

Jan Dismas Zelenka (1679–1745)

Jan Dismas Zelenka (1679–1745) was the eldest son of the cantor and organist of the Bohemian village of Louňovice pod Blaníkem. His music for a school drama *Via laureata* of 1704 (ZWV 245, music now lost) and three small sepulchro oratorios *Immisit Dominus pestilentiam* (ZWV 58: 1709), *Attendite et videte* (ZWV 59: 1712), and *Deus Dux fortissime* (ZWV 60: 1716) reveal Zelenka's early association with Jesuit institutions in Prague – the Clementinum College especially. But Zelenka was to make his home in Dresden, seat of the Saxon Elector and King of Poland, August II. Following the re-formation in 1709 of the Orchestra of the Dresden court, payment records show that by 1711 Zelenka had become a member of this ensemble as a Contre-Basse player, although it is possible he had arrived there earlier. Soon after Zelenka's appearance in Dresden, his ambitions as a composer became apparent when he wrote the *Missa Sanctae Caeciliae* (ZWV 1) and dedicated it to August II. The mass was first heard in 1711 on the feast of the saint (22 November) in the recently-completed royal Catholic chapel. On that day the *Diarium Missionis* of the Dresden Jesuits reported that “the music for the sung mass, recently composed by Zelenka who is also a royal musician, was performed by the King's French musicians in honour of Saint Cecilia, Virgin and Martyr”. (*Musicam pro Sacro cantato fecerunt Galli Regii Musici in honorem Sanctae Caeciliae Virginis et Martyrae quam recenter composuit Dominus Zelenka, pariter Musicus Regius.*)

Zelenka's score was accompanied by a petition addressed to the king in which a year of study in Italy and France was requested. From this petition we learn that Zelenka's composition teachers had been Baron Hartig of Prague and the Dresden Kapellmeister, Johann Christoph Schmidt. Records show that in 1715 Zelenka was one of four musicians who were to be sent to Venice where the Saxon electoral prince Friedrich August was based during his Grand Tour (*Kavaliersreise*). Although there is no direct evidence showing that Zelenka actually visited Venice, in 1716 a setting of an offertory titled *Currite ad ara* (ZWV 166) is dated “...a Vienna li 13. Juni: 1716”. He remained in Vienna (whether continuously or not is unknown) until at least early in 1719, presumably in the service of the Saxon electoral prince who was then courting Archduchess Maria Josepha of Habsburg, the elder daughter of Emperor Joseph I (died 1711). At this time Zelenka also studied with the Imperial Kapellmeister Johann Joseph Fux, and he copied a great quantity of music. He also composed four instrumental *Capriccios* (ZWV 182 to 185) which were almost certainly heard at entertainments hosted by the prince. Moreover, the flautist Johann Joachim Quantz reported that in 1717 he was given counterpoint lessons by Zelenka in Vienna. By February 1719, Zelenka had returned to Dresden where he took part in the lavish musical activities that accompanied the celebrations surrounding the arrival of the Saxon electoral prince with his bride, Maria Josepha who, in coming years, was to become a firm supporter of Zelenka. It was she who eventually took responsibility for matters concerning the music of the Dresden court's Catholic chapel.

She appears to have wielded the great influence upon the quality of music composed and performed in Dresden's royal Catholic court church. Throughout her life in Dresden, Maria Josepha took an active interest in this aspect of worship, requesting the elevation of certain feasts through the composition and performance of sacred music. For exequies, in particular, this queen specifically requested Zelenka to take charge of the music on many occasions. When the castrati of Dresden's renowned *Hofkapelle* balked at singing for certain services of the church, it was she who resolved the impasse. For example, when they claimed that they were not obliged to sing the requiem mass on 3 November 1733 (the anniversary of the dead members of the Society of Jesus: *Anniversarium omnium in Societate Defunctorum*) the *Diarium Missionis Societatis Jesu Dresda* kept by the Dresden Jesuits

who staffed the royal chapel reported that representation was made to the queen, who immediately ordered the requiem mass to be sung by these singers, and was herself present in the chapel.

Throughout the 1720s and early 1730s, Zelenka composed a great many works for this chapel – masses, requiem music, works for Holy Week, four cycles of Vespers psalms, litanies, and a host of smaller works. This corpus, together with Zelenka's growing collection, came to be entered into his *Inventarium rerum Musicarum Variorum Authorum Ecclesiae servientium* which was begun on 17 January 1726. Following the death in July 1729 of the Dresden Kapellmeister Johann David Heinichen, Zelenka took over the musical responsibilities of the royal chapel, working both with the royal musicians, and with the growing body of church musicians which comprised young male vocalists and instrumentalists – the Kapellknaben.

When the King of Poland August II died in February 1733, his son Friedrich August II succeeded as Elector of Saxony. Later that year he was elected King of Poland as August III, and the coronation of Friedrich August and Maria Josepha took place in Cracow on 13 January 1734. Zelenka was one of the many musicians who sent petitions to the new king at this time. He requested the position of Kapellmeister to be conferred upon him (the title went to Johann Adolph Hasse), as well as financial remuneration for the work he had undertaken in the royal chapel after Heinichen's death, and reimbursement for the music he had spent on score copies acquired in Vienna, and in Dresden. During the travels of the court to Poland, Zelenka continued to compose – albeit sporadically. Two of his three great oratorios for Holy Week came from this time: *Gesù al Calvario* of 1735 (dedicated to the royal couple who were still in Poland), and *I penitenti al Sepolchro del redentore*, as well as the magnificent *Missa Sanctissimae Trinitatis* of 1736. Zelenka's next dated major works were the serenata *Il Diamante* of 1737, a *Miserere* setting (1738), and *Missa votiva* (1739), composed following an illness. In 1740 Zelenka began his final large-scale project, which never fully materialized: composition of the first of a group of six final masses (*Missae ultimae*) to which the *Missa Omnium Sanctorum* (ZWV 21) belongs. When Zelenka died during the evening of 22–23 December 1745, this large-scale undertaking remained incomplete.

It has been usual to portray Zelenka as a reserved and solitary individual in his last years, an image resulting from a passage published in 1862 by Moritz Fürstenau which claimed that Zelenka seems to have lived a rather lonely and isolated life. Nevertheless, Zelenka was admired by his contemporaries, since in 1740 Johann Gottlob Kittel, in his *Lob-Gedicht auf die sächsische Hofkapelle*, expressed great admiration for Zelenka, claiming that he was a highly regarded, perfect virtuoso, and that his music for the church gave a foretaste of heavenly pleasures. Moreover, from Friedrich Rochlitz (via Johann Friedrich Doles) we learn that at least two of Bach's students – Doles himself and Gottfried August Homilius – did not hide their preference for Zelenka's sacred music over that of the Dresden Oberkapellmeister Hasse. These opinions make it unlikely that Zelenka was the unhappy and underrated musician that popular history has suggested.

Masses and Litanias

Missa Paschalis ZWV 7

Litaniae Omnium Sanctorum ZWV 153

These two large-scale works by Zelenka were composed at key moments of his life. *Missa Paschalis* (ZWV 7) comes from the year 1726 when he appears to have begun to aspire to a position at the Dresden court as a composer rather than one of performer; *Litaniae Omnium Sanctorum* (ZWV 53) was almost certainly written in 1735 soon after this ambition had been realised. Moreover, these two

works are among the many sources that go a long way towards negating the popular impression that Zelenka's music was unappreciated during his lifetime and never heard after his death. On the contrary, sources kept outside Dresden of both *Missa Paschalis* and *Litaniae Omnium Sanctorum* reveal that Zelenka's music lived on into the nineteenth century – well after his death.

Missa Paschalis in D major, ZWV 7

(1726; revised early 1730s)

SATB soli; SATB chorus; violins I/II; viola; oboes I/II; 4 trumpets; timpani, basso continuo (organ; violoncello; violone; bassoons)

Kyrie

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|----------------------------|-------------------------------------|
| 1. <i>Kyrie eleison I</i> | <i>Tutti</i> |
| 2. <i>Christe eleison</i> | <i>A solo; solo vn; vn I/II; bc</i> |
| 3. <i>Kyrie eleison II</i> | <i>“Kyrie da Capo dal Segno”</i> |

Gloria

- | | |
|------------------------------------|----------------------------------|
| 4. <i>Gloria in excelsis Deo</i> | <i>Tutti</i> |
| 5. <i>Domine</i> | <i>S solo; strings; bc</i> |
| 6. <i>Qui tollis peccata mundi</i> | <i>SATB; strings; bc</i> |
| 7. <i>Quoniam tu solus Sanctus</i> | <i>ATB soli; vn I/II; va; bc</i> |
| 8. <i>Cum sancto Spiritu</i> | <i>Tutti</i> |
| 9. <i>Amen</i> | <i>Tutti</i> |

Credo

- | | |
|-------------------------------|-------------------------------|
| 10. <i>Credo in unum Deum</i> | <i>Tutti</i> |
| 11. <i>Et incarnatus est</i> | <i>SAT soli; bc</i> |
| 12. <i>Crucifixus</i> | <i>SATB; strings; bc</i> |
| 13. <i>Et resurrexit</i> | <i>Tutti</i> |
| 14. <i>Amen</i> | <i>“Amen come nel Gloria”</i> |

Sanctus

- | | |
|-------------------------------|---------------------------------------|
| 15. <i>Sanctus</i> | <i>Tutti</i> |
| 16. <i>Benedictus</i> | <i>S solo; [vl, fl obbligato]; bc</i> |
| 17. <i>Osanna in excelsis</i> | <i>Tutti</i> |

Agnus Dei

- | | |
|-----------------------------|---------------------|
| 18. <i>Agnus Dei</i> | <i>Tutti</i> |
| 19. <i>Dona nobis pacem</i> | <i>“Come Kyrie”</i> |

On 17 January 1726, the year in which *Missa Paschalis* was composed, Zelenka began to keep an inventory (*Inventarium rerum Musicarum Variorum Authorum Ecclesiae Servientium*) – his personal record of his own compositions and music he had collected. Despite Zelenka's optimism that is obvious in this undertaking, during 1726 the uninterrupted growth of the Dresden Catholic court church was checked. “A black year for the calamitous upheavals it brought”, is among the opening statements of the annual letter to Rome written by Father Hartmann SJ, the Superior of the Jesuits in Dresden. Organizational problems experienced by these Jesuits early in 1726 were relatively minor compared with the brutal murder on 21 May of the deacon of Dresden's Lutheran Kreuzkirche by a deranged member of the king's bodyguard. This crime (rumoured to have been inspired by the Jesuits) led to rioting in Dresden, the rounding up of Catholics, attacks on their dwellings, on the Jesuit house, and on the royal chapel itself. Many Catholics fled to neighbouring Bohemia at this time, including two royal musicians, while others in the service of the church and the court were given refuge in royal buildings. Against these difficulties and the violence that loomed, Zelenka set at least two Vespers psalms: *Beatus vir* (ZWV 76) dated “Dresda 11 Marti 1726” and *Dixit Dominus* (ZWV 68) dated

“Dresda 1726 li 23 Marz”. He was also composing the *Missa Paschalis* (ZWV 7), a work performed on Easter Monday, 22 April. Two dates are written into the score: “Dresd: li 30 Marzo 1726” at the conclusion of the Kyrie, and “Dresdae li 11 April 1726” at the end of the Gloria.

We are fortunate that contemporary Jesuit documents refer to the music performed in the royal chapel for Eastertide 1726. From entries into the *Diarium* we know that on Easter Sunday (21 April) *Kapellmeister* Johann David Heinichen (1683–1729) was responsible for the music performed by the royal musicians. On the following day, it was recorded that at 10.30 am there was a sung mass “with assistance”. The music was by Zelenka. A *note bene* in the *Diarium* reported that throughout these days – Easter Sunday, Monday and Tuesday – trumpets and timpani were heard, as well as during the Resurrection ceremonies which had taken place on the previous Saturday evening. Without doubt, Zelenka’s *Missa Paschalis*, whose scoring includes four trumpets and timpani, was the mass performed on Easter Monday 1726.

