

13

mei - ne See - le be - trü - bet sich biß an den Todt biß an den Todt be - trü - bet sich biß an den  
mein Wil - le dein Wil - le nur al - lein ge - schehn al - lein ge - schehn dein Wil - le nur al - lein ge -

17

Todt  
- schehn.

# Example 5, continued.

1. Viol:

2. Viol:

Viola

Jesus

Basso continuo

Mich drückt der Sün-den Cent-ner Last, mich äng-sti-get des Ab-grunds Schre-cken mich will ein

4

schlam-mig-ter Mo-rast, der grund-los ist be-de-cken, mir prest der Höl-len wil-de

7

Glut aus Bein und A-dern Marck und Blut, Und weil ich noch zu al-len Pla-gen muß dei-nen

11

Grimm o Va-ter tra-gen, vor wel-chem al-le Mar-ter leicht, so ist kein Schmerz der mei-nem gleich

#6 4

#6 4 2

# b5 b7 b b6

b5 b5 #6 b 6

The second strophe truly is a *notatim* repetition of the first, and Jesus's accompanied recitative is performed between them. Keiser sets the strophes with different instrumentation in order to change the color and mood in each case. This set of Jesus' strophes and interpolated recitative are His prayers at Gethsemane before being seized by soldiers. In the first aria strophe, no. 11, a recorder is the obbligato instrument, and the continuo is performed by a lute. The combination of these instruments produces a pastoral sound and an air of resignation that stands in contrast with the agony and sorrow of his impending death. When the next strophe, no. 13, returns after Jesus' accompanied recitative, it is a reedy combination of oboe and bassoon, creating a sound that is more incisive and louder than that of the previous strophe. In this second strophe, Jesus asks God the Father that "If it is possible for your anger to be assuaged, then let this cup pass from me not by my will, but your will alone."

The aria is only twenty measures long, the vocal part is surrounded by an instrumental prelude and postlude that total eight measures, and these are essentially identical. Jesus' first line, which is two measures long, repeats once, and those are alternated with two measures of interlude of the obbligato instrument. This means that the aria consists of eleven measures of solo instrumental activity and eleven measures of solo vocal activity, including the overlap between instruments and voice. After repeating the first line the second time, the vocal line is expanded and moves toward a cadence in E-flat major, major III from the original key of C minor. This can be considered section A. The next section contains four cadences-like phrases within six measures, and it seems as if the piece has modulated back to the original key of C minor in m. 15. Instead, it goes back to E-flat major again two beats later, though the piece finally does modulate to C minor in the next measure. This uncertain key structure, the very high range of the baritone's vocal line, and the leaps within that line — including a minor ninth and a

tritone — express the agony of Jesus.

The interpolated accompanied recitative of Jesus, no. 12, connects those two aria strophes. Since the words did not directly come from the Gospel but were written by Brockes, this text is not preceded by recitative from the Evangelist. As a part of the combined three-movement structure with surrounding arias, this recitative is in key of E-flat major, which is major III in relation to the original key of C minor of both arias. As with other movements of accompanied recitative, the strings play sustained notes and mostly move stepwise; however, the vocal line includes a lot of big leaps, including tritones and a major seventh. In addition, the direction of the vocal lines changes many times, and this unexpectedly jagged vocal line helps express Jesus' dramatic text, "I am oppressed by the heavy burden of sins. I fear the terror of the abyss...." Even Friedrich Chrysander, a German musicologist and one of Keiser's most severe critics, had to admit the beauty of these arias.<sup>66</sup>

### ***Turba Chorus***

The choral movements consist of the first introductory choir movement, turba choruses, and chorales. Unlike other Brockes-Passion settings, which begin with a sinfonia, this piece begins with the choir. The opening chorus of Keiser's *Brockes-Passion*, "Mich vom Stricke meiner Sünden zu entbinden," is a model of Keiser's choral style.<sup>67</sup> Clarity of textual presentation is achieved through a declamatory style that employs thematic ideas within a minimal range, avoiding wide leaps (with the exception of the opening leap of a sixth).<sup>68</sup>

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<sup>66</sup> Petzoldt, *Die Kirchenkompositionen*, 26.

<sup>67</sup> Ibid., 16.

<sup>68</sup> Moe, "The St. Mark Passion of Reinhard Keiser," 102.

Some of the *turba* choruses in Keiser's Brockes-Passion show excellent contrapuntal construction combined with a rhythmic repeated-note, declamatory style, particularly in the fugal subjects. The important aspect of these *turba* choruses is the independence of the orchestral accompaniment, which stands in contrast to the duplication of voice parts used by his contemporaries Mattheson and Telemann.<sup>69</sup> However, according to Bitter, the *turba* choruses of the St. Mark Passion are far superior to those of the Brockes-Passion.<sup>70</sup> This opinion is most likely attributed to the fact that those in the St. Mark Passion are mostly contrapuntal, while those in the Brockes are more declamatory and tend toward homophony.

The *turba* choruses of Keiser's *Brockes-Passion* can be categorized in two categories; the first is settings of text based on the Gospel, which are *Chor der Jünger* (Chorus of Disciples), *Chor der Kriegs Knecht* (Chorus of Soldiers), and *Choro der Mörder und Juden* (Chorus of Murderers and Jews). In most cases, these are in declamatory with a homophonic texture. Keiser frequently uses eighth notes in homophony with a sixteenth-note figure in the strings, while his contemporaries Mattheson and Telemann tended simply to double the voice parts. In no.36b, "Er hat den Todt verdient," the choir sings in homophony with the strings' sixteenth-note figure. Beginning in measure 28, however, the alto voice begins the phrase, and the texture becomes the alto against the other three voices, with partially doubling accompaniment in the strings beginning in measure 29. One voice against three voices or two voices against the other two are used throughout the *turba* choruses. No. 24, *Chor der Jünger*, is an example of this (see Example 7).

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<sup>69</sup> Petzolt, *Die Kirchenkompositionen*, 23.

<sup>70</sup> Karl Hermann Bitter, *Beiträge zur Geschichte des Oratorium* (Berlin: R. Oppenheim, 1872), 131.



Keiser also used contrapuntal textures in his *turba* choruses, but he tried to mingle both

**Example 6. No. 36b, Chorus, “Er hat den Todt verdient.”**

Sixteenth-notes Figuration

26 presto

Viol. (or Ob.) 1

Viol. (or Ob.) 2

Viola

Sopr.

Alto

Tenore

Basso

Basso continuo

Er hat den Todt ver - dient er hat den Todt ver -

Er hat den Todt ver - dient er hat den Todt ver -

Er hat den Todt ver - dient er hat den Todt ver -

Er hat den Todt ver - dient er hat den Todt ver -

6 6 6 6

28

- dient den Todt den Todt er hat den Todt ver - dient

- dient den Todt den Todt den Todt er hat den Todt ver - dient

- dient den Todt den Todt er hat den Todt ver - dient

- dient den Todt den Todt er hat den Todt ver - dient

6 6 6

Example 7. No. 24, Chor der Jünger.

4

fliehn auff laßt uns fliehn und un - ser Le - ben ret -

auff laßt uns fliehn auff laßt uns fliehn und un - ser Le - ben ret -

auff laßt uns fliehn auff laßt uns fliehn und un - ser Le - ben ret -

auff laßt uns fliehn auff laßt uns fliehn und un - ser Le - ben ret -

7 6 4 2

contrapuntal and homophonic textures; the contrapuntal construction is combined with a dynamic declamatory style, particularly in the fugal subjects. No. 19b, “Greiff zu,” is a good example that includes all of these features (see Example 8). No. 19 is labeled as a choir of

soldiers, and represents soldiers calling for Jesus' capture while he is finished his prayers in the Garden of Gethsemane. After five measures of the Evangelist's recitatives, the chorus and strings immediately begin with paired voices and strings in a homophonic texture. The strings do not double the voices at all, but play sixteenth notes throughout the movement. In the beginning of the movement, the voices mostly paired, or one voice sings against other three voices. All four voices occasionally move independently, as in measure 10. However, when the next poetic line, "doch nein, ihr müßet ihn lebendig fangen," begins, all four voices sing together in same rhythm to state emphatically, "But no, we must take him alive!" Petzold described this movement as "electrifyingly dramatic."<sup>71</sup>

**Example 8, No. 19b, Chor des Kriegs Knecht, "Greiff zu."**

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<sup>71</sup> Petzoldt, *Die Kirchenkompositionen*, 36.

6 *presto*

*Viol. (et Ob.) 1*

*Viol. (et Ob.) 2*

*Viola*

*Sopr.*

*Alto*

*Tenore*

*Basso*

*Basso continuo*

Greiff zu greiff zu schlägt todt greiff zu schlägt

Greiff zu greiff zu schlägt todt greiff zu schlägt

Greiff zu greiff zu schlägt todt greiff zu schlägt

Greiff zu schlägt todt greiff zu schlägt todt schlägt todt greiff zu

9

greiff zu schlägt todt greiff zu greiff zu schlägt todt schlägt todt

todt greiff zu schlägt todt schlägt todt greiff zu schlägt todt schlägt

greiff zu schlägt todt schlägt todt schlägt todt schlägt todt greiff zu schlägt

greiff zu schlägt todt schlägt todt greiff zu schlägt todt schlägt todt greiff

Example 8, continued.

11

schlagt todt schlagt todt doch nein ihr mü - ßet ihn le - ben - dig fan - gen greiff

todt schlagt todt doch nein ihr mü - ßet ihn le - ben - dig fan - gen greiff zu

todt schlagt todt schlagt todt doch nein ihr mü - ßet ihn le - ben - dig fan - gen greiff zu

zu schlagt todt schlagt todt doch nein ihr mü - ßet ihn le - ben - dig fan - gen greiff zu

14

zu schlagt todt schlagt todt doch nein doch nein ihr mü - ßet ihn le - ben - dig fan - gen.

schlagt todt schlagt todt doch nein doch nein ihr mü - ßet ihn le - ben - dig fan - gen.

schlagt todt schlagt todt doch nein doch nein ihr mü - ßet ihn le - ben - dig fan - gen.

schlagt todt schlagt todt doch nein doch nein ihr mü - ßet ihn le - ben - dig fan - gen.

6 6

Keiser's Brockes-Passion contains few contrapuntal movements, and Donald Moe states that, compared to the choruses of Bach, these choruses are of small scope and lack any sense of a polyphonic web.<sup>72</sup> Chrysander remarked that in his fugal movements, Keiser was "like a child who did not know what he was doing."<sup>73</sup> Most of Keiser's musical career was centered on opera, though he did become devoted church musician at the end of his life. Contrapuntal technique, therefore, may well not have been Keiser's strength. Throughout the piece, the proportion of contrapuntal choral techniques is very small, and no complete fugal section with all four voices containing the subject can be found in this piece.

### **Reflective Chorus**

No. 69 is the only choral movement that has a reflective role, and it is also the only one in which the chorus sings with a soloist. The movement is listed as a "Chor gläubiger Seelen" ("Choir of Believing Souls"). In this passage, the choir interrupts the Daughter of Zion's vocal line by singing the question "Wohin?" repeatedly in a homophonic texture. There are four groups of performance forces in this movement: three bassoons, strings, the soprano soloist, and the choir. As it mentioned above, the two instrumental groups play alternatively as a call and response. When the Daughter of Zion's vocal part begins, it alternates with the instrumental groups. However, when the chorus sings, the strings double the choir, alternating with the soprano soloist accompanied by continuo, and the three bassoons drop out. This structure then repeats, so that there is no section in which all four groups perform at the same time (see

#### **Example 9. No. 69, Chor der gläubigen Seele, "Eilt ihr angefochtenen Seelen."**

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<sup>72</sup> Moe, "The St. Mark Passion of Reinhard Keiser," 102.

<sup>73</sup> Friedrich Chrysander, G. F. Händel, 3 vols., 2<sup>nd</sup> ed. (Leipzig: Breikoft & Härtel, 1919), I, 436.



The image shows a musical score for six instruments: Baßono 1, Baßono 2, Baßono 3, Viol: et Ob: 1, Viol: et Ob: 2, and Viola. The music is in 6/8 time. Several passages are highlighted with black boxes. Arrows point to specific notes or groups of notes within these boxes, likely indicating points of interest or structural markers. The score is written in a single system with six staves.

Example 9). In this uplifting movement, the Daughter of Zion encourages the troubled souls to come to Golgotha, where salvation will bloom. It is inserted into the midpoint of the piece. In a striking contrast, this uplifting movement is followed by Mary’s screaming prayer to God.

## Chorales

Keiser’s *Brockes-Passion* contains five chorales: “Ach wie hungert mein Gemüthe,” “Ach Gott und Herr,” “O Traurigkeit, O Herseleid,” and two strophes of “Wenn mien Stündlein vorhanden ist.” These are placed after the words of institution, after Peter’s denial, after Christ’s impalement, and at the close of the Passion. They function, then, as the conclusion of the scenes. The first and last chorales are written in compound meter, the first in 6/4 and the last in 6/8. This results in the introduction of a certain pastoral charm and feeling of tranquility, but the harmonic language is far from simple. It is clear that they were not intended to be sung by the congregation

in this from, a circumstance that points to the Passion's original function of concert music.<sup>74</sup> As noted above, Bitter notes that Keiser recasts existing hymn tunes that were originally in duple meter as compound-meter works. Example 10 is the original tune of the first chorale, "Ach wie hungert mein Gemüthe," while Example 11 is Keiser's version from the *Brockes-Passion*. Keiser not only changed the meter, but also set the tessitura very high, which makes it difficult to imagine the congregation singing. Every chorale is written in homophonic texture with strings doubling the vocal lines; interestingly, though, the second violin doubles the tenor, while the viola doubles the second soprano.

**Example 10. The original tune of "Ach wie hungert mein Gemüthe."**



**Example 11. No. 6, Chorale, "Ach wie hungert mein Gemüthe."**



In the second and third chorales, "Ach Gott und Herr" and "O Traurikeit, O Herseleid," Keiser keeps the tunes in their original duple meter, but he does change the rhythm slightly. In the chorale, "Ach Gott und Herr," for example, although he maintains the melodic shape of the original, he modifies the length of notes and thus creates a chorale with more interesting

<sup>74</sup> Bitter, *Beiträge*, 127.



rhythmic figurations (see Examples 12 and 13).

### Example 12. The original tune of “Ach Gott und Herr”



### Example 13. Chorale “Ach Gott und Herr”

Vers 1: Ach Gott und Herr Wie groß und schwer sind mein be - gang - ne Sün -  
 Vers 2: Zu dir flieh ich ver - stoß mich nicht, wie ichs wohl hab ver - die - -

Vers 1: Ach Gott und Herr Wie groß und schwer sind mein be - gang - ne Sün -  
 Vers 2: Zu dir flieh ich ver - stoß mich nicht, wie ichs wohl hab ver - die - -

Vers 1: Ach Gott und Herr Wie groß und schwer sind mein be - gang - ne Sün -  
 Vers 2: Zu dir flieh ich ver - stoß mich nicht, wie ichs wohl hab ver - die - -

Vers 1: Ach Gott und Herr Wie groß und schwer sind mein be - gang - ne Sün -  
 Vers 2: Zu dir flieh ich ver - stoß mich nicht, wie ichs wohl hab ver - die - -

6 6 6 4 6

While Keiser was willing to make substantial modifications to original chorale melodies, his contemporary J.S. Bach tended to view such melodies as sacrosanct. Bach, however, modified the harmonic underpinnings of a given chorale tune quite freely. Example 14 is a chorale from BWV 48, *Ich elender Mensch, wer wird mich erlösen*. The chorale is based on the tune “Ach Gott und Herr.” Bach changes the harmonic progression and adds a moving bass line rather than changing rhythms; this supports the notion that the chorale is inserted for the congregation’s involvement during services, though we know that the congregation did not sing the chorales in Leipzig.