Missa Paschalis is a relatively early example from Zelenka of a complete solemn mass. It follows the pattern for mass settings established in Naples and emulated in Venice, as well as by composers of the Habsburg Lands and of German-speaking courts. In these “number” settings a mixture of old and new musical styles was employed. Large-scale choruses, often with vocal concertante writing for solo singers pitted against the chorus, are heard accompanied by an orchestra that could be organised along concertante and ripieno principles. These sit side by side with choruses composed in the *a cappella* style. As a contrast, solo vocal arias, usually with obbligato accompaniment, are interspersed. The text of the *Gloria* of the mass, *Qui tollis peccata mundi* was sometimes composed (especially by Zelenka) as a dramatic “Szene” where contrasting tempi, great pauses, daring harmonies, and special orchestral effects are heard. In *Missa Paschalis* Zelenka specified a tremolo to be played in the upper strings at the final appearance of the word “Miserere” in the movement *Qui tollis peccata mundi*. Repetitions of movements create great musical arches. Thus, in *Missa Paschalis*, *Kyrie II* is a repetition of *Kyrie I*; the “Amen” of the *Credo* brings back the “Amen” from the *Gloria*; *Dona nobis pacem* is yet another repeat of *Kyrie I*.

Interestingly, examination of the autograph score shows that at some stage after 1726 – almost certainly during the early 1730s when he had taken over the duties of the deceased *Kapellmeister* Heinichen – Zelenka re-worked final sections of *Missa Paschalis*. It is clear that he remodeled the conclusion of the “Osanna” and he inserted the beautiful “Benedictus” setting for solo soprano. (This can be seen from changes to his notation that took place in and around late 1728.) Whether an earlier setting of this movement was replaced, or a new one was added is not known. (The omission of a musical setting of the Benedictus was a trait of Roman and Bolognese mass settings.) Zelenka did not specify which instrument (or instruments) should play the obbligato to accompany the solo singer in this later inserted movement in A major. Possibilities included the use of a solo violin, the entire violin section, or a solo flute. The answer to this question would be found in the thirty parts (now missing) that once accompanied the score which today is held at the Saxon State and University Library (Sächsische Landesbibliothek, Staats- und Universitätsbibliothek Dresden).

At the end of sections of his *Missa Paschalis*, Zelenka penned these mottos:
 O A M D G B M V OO SS H AA P in R (conclusion of Christe eleison);
 O A M D G V M OO SS H AA P in R (conclusion of the Gloria);
 OO A M D G V M OO SS H AA P in R (conclusion of the Credo);
 O A M D G V M OO SS H AA P in R (conclusion of the score).

These formulae honour God (A M D G – “Ad Majorem Dei Gloriam”: the Jesuit motto), the Virgin Mary (V M – “Virgini Mariae”), saints (OO SS H – “Omnibus Sanctis honor”), and Zelenka’s patrons,

the royal and electoral family (P J R, possibly “Augustissimis Principibus in reverentia”). Many variations occur, but the ordering of the four groups of letters remained constant.

During the eighteenth century, Zelenka’s *Missa Paschalis* was among the most widely circulated of his masses. Among these examples is a manuscript copy (without Benedictus and Agnus Dei) kept in Berlin. It is written in the hand of Johann Gottlob Harrer (1703–1755), a student of Zelenka and J. S. Bach’s successor in Leipzig. This is one of two copies from the Berlin Sing-Akademie returned to Berlin from the Ukraine in recent times. While nineteenth- and twentieth-century copies exist in the Czech Republic, a near-contemporary example with reduced scoring and without the *Benedictus* and *Agnus Dei* was copied *circa* 1750 by Sebastian Böhm from Mělník. This copy is held today in the Historical Department of the Prague Museum of Czech Music, while a manuscript copy once held at Tenbury (also without the Benedictus and Agnus Dei) is kept in the Bodleian Library, Oxford, UK.

Litaniae Omnium Sanctorum in a minor, ZWV 153

(1735)

SATB soli; SATB chorus; violins I/II; viola; oboes I/II; basso continuo (organ; violoncello; violone; bassoons)

1. <i>Kyrie eleison</i>	<i>Tutti</i> (SATB; strings; ob I/II; bc)
2. <i>Pater de coelis</i>	<i>S solo; A solo; tutti instruments</i>
3. <i>Sancte Petre</i>	<i>Tutti</i>
4. <i>Propitius esto</i>	<i>SATB; strings; bc</i>
5. <i>Ab ira tua</i>	<i>T solo; tutti instruments</i>
6. <i>Peccatores</i>	<i>ATB soli; SATB; bc</i>
7. <i>Ut nos ad veram</i>	<i>SAB soli; tutti instruments</i>
8. <i>Agnus Dei</i>	<i>Tutti</i>

The Jesuit *Diarium* from Dresden provides a very strong hint about the origins of Zelenka’s *Litaniae Omnium Sanctorum*. His musical setting of this extensive text is the only example of the oldest of all litanies held among the hundreds of sacred compositions listed in the *Catalogo* of Dresden royal chapel’s music collection when it was assembled in 1765. Yet although the saying or singing of this litany is often reported in the *Diarium*, it is especially associated with the final stages of Maria Josepha’s pregnancies when special three-day devotions were held for her. For example, on 11 August 1730, preceding the birth of Saxon Prince Xavier (25 August 1730), the *Diarium* reported that at 11 am there were two low masses and the *Litaniae Omnium Sanctorum*. [“Hora 11 duo sacra lecta. In choro Litaniae de Omnibus Sanctis”.] It does seem as though before 1735 this would have been a simple setting performed by the choristers of the Catholic court church, the *Kapellknaben* (who, except for six kept on to serve at the altar, were dismissed in mid-1733 and their role in the church was taken over by the castrati of the *Hofkapelle*).

On 30 January 1735, however, when Maria Josepha was in Poland, the *Diarium* reported that three days of prayer for the queen’s successful delivery had begun. This was Maria Josepha’s first pregnancy following her coronation as Queen of Poland. At 11 am, two masses were said in the presence of the Exposed Blessed Sacrament during which the *Litaniae Omnium Sanctorum*, newly composed by Zelenka, were sung in the choir. (“Hora 11 dictae sunt duae missae coram exposito Venerabili, sub quibus in choro cantantur Litaniae de OO.SS. quas novas composuit D. Zelenka”.) Why then, was this composition not available for performance in the coming months? On 25 April 1735 (Feast of St. Mark) the *Diarium* reported that previously the Litanies of All Saints had been sung “in choro”, but ever since the royal musicians (that is, the castrati) had been given this responsibility, these litanies had been omitted – the reason being that they did not have a composed setting of the

Litanies of All Saints, or other frivolous excuses. (“Aliis annis decantatae sunt Litaniae de OO.SS. in choro. Sed a quo Orchestra Regia habet musicam, omissae sunt, sicut multa alia, causantes se non habere compositas, vel habere cararrhum. etc. frivola excusationes!”)

Zelenka’s *Litaniae Omnium Sanctorum* is a “number” setting with the final *Agnus Dei* being a repetition of the opening *Kyrie*. The instrumentation consists of strings, a pair of oboes, and basso continuo (organ, violoncellos, violones, bassoons and, perhaps, tiorba). *Kyrie eleison* is introduced by a homophonic choral block set against a swirling string accompaniment which leads into a double fugue on the texts *Kyrie eleison* and *Christe eleison*. To those several compositional mannerisms that belong to him alone (these are sometimes referred to as “Zelenkisms”), new developments took place in the early 1730s. These are heard in those glorious solo and ensemble arias in triple metres with slow moving harmonies, prodigious use of varied articulations, a wide range of dynamics, and obligatory ornaments written into the uppermost orchestral and solo vocal parts (including the Scotch snap, otherwise known as Lombardic rhythm). These new characteristics represent the *stile galante*, and they are especially evident in the solo and solo ensemble movements *Pater de coelis* (No. 2), the tenor aria *Ab ira tua* (no. 5), and the aria for soprano, alto, and bass *Ut nos ad veram* (No. 7). With the introduction of these *galant* elements, Zelenka’s personal musical style was taken to a new level. There can be little doubt that this new influence at work in Dresden and on Zelenka came with the arrival in 1731 of Johann Adolph Hasse (1699–1783) to direct his opera *Cleofide*. Moreover, he was writing for a group of young castrati who had been trained in Italy for the revival of the Dresden opera.

The length of the text of this litany necessitates elision, especially in the third movement, *Sancte Petri*, where the call for intercession of disciples, apostles, evangelists, holy martyrs and doctors, bishops and confessors, priests and levites, monks and hermits, virgins and widows, is wonderfully unified through Zelenka’s use of chant material first in the soprano part, followed by alto, tenor, bass, and concluding with a repetition in the soprano. The solo or ensemble arias that follow are separated by relatively brief choral movements. *Propitius esto* (No. 4) is set as a short homophonic chorus. The tremolo accompaniment used throughout this movement highlights the pleas for mercy.

Zelenka’s autograph score of *Litaniae Omnium Sanctorum* is today missing from Dresden. In the eighteenth century the work was entered into a now-incomplete royal music inventory that almost certainly was the catalogue of Maria Josepha’s music collection, an inventory assembled in the first half of the 1740s. There, Zelenka’s *Litaniae Omnium Sanctorum* is the fourth of nine listings under the title “Musica di Chiesa di varii Autori”. (The first listing in this collection is Bach’s “Missa â 18 voc.”, that is, the *Kyrie* and *Gloria* of his Mass in B Minor: BWV 212/1.) This must have been a presentation copy with a dedication to the queen. A score of this work, together with an unknown number of parts, was also listed into catalogues of the Dresden Catholic court church, 1765 and *circa* 1784, thereby hinting that two score copies of this work (one would certainly have been an autograph) once were in existence. Fortunately, nineteenth-century copies of *Litaniae Omnium Sanctorum* exist in Prague. One example is kept today in the archive of the Prague Conservatory. It bears the stamp “Verein der Kunstfreunde der Kirchenmusik in Böhmen”, and carries a dedication from Ferdinand Mende, an organist and teacher who worked in Dresden between 1822 and 1844. Another nineteenth-century source of this work from *circa* 1850 is held today in the Historical Department of the Museum of Czech Music.

Music for the feast of St Francis Xavier

In 1729 the Bohemian-born, Dresden-based composer Jan Dismas Zelenka (1679–1745) contributed two major compositions to the celebrations held in Dresden’s Catholic court church for the feast of St Francis Xavier, Apostle to the Indies. *Missa Divi Xaverii ZWV12* was composed to be heard during the

octave surrounding the feast day on 3 December. At the conclusion of *Kyrie II* the autograph remark “Dresdae 1729 | 3. Settem.” is written. The work was completed by 26 November, by which time Zelenka had assumed the musical responsibilities previously held by Dresden’s recently-deceased *Kapellmeister* Johann David Heinichen (1683–1729). This mass (without *Credo*) must be ranked among Zelenka’s most dazzling and joyful settings. Similar in its scope and aural brilliance, the companion work – *Litaniae de Sancto Xaverio ZWV 156* – is dated at the conclusion of the octave itself: “9. Decembr. 1729”. Among matters reported to the General of the Society of Jesus in Rome in the annual letter for that year the Superior of the Dresden Jesuits, Father Franz Nonhardt SJ, wrote:

[...] the Holy Apostle to the Indies had an entire octave of his own, during which not only did the king’s music resound in the litanies, which are usually sung at 4.00 in the afternoon, but the high altar shone with numerous rows of candles. Our Most Serene Princess, who has a strong devotion to Xavier, loaned relics of the saint from her collection and offered them to the pious kiss of the faithful.

What led to Zelenka’s great musical outpouring in honour of Saint Francis Xavier in 1729? After the arrival in Dresden in 1719 of Habsburg Archduchess Maria Josepha, wife of the Saxon Crown Prince Friedrich August II and daughter-in-law of August II (“the Strong”), the feast of this saint gained immense importance. Not only did Maria Josepha’s birth- and name-day fall on 8 December within the octave: Saint Francis Xavier also was acknowledged to be her personal saint and her Holy Patron. Each child born to Maria Josepha bore the name “Xaver” or “Xaveria”. Nevertheless, the celebration of the Xavier octave in 1729 seems to have been particularly special. Perhaps these devotions could be connected with the dynastic situation that had developed within the Saxon ruling family. On Passion Sunday 1728 the eldest son of the electoral prince and princess died of smallpox. Later that year, on 28 August, Maria Josepha gave birth to her third daughter. The only male descendant of the ruling Wettin family now was the frail Prince Friedrich Christian who suffered a debilitating spinal condition.