#### Example 14. Chorale in BWV 48 based on “Ach Gott und Herr.”

Soll's ja so sein, dass Straf' und Pein auf Sün - den fol - gen müs - sen:

Soll's ja so sein, dass Straf' und Pein auf Sün - den fol - gen müs - sen:

Soll's ja so sein, dass Straf' und Pein auf Sün - den fol - gen müs - sen:

Soll's ja so sein, dass Straf' und Pein auf Sün - den fol - gen müs - sen:

Soll's ja so sein, dass Straf' und Pein auf Sün - den fol - gen müs - sen:

#### Soliloquia

*Soliloquia* is an entirely new element in Passion settings, and Keiser was the first composer to use the term, first employing it in his Passion Oratorio on Hunold's libretto.<sup>75</sup> Musically, it is a mixture of metric phrases and declamatory recitation of pious reflections upon the progress of the sacred narrative.<sup>76</sup> Brockes also employed the term *soliloquia* in his text, assigning a single *soliloquia* each to Jesus, Judas, and Believing Soul. Peter has two, the Daughter of Zion has three, and Mary has one, which is followed by a duet with Jesus. Just as Telemann treated *soliloquia* in various ways, Keiser's *soliloquia* include arias and both accompanied and secco recitative. Accompanied *soliloquia* are especially distinctive, because Keiser set all of them with repeated sixteenth notes in the strings, a texture that he employs to

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<sup>75</sup> Louis Charles Elson. *Modern Music and Musicians*. (New York: The University Society, 1912), 350.

<sup>76</sup> J.A Fuller-Maitland and George Grove. *Dictionary of Music and Musicians: (A.D. 1450-1889)*. (Philadelphia: Theodore Presser, 1895), 666.

### Example 15. No. 31b. Accompagnement Soliloquio Petru

Viol: 1  
Viol: 2  
Viola  
Petrus  
Basso continuo

Welch un-ge-heu-rer Schmerz be-stür-met mein Ge-  
- müth Ein kal-ter Schau-er schreckt die See-le Die wil-de

5  $\flat 6$   $\sharp 4$  6  $\flat 4$  6  $\flat 6$   $\flat 7$   
5  $\flat 6$   $\sharp 4$  6  $\flat 4$  6  $\flat 6$   $\flat 7$  5  $\flat 4$

### Example 16. No. 40. Accompagnement Soliloquia Judas

4

Strahl Will mich kein Don - - - - - ner fäl-len

build intensity. He frequently used a rhythmic figuration of an eighth note or three sixteenth notes followed by a quarter note and a rest. These rhythmic features effectively increase the musical tension in the movements of certain scenes, such as the moment right after Peter's denial (Example 15) and Judas deciding to commit suicide (Example 16). Although Brockes wrote the soliloquies as dramatic scenes, Keiser made relatively little use of the many dramatic possibilities in comparison with Mattheson and Telemann. He seems to have been more concerned with the character of the whole and with clarity of presentation of the words.<sup>78</sup>

### **Comparison of the Keiser Setting to the other Brockes-Passion Settings**

As mentioned above, more than thirteen composers set Brockes's text. These were primarily written within thirty years and mainly in the Hamburg orbit. Among these settings are those by Handel, Telemann, and Mattheson, all of which were regularly performed during Holy Week under Mattheson's direction from 1719 to 1721. Though based on the same text, each composer's setting is different, representing his unique compositional style. In addition, there are variations in the text itself brought about by the fact that it went through more than thirty editions. Keiser was the only composer who set the first edition of Brockes's text from 1712, while other composers used the modified version of 1713. Keiser's setting is also the only one that does not begin with a *sinfonia*.

Brockes specifically assigned voice parts for main characters, following the Passion tradition in which Jesus was sung by a bass, the Evangelist by a tenor, and the Daughter of Zion by a soprano. He showed more flexibility with the minor characters, allowing composers to choose the voice types for them. Table 3 shows the voice assignment of roles in the Brockes-

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<sup>78</sup> Petzoldt, *Die Kirchenkompositionen*, 25.

Passion.

**Table 3. The Voice Assignment of Each Character**

<b>Roles</b>	<b>Keiser</b>	<b>Handel</b>	<b>Telemann</b>	<b>Mattheson</b>
<b>Judas</b>	Tenor	Alto	Alto	Alto
<b>Hauptmann</b>	Bass	Bass	Tenor	Tenor
<b>Johannes</b>	Bass	Alto	Bass	Alto
<b>Jacobus</b>	Tenor	Alto	Bass	Soprano
<b>Pilatus</b>	Bass	Bass	Tenor	Alto
<b>Caiphas</b>	Bass	Bass	Bass	Alto
<b>Kriegsnecht</b>	Tenor	Alto	Bass	Bass

There are no alto solos in Keiser's setting; he favors tenors and basses, and they have the bulk of the arias. This is in contrast to Handel, who used four alto solos, but no tenors. Telemann and Mattheson's solos include alto, tenor, and bass, with a very small soprano soloist singing a single word, "ja," in the in role of Jacobus.

### **Handel's Brockes-Passion**

The second composer to set Brockes's text is George Frederic Handel (1685–1759). The date of Handel's Brockes-Passion is uncertain, but it appears to be between 1715 and 1716. The occasion of this piece is unknown, and we only know that he composed this piece in England and sent it to his close friend Mattheson in Hamburg for a performance. Handel did not use Brockes's text as it appears in the first edition in 1712; his version is based on the 1713 text and is modified in several respects. Some of the Evangelist's recitative passages are shortened; numerous words and phrases within recitatives and arias are changed; and two new arias are inserted. In general, the passages in the 1712 libretto that are marked as arias, ariosi, choruses, and accompanied recitatives and those that are unmarked but clearly intended to be set as simple recitatives are set

accordingly in Handel's score.<sup>79</sup>

There are twenty-seven arias, six ariosi, and three accompanied recitatives in Handel's setting. Table 4 shows the number of movements for the three Brockes-Passion settings written by Keiser, Handel, and Telemann.

**Table 4. The Number of Aria, Arioso, Accompanied Recitatives and Chorale**

	Keiser	Handel	Telemann
<b>Aria</b>	34	27	18
<b>Arioso</b>	2	6	5
<b>Accompanied Recitative</b>	5	3	6
<b>Chorale</b>	5	5	5

Handel's setting of the Brockes text exploited the range of musical dramatic possibilities. In his arias, he alternated rapid *parlando* with extended melisma, strong rhythms sometimes against the beat or wide intervals in the vocal part and accompaniment to express anger and doubt as reflected in the Passion story. There are also lyrical arias in which Handel depicts the emotions of mourning, suffering, despair, or doubt. The writing for chorus remains simple throughout, and chorales only interrupt the action in two places: at the conclusion of the denial of Peter and after the Crucifixion.

### **Telemann's Brockes-Passion**

Telemann set Brockes's text around the same time as Handel, and his setting was premiered by the *Collegium Musicum* in Frankfurt under the direction of the composer. Telemann's style contrasts sharply with Handel's dramatic Italian style. Unlike Keiser's setting,

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<sup>79</sup> Smither, *A History of the Oratorio*, 133-134.

his Brockes-Passion starts with an overture on a *pianissimo* pedal point to which he then adds a seventh and then a ninth; the dissonance created sounds strikingly modern until a solo oboe enters. Telemann minimized the number of da capo arias and kept most musical numbers relatively short. Among the four composers of the Brockes-Passion under consideration, he is only one who keeps the chorale tune comparatively simple, presumably for congregational singing. Telemann's Passion seems to have been written for the Sundays of Lent at the five main churches in Hamburg where he worked. The orchestra includes transverse flutes and recorders, trumpets, horns, viole d'amore, organ, harpsichords, and theorbo. His opening chorus is treated as a simple chorale, which is homophonic and doubled by strings. Most *turba* choruses are accompanied by only continuo with very simple rhythms, similar to his recitative accompaniment. However, his accompanied recitatives have more dramatic accompaniment than those of the other composers, with driving sixteenth-note figurations.

### **Mattheson's *Brockes-Passion***

Among the four composers considered here who set Brockes's text, Mattheson seems to have provided the least information. Nevertheless, his 1718 version contains some interesting features. In the first chorale, "Ach, wie hungert mein Gemüte," he places a modified version of the chorale tune in the bass voice and then composes free counterpoint in the other voices. The tune then migrates through the other voices of the texture. Strings double the vocal lines. His chorale settings are in a form similar to that of the organ chorales, and the composer turns the final two chorales into a minuet with obbligato glockenspiel interrupted by one of the most heroic arias in the passion. This leads to a firm conclusion that Mattheson had no intention of the having the congregation sing the chorales. Compared to his contemporaries, Mattheson employs unique orchestration in his piece. There are four movements with glockenspiel accompaniment, and he also employs *Zampogna* (double

bagpipes) and *flauto di basso* in the piece. Those two instruments are heard only once, in Peter's aria "Heul, du Schaum der Menschenkinder" following his denial. Mattheson's style seems close to Keiser's, but he used more extensive accompanied recitatives and ariosi.

### **Keiser and J.S Bach**

It is well-known that J.S. Bach copied and performed Passion music after 1713. The earliest evidence for this consists of two complete sets of parts of the St. Mark Passion by Keiser, which was performed and copied at least twice by Bach (in 1713 and 1726). According to Philipp Spitta, the first set of parts is from Bach's Weimar period. This is confirmed by the watermarks and the "fine and elegant" writing which was characteristic of Bach in his youth. By using the watermarks, Spitta dates the second set from about 1726. Those two sets of parts are the same except for the addition of the chorale verse, "So gehst du nun, mein Jesu, hin," after the tenor aria "Wein, ach, wein," which divides the Passion into two sections. The autograph note "Fine prima parte" appears in the later version. It was usual to preach during the Passion performance in Leipzig, and so Bach wrote the new chorale to provide a choral conclusion to the first part. The bass line and melody of the new chorale are the same as those used in BWV 500, "So gehst du nun, mein Jesu, hin," classified as a "sacred song."

Both Petzoldt and Bitter believe that the St. Mark Passion served as something of a model for Bach's great settings of the St. Matthew and St. John Passion. As mentioned above, this is the only Passion that Bach may have performed more than twice. Although the Keiser's Passion is shorter, it is similar to Bach's Passions in overall construction, forming an important link between the Oratorio Passions of the seventeenth century by Sebastiani and Theile and Bach's eighteenth-century settings.



There is evidence that Bach copied Passions by other composers as well. He made a copy of Telemann's Brockes-Passion for a performance; however, the record shows that the council did not allow the performance to go forward. Bach's copy of Handel's Brockes-Passion dates from 1747 at the earliest, shortly before the copying of a Keiser-Handel pasticcio. This draws a conclusion that the Brockes text and other composers' settings of it had an influence on Bach, despite the fact that he never set the entire Brockes text. As noted above, Daniel R. Melamed believes that Brockes was the most important textual influence on Bach's composition and performance of Passion music.<sup>80</sup> The Brockes text was widely circulated, and three of the four earliest musical setting of the Brockes-Passion were probably available to Bach. It is even possible that Bach and members of his family performed Keiser's Brockes-Passion. In any case, we see that Bach was deeply interested in the Brockes's text, and that the text and the music of Reinhard Keiser played a role in almost all his Passion music.<sup>81</sup>

Keiser's complete setting was known in the region around Leipzig, having been performed in Sondershausen around 1727 under the direction of Johann Balthasar Christian Freslich, who also set Brockes's text to music sometime between 1721 and 1726. Some excerpts of Keiser's Passion, reduced for voice and continuo, were published by Keiser himself under the title *Auserlesene Soliloquia aus dem Oratorio genannt Der für die Sünde der Welt gemarterte und sterbende Jesus*, which was available at the Leipzig book fair the year it was published.<sup>82</sup> Telemann's *Brockes-Passion* can also be traced directly to Leipzig. In Johann Mattheson's *Gross*

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<sup>80</sup> Daniel Melamed, "Johann Sebastian Bach and Barthold Heinrich Brockes," in *J.S Bach and the Oratorio Tradition* (Urbana: University of Illinois Press, 2011), 13.

<sup>81</sup> Daniel Melamed, "Multi-Day Passions: J. S. Bach's Christmas Oratorio, BWV248," *Eighteenth-Century Music* 11/2 (2014), 215-34.

<sup>82</sup> Daniel Melamed, "Barthold Heinrich Brockes," 14.

*General-Baß-Schule*, Telemann mentions the performances of his composition that must have taken place before 14 September 1718, including one performance in Leipzig. In addition, there was a copy of Telemann's score available in the library of the *Thomasschule*, demonstrating that Telemann's setting was available to Bach at the time.

There is no evidence that J. S. Bach was exposed to the Brockes setting by Johann Mattheson, since the work was not in circulation. However, Bach's copy of Handel's Brockes-Passion is documented. This copy was begun circa 1746-7 and completed circa 1748-9 by Bach's assistant, J. N. Bammmler, and Bach used movements from Handel's setting in his performance of a St. Mark Passion in the late 1740s. In addition, the Brockes-Passion text appeared in Leipzig at least once other time, in the *Neukirche* on Good Friday of 1729 under the direction of C. G. Fröber. There is no record concerning the composer.

According to Melamed, Bach's St. Matthew Passion, BWV 244, has a close relationship to Brockes's text. Several of the poetic texts are derived from the earlier works by its poet, Picander, specifically his "Erbauliche Gedancken auf den Grünen Donnerstag und Charfreitag über den leidenden Jesum, in einem Oratorio entworffen," published in 1725. This text shows a reduced poetic narrative of the passion story in the voice of the Evangelist along with poetry of allegorical characters of Daughter of Zion, Believing Souls, and the Biblical characters such as Johannes, Peter, Jesus, and Mary. At the least, Picander's reliance on Brockes for a work published in 1725 suggests his intensive engagement with the Brockes-Passion text in Leipzig in the 1720s.<sup>83</sup> In addition to the use of the same allegorical characters, Picander used the term *soliloquia* for commentary texts. Melamed insists that — despite the fact that they are not named as such in Bach's score — the Daughter of Zion and the Believing Souls play an important role

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<sup>83</sup> Melamed, "Barthold Heinrich Brockes," 19.

in Picander's St. Matthew Passion libretto, and Picander only names these allegorical characters in dialogue numbers. In this regard, the assignment to the Daughter of Zion of the recitative no. 59, "Ach, Golgotha," a movement for only one voice, is striking. It is possible that the voice is labeled because of the *accompanato*'s paring with the genuine dialogue aria no. 60 "Sehet, Jesus hat die Hand," in which both Zion and the Believers are indeed named. But it demonstrates that a solo number in this work can be connected with an allegorical voice. This leaves open the possibility that Picander conceived all the free poetry in the St. Matthew Passion for these allegorical figures. If so, the connection of the work to the Brockes model is even stronger than has been suspected.<sup>84</sup>

The most important evidence of Brockes's influence on St. John Passion is in the sheer number and placement of the poems. Eight of twelve poetic movements are taken from the Brockes-Passion. This borrowing of materials appears in six of the ten places for poetic commentary. It seems that he found his own way to adapt this text to fit the liturgical purpose. Bach, however, did not take exact words, but altered them. His changes may be explained as an attempt to make Brockes's heavily Pietistic text acceptable to the more orthodox congregations of Leipzig, eliminating those portions that might cause problems because of their poetic excesses. This may also explain why Bach used only selected portions of the Brockes libretto, rather than setting the complete Passion.<sup>85</sup>

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<sup>84</sup> Melamed, "Barthold Heinrich Brockes," 21.

<sup>85</sup> Stanley Anthony Malinowski, "The Baroque Oratorio Passion" (Ph.D. diss., Cornell University, 1978), 218.