It would seem that the death of Prince Joseph led Maria Josepha to embark upon a series of devotions. These included a visit to Munich in 1728 where she was presented with relics of the Patron Saint of Saxony, St Benno, and these were exhibited in Dresden’s Catholic court church for the first time on 16 June 1729, feast day of the saint. Almost nine months after the highly celebrated Xavier octave in 1729 Maria Josepha gave birth to a son (born 25 August 1730) who was given the baptismal names of Franz Xaver Albert August Ludwig Benno. The report of the birth given in the annual letter to Rome for 1730 hint at the devotions that preceded this event:

Such exceptional demonstrations of Christian piety seem to have inclined Divine Benevolence to our prayers. This year, after three days of public prayers in church, which were followed, during a double lesser mass before the exposed Blessed Sacrament, by the singing of the greater litanies in the choir attended by the Princess, it pleased God to bless Saxony with the birth of the new and healthy prince on 25 August. The fact that the names of Saints Xavier and Benno were given to the prince at his baptism is a clear proof of the firm conviction that the birth of the prince, not unlike a second Samuel, was the result not so much of the prayers of the mother as of the two saints. For this really divine gift, on 27 August, we sang a Solemn Te Deum laudamus amongst the roar of cannons.

Did Zelenka regard his musical contributions to the Xavier octave of 1729 as having any bearing on this happy outcome? For Maria Josepha’s churching ceremony held on 7 October 1730 (birthday of her husband Friedrich August II) Zelenka composed the mass with the revealing title *Missa Gratias agimus tibi* (“We give Thee thanks”, ZWV 13). Moreover, a copy of this mass from Prague’s Metropolitan cathedral is still kept under the title *Missa promissae gloriae*.

Missa Divi Xaverii in D major, ZWV 12*Kyrie*

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| 1. <i>Kyrie eleison I</i> | <i>solī soprano, alto, tenor, bass & choir</i> |
| 2. <i>Christe eleison</i> | <i>soprano solo</i> |
| 3. <i>Kyrie eleison II</i> | <i>solī soprano, alto & choir</i> |

Gloria

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|-------------------------------------|--|
| 4. <i>Gloria in excelsis Deo</i> | <i>choir</i> |
| 5. <i>Domine Deus I</i> | <i>choir & tenor solo</i> |
| 6. <i>Domine Deus II</i> | <i>choir & solī soprano, alto</i> |
| 7. <i>Qui tollis I</i> | <i>choir</i> |
| 8. <i>Qui tollis II</i> | <i>solī tenor, bass</i> |
| 9. <i>Qui sedes</i> | <i>choir</i> |
| 10. <i>Quoniam tu solus Sanctus</i> | <i>solī soprano, alto, tenor, bass</i> |
| 11. <i>Cum Sancto Spiritu</i> | <i>choir</i> |

Sanctus

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|---------------------------------------|---------------------|
| 12. <i>Sanctus – Pleni sunt coeli</i> | <i>choir</i> |
| 13. <i>Benedictus</i> | <i>soprano solo</i> |
| 14. <i>Hosanna</i> | <i>choir</i> |

Agnus Dei

- | | |
|-----------------------------|---------------------------------------|
| 15. <i>Agnus Dei I</i> | <i>alto solo</i> |
| 16. <i>Agnus Dei II</i> | <i>choir</i> |
| 17. <i>Dona nobis pacem</i> | <i>solī soprano, alto & choir</i> |

Missa Divi Xaverii is scored for one of the largest ensembles ever employed by Zelenka: SATB soloists and chorus, four trumpets, timpani, two flutes, two oboes, bassoon, two violins, alto and tenor violas and basso continuo. Even though the work does not have a musical setting of the *Credo*, this is one of the most lavish of Zelenka's mass settings.

The identities of the original principal performers of these works in 1729 are available. In that year the vocal soloists of the Dresden court were all Italian: male soprano Andrea Ruota, male altist Nicolo Pozzi, tenor Matteo Lucchini, and bass Cosimo Ermini. Moreover, it is known that at that time August II maintained a vocal chorus for the Dresden court. In December 1729 the acting concert master Johann Georg Pisendel (1687–1755) would have led a group of celebrated instrumentalists from Dresden's *Hofkapelle*, which then included a host of well-known musicians. Among them were the flautists Pierre-Gabriel Buffardin and Johann Joachim Quantz, oboist Johann Georg Richter, organist Christian Petzold, and *Cammer-Lautenist* Sylvius Leopold Weiss, while the four trumpeters would have been selected from among the twelve royal trumpeters of the Dresden court. It is conceivable that performances of these works during the 1729 Xavier octave were directed from the violone by Zelenka.

Despite lacking a musical setting of the *Credo*, this *Missa Divi Xaverii* is as long as, if not longer than, companion masses that do include the *Credo*. Thus, Zelenka has given this work a status appropriate to the Holy Patron of Maria Josepha. Several movements include expansive orchestral introductions. For example, the opening *Kyrie* begins with an orchestral introduction of twenty bars – one quarter of the entire movement – in which all the main themes of the movement are introduced. The *Quoniam* begins with a brilliant ritornello in which trios of two flutes and violas, two oboes and bassoon, and two-part violins with continuo echo each other throughout the orchestra, before breaking into one of Zelenka's most exciting quartets for the vocal soloists.

Because of the scale of *Missa Divi Xaverii* thematic links are important to the structure. The effusive opening theme of *Kyrie I*, for example, returns as the counter-subject of *Kyrie II*, and again it is heard in the culmination of the mass in *Agnus Dei II*, while the short sharp fugal exposition of the *Qui tollis I* reappears two movements later in the *Qui sedes* transposed from a minor to a major tonality, thereby providing a frame for the tenor-bass duet (*Qui tollis II*). A little motif on the word “Hosanna” at the end of the *Sanctus* becomes the fugal subject of the extended *Hosanna* movement which culminates in a Handelian-like choral sequence of twentyfive bars in which the sopranos rise from *d'* to *a''*, supported in the bass with the figure moving through the keys of G-A-B minor-C-D.

Between the pillars of the lavishly scored tutti movements, Zelenka creates contrasts with carefully crafted arias and declamatory sections – short dramatic brief “moments” of emotional concentration where the inexorable rhythms of the tutti sections make way for slow, intense sections built on dissonant chords and suspensions. The arias of *Missa Divi Xaverii* reveal Zelenka’s skill at writing delicate solos accompanied by obbligato instruments. The text “Domine Deus, Agnus Dei, Filius Patris”, for example, is set as a duet in the style of a *galant* Italian pastorella for soprano and alto soloists featuring two rapidly articulated flutes (surely these parts were intended for Buffardin and Quantz). Likewise, the *Benedictus* – one of two beautiful arias to occur in the concluding parts of *Missa Divi Xaverii* – matches the solo soprano with an exquisite coupling of solo oboe and violin.

The autograph score upon which this performance is based is badly damaged, and the upper lines of notation on most pages have been lost through cropping. Using copies of this mass located in Berlin conductor Václav Luks has reconstructed and restored missing sections of this work.

Litaniae de Sancto Xaverio in F major, ZWV 156

1. <i>Kyrie eleison</i>	<i>choir</i>
2. <i>Pater de coelis</i>	<i>soprano solo</i>
3. <i>Sancte Francisce</i>	<i>tenor solo</i>
4. <i>Vas electionis</i>	<i>alto solo & choir</i>
5. <i>Tuba resonans</i>	<i>solis soprano, alto, tenor, bass</i>
6. <i>Auxiliator naufragantium</i>	<i>choir</i>
7. <i>Cujus potestati</i>	<i>alto solo</i>
8. <i>Gloria Societatis Jesu</i>	<i>choir</i>
9. <i>Pauperrime</i>	<i>soprano solo & choir</i>
10. <i>Animarum et Divini</i>	<i>bass solo</i>
11. <i>In quo uno omnium</i>	<i>solis soprano, alto, tenor</i>
12. <i>Sancte Francisce</i>	<i>tenor solo</i>
13. <i>Agnus Dei I</i>	<i>solis soprano, alto & choir</i>
14. <i>Agnus Dei II</i>	<i>choir</i>
15. <i>Miserere nobis</i>	<i>choir</i>

Thanks to the influence of Maria Josepha, a collection of musical rarities exists in Dresden. These are musical settings of the text of the litanies of St Francis Xavier, musical settings that apparently exist nowhere else. Until 1722 this text had been recited for the Xavier feast at the Dresden court, but in that year an entry in the journal (*Diarium*) of the Dresden Jesuits on 7 December reported that the litanies of St Francis Xavier not only had been recited, but they also were sung figurally. (Hora 11. Litaniae recitatae de S. Xaverio. Hora 4. Litaniae eadem figuraliter decantatae cum benediction.)

During the first half of the eighteenth century this text was set to music by at least four Dresden court composers: Johann David Heinichen (two known settings), Giovanni Alberto Ristori (one known setting), Zelenka (three settings), and Father Michael Breunich SJ (two settings). Moreover, beginning

in 1723 the *Diarium* also reported several musical performances of these litanies by little-known Dresden court church composer and composition student of Zelenka, Tobias Butz (†1760).

Because litanies usually accompanied a procession, settings tend to be relatively simple. In Saxony, however, public Catholic processions in the open air were prohibited by August II. Hence, litanies were sung within Dresden's Catholic court church, usually with full instrumental accompaniment and with the characteristic splendour associated with the Dresden court. Just as Zelenka musically structured his mass settings, the lengthy text of the *Litaniae de Sancto Xaverio* is composed as a "number" setting – that is, as a mixture of full choruses, vocal *concertante* movements (where solo singers vie with the chorus), arias and duets, and brief dramatic sections. Repetition of the majestic sweep of the opening movement as the conclusion to the settings provides a wonderfully satisfying ending. Moreover, the eleventh movement, "Sancte Francisce Xaveri, Ora pro nobis", is a truncated (and unexpected) repetition of the third movement with its earnest entreaties.

After the opening *Kyrie-Christe* and following prayers, the *Litaniae de Sancta Xaverio* continues by elucidating the qualities and miraculous powers of the saint with each phrase being followed by the petition: "Ora pro nobis" ("Pray for us"). The text of is set over thirteen movements of various lengths. To the usual orchestral tutti of violins 1 and 2, viola, oboes and basso continuo, Zelenka added two horns, instruments so beloved at the Dresden court – especially by Crown Prince Friedrich August II who kept a pair of horn players in his personal court throughout the 1720s. The players Zelenka had in mind for this setting of 1729, however, must have been Johann Adam and Andreas Schindler from the *Hofkapelle*, and Zelenka has taken every opportunity possible to display the virtuosity of these brothers from Bohemia.

The strength of certain aspects of the text of these litanies invites an equally robust musical response. Consequently, word painting abounds, especially in the highly dramatic fifth movement with prayers to the saint who is styled "Aid of the shipwrecked" ("Auxiliator naufragantium"), "Expeller of demons" ("Fugator daemonum"), and "Life of the Dead" ("Vita mortuorum"), with chilling harmonies. Certain sections of the text are given additional weight – the majestic *Gloria Societatis Jesu* (movement 8), for example. Likewise, particular sections of the text, especially the invocation "Ora pro nobis", are often set as a prolonged melisma. Apart from the freely-treated invocation "Ora pro nobis", however, Zelenka did not hesitate to omit small portions of the text of this litany, usually in the interest of achieving cohesive and affective design. The very clear *Affekt* and wonderful instrumentation of this *Litaniae de Sancto Xaverio* leads conductor Václav Luks to conclude that the wonderful musical rendition of the text in musical pictures makes this setting the most theatrical of Zelenka's sacred works.

The conclusion of this work deserves special mention: Just as Zelenka's *Miserere* composed in 1738 (ZWV 57) ends in an unusual manner on the dominant chord (an imperfect cadence), so Zelenka's *Litaniae de Sancto Xaverio* in F major closes on the dominant chord of C major – an ending suggesting that this heartfelt plea to Saint Francis Xavier awaits an answer.