### Chapter III Performing Keiser's Brockes-Passion

#### Available Editions

There are two modern editions of Keiser's Brockes-Passion. Gerhard Ropeter, a German musicologist, church musician, and director of the *Sing-Akademie* Hardegsen, published the first edition, which is based on source A, in 1997. However, although source A is the earliest of all versions that survived, the music was altered on several occasions by unknown scribes.<sup>86</sup> It is not possible to reconstruct the source's original readings, which means the source is not reliable. In 2000, the Netherlands Radio Chamber Choir and Orchestra made a recording under the direction of Kenneth Montgomery employing Ropeter's edition, but at the insistence of the publisher, they had to recall the CDs that had already been sold and destroy all remaining CDs. The ensemble had not secured performing rights, and the publisher charged a prohibitive amount for the license.<sup>87</sup> German Baroque violinist and editor Cosimo Stawiarsky published an edition of Keiser's Brockes-Passion based on source B in 2007 when the source became available online. Following the publication, Ropeter sued Stawiarsky to prohibit the selling of the latter's edition, and in fact the edition was withheld from 2008 to 2010. Finally, however, Ropeter lost his lawsuit, and Stawiarsky's edition is now available. Based on this new edition, two Belgian ensembles, Les Muffarri and Vox Luminis, collaborated and made a recording under the direction of Peter van Heyghen in 2014. The University of Connecticut Collegium Musicum performed the North American premiere of this work under the baton of the author on 12 February 2017.

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<sup>86</sup> Keiser, *The Brockes-Passion*, 148.

<sup>87</sup> Cosimo Stawiarski, email message to author, 28 May 2016.

## Baroque Performance Practice Considerations at the College Level

### Authentic versus Historical Performance

In the last three decades of the twentieth century, authenticity became an goal valued by many performing artists and audiences, and it had become fashionable to talk of “authentic” performance performance and attempt to recover this authenticity in music. Authenticity in performance became an issue because modern performances of old works often differ dramatically from original performances; carried to an extreme, the prescriptive nature of musical scores implies that there is a “right” way to perform any repertoire.<sup>89</sup> In recent years, however, the attainability of authentic performance has come under question.<sup>90</sup> As a result, discussion of authenticity has generally been replaced by discussion of historically-informed performance. Early music performers have clarified the meaning of “authenticity,” even if they often avoid the term; Ton Koopman, the distinguished Baroque musician and leader of the Amsterdam Baroque Orchestra, states his goals regarding authenticity in these terms: “In the context of early music, the meaning of the work ‘authenticity’ is clear: the performance of music on period instruments, using rules of performance practice from the same period, according to the ideas developed at the time as skillfully and as accurately as possible.”<sup>91</sup> As people’s interest in Baroque music and period instruments has increased, it has become easier to gain experience performing on period instruments and using historical techniques. However, as a music student, it is still not always practical to gain such experience. In what follows, I discuss some of the

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<sup>89</sup> James O. Young, “The Concept of Authentic Performance,” *The British Journal of Aesthetics* 28/3 (1988), 228.

<sup>90</sup> Young, “The Concept of Authentic Performance,” 229.

<sup>91</sup> Ton Koopman, “Some Thoughts on Authenticity,” *Musick* 8 (1987), 2-6.

issues that I encountered in the preparation of Keiser's *Brookes-Passion* for performance by college students.

## The Edition

Preparing music for performance consists of two elements: the musical score — the actual document — and the performer's interpretation. The balance between these two elements varies greatly in different centuries and even with different composers.<sup>92</sup> Since Baroque performers had many of the same freedoms as earlier musicians and were expected to make many decisions about a wide range of problems,<sup>93</sup> a performer's interpretations were considered as important as the written score and, in some cases, more important. Since musical scores from the period do not provide us with all of the composer's expectations, it was all performers' responsibility to take part in musical decisions. As a result, the conductor may often be skeptical of editorial comments in modern editions. As several prominent Bach scholars have noted,

Few practical editions are available which indicate where Bach's original text ends and the editor's often arbitrary interpretation begins. The result is that the musician of our time rarely realizes whether, in his choice of tempo, phrasing, dynamics, he is carrying out Bach's wishes or those of the editors.<sup>94</sup>

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<sup>92</sup> Mary Cyr, *Performing baroque music* (Portland: Amadeus Press, 1992), 23.

<sup>93</sup> Janet K. Page, et al., "Performing practice," *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 21, 2017, <http://www.oxfordmusiconline.com.ezproxy.lib.uconn.edu/subscriber/article/grove/music/40272pg1>.

<sup>94</sup> Hans T. David and Arthur Mendel, *A Bach Reader* (New York: W.W. Norton), 375.

Choosing a good edition is essential. Thurston Dart, an English musicologist and conductor, stated that it was the responsibility of every performer to determine whether the edition of a work to be used in performance properly reflects the indications of composer.<sup>95</sup>

### **Performance Practice Issues for Collegiate Performers**

Although there are a few music programs that offer degrees in historical playing and singing, most undergraduate music students only have a very limited chance to have experience historical performance. Since Historical Performance is a way of looking at music in which the performer takes on some of the responsibilities of a scholar, it is necessary that student performers understand this approach to the performance practice of the period. The following performance practice issues are expected for the collegiate level performance with period instruments:

Tempo and Spirit  
Articulation and Phrasing  
Timbre  
Pitch and Temperament  
Rhythms

### **Tempo and Spirit**

Understanding the meaning of tempi and *affect* is essential for the performance of Baroque period music for the musicians who are at the college level. The earliest method of measuring tempo was the human pulse. During the Baroque era, theorists still regarded it as the simplest form of measuring speed. Joahannes Lippus, for example, mentioned in his *Synopsis Muicae Novae* (1612) that “This *tempora flux* of sound if numbered in musical science by

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<sup>95</sup> Thurston Dart, *The Interpretation of Music* (New York: Harper and Row, 1963), 23.

observing a constant musical *tactus* patterned after the heart beat.”<sup>96</sup> In addition, he confirms that *tactus* implied not only a direction of motion but a speed as well. However, several other less successful methods were also employed in that era until Johann Nepomuk Maelzel invented the metronome in 1816. Tempo marks began to appear with the regularity, while the proportions of the mensural system of notation fell out of use. In Baroque music, tempo marks refer to not only the speed of the movement, but also a mood or spirit of expression — *affect* — of the piece. For example, the word *allegro* in Baroque music implies “cheerfully” (but not necessarily fast), and *largo* “in a grand, singing manner” (but not necessarily slow). French writers used the word *movement* to speak of the spirit a composition required.<sup>97</sup> In late baroque era, the spirit was frequently described as *affect*, which implies more than the word “emotion” today. The Baroque concept of *affect* was deeply rooted in the belief in the soul exerting control over the body and filling it with passions that are strongly expressed.<sup>98</sup> Quantz described the seven passions, which could be described today as “feelings” or “moods”: boldness, flattery, gaiety or liveliness, melancholy (tenderness), majesty (the sublime), the pathetic, and the serious. Geminiani and Mattheson observed up to sixty-five passions. Table 5 shows Quantz’s classifications of all tempo marks according to four general categories that relate speed to the human pulse rate.<sup>99</sup>

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<sup>96</sup> Joahannes Lippius, *Synopsis Musicae Novae*, (Strasbourg, 1612); trans. Benito V. Rivera (Colorado Springs: The Colorado College Music Press, 1977), 16.

<sup>97</sup> Cyr, *Performing baroque music*, 31.

<sup>98</sup> Ibid., 31.

<sup>99</sup> Johann Joahchim Quantz, *On Playing the Flute*, trans. Edward R. Reilly, (New York: Schirmer Books, 1985), 231.



**Table 5. Quantz's Classifications of Tempo**<sup>100</sup>

<i>Allegro</i> <i>Allegro assai</i> <i>Allegro di molto</i> <i>Presto</i> <i>Vivace</i>	<p>“a lively, very light, nicely detached, and very short bow stroke, especially in the accompaniment, where you must play more sportively than seriously in pieces of this kind; and yet a certain moderation of tone must also be observed.”</p>
1 pulse = half note	
<i>Allegretto</i> <i>Allegro ma non tanto</i> <i>Allegro non troppo</i> <i>Allegro non prestp</i> <i>Allegro moderato</i>	<p>“performed a little more seriously, with a rather heavy yet lively and suitable vigorous bow stroke. In the Allegretto the sixteenth notes in particular, like eight notes in the Allegro, require a very short bow stroke, made with wrist rather than the whole arm, and articulated rather than slurred...”</p>
1 pulse = quarter note	
<i>Arioso</i> <i>Cantabile</i> <i>Soave</i> <i>Dolce</i> <i>Poco andante</i> <i>Maestoso</i> <i>Pomposo</i> <i>Affettuoso</i> <i>Adagio spiritoso</i>	<p>“executed quietly, and with a light bow stroke. Even if interspersed with quick notes of various kinds, the Arioso still requires a light and quiet stroke.”</p>
1 pulse = eighth note	
<i>Adagio assai</i> <i>Pesante</i> <i>Lento</i> <i>Largo assai</i> <i>Mesto</i> <i>Grave</i>	<p>“slow and melancholy...requires the greatest moderation of tone, and the longest, most tranquil, and heaviest (=most sustained) bow stroke.”</p>
1 pulse = sixteenth note	

<sup>100</sup> Ibid, 231.

## Articulation

Understanding articulation is one of the most important performance practices for historical performance, and it is an especially unfamiliar set of concepts for collegiate performers. The earlier ideal baroque articulation required consistent *legato* performance, but performers in the later period were encouraged to create a degree of separation between almost all notes. This new detached articulation was practiced by both instrumentalists and singers. According to Neumann, "... the mid-eighteenth century vocal style [began] favoring a detached style to one favoring legato. This change paralleled a similar change in instrumental music."<sup>101</sup> Guillaume Nivers, a French organist, also related the new detached style of articulation to vocal practice in his *Livre d'orgue* (1665). Nivers urges organists to "...detach all the notes clearly and to slur a few of them subtly, in accordance with the principles of fine singing."<sup>102</sup>

One of most important concepts of Baroque period articulation is *messa di voce*, which is an increase and subsequent decrease of volume on a note of some duration. Girolamo Fantini described *messa di voce* as follows:

Wherever notes of one, of two, or of four beats length are found, they should be held in a singing fashion (*in modo cantabile*), by starting softly, making a crescendo until the middle of the note, and making a diminuendo on the second half until the end of the beat, so that it may hardly be heard; and in doing this, one will render harmony.<sup>103</sup>

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<sup>101</sup> Frederic Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books), 193.

<sup>102</sup> Guillaume-Gabriel Nivers, *Livre d'orgue* (Paris, 1665 reprint Courlay, France: Edition J.M. Fuzuau, 1987), preface.

<sup>103</sup> Girolamo Fantini, *Method for Learning to play the Trumpet*, trans. Edward H. Tarr (Nashville: The Brass Press, 1975), 3.

*Messa di voce* flourished during seventeenth and eighteen centuries and was used on every note of discernible length. Quantz instructs, “each note, whether it is a crotchet [quarter note], quaver [eighth note], or semi-quaver [sixteenth note], must have its own piano and forte, to the extent that time permits.”<sup>104</sup> *Messa di voce* was considered to be an essential part of singing and playing music in Baroque period. It was used to add beauty and interest to musical lines in all styles of music during the period. Geminiani explains it this way:

Of swelling and Falling the Sound. These two Elements may be used after each other; they produce great Beauty and Variety in the Melody, and emply’d alternately, they are proper for any Expression of Measure.<sup>105</sup>

The degree of volume for notes is proportional to the length of the notes. Shorter notes have a smaller swell than longer ones, however, the volume of the loudest part of any note should never exceed a level appropriate for the passage. Tosi instructs:

Let him teach the Art to put forth the Voice, which consists in letting it swell by Degree from the softest *piano* to the loudest *forte* (for the passage), and from thence with the same Art return from the *Forte* to the *Piano*. A beautiful *Messa di voce*, from a Singer that uses it...on the open Vowels, can never fail of having an exquisite Effect.<sup>106</sup>

## Pitch and Temperament

The next consideration for preparing the piece is the pitch. Prior to the late nineteenth century, there were no universal pitch standards, and from one city to another music was played at different pitches. For a string player, this was not a large concern, because the strings can be

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<sup>104</sup> Quantz, *On playing the Flute*, 166.

<sup>105</sup> Francesco Geminiani, *A Treatise of Good Taste in the Art of Music*, reprint ed. (New York: Da Capo Press, 1969), 3.

<sup>106</sup> Pier Francesco Tosi, *Opinioni de’ cantori antichi e moderni* [Observations on the Florid Song], trans. J.E. Galliard. (London: William Reeves, 1926), 23.

tuned to any pitch (within reason), but for the fixed-pitch instruments such as the flute, oboe, and recorder, this is a substantial issue. In the Baroque period, pitch levels as high as A=465 hz (seventeenth-century Venice) and as low as A=392 hz (eighteenth-century France) are known to have existed. A few generalizations on the Baroque pitch are as follows: pitch was high in North Germany and lower in South Germany, pitch was low in Rome but high in Venice, and pitch in France depended on whether one was playing chamber music, opera or something else. A=415 hz, a half-step below then modern standard of A=440, was the one of the standard pitch levels used during Baroque period. A=415 was chosen as a convenient modern “Baroque pitch” standard, because in the early days of the historical performance movement, a harpsichord would sometimes play with groups at A=440 and sometime at A=415, and since the difference in pitch is a half-step, the keyboard itself could be made so that it slid over one string so that the A key played a string tuned to 440 hz in one position and a string tuned to 415 hz in the other position.<sup>107</sup>

Both the conductor and collegiate performers need to be aware that some of instruments are fixed-pitch instruments, such as a flute and recorder, and the pieces in Baroque period were written for the pitch of the specific place where the piece was performed. That means those were different from modern one, so that the conductor needs to consider carefully the singers’ ranges as well. A legendary Baroque oboist, Bruce Haynes, has researched the issue of historical pitches in detail, and published *A History of Performing Pitch: The Story of “A.”* In his book, the possible performing pitches are listed by city and instrument. Haynes’s book includes the pertinent facts that the Hamburg Opera for many years possibly used the pitch of A=384-397

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<sup>107</sup> “‘Authentic’ baroque music performance: comment and research,” accessed February 26, 2017. <http://www.barquemusic.org/barperf.html>.

(about a whole step lower than the modern pitch), and that Mattheson's suggestion for Keiser's operas was that low pitch be employed, since the voices were often set somewhat high. Based on these facts, we can conclude that Keiser's Brockes-Passion might have been performed a whole step lower than modern pitch, and this explains the relatively high tessitura of Keiser's bass and soprano solos.<sup>108</sup> The pitch of the University of Connecticut's performance was at A=415 due to the fact that the university's Baroque oboes were at that pitch.

Choosing the correct temperament is also important for performance with period instruments. In the Baroque period, because of disadvantage of equal temperament's impure intervals, non-equal temperaments were preferred, and because modulations and dissonances sounded distinctly different.<sup>109</sup> Ross W. Duffin notes that in the Baroque period, there were many varieties of irregular temperaments described and recommended by theorists because there was no obvious solution to the temperament problem. Each system had both advantages and disadvantages: chords and keys that it favored and others that it did not; ease of tuning but poor sound; or excellent sound but difficulty in tuning.<sup>110</sup> The tuning systems by Andreas Werckmeister, Johan Philipp Kirnberger, Johann Georg Neidhardt, and Francesco Antonio Vallotti are well known today and were very popular in the Baroque era. Combining pure fifths with tempered fifths was easier for keyboard players to tune. In addition, many period instruments, natural trumpets, and woodwinds can be played more easily in a period temperament. By mid-eighteenth century, keyboard players seemed to use irregular

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<sup>108</sup> Bruce Haynes, *A History of Performing Pitch: The Story of "A"* (Landham: Scarecrow Press, 2002), 216.

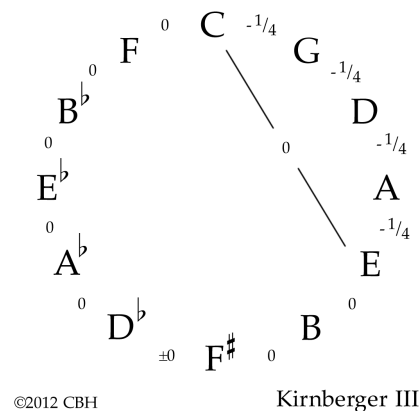
<sup>109</sup> Cyr, *Performing baroque music*, 65.