Missa votiva in e minor, ZWV 18

(1739)

Kyrie

1. *Kyrie I*
2. *Christe eleison*
3. *Kyrie II*
4. *Kyrie III*

Gloria

5. *Gloria in excelsis Deo*
6. *Gratias agimus*
7. *Qui tollis*
8. *Qui sedes ad dexteram Patris*
9. *Quoniam tu solus Sanctus*
10. *Cum Sancto Spiritu I*
11. *Cum Sancto Spiritu II*

Credo

12. *Credo in unum Deum*
13. *Et incarnatus est*
14. *Crucifixus*
15. *Et resurrexit*

Sanctus

16. *Sanctus*
17. *Benedictus*
18. *Osanna*

Agnus Dei

19. *Agnus Dei*
20. *Dona nobis pacem*

Missa votiva draws attention to the health of this composer who had experienced at least two major bouts of illness during the 1730s. Years of hard work must have taken their toll on Zelenka's well-being because in 1733, after the death of August II and the succession of his son and heir Friedrich August II (who came to be titled August III, King of Poland), we first see Zelenka's reference to an illness that seriously diminished his compositional output for almost two years. At the conclusion of the *Missa Purificationis BVM* (ZWV 16) – a work almost certainly composed for the churching ceremony of Maria Josepha held six weeks after the birth of Prince Carl (born 13 July 1733) – Zelenka noted that he was very ill at the time of writing the mass, a setting completed in a mere ten days. Upon recovery, and after composing four major works between 1735 and 1737 (including two oratorios, a mass, and a large-scale Serenata), he became almost silent again, with one composition only known to have been written between 1738 and 1739 – a magnificent *Miserere* setting dated “1738 12 Marti”. In 1738 he also reworked a mass by the Viennese organist Johann Georg Reinhardt (1676/7–1742). In 1739 Zelenka emerged from an illness of such gravity that he vowed to compose a mass upon recovery. *Missa votiva* was the result.

The autograph inscription on the cover to the score reads “*Vota mea Domino reddam. Psal: 115. Versu 5...*”. The fifth verse of psalm 115 is “*Vota mea Domino reddam coram omni populo ejus*” (I will pay my vows to the Lord, before all his people). Another Latin note at the end of the score stated that the mass was composed in fulfilment of a vow (Missam hanc A[d]: M[aiorem]: D[ei]: G[loriam]: ex voto posuit J[an]: D[ismas]: Z[elenka]: post recuperatam Deo Fautore Salutem). By April 1739 he was well enough to again revise two more masses for performance by members of the Dresden *Hofkapelle* – the *Missa adjuva nos Deus* by the Milanese composer Carlo Baliani (circa 1680–1747), and an untitled mass in D by the Viennese musician Georg [Johann Adam Joseph Karl] von Reutter (1708–1772). Zelenka’s *Missa votiva* was probably heard in the Catholic court church on 2 July 1739 (Feast of the Visitation of the BVM) when, according to recently-recovered sections of the Diarium of the Dresden Jesuits, a new mass of Zelenka was produced.

The autograph score of *Missa votiva* is held in the Sächsische Landesbibliothek- Staats- und Universitätsbibliothek in Dresden (D-DI 2358-D-33, 1–2), but the 23 performance parts that once accompanied this source have been missing from Dresden for more than 50 years. Two 18th-century examples of the work are kept in the Prague collection of the Order of the Knights of the Cross with Red Star [*Ordo Crucigerorum cum stella rubea*; Kreuzherren], an indication of musical exchanges between the church composers of Dresden and Bohemia. Since performance time takes well over one hour, the length of the work makes it one of Zelenka’s most expansive settings. The parts kept in Prague show that through the omission of the Crucifixus fugue, and the addition of the text within the previous movement (“*Et incarnatus est*”), the Credo had been shortened, possibly for Dresden, and certainly for Prague.

The profound musical expression of *Missa votiva* is carried by four solo voices (SATB – Zelenka would have had the Italian castrati of the Dresden *Hofkapelle* in mind for the solo soprano and alto parts) and a four-part choral ensemble, a string section of violins 1 and 2 with viola, a pair of oboes, and a continuo section comprising organ, violoncello, string bass, bassoon, and – if available – theorbo.

Missa votiva is set in five major sections: *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*. As a model, Zelenka used the large-scale mass composition that had emerged from Naples known as the “number” setting in which the main sections of the mass were further subdivided into movements (or numbers) of contrasting musical style and scoring. Thus, *Missa votiva* a work set in 20 movements, comprises a mixture of large-scale choral movements juxtaposed with solo arias, brief *Szenen* (short dramatic episodes into which a number of diverse elements of musical techniques and musical-rhetorical figures are incorporated in close proximity), and choral fugues. Vastly different musical styles sit side by side, with choral movements in the style of the concerto adjacent to movements composed in the *stile antico* which, in turn, might be placed next to arias with attributes of the latest operatic style.

Kyrie eleison I is set as a large-scale chorus built around musical ideas articulated in the opening instrumental ritornello: an opening theme, a sequential passage, and final cadence which is reached by one of Zelenka’s favoured musical-rhetorical figures – the *passus duriusculus*, in which the interval of a perfect fourth is covered in a chromatic descent, most powerfully stated here by the whole orchestra in unison. This figure is heard again in the duet *Qui tollis peccata mundi* (no. 7), and on the word “*Jesu*” in the *Quoniam tu solus Sanctus* (no. 9). *Christe eleison* (no. 2) is set as an aria for solo soprano with instruments. Many elements of the operatic *stile galant* are present here, including cadenza points for the solo soprano, a great variety of *galant* rhythmic features (syncopations, passages of triplets), and an abundance of instrumental performance directions – all of which hint at the sophisticated and disciplined playing for which the Dresden *Hofkapelle* was renowned. Two settings of *Kyrie eleison*

follow: *Kyrie eleison II* of 12 bars (no. 3) provides a *tutti* introduction to *Kyrie eleison III* (no. 4) – a truncated version of the opening movement.

Zelenka structured the Gloria of *Missa votiva* in seven movements. A feature of the opening chorus (no. 5) is the strength and driving force of the opening ritornello, whose principal ideas include some of Zelenka's happiest musical moments. The next movement (no. 6) could be considered as the core of this work as it is centred around the text *Gratias agimus tibi Domine* (We give Thee thanks). Zelenka's gratitude upon his recovery is expressed in a series of choral repetitions of the text "Gratias agimus tibi" set against a pulsating orchestral accompaniment, which interrupt the remaining text of the movement ("Domine Deus ... Filius Patris"). The structural model of this movement was almost certainly a mass setting by Domenico Sarro (1679–1744) which Zelenka revised for performance in Dresden, naming it *Missa Adjutorium nostra in nomine Domini*. Musical elements encountered in the "Christe eleison" setting return in the soprano aria *Qui tollis* (no. 7), whilst the text *Qui sedes ad dexteram Patris* (no. 8) composed as a *Szene* in three sections, with chant material sung by unison voices in the middle section. *Quoniam tu solus Sanctus* (no. 9) is set as a bravura aria for solo bass. Great melismas are heard here, suggesting an invocation on the name "Jesu". A brief passage of 16 bars in which voices with instruments declaim the text *Cum Sancto Spiritu in gloria Dei Patris, Amen* (no. 10) introduces the concluding fugue set to the same text (no. 11).

Zelenka's use of musical figures (or word painting) constantly enlivens the statements of faith throughout the four movements of the *Credo* of *Missa votiva*. The opening (no. 12) is set for choir and orchestra with chant (unidentified) used as a cantus firmus throughout. *Et incarnatus est* (no. 13) is set as an aria for solo alto accompanied by muted violins and violas, whilst a "cross-like" (chiastic) figure is the subject of a strict fugue in the *stile antico* for the setting of the *Crucifixus* (no. 14). Upward-rushing instrumental figures introduce the concerted choral movement *Et resurrexit* (no. 15) which leads directly into the fugal setting *Et vitam venturi saeculi... Amen*.

The choral setting of the *Sanctus* (no. 16) is succeeded by the *Benedictus* (no. 17) composed as an aria for solo soprano. The final movement of this section – *Osanna in excelsis* (no. 18), a fugal setting – was used again by Zelenka in the following year in his *Missa Dei Patris* (ZWV 19). *Missa votiva* concludes with *Agnus Dei* (no. 19) composed as a choral movement in three section, followed by *Dona nobis pacem* (no. 20). At this point, Zelenka recalled the music of the entire opening movement, *Kyrie I*, thereby creating an arch which gives this noble work a sense of great cohesion.

Missa votiva is one of the great masses created by Zelenka during the final years of his life. After writing this work, a grand compositional scheme was commenced in 1740 when, at the age of 61, he began to write a cycle of six masses – the *Missae ultimae*. But the project remained unfinished, another sign of ongoing ill health endured for more than a decade. Zelenka died in Dresden during the evening of 22 December 1745, and was buried two days later in the Catholic cemetery in Friedrichstadt, a newly-developed area adjoining the old town of Dresden.

Missa Omnium Sanctorum

'Christe eleison'

Barbara dira effera!

Missa Omnium Sanctorum in a minor, ZWV21

(1741)

Kyrie

1. *Kyrie eleison*

2. *Christe eleison*

3. *Kyrie eleison**Gloria*4. *Gloria in excelsis Deo*5. *Qui tollis peccata mundi*6. *Quoniam tu solus Sanctus I*7. *Quoniam tu solus Sanctus II*8. *Cum sancto Spiritu I*9. *Cum sancto Spiritu II**Credo*10. *Credo**Sanctus*11. *Sanctus*12. *Benedictus*13. *Osanna**Agnus Dei*14. *Agnus Dei*15. *Dona nobis pacem*

No event presents itself for the composition of what was to be the beginning of Zelenka's great final cycle of unfinished mass settings. The first setting of the cycle – titled *Missa Dei Patris* (ZWV 19: “Missa ultimarum prima”) – was completed on 21 September 1740 (the date is noted on the final page of the Mass), the day before the departure for Poland of August III and Maria Josepha. This is a *Missa tota* with musical settings of all sections of the mass from Kyrie to Agnus Dei. It is generally accepted that Zelenka then composed the second mass of the cycle, the *Missa Dei Filii* (ZWV 20: “Missa ultimarum secunda”), an undated *Missa brevis* consisting of a Kyrie and Gloria only. This type of mass was a Neapolitan specialty that had become the most elaborate and prestigious genre of Neapolitan sacred music and a favorite presentation piece. The last-known completed mass of the series is another *Missa tota* titled *Missa ultimarum sexta et fortè omnium ultima dicta Missa OO SSrum* (“the sixth of the final masses titled *Missa Omnium Sanctorum*”), whose Gloria is dated “3. Februar 1741”. Apart from the letters L: J: C: (*Laus Jesu Christo*) which Zelenka wrote at the head of each of the four bindings of the mass (Kyrie; Gloria; Credo; Sanctus et Agnus), Zelenka's usual dedication appears (with one variant) on four occasions throughout the autograph score: A M D G B M V OO SS H AA P J R (*Ad Majorem Dei Gloriam | Beatae Mariae Virgini [et] Omnibus Sanctis Honor | Augustissimo Principi in Reverentia*). Zelenka's reason for naming *Missa Omnium Sanctorum* as the sixth mass of the series is unclear, but the third, fourth, and fifth masses of the project are either lost, or might have been settings composed at an earlier time, or else they were never written. Each of these three completed final masses is scored for four vocal soloists and four-part choir accompanied by violins 1 and 2, violas, oboes 1 and 2, and a basso continuo group which would have comprised at least one each of violoncello, string bass, bassoon, organ, and possibly theorbo. The vocalists (Zelenka would have had male soloists only and an all-male chorus in mind) and orchestra are organized according to solo and ripieno principles. Sets of parts seem not to have been prepared for any one of the *Missae ultimae*, although a catalogue of 1765 shows that parts once existed for the Gloria of the *Missa Dei Filii*. Since the Dresden court had stipulated that a sung mass should last no longer than 45 minutes (and since, on 15 January 1741, the Jesuit Diarium reported the pleasure caused by the brevity of the sung mass composed by the priest Fr Johann Michael Breunich SJ), neither of Zelenka's two complete masses would have met this requirement.