<sup>110</sup> Ross Duffin, *How Equal Temperament Ruined Harmony*, (New York: W.W. Norton & Company, 2007), 37.

temperaments like Vallotti's, and players of other instruments followed a separate track. Therefore, to perform historically, knowledge of temperament is necessary, and finding a temperament that works best for both keyboard and other instruments is very important.

Kirnberger III is a temperament for eighteenth century works dating from 1779 that is one of the easiest and most practical temperaments to tune.<sup>112</sup> Johann Philipp Kirnberger (1721-1783) was a student of J. S. Bach, and some people think that this temperament might have been Bach's. Kirnberger splits the syntonic comma of  $\frac{1}{4}$  between first four fifths, and those tempered fifths are used in meantone and are easy to tune and to hear (See Example 16). As a result of this commas, the third between C and E is pure. This was the temperament used for the University of Connecticut performance of Keiser's *Brockes-Passion*.

**Example 17. Diagram of Kirnberger III<sup>113</sup>**

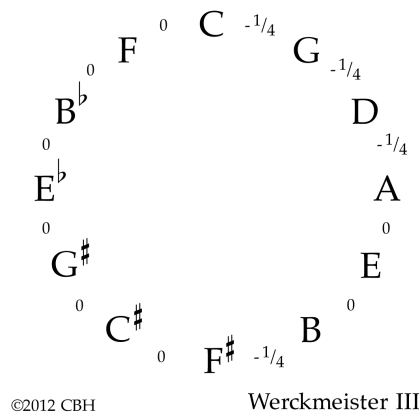


<sup>112</sup> Carey Beebe, "Temperaments VI: Kinberger III," *CBH Carey Beebe Harpsichords Australia*, last modified March, 2017, <http://www.hpschd.nu>

<sup>113</sup> Carey Beebe, "Temperaments," *CBH Carey Beebe Harpsichords Australia*, last modified March, 2017, <http://www.hpschd.nu>. The diagrams are used with the permission by Carey Beebe.

Andreas Werckmeister (1645-1706) was an organ expert as well as musician and theoretician. He proposed several temperaments, and Werckmeister III was his third “correct” temperament. As can be seen in Example 17, compared to Kirnberger III, the fourth  $\frac{1}{4}$  comma is located between B and F $\sharp$ , creating a pure fifth between A and E. This temperament was widely used for the organs in his time, and it has found favor today in ensemble music. Because of being able to preserve a pure fifth between two strings A-E, it is especially pleasing to violinists.<sup>114</sup>

**Example 18. Diagram of Werckmeister III.**<sup>115</sup>



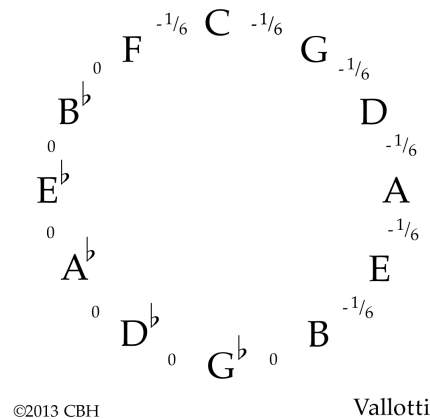
Francesco Antonio Vallotti (1697-1780), Italian theorist and composer, tempered his fifths a little less roughly by dividing the comma into six parts instead of only four, and leaving the remaining six fifths perfect. It works well for playing in a wide range of keys especially for

<sup>114</sup> Carey Beebe, “Temperaments VII: Werckmeister III,” *CBH Carey Beebe Harpsichords Australia*, last modified March, 2017, <http://www.hpschd.nu>

<sup>115</sup> Carey Beebe, “Temperaments,” *CBH Carey Beebe Harpsichords Australia*, last modified March, 2017, <http://www.hpschd.nu>. The diagrams are used with the permission by Carey Beebe.

the keyboard instruments.<sup>116</sup> Example 18 is the diagram that explains how all fifths in Vallotti's temperament are arranged.

**Example 19. Diagram of Vallotti Temperament<sup>117</sup>**



## Timbre

For collegiate level singers, understanding the appropriate vocal quality of the period is very important for historical performances. Singing in the Baroque era was characterized by specific qualities such as clarity, sweetness, and flexibility. These characters of vocal tone are associated with textual clarity. Driven by the advent of monody in Florence, along with other new performance styles advocated by the Florentine Camerata, the Baroque era became an oratorical age in which musical affects supported textual ideals and the primary musical

<sup>116</sup> Carey Beebe, "Temperaments XVIII: Vallotti," *CBH Carey Beebe Harpsichords Australia*, last modified March, 2017, <http://www.hpschd.nu>

<sup>117</sup> Carey Beebe, "Temperaments," *CBH Carey Beebe Harpsichords Australia*, last modified March, 2017, <http://www.hpschd.nu>. The diagrams are used with the permission by Carey Beebe.



objective was to represent “speech in song.”<sup>118</sup> Numerous authors in the period discussed the textual clarity ideals of the time including Giulio Caccini (*Le Nuove Mjusiche*, 1602) and Giulio Cesare Monteverdi (preface to *Scherzi Musicali*, 1607). Moreover, the music was often described as secondary to the demands of the text or stated in the other way, the “text was the mistress of the music.”<sup>119</sup> Throughout the musical references, they described the ideal vocal timbre as sweet, refined, clear, harmonious, and tasteful. The primary source lead the modern performer to a better understanding of differences between the ideal Baroque timbre and present-day singing precepts, which are often governed by a habitual use of extreme resonance, loud volume, and depth of sound.

Baroque-era writers suggested the importance of good posture, clear diction and good tuning for producing good sound. Pier Francesco Tosi in his *Opinioni de’ cantori antichi, e moderni* (1723) cautions against singing through the nose and choking the voice in the throat, and he also stresses the importance of intonation and advocates careful attention to accurate vowels, good posture, and appearance.<sup>120</sup> Mattheson also listed rules in his *Der volkommene Capellmesiter* (1739): “avoid singing through the nose, with clenched teeth or with the mouth open too far; the voice should become lighter the higher it goes, stronger as it goes lower.”<sup>121</sup> The lowered larynx approach to singing had yet to be introduced at this point. A natural larynx position aids in the production of clear textual declamation, minimal resonance, limited vibrato,

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<sup>118</sup> Dennis Shrock, *Performance Practice in the Baroque Era: as related by primary sources*, (Chicago: GIA Publications, 2014), 2.

<sup>119</sup> Shrock, *Performance Practice*, 23.

<sup>120</sup> John Butt, *Music Education and the Art of Performance in the German Baroque* (Cambridge: Cambridge University Press, 1994), 79.

<sup>121</sup> Johann Mattheson, *Der Vollkommene Capellmeister*, ed. Gerge Bulor, trans. Ernest C. Harriss, *Studies in Musicology Series* (Ann Arbor: UMI Research Press, 1981), 456.

and a flexible and supple voice for singing ornamental passages, thus achieving the ideals of Baroque era vocalism.

There has been debate between the use of vibrato and straight tone without vibrato for performing Baroque repertoires. Frederick Neumann comments in his book *New Essays on Performance Practice* that the ban on vocal vibrato seems to have two roots. One is the generally vibrato-less nature of boys' voices; the other, the seeming silence of old treatises on the vibrato as part of vocal tone production. And he believes that vocal vibrato must be ageless because it develops spontaneously in most mature and in all artistically trained voices. For such a voice to sing completely *senza vibrato* involves a special effort and means fighting nature. Often the effort is unsuccessful, especially in some aging voices where the weakening of the involved musculature produce a "tremolo," the obtrusively audible wavering of the voice.<sup>122</sup> Neumann provided two important documents to attest to the fact that unimpeachable authorities considered the vibrato a natural component of the human voice and a requisite for artistic singing. The first one is the Michael Praetorius's description of Baroque vocal sound and the positive and negative aspects of a good voice:<sup>123</sup>

First a singer must have a (fine) natural voice; regarding which three requisites and three defect many be noted. The requisites are these: first, the requirement that a singer much have a pleasantly vibrating voice (not, however, as some are trained to do in school, but with particular moderation) and a smooth round throat for singing diminution; second, he must be able to maintain a steady long tone, without taking too many breaths; third, he must choose one voice, such as cantus, altus, or tenor, etc, that he can sustain with a full and bright sound without falsetto (i.e., half and forced voice.)

The defects in the voice are; that some singers take too many breaths; some sing through the nose and hold the voice in the throat;

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<sup>122</sup> Michael Praetorius, *Syntagma musicum* (New York: Broude Brothers, 1966), 150.

<sup>123</sup> Frederick Neumann, *New Essays on Performance Practice* (Ann Arbor: UMI Research Press, 1989), 172.

others sing with the teeth closed. All of these are not to be praised, rather they deform the harmony and do not please.

The other is the Mozart's letter to his father dated 12 June 1778:

Meissner, as you know, has the bad habit of purposefully pulsating the voice, marking on a long-held note all the quarters and sometimes even the eighths — and that manner of his I have never been able to tolerate. It is truly abominable and such singling runs counter to nature. The human voice vibrates by itself, but in a way and to a degree that is beautiful, because it is unnatural.

Sally A. Stanford, a leading American singer/scholar specializing in seventeenth century historical vocal styles and techniques, explains the science of modern vibrato as the use of greater air pressure as follow:

The principal reason that vibrato is perceptible as a constant in the vocal tone of modern singing is because of the greater air pressure used. Using a low pressure (compared to modern operatic singing) avoids the need to control vibrato through mechanical suppression in the vocal tract. Seventeenth-century singing...is not achieved by taking a modern production and "straightening" the sound.<sup>124</sup>

The use of lowered air pressure is the only alternative, Stanford believes, to the constriction of the vocal tract that would otherwise be needed in controlling the amount of vibrato. Richard Miller, who is an internationally-known voice teacher, states that while allowing for moments of intensity that require a straight tone, removing vibrato tends to remove vitality.<sup>125</sup> In his opinion, the constant use of a straight tone indicates technical problems in the voice due to insufficient

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<sup>124</sup> Sally A. Sanford, "A Comparison of French and Italian Singing." *Journal of Seventeenth-Century Music* 1 no. 1, April 1995.

<sup>125</sup> Richard Miller, *The Structure of Singing* (New York: Schirmer, 1996), 13.

resistance to airflow or to lack of support.<sup>126</sup> Based on the opinions of these two teachers, the conclusion can be made that if proper air pressure is used, which is gained through proper training, then vibrato can be controlled and modified according to the required performance practice.<sup>127</sup>

The design of instruments was different in Baroque period. For example, the baroque violin has a shorter neck and a bridge that is flatter than the neck and bridge on modern violins. In addition, the neck of the Baroque violin is usually set at less of an angle than the neck of a contemporary instrument. Because of these features, the tension on the strings is markedly less than the tension encountered on the strings of the violin today. The design of the Baroque bow also affected string tension and sound quality. Until François Tourte created what became the modern version, the bow was convex, which has a limited amount of pressure. In addition, the strings of the Baroque violin are traditionally made of gut. These factors combine to produce reduced tension on the strings, and this results in a sound that is generally softer and gentler than the sound of modern violins. Brass instruments have also undergone some dramatic changes, and woodwind instruments of Baroque were often constructed of materials that are different from the materials used in modern woodwinds. In the Baroque period, the ideal sound for instrumental playing continued to be modeled after the voice. Generally, instruments throughout the Baroque era were expected to double the voice, a technique known as *colla parte*. This common use of instruments and voices together informs us that voices and instruments likely strove for similar

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<sup>126</sup> Ibid., 184.

<sup>127</sup> Linda Nason, “Baroque Vocal Performance Practices with Applications to Contemporary Performance of the ‘Beatus vir I’ from Claudio Monteverdi’s ‘Selva Morale e Spirituale’” (DMA diss., California State University, 2000), 29.

timbres in order to aid in homogeneous performance.<sup>128</sup> Baroque instrumentalists were usually advised to imitate the human voice. Bènigne de Bacilly suggest in *his Remarque curieuses sur l'art de bien chanter* (1668) that:

The song of instruments is a sound which art has invented for the purpose of imitating the natural voice. Among the various instruments, there are those which imitate the voice very closely such as the organ, the viol and the violin.<sup>129</sup>

Jean Rousseau also mentioned the similarities between viol playing and singing:

It is a certain that Viol playing does not draw its origin from the plucked instruments, because its character is very different and the advantage of sustaining sounds, which the bow gives it, distinguishes it from their character, which is much inferior, since it approaches nearer to the voice than any other instrument.

The playing of melodic pieces is a simple way of playing and one which requires in consequence much delicacy and tenderness, and it is in this kind of playing that one must endeavor most particularly imitate all that is agreeable and charming that the voice can do.<sup>130</sup>

Finally, Sébastien de Brossard's *Dictionnaire* (1703) has this to say about compatibility:

Now since instruments were invented only to imitate artificially human voices, either to substitute for them when they are missing or to accompany and sustain them, there are people who extend the term VOICI to the parts intended for instruments.<sup>131</sup>

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<sup>128</sup> Jason D. Paulk, "Preparing Choral Voices for Historically Guided Vocalism in the Renaissance, Baroque, Classical, Romantic, and Contemporary Styles," (DMA diss., University of Oklahoma, 2005), 102.

<sup>129</sup> Shrock, *Performance Practices*, 78.

<sup>130</sup> Ibid., 78-79.

<sup>131</sup> Ibid., 79.

## **Basso Continuo**

Basso continuo is the harmonic core of most baroque music. The choice of instruments was sometime indicated by composer, but frequently the performers had to decide which instruments were most appropriate in a given context. The harpsichord, organ, lute, theorbo, and harp were used as chordal instruments for basso continuo. The bassoon, violoncello, viola da gamba, and sackbut often doubled the bass lines. The choice of instruments was usually affected by the purpose of music, the particular period, and the geographic locale. Individual composers, too, placed different emphases upon the continuo. Therefore, while performing and studying Baroque music, one should attempt to identify both the number and type of instruments for the basso continuo parts being performed. Finally, it is necessary to find not only the component of bass continuo, but also an appropriate manner of realizing the part provided by the composer.<sup>132</sup>

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<sup>132</sup> Ibid., 71

## Conclusion

Many composers and works have been forgotten, and bringing those to light is very important work. This can be illustrated by what Felix Mendelssohn did for J.S. Bach's St. Matthew Passion, now regarded as one of the masterpieces of the entire Baroque period. Keiser and his music deserve attention not only because he was, as John H. Roberts has put it, "the foremost composer of German Baroque opera," but also because he established the Passion oratorio (i.e., a setting of a libretto in operatic style), a genre whose significance for the history of the oratorio is often overlooked.<sup>133</sup> In addition, some musicologists believe that Keiser's St. Mark Passion (1707) served as a model for both of Bach's Passions, and Keiser thus forms an important link between the oratorio Passions by seventeenth-century composers such as Sebastiani and Theile and Bach's eighteenth-century settings. An important element of Keiser's Passions is embodied in the term *soliloquia*, a new element containing a mixture of metrical poetry and declamatory recitation of pious reflections upon the progress of the narrative. While Bach did not employ the term, the *soliloquia* concept was very important to his conception of the genre and is represented by numerous arias and choruses within his Passions.

In addition to the historical importance of Keiser's *Brockes-Passion* itself, the piece deserves a place in the choral repertoire. Above all, it is a beautiful work, replete with expressive and dramatic choruses and arias. It had essentially vanished for three hundred years until it was published in a modern edition at the beginning of the twenty-first century. It had not been performed in the North America until the University of Connecticut Collegium Musicum performed it on 12 February 2017 as the part of this dissertation. Based on my experience, premiering a forgotten piece was a life changing experience not only for me but for all musicians

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<sup>133</sup> Roberts, "Keiser, Reinhard."

who were involved especially for college musicians, and I hope this can happen more regularly in the music world.



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