The setting of the mass, as it developed in Naples during the first half of the eighteenth century, undoubtedly influenced Zelenka. He held examples in his collection of sacred music, including works

of the Neapolitan composers Francesco Durante (1684–1755), Francesco Mancini (1672–1737), Domenico Sarro (1679–1744), and Alessandro Scarlatti (1660–1725). Moreover, between 1738 and 1740 when the Saxon Electoral Prince Friedrich Christian was visiting Italy during his Grand Tour (Kavaliersreise), Neapolitan sacred music – including mass settings by Giovanni Battista Pergolesi (1710–1736) – was being sent back to Dresden. *Missa Omnium Sanctorum* is a typical example of a “number” setting composed in the *stilo misto* comprising, as it does, tutti choruses juxtaposed with brilliant concerted vocal and instrumental movements, powerful fugues written in the *stile antico*, double fugues, fugues with independent instrumental accompaniment, and solo vocal arias in which a range of galant features are evident.

The opening *Kyrie eleison I*, *Christe eleison*, and *Kyrie eleison II* are set according to a well-established plan of a tutti chorus: solo aria (“arioso” for tenor solo) with instrumental accompaniment (later, this movement was parodied by Zelenka in his *Litaniae Lauretanae “Consolatrix afflictorum”* of 1744, ZWV 151): tutti fugal chorus. The *Gloria* is structured in six movements. *Gloria in excelsis Deo* is composed as a brilliant concerted chorus while *Qui tollis peccata mundi* is set as an aria for solo soprano. Two sets of paired movements follow. *Quoniam tu solus Sanctus I* is a tutti choral and instrumental introduction to *Quoniam II* (an aria in the galant style for solo alto accompanied by violins 1 and 2, violas, and basso continuo); *Cum Sancto Spiritu I* is a tutti introduction to the powerful fugue *Cum Sancto Spiritu II* which concludes the *Gloria*.

It has been observed that due to its long doctrinal text, the *Credo* generally tended to inspire the least imaginative settings with the mass. Zelenka, however, set the text as one through-composed movement. Although of 263 bars in length (and much of the text is overlapping), the *Credo* of *Missa Omnium Sanctorum* falls into five clearly defined sections: *Credo*, *Et incarnatus est*, *Crucifixus*, *Et resurrexit*, and *Et vitam venturi saeculi, Amen*. The tonality of A minor is strongly affirmed in the lively opening, a classic ritornello comprising three principal segments: introductory gesture, continuation and extension of the initial ideas, and the formal cadence in the tonic key. Segments of this ritornello connect episodes in which the doctrinal statements of the *Credo* are proclaimed. Ritornello material also acts as the foreground to a background of choral, syllabic declamations of the text. It also appears as an instrumental interlude either alone or in conjunction with musical companions. Thus, each of its segments links the multitude of varying and contrasting components of the entire movement.

The *Sanctus*, scored for choral and instrumental tutti, is followed by a remarkable *Benedictus* setting for sopranos and altos, who sing a plainchant-like melody in unison against a swirling accompaniment from the upper strings. A strict tutti fugal setting of “Osanna in excelsis” doses this section. Finally, *Agnus Dei* is composed as a majestic concerted chorus followed by a part for solo bass, and with the return of the music heard in *Kyrie II* to the text “Dona nobis pacem” a great arch is created to conclude Zelenka’s final mass.

'Christe eleison', ZWV 29

Christe eleison

Zelenka’s autograph score of this single mass movement in E minor was originally kept with the *Cum Sancto Spiritu* fugue which closes the *Missa ultima* titled *Missa Dei Filii* (ZWV 20). The aria *Christe eleison* is scored for contralto solo accompanied by strings and basso continuo. Although today the work stands alone in Zelenka’s output, it is likely that this beautiful movement belonged with one of Zelenka’s final *Missae ultimae*. While it is possible that this aria is a fragment of an otherwise unfinished final mass, a convincing argument based on style and tonality is presented in the Zelenka-Dokumentation that this movement was intended as a replacement for a *Christe eleison* of one

of the completed masses – probably the *Missa Omnium Sanctorum*. The paper and format of the source correspond to those of the *Missae ultimae* and the *Litaniae Lauretanae* “*Salus infirmorum*” of 1741/1744 (Z WV 152).

Barbara dira effera!, Z WV 164

1. *Aria – Barbara, dira, effera, hebraeae gentis rabies*
2. *Recitativo – Vicit Leo de Tribu Juda*
3. *Aria – Alleluja*

At an unknown time in the 1730s Zelenka composed at least two, and possibly three, motets featuring a solo bassoon obbligato. They are the secular motet of one movement titled *Qui nihil sortis* (Z WV 211), scored for soprano and contralto solo with solo oboe and bassoon accompanied by ripieno strings, oboes and basso continuo; *Sollicitus fossor* (Z WV 209), regarded as being among the dubious works attributed to Zelenka (with a less conspicuous part for solo bassoon); and the dazzling “Motetto pro Resurrezione”, *Barbara dira effera!* It is tempting to link these compositions with the arrival in Dresden of a virtuoso bassoonist from Prague named Antonín Möser who, by circa 1738, had become a member of the Dresden court orchestra. As to the vocal soloist Zelenka had in mind, any one of the castrato contraltos of the musical establishment of the court during the 1730s might have sung *Barbara dira effera!*: Nicolo Pozzi, Antonio Gualandi (Campioli), or Domenico Annibali.

Zelenka entered this motet into his *Inventarium* as “Mottetto. Barbara dira effera! A Contralto Solo, Violini 2, Oboe 2, Viola, Fagotto e Basso Continuo. Z”. The motet is set for solo voice with instrumental accompaniment. The author of the Latin text remains unknown. Accompanying the entry of this work into the 1765 catalogue of the music kept in the Dresden Catholic court church is a remark that makes the purpose of this work clear: “Pro Resurrect[ione]. D[omi]ni”. (In Dresden’s Catholic court church the Resurrection ceremonies began at 8 pm on the evening of Holy Saturday and continued throughout the following three days). *Barbara dira effera!* is constructed in three movements. It opens with a virtuosic and extended “rage” aria marked “Allegro assai, e sempre fiero” scored for alto soloist, bassoon obbligato, accompanied by strings, double reeds, and basso continuo. Following a dramatic outpouring of anguished fury, a recitative moves from the horror of death to the triumph of life which, in turn, leads straight into the final aria – a joyous “Alleluia” setting. This format of aria–recitative–aria was employed for motets sung in Viennese court churches at that time. *Plaudite, sonat tuba* (K 165) by the imperial Kapellmeister Johann Joseph Fux, which was performed at the cathedral of St Stephan Vienna on Dominica Resurrectionis 1736 comes to mind. Both works have an important obbligato to accompany the solo voice in the opening aria (Fux uses a solo trumpet), and following a recitative, the final movement of each is composed on the word “Alleluia!”. The autograph score of *Barbara dira effera!* was once accompanied by thirteen performance parts, but these are now missing from Dresden.

Psalmi Vespertini

Between mid-1725 and late 1728 the Bohemian-born, Dresden-based court musician Jan Dismas Zelenka (1679–1745) composed three cycles of thirty-three psalms and *Magnificat* compositions for Vespers. Each cycle begins with a setting of the psalm *Dixit Dominus* and it then develops to serve one or more sequences of psalms to serve almost every Vespers service of the liturgical year. (Psalms for Saturday Vespers before the four Sundays of Advent, Saturday Vespers before Septuagesima, and Vespers of Wednesday of Holy Week, were not set by Zelenka.)

In 1726 Zelenka began to enter these psalm settings into the *Inventarium rerum Musicarum Ecclesiae servientium*, his personal inventory of sacred music that began to be kept on 17 January of

that year. His entries demonstrate that the thirty-three Vespers works were conceived in three cycles. These works were composed over a period of three years for the Catholic court church of Dresden, a royal chapel dedicated to the Most Holy Trinity. The unavoidable assumption is that this was a well-considered, deliberate plan. Interestingly, the beginning of these Vespers psalm compositions almost coincides with Zelenka's return from a pilgrimage to the shrine of the Virgin of Sorrows at Graupen (Krupka) in Northern Bohemia on 12 September 1725. The pilgrimage, which was supported by the Dresden court, began in Graupen with an open-air procession to the Marian shrine on 11 September during which Zelenka's Litanies of the Blessed Virgin (*Litaniae de Beatissima Virgine*, ZWV 150) were sung by eleven young musicians (the *Kapellknaben*) from Dresden's Catholic court church, a royal chapel served by Jesuits from the Province of Bohemia.

Following this project of 1725–1728, Zelenka composed an additional eight Vespers psalms. These were listed in the *Inventarium* separately under the title “*Psalmi varii. | J. D. Z. Separatim | Scripci*”. Thus, it does seem that from mid-1725 Zelenka became partly responsible for the musical Vespers services held in Dresden's Catholic court church, which explains his acquisition over the following years of more than eighty psalm compositions, mainly by Italian and Bohemian composers, which also were entered into his inventory under the title “*Psalmi Varioru[m] Authorum*”.

Zelenka listed his collection of thirty-three psalm settings into his *Inventarium* under the heading of psalms for the whole year: “*Psalmi Vespertini | totius anni. | Joannes Disma: Zelenka. | quae habentur in libros.*” Surprisingly, the listings did not begin with the earliest settings of 1725, but with settings of the second Vespers cycle that Zelenka began to compose in 1726. The original, earliest cycle of 1725, then was listed as the second cycle. With the third cycle, the “*Psalmi Vespertini*” ended. However, another group of eight Vespers psalms titled “*Psalmi varii. J:D:Z: Separatim Scripti*” followed. Zelenka composed these works between 1728 and about 1730 (or later).

Psalmi Vespertini I

Dixit Dominus, ZWV 66

1. *Dixit Dominus*
2. *Virgam virtutis tuae*
3. *Judicabit*
4. *De torrente*
5. *Sicut erat in principio*

Confitebor tibi Domine, ZWV 72

1. *Confitebor tibi Domine*
2. *Magna opera Domini*
3. *Fidelia omnia*
4. *Redemptionem misit*
5. *Sanctum et terribile*
6. *Intellectus bonus*
7. *Gloria Patri*
8. *Et in saecula saeculorum*

Beatus vir, ZWV 75

1. *Beatus vir*
2. *Peccator videbit*
3. *Gloria Patri*
4. *Amen*

Laudate pueri Dominum, ZWV 82*Laudate pueri Dominum***In exitu Israel, ZWV 83**1. *In exitu Israel*2. *Gloria Patri*3. *Amen***Magnificat, ZWV 108**1. *Magnificat anima mea Dominum*2. *Suscepit Israel*3. *Amen***De Profundis, ZWV 97**1. *De profundis*2. *Si iniquitatis*3. *Sustinuit*4. *Et ipse rediment*5. *Gloria Patri***The Vespers Psalms of 1725**

With these six Vespers psalms and a Magnificat setting Jan Dismas Zelenka initiated a remarkable project.

The usual cycle of five psalms for Vespers of a Confessor (*Vesperae de Confessore*) comprises the psalms *Dixit Dominus* (ps. 109); *Confitebor tibi Domine* (ps. 110); *Beatus vir* (ps. 111); *Laudate pueri* (ps. 112); *Laudate Dominum* (ps. 116), and the canticle *Magnificat*. According to the dates Zelenka wrote into the scores, at least five of these seven large-scale works were composed in a span of less than three months during the final quarter of 1725. These compositions for Vespers were listed into the Inventarium in this order:

Dixit Dominus: ZWV 66; undated (c 1725);

Confitebor tibi Domine: ZWV 72; dated “li 25 Settembre 1725”;

Beatus vir: ZWV 75; dated “li 10 Ottob 1725”;

Laudate pueri: ZWV 82; dated ‘7 d’Novemb.’ (c 1725: “Novemb.” seems to have been changed from “Ottobre”);

In exitu Israel: ZWV 83; dated “li 25 D O”[ttobre?] (c 1725). (This psalm replaced *Laudate Dominum* from the *Vesperae de Confessore* for Sunday Vespers of Advent until Ascension, and Vespers II of important feasts of the Proper of the Time: the Epiphany, Easter and Pentecost);

Magnificat: ZWV 108; dated “26. Nove ... 1725.”

To this cycle Zelenka added his revised version of a *De profundis* setting (ZWV 50) originally composed in 1724 for the exequies he had requested to be held in Dresden after learning of the death of his father. On 3 March 1724 the journal kept by the Dresden Jesuits, the *Diarium Missionis*, reported that at 10 o’clock a Requiem Mass was held for a parent of Zelenka and that Zelenka himself had composed and performed the music with the royal musicians. The psalm *De profundis* is also required for Vespers of the Christmas Octave (December 25 – January 1) when it replaces *Laudate pueri*. In the revised version of circa 1725, Zelenka omitted the three trombones used in the original composition. The doxology for funeral exequies (“Requiem aeternam dona eis, Domine, et lux perpetua luceat eis”) was replaced with the lesser doxology used for Vespers: “Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.”

Consequently, this *De profundis* setting has a dual purpose: it could be used either for Requiem Vespers, or for Vespers II for Christmas and the octave.

With the settings of this, the first-composed cycle, Zelenka could contribute works to many Vespers services. It is unlikely, however, that the large-scale settings of 1725 (with a total performance time of well in excess of one hour) would be performed together as a unit in Dresden's court chapel. Just as arias composed by a variety of composers were often combined to form a pasticcio opera, so it was usual for psalms settings by different composers to be mixed and matched for a Vespers service.

Following this project of 1725–1728, Zelenka composed an additional eight Vespers psalms. They were listed in the *Inventarium* separately under the title 'Psalmi varii J. D. Z. Separatim Scnpri.' Thus, it does seem that from 1725 Zelenka came to have a major responsibility for the musical Vespers services held in Dresden's Court Chapel. This would explain his acquisition of more than 80 psalm compositions, mainly by Italian and Bohemian composers. These were entered into his inventory under the title "Psalmi Varioru[m] Authorum".

The burst of compositions in the final quarter of 1725 leads to this question: Was Zelenka working towards one or more special events? It is known from the *Diarium Missionis* that on 9 December 1725 (that is, within the octave of the highly-venerated St Francis Xavier, a saint reported to be the "Holy Patron" of Saxon Electoral Princess Maria Josepha) Zelenka was responsible for the music of the Mass heard in the morning and for Vespers later in the day. Then, on New Year's Day 1726, feast of the Circumcision of Our Lord (titular feast-day of the Society of Jesus, and a Gala day at the Dresden Court) Zelenka again was responsible for the music for the Mass and for Vespers. By the beginning of 1726 his aspirations and ambitions seem to have reached a high level. Is it a coincidence that on 17 January Zelenka began to keep an *Inventarium* into which he listed not only his own compositions, but also the works from his growing collection of sacred music? After all, at that time a pre-requisite for the position of Kapellmeister was a personal music library to be used in the service of a patron.

The large-scale psalm and Magnificat settings from this, the first-composed cycle, demonstrate that by mid- to late 1725 Zelenka had absorbed those compositional devices used to express the meaning of the texts. Traditions extending back to Monteverdi's *Vespro della Beata Vergine* of 1610 had become so well established in Vespers compositions of Catholic composers that congregations throughout Europe would recognize which Latin texts were being sung, guided by musical devices which illuminated the meanings.

Several sequences exist for Vespers services, the most common of which are the already-mentioned *Vesperae de Confessore* (psalms 109, *Dixit Dominus*; 110, *Confitebor tibi Domine*; 111, *Beatus vir*; 112, *Laudate pueri*; 116, *Laudate Dominum*, and the canticle *Magnificat*) and *Vesperae BVM* (psalms 109 *Dixit Dominus*; 116, *Laudate pueri*; 121, *Laetatus sum*; 126, *Nisi Dominus*; 147, *Lauda Jerusalem* and the canticle *Magnificat*). To these basic sequences adjustments are made for particular feasts of the church year and the sanctorale when a less familiar psalm replaces a psalm of the usual sequence. For example, *De profundis* replaces *Laudate pueri* in a *Vesperae de Confessore* for the Christmas octave, as already noted.

Well-established structural plans for psalm settings helped composers to organize the varying lengths of psalm texts to be set, and to bring cohesion to their compositions, which often involved very long texts. Zelenka's psalm compositions of 1725 demonstrate that he had absorbed the many, if not all, conventions that had been developed by composers who preceded him. Devices of unification in

both large- and small-scale settings included the use of recapitulation, refrains, ostinato patterns (which are used mainly in shorter settings), ritornelli, and cantus firmus (a unifying device heard, for example, in the later *In exitu Israel* setting of circa 1728, ZWV 84). No matter how large or small a setting might be, Zelenka employed one or more of these techniques in order to achieve musical unity. The most important of these was the creation of a great musical arch, a structure known as “Frame form” whereby the opening music returns at the doxology text “Sicut erat in principio” (as it was in the beginning). Italian composers of the seventeenth century often used this musical pun so that at the words “Sicut erat in principio” the music at the opening of the psalm re-appeared. This particular repetition might return either as a complete movement (as heard here in *Dixit Dominus*, ZWV 66), or as brief reference to the opening material (as in *Laudate pueri*, ZWV 82). A recurring motive, a refrain or a motto (which sometimes gives a psalm setting the structure of a rondo) also was also used by Zelenka either for an entire composition, or for one movement only. A refrain sung by the chorus is heard in the second movement of *Dixit Dominus* on the words “dominare in medio inimicorum tuorum” (rule thou in the midst of thy enemies), in *Beatus vir* to the text “Beatus vir qui timet Dominum” (Blessed is the man that feareth the Lord), and also in the *Laudate pueri* setting of 1725, where the solo bass vocalist constantly sings a refrain to the text “Laudate pueri, laudate Dominum, laudate nomen Domini” (Praise the Lord, ye children: praise ye the name of the Lord) while all verses are sung by the chorus as responses. The solo bass joins the choir when the doxology is reached. This relatively short and wonderfully constructed setting opens with a six-bar solo unison ritornello which not only provides the refrain sung by the solo bass throughout the work, but it becomes the connecting passages played by the basso continuo. A more expansive use of a unifying ritornello is heard in the second movement of the 1725 *Confitebor tibi Domine*, an extended setting for solo tenor and bass in which Zelenka demonstrates tight economy in the use of the thematic material enunciated in the opening ritornello of 18 bars.

Particular verses from certain psalms drew almost identical schemes of musical action from composers of this era, including Zelenka. Known as Szenen, these enclosed dramatic episodes are found at specific points in certain psalm settings. They are musical-dramatic plans built up with a sequence of subsections in which a number of diverse elements are heard in close proximity. In Zelenka’s psalm settings these include great pauses and silences, tempo alterations, changes of metre, use of the stile concitato, short fugal expositions, and conglomerations of fantastic harmonic progressions. Devices such as these are used to depict the high drama of the text at particular points which occur at verses 5, 6, and 7 of *Dixit Dominus* (in ZWV 66 a Szene is heard at the setting of verse 7, “Judicabit in nationibus, implebit ruinas: conquassabit capita in terra multorum”; He shall judge among nations; he shall fill ruins: he shall crush the heads in the land of many). Szenen are also used for settings of verse 9 of *Confitebor tibi Domine*, “Sanctum et terribile nomen ejus: initium sapientiae timor Domini” (Holy and terrible is his name: the fear of the Lord is the beginning of wisdom), and also in verse 10 of *Beatus vir*, “Peccator videbit, et irascetur, dentibus suis fremet et tabescet: desiderium peccatorum peribit” (The wicked shall see, and shall be angry: he shall gnash with his teeth, and pine away: the desire of the wicked shall perish). In each case the text is concerned with Divine power, judgment with retribution, and fear of the Almighty. References to Gregorian chant are heard in the first and final movements of the 1725 *Dixit Dominus* and the opening of the *Magnificat* setting, while Zelenka’s very great contrapuntal abilities are evident in the splendid final fugues of the 1725 settings of *Confitebor tibi Domine*, *Beatus vir*, *In exitu Israel*, and the *Magnificat*.

These major Vespers works of 1725 would have been performed in Dresden’s Catholic court chapel by musicians of the prestigious music ensemble of the court: the Hofkapelle. In 1724 a group of Italian solo singers was employed for Dresden, and these settings of 1725 feature important vocal solos for each male singer of this group. The men of the ensemble were the male soprano Andrea

Ruota, male alto Nicolo Pozzi, tenor Matteo Luchini, and bass Cosimo Ermini. It is almost certain that these were the soloists Zelenka had in mind when composing these works (although it is tempting to consider that the beautiful *Laudate pueri* setting for solo bass and chorus of sopranos I, II and alto who represent the “pueri” or young people, might have been intended for the choristers and young musicians of Dresden’s Catholic court church: the Kapellknaben ensemble). Moreover, in addition to these newly-engaged singers, the Elector of Saxony Friedrich August I (King of Poland August II) maintained a vocal chorus at the Dresden court, a group about which little is known. Concertmaster Jean-Baptiste Volumier led the many notable instrumentalists of the Dresden Hofkapelle at that time, including the violone player Zelenka. The usual orchestra required for the psalms of this first cycle comprises violins I and II, viola, oboes I and II, and a basso continuo group comprising organ, violone (and/or contra bass), and one or two bassoons. At a later time Zelenka added 2 trumpets and timpani to the *Magnificat* setting, making the work suitable for a Vespers for a high feast.

To almost every one of his compositions Zelenka added a dedication at the conclusion of the score. These comprise a series of letters, the most common being “A M D G V M O O S S H A A P I R”. This formula honours God (A M D G – “Ad Majorem Dei Gloriam”), the Virgin Mary (V M – “Virgini Mariae”), all saints (O O S S H – ‘Omnibus Sanctis honor’), and Zelenka’s patron/s, the royal and electoral prince (A A P I R – “Augustissimo Principi in reverential”). With one exception, this dedication is seen on the scores of the 1725 psalm settings, the exception being *Dixit Dominus*, where “Laus Deo V M O O S S Semper” (Laus Deo, Virgini Mariae, Omnibus Sanctis) appears, a hint that this psalm was not composed to a commission from patrons of the Dresden Court.

Unfortunately, when these settings were entered into the music catalogue of Dresden’s Court chapel as “33. Psalmi. Insieme” in 1765, only 23 of the original 33 settings were preserved. Although each score once was accompanied by sets of parts, today these are mainly missing from the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek in Dresden, the home to so much of Zelenka’s musical legacy.

Finally, while it has become usual to categorize Zelenka’s greatest compositions as coming from either the early 1720s (the Sonatas, Lamentations, and Responsories for Holy Week) or the final incomplete cycle of six Masses, a re-evaluation of Zelenka’s Vespers settings from the second half of the 1720s leads to the conclusion that this was not simply an era in which he was producing everyday functional music on a grand scale. On the contrary, this was an epoch of exceptional artistic value in the output of Jan Dismas Zelenka.

Psalmi Vespertini II

This cycle consists of eleven compositions (three settings are now missing) and it would have served the usual cycle of five psalms for Vespers of a Confessor (*Vesperae de Confessore*): *Dixit Dominus* (ps. 109); *Confitebor tibi, Domine* (ps. 110); *Beatus vir* (ps. 111); *Laudate pueri* (ps. 112); *Laudate Dominum* (ps. 116); and the canticle *Magnificat*. According to the dates Zelenka wrote into the scores, two of the first four listings of these *Vesperae de Confessore* were composed in March 1726:

1. *Dixit Dominus* (Z WV 68): “Dresda 1726 li 23 Marz”
2. *Confitebor* (Z WV 74): missing
3. *Beatus vir* (Z WV 76): “Dresda 11 Marti 1726”
4. *Laudate pueri* (Z WV 78): missing.

Zelenka then listed a group of settings composed between 1726 and 1727. These are the psalms *Laetatus sum* (ps. 121), *Nisi Dominus* (ps. 126), and *Lauda Jerusalem* (ps. 147), the *Magnificat*, and *Laudate Dominum* (ps. 116). When the *Dixit Dominus* and *Laudate pueri* settings are taken with *Laetatus sum*, *Nisi Dominus*, *Lauda Jerusalem*, and the *Magnificat*, a complete Vespers for the

Blessed Virgin (*Vesperae BVM*) results. The sequence *Vesperae BVM* is required for all Marian feasts, feasts of female saints, Circumcision of Our Lord (1 January), and St Gabriel Archangel (24 March), as well as Vespers II for feasts of Apostles and Evangelists and Corpus Christi:

5. *Laetatus sum* (Z WV 88): c 1726
6. *Nisi Dominus* (Z WV 92): c 1726
7. *Lauda Jerusalem* (Z WV 104): “1^{mo} Mart[is] 1727”
8. *Magnificat* (Z WV 107): c 1727
9. *Laudate Dominum omnes gentes* (Z WV 86): missing

This cycle concludes with settings of *Credidi* (ps. 115), the fifth psalm for Vespers I and II for the feasts of the Most Holy Name of Jesus, and the third psalm for Vespers I and II for the octave of Corpus Christi. It also was the third psalm required for Vespers I for feasts of Apostles and Evangelists, and the fifth psalm for Vespers II for Martyrs. This sole setting of *Credidi* by Zelenka was composed either late in 1727 or early in 1728, and over the years it must have been heard frequently in Dresden’s Catholic court church. It would seem that Zelenka’s omission from the cycle of the *De profundis* setting (Z WV 96) was an oversight only to be rectified when he entered the work into the *Inventarium* (as number 18) at a later time. Peculiarities of Zelenka’s musical notation definitely place this *De profundis* as coming from late in 1727 when it would have been heard during the Christmas octave – the only time when *De profundis* is required for Vespers (other than Requiem Vespers):

10. *Credidi* (Z WV 85): c 1727 or 1728
18. *De profundis* (Z WV 96): c 1727 (end)

Each surviving work of this cycle bears Zelenka’s basic dedication formula: “A M D G V M O O S S H A A P J R” (or “P i R”), a sequence of letters honouring God (A M D G – “Ad Majorem Dei Gloriam”), the Virgin Mary (V M – “Virgini Mariae”), saints (O O S S H – “Omnibus Sanctis honor”), and Zelenka’s patron[s], the electoral prince (A A P J R – “Augustissimis Principibus in reverential”). Apart from the *Dixit Dominus* setting (to which a trumpet and timpani choir is added), the performance forces required for these works are vocal soloists and SATB chorus; violins I and 2; viola[s]; ripieno oboes and basso continuo.

Neither the *Diarium* of the Dresden Jesuits nor the annual letter of the Dresden Jesuits to Rome give details of when Zelenka’s psalm settings of 1726 might have been heard. No *Diarium* entry for 1726 mentions his musical involvement for Vespers. The annual letter stated only that “We paid filial homage to our Holy Patriarch [St Ignatius Loyola] and to the Holy Apostle of the Indies [St Francis Xavier], to our own saints and patron saints, honouring them with a Sung Mass with a sermon and Vespers, as is the custom on feast days and solemn days”. In 1727, however, the *Diarium* reported that Zelenka was responsible for Vespers for the following high feasts: Purification of the Blessed Virgin (2 February: “Vesperas cum assistentia; musicam produxit D. Zelenka”); Feria II post Pascha (14 April: “Musicam produxit D. Zelenka in Sacro et Vesperis”); Ascension of Our Lord (22 May: “Vesperae hora 4. cum assistentia ... Musicam fecit D. Zelenka”); Nativity of John the Baptist (24 June: “Musicam fecit mane et post meridiem D. Zelenka”); and Nativity of the Blessed Virgin (8 September: “Cantatum et Vesperas cum assistentia ... Musicam elegantem produxit Dominus Zelenka”). It is likely, therefore, that by the end of 1727 or early in 1728 (when *Credidi* might have been performed), each of the settings of this, Zelenka’s second-composed cycle of Vespers psalms, had been heard in Dresden’s Catholic court church.

Dixit Dominus, ZWV 68

(23. 3. 1726)

1. *Dixit Dominus*
2. *Sicut erat in principio*
3. *Amen*

While the Vespers works composed between 1726 and *circa* 1727 or early 1728 tend to be less weighty in length and musical content than those of the earlier cycle of 1725, they nevertheless demonstrate Zelenka's high degree of concern with tight musical structure and text delineation. Most settings conclude with a fugue. The opening work, *Dixit Dominus* (ZWV 68), is composed in three movements.

Beatus vir, ZWV 76

(11. 3. 1726)

1. *Beatus vir*
2. *Gloria Patri*
3. *Amen*

The earliest dated work of the cycle, *Beatus vir* (ZWV 76), is also composed over three movements, the first of which carries the entire psalm text, which is frequently is “telescoped” – that is, one or more verses are distributed throughout the vocal parts to be sung at the same time, while verse 9 is set as a dramatic *Szene*. The doxology text “Gloria Patri” is a particularly beautiful arioso for solo soprano accompanied by violins and continuo playing a unison ostinato-like pattern.

Laetatus sum, ZWV 88

(c 1726)

Laetatus sum

The through-composed *Laetatus sum* (ZWV 88) opens with a figure used by Zelenka as the first fugal subject of the “Amen” movement *Dixit Dominus* (ZWV 68, above), an indication that when conceived, these two works were thematically linked. This figure first appears at the opening of the ritornello where it is immediately treated canonically. Although this composition is set for soprano and alto vocal soloists, it is the alto who carries the main solo vocal burden.

Nisi Dominus, ZWV 92

(c 1726)

Nisi Dominus

Nisi Dominus (ZWV 92) is a wonderfully compact through-composed setting of 202 bars. The choral and solo vocal passages sit above a relentless instrumental unison ostinato pattern of eight bars length which provides driving energy from beginning to end. The ostinato pattern moves through a series of predominantly minor keys: A minor – D minor – E minor – B minor – G Major – B minor – A minor. The one excursion into a major tonality occurs at exactly the half-way mark at bar 101, the ninth statement of the ostinato. With great art and skill, Zelenka contrived to move through this harmonic cycle without ever weakening the momentum established by the ostinato pattern.

Lauda Jerusalem, ZWV 104

(1.3.1727)

Lauda Jerusalem

With the setting *Lauda Jerusalem* (ZWV 104) Zelenka combines three devices to give powerful thematic and structural cohesion: refrains; an ostinato pattern; recapitulation. Throughout this work, an accompanying three-note triadic figure provides a rhythmic ostinato. The opening choral statement also appears throughout as a refrain which, with later repetitions, becomes more fragmented. The beginning of the uppermost part of this refrain then returns as the principal fugal subject for the text “Sicut erat in principio” (“As it was in the beginning”), thereby providing a great structural arch. In the course of the final double fugue, the little ostinato returns as the secondary subject on the word “Amen”. Thus, Zelenka achieved the highest degree of musical integration in this small through-composed work. The dedication provided by Zelenka at the conclusion of the setting, “A M D G VV M O O S S A A P i R:”, is a rare formula in which the plural “Virgins” (VV) is used.

Magnificat, ZWV 107

(c 1727)

1. *Magnificat anima mea Dominum*
2. *Esurientes implevit bonis*
3. *Magnificat/Gloria Patri*
4. *Amen*

Of immediate interest in the *Magnificat* of circa 1727 (ZWV 107) is the use of Gregorian chant as the principal theme of a refrain which appears five times throughout the first movement above a walking bass line. This refrain consists of an eight-bar block of double counterpoint, the primary theme of which is based upon the Gregorian psalm chant *Magnificat* on the third tone, sung by the choral sopranos. Below this, a second theme (which bears a close relationship to the psalm chant *Magnificat* on the fifth psalm tone, transposed up a fifth) is sung by the choral altos. This double counterpoint is imitated by the choral tenors and basses. Two copies of this *Magnificat* setting are now held in Berlin (D-B: Amalienbibliothek, and another made by Zelenka’s former student and Bach’s Leipzig successor, Johann Gottlob Harrer) and London (Royal College of Music).

Credidi, ZWV 85

(c 1727)

Credidi

De profundis, ZWV 96

(c 1727)

1. *De profundis*
2. *Sustinuit anima mea*
3. *Gloria Patri*

Credidi (ZWV 85) presents yet another example of tight thematic construction through the use of two themes, while *De profundis* (ZWV 96) is composed over three distinct movements. The writing for the tenor and bass soloists in *De profundis* suggests that fine male singers were available to Zelenka at the time of composition.

Psalmi Vespertini III

Da pacem Domine ZWV 167

This final cycle of Zelenka’s “Psalmi Vespertini totius anni ...” originally comprised fifteen settings. It began with the five psalms (*Dixit Dominus*; *Laudate pueri*; *Laetatus sum*; *Nisi Dominus*; *Lauda Jerusalem*) and a *Magnificat* setting for a Marian Vespers. Today these six works are missing, as also is a setting of *Beatus vir*. The inclusion in this cycle of psalm 110, *Confitebor tibi Domine*, the missing

Beatus vir, and the brief *Laudate Dominum* setting would have allowed the now-missing Marian Vespers to be adapted to a *Vespers de Confessore* (*Dixit Dominus*; *Confitebor tibi Domine*; *Beatus vir*; *Laudate pueri*; *Laudate Dominum*; *Magnificat*), thereby making this a very useful set of compositions indeed. Already in *circa* 1784 when the collection of sacred music held in Dresden's *Hofkirche* was catalogued, the scores of each of those now-missing works were noted as missing. Thus, this third and final part of Zelenka's "Psalmi Vespertini totius anni ..." suffered great losses which reduced this section of the cycle to one *Confitebor tibi Domine*, one *Laudate Dominum*, and a cluster of psalms required as the final psalm for special occasions – works heard infrequently during the liturgical year. Most of the settings of Cycle 3 have "ordinary" instrumentation of violins I and II, viola, oboes I and II and basso continuo to accompany SATB soloists and chorus. Interesting and unusual compositions exist among these remaining works, several of which are of short duration. Features of the scores, although undated, demonstrate that each work was written during 1728. According to the list of Catholics of the Dresden court who were eligible to be buried in the court's Catholic cemetery, in that year ten young musicians known as *Kapellknaben*, the *Musici*, or *Juvenes* served the church. Zelenka's writing for soprano and alto soloists and chorus suggests that the works of this cycle could have been performed by these young musicians with assistance either from members of the *Hofkapelle* or musicians of the *Italianischen Comoedianten*.

With one exception Zelenka wrote the same dedication formula at the conclusion of each psalm: "A M D G B V M O O S S H A A P I R", a formula honouring God (A M D G – "Ad Majorem Dei Gloriam"), the Virgin Mary (V M – "Virgini Mariae"), all saints (O O S S H – "Omnibus Sanctis honor"), and Zelenka's patron/s, the royal and electoral prince (A A P I R – "Augustissimo Principi in reverential"). The exception is the setting of *Memento Domine David* (ZWV 98), whose final section of the formula "A M D G B V M O O S S H A A P P I R" hints that both the electoral prince and the princess, Maria Josepha, were involved in commissioning this work.

Confitebor tibi Domine ZWV 70

1. *Confitebor tibi Domine*
2. *Redemptionem misit*
3. *Amen*

The first surviving work setting of Zelenka's Cycle 3 is a beautiful setting in two movements of *Confitebor tibi Domine*. Both the psalm and the Lesser Doxology, the text which closes each psalm ("Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen": Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and always. Amen) are set in one large through-composed movement of five principal sections. The opening section has a recurring ritornello of three main *motifs* composed in four real parts that re-appear in a variety of keys, thereby acting as a unifying element of great strength. A *Szene* (a dramatic musical segment built up with a sequence of subsections in which a number of diverse elements are heard in close proximity) is used for the setting of verse 9. In the second movement the word "Amen" is set as a four-part fugue above an ostinato bass, a feature that distinguishes this fugue from all other fugal endings of Zelenka's psalm settings. In the opening ritornello and its repetitions Zelenka appears to have been attempting to incorporate *chiaroscuro* effects through the use of contrasting dynamics and orchestration techniques in which the orchestral *tutti* (strings plus oboes and full continuo section) and *solo* (strings without oboes and a reduced number of continuo players) distinctions are made in close proximity. Repetitions of single words of the first verse ("Confitebor tibi, tibi, tibi Domine: in toto, toto corde meo") provide a high degree of eloquence, thereby heightening the expressive character of this setting.

In exitu Israel, ZWV 84

1. *In exitu Israel*
2. *Simulacra gentium*
3. *Gloria Patri*
4. *Sicut erat*

Zelenka's composition in four short movements of psalm 113, *In exitu Israel*, with its immense text of 27 verses plus doxology, is achieved in a mere 110 bars. Cohesion is reached in the first movement through the resourceful means of having the sopranos singing a *cantus firmus* on the transposed *tonus peregrinus* which gives unity to the choral altos, tenors, and basses who sing verses 1 to 11 set in a "telescoped" manner (meaning that one or more verses are distributed throughout the vocal parts all to be sung at the same time) over a "walking bass". The remaining text is set in the next movement of 84 bars for SATB soloists and SATB chorus accompanied by violins I and II, oboes I and II, and basso continuo. After a brief setting of the opening doxology text "Gloria Patri, et Filio, et Spiritui Sancto", which Zelenka symbolically by setting the text as a vocal trio in triple metre honoring the Holy Trinity, the entire opening movement is recapitulated, decorated, and altered to accommodate the text "Sicut erat in principio" (As it was at the beginning), thereby creating a structural arch. This setting is predominantly a vocal work with supporting instruments suggesting that, in contrast to Zelenka's extensive earlier setting of 1725 (ZWV 83), this work could be performed for an ordinary Vespers service by the talented young *Kapellknaben* of Dresden's Catholic court church. Psalm 113 is required for Sunday Vespers from Advent until Ascension, as well as Vespers II of important feasts from the Proper of Time: Epiphany, Easter, and Pentecost.

In convertendo, ZWV 91

1. *In convertendo*
2. *Gloria Patri*
3. *Amen*

In convertendo is Zelenka's only *a cappella* setting in the entire cycle of thirty-three psalms. Instruments are used only double the voices, a factor which, when considered along with the vocally undemanding solo passages, makes it likely that this was composed for performance by the *Kapellknaben*. In this somewhat stern but cleverly contrived composition Zelenka displays his contrapuntal skills. And yet the music eminently suits the text. Techniques include imitative motet style, *ricercar*, double counterpoint, and canon with inversion that is used at verse 5: "Converte Dominen captivitatem nostrum, sicut torrens in Austro" (Turn again in our captivity, O Lord, as a stream in the south). Within these confines Zelenka took every opportunity to depict the text through the use of musical figures. The setting of verse 7, with the chromatically ascending passage on the word "flebant" (wept), is especially affective. The doxology text "Gloria Patri" again is set symbolically in triple metre for three voices over a total of 33 bars. As the fourth psalm of the formula required for Vespers II of feasts for Apostles and Evangelists *In convertendo* would have been one of the lesser-performed psalms required only on a small number of occasions each year.

Beati omnes, ZWV 94

Beati omnes

Beati omnes is required for Vespers I and II for the feast of Corpus Christi. This brief, tightly constructed through-composed setting of 101 bars is written for tenor soloist, SATB chorus, violins I and II, viola, oboes I and II, and basso continuo. The writing for the tenor soloist suggests that Zelenka had the solo Italian singer of the Dresden court, Matteo Lucchini, in mind whereas the simplicity of

the duet for soprano and alto to the text "Gloria Patri" hints that selected *Kapellknaben* might have sung these solo parts.

Laudate Dominum, ZWV 87

1. *Laudate Dominum*
2. *Amen*

The *Laudate Dominum* setting from Cycle 3 is the briefest of all these psalm compositions. This totally exuberant and joyful setting has a responsorial quality, with the chorus interacting with the tenor soloist whose brilliant passage work at times suggests the pealing of bells. Surely Zelenka was thinking of Matteo Lucchini when he composed this work.

Confitebor Angelorum, ZWV 100

1. *Confitebor tibi Domine*
2. *Confiteantur tibi Domine*
3. *Gloria Patri*
4. *Sicut erat*

Zelenka set psalm 137, *Confitebor ... quoniam* on one occasion only. It is the fifth psalm required for Vespers II for feasts of Angels (Apparition of St Michael, 8 May), Holy Custodian Angels (2 October now, but then held on Saturday and Sunday after 1 September), Dedication of St Michael (29 September), and St Raphael (24 October). A contemporary document stated that the feast of St Michael Arch-angel was especially honoured in the Dresden Catholic court church with nine days of prayers. Although apparently through-composed in four sections, the third section ("Gloria Patri") is no more than a brief bridging passage of seven bars while the remainder of the doxology is set as a double fugue.

Memento Domine David, ZWV 98

1. *Memento Domine David*
2. *Ecce audivimus*
3. *Si custodierint*
4. *Gloria Patri*
5. *Sicut erat*

The exquisite setting of psalm 131 *Memento Domine David* would have been heard in the Vespers of the Christmas season and at Vespers II for the feast of a Bishop Confessor. The work is composed in five independent movements, the third of which is particularly interesting because it foreshadows certain of Zelenka's *galant* arias of the 1730s and 1740s. This movement of appears to be heavily imbued with symbolism. A triple metre ("3") with 6/4 barring is used throughout except at bar 33 when 9/4 is used. Moreover, this is one of the very rare occasions where Zelenka used the key of E flat major. This, the longest of the settings of Cycle 3, ends with a double fugue.

Domine probasti me ZWV 101

1. *Domine probasti me*
2. *Gloria Patri*
3. *Sicut erat*

Domine probasti me is the psalm required for Vespers II for feasts of Apostles and Evangelists. Zelenka set this psalm once only. The principal characteristic of this through-composed setting, the last of the "33 psalmi totius anni", is the strong sense of unity that comes from the opening ritornello whose rhythm arises from the rhythm of the opening words: *Domine probasti me*. This little two-bar

phrase assumes an enormous role due to its constant reappearance both in solo vocal passages and connecting instrumental links. The opening of the doxology (“Gloria Patri”) offers a brief respite from the energetic quality of this setting. Here, a change of metre, tempo, and texture appears for ten bars only, after which the doxology continues with a re-statement of the opening ritornello. This melody then becomes the first subject of the final double fugue to the text “Et in saecula”. Perhaps it is significant and fitting that the deeply spiritual Zelenka chose psalm 138 to be the final setting of his great project: the opening verse, *Domine probasti me et cognovisti me* translates as “Lord, thou hast proved me, and known me”.

Da pacem Domine, ZWV 167

1. *Da pacem Domine*

2. *Quia non est alius*

It has been suggested that the offertorium *Da pacem Domine* might have been composed for a special devotion held in Dresden’s Catholic court church when the first of the three Silesian Wars broke out in 1740. These conflicts saw the rise of Prussia led by Frederick II and the devastation not only of major Saxon centres such as Dresden, but of great areas of Central Europe also. Set over one movement for two choirs of sopranos, altos, tenors, and basses (“a 2 Cori; ora reali; ora obligati”) and accompanied by violins, viola, oboes and *basso continuo*, Zelenka’s majestic opening musical plea *Da pacem Domine* (Give peace, O Lord) twice returns as a refrain between settings of “in deibus nostris” (in our days). Zelenka’s urgent entreaty is heightened in the *Allegro assai* setting of the final text: “quia non est alius: qui pugnet pro nobis: nisi tu Deus noster” (Because there is no one who fights for us, O Lord).

Psalmi Varii

Separatim Scripti

These compositions come from the fourth and final cycle of psalms composed by Jan Dismas Zelenka. This Dresden-based musician composed three cycles comprising thirty-three psalm and *Magnificat* settings for the Office of Vespers. Each cycle began with the psalm *Dixit Dominus* and it then developed with psalms required to serve one or more sequences for almost every Vespers service of the liturgical year. In 1726 Zelenka began to enter these works into his *Inventarium rerum Musicarum Ecclesiae servientium*, the personal inventory of sacred music that he began keep on 17 January of that year. Under the heading “Psalmi Vespertini totius anni” these entries demonstrate that his thirty-three Vespers compositions were conceived in three cycles over approximately three years for the Catholic court church of Dresden, a royal chapel dedicated to the Most Holy Trinity. The unavoidable assumption is that this was a well-considered and deliberate plan.

The psalms of this final cycle have no such plan or purpose. Listed under the title *Psalmi varii: J. D. Z. Separatim Scripti*, this group seems to represent additional works composed for a variety of occasions. The last extant setting was finished at an unknown time, certainly after mid-1730. The cycle includes the longest and most brilliant of all Zelenka’s psalm compositions intermingled with works of great simplicity, settings undoubtedly intended for the young Bohemian vocalists and instrumentalists of the court church’s music ensemble, the *Kapellknaben*. On the other hand, the longer virtuosic works which reveal developments in Zelenka’s vocal writing (extended vocal compasses and wide dynamic ranges) must have been composed for singers and instrumentalists of Dresden’s renowned *Hofkapelle*. These larger settings include *Laudate pueri* (ZWV 81, 1729), *Laetatus sum* (ZWV 90), and the now-missing *Laudate pueri* (ZWV 80) which Zelenka entered into the *Inventarium* as “a 2 Canto e Basso. Violini 2, Oboe 2, Traversa 1, Viola, Fagotto e Basso

Continuo". This listing suggests a composition operatic in style, a vocal duet with solo instrumental concertante accompaniment.

In April 1730, a group of young singers arrived in Dresden. They had been trained in Italy during the 1720s for the revival of the opera, a project initiated by the Saxon electoral prince and his wife Maria Josepha. The male vocalists of this group were the sopranos Ventura Rochetti and Giovanni Bindi (he was sixteen when he first arrived), and the altos Domenico Annibali and Casimiro Pignotti. One of their teachers, the male altist Antonio Campioli, also came with them. It is likely that Zelenka composed two of the virtuosic psalm settings and re-arranged one other for singers from this group of castrati.

Developments were also taking place in the ensemble of young musicians who provided the ordinary music for Dresden's Catholic court church. In 1727 the recently-appointed Superior of this church, Father Franz Nonhardt SJ, decided that all Saturdays and ferial days preceding Marian feasts were to be celebrated with the singing of litanies. Moreover, the Rorate Mass was to be sung on the ferial days of Advent. Clearly, more musicians would be required for these additional services. (Initially, it had been determined that there were to be ten musicians: six vocalists who were also to serve at the altar, and four instrumentalists). Beginning in mid-October 1727 when the *Kapellknaben* returned to Dresden from annual holidays with their families in Bohemia, it is evident that word had gone out to Bohemia that additional musicians were required to serve Dresden's Catholic court church. Within a week, entries in the daily journal of the Dresden chaplains, the *Diarium missionis*, demonstrate the success of a recruiting drive: "A cantor came from Apostelberg with two musicians who were auditioned"; "Two more altos brought here from Tetschen"; "Letter sent to the cantor Lejpentí who had offered two musicians"; "The young alto from Tetschen, Thadeus Thollkopf, was taken on". By early 1729 the Dresden *Kapellknaben* ensemble comprised ten singers, two violinists, and an organist. In 1730 the number of musicians totalled fourteen, and by 1732 there were seventeen, including a bassoonist and two horn players. Between December 1728 and January 1729, the *Diarium missionis* mentions a bass singer named "Krancke" as having been a guest at meals in the Jesuit house. Another adult singer, the tenor and ex-horn player Johann Joseph Goetzel received similar invitations – a sure sign that those musicians had helped the Jesuits, almost certainly by singing with the *Kapellknaben* in the royal chapel.

At a later time, probably during the first half of the 1730s, Zelenka took many of his psalm settings into yet another catalogue. Titled simply *Psalmi varii*, this later corpus comprises works from his collection of settings by other composers, as well as various items from the *Psalmi varii J. D. Z. separatim scripti* (but notably, none from the "Psalmi Vespertini totius anni" are found here). Included in the *Psalmi varii* are only those psalms and canticle required for the Sunday Vespers: *Dixit Dominus* (nine settings); *Confitebor tibi Domine* (nine); *Beatus vir* (thirteen); *Laudate pueri* (sixteen); *Laudate Dominum* (six); the canticle *Magnificat* (ten). This suggests that Zelenka had become responsible for directing the music for ordinary Sunday Vespers in Dresden's royal Catholic chapel. His listings in *Psalmi varii* also reveal that at that time he standardised most instrumental accompaniments for the psalms by adding a pair of oboes and a viola part, and replacing the original *basso continuo* section of strings and organ with organ alone. The addition of two trumpets and timpani to one psalm (the opening *Dixit Dominus* by the Bohemian composer Franz Poppe) and two *Magnificat* settings (one by Poppe; one by Johann Georg Reinhardt) demonstrate that these works would also serve high feast days when it was customary to have a trumpet and timpani choir in the opening and closing Vespers items.

Copies of four works from Zelenka's *Psalmi varii* were once held by musicians of the Metropolitan Cathedral of Prague, St Vitus. The Bohemian organist, gamba player, cellist, jurist, and *Capellae Magister* of the Cathedral from 1734 until his death, Johann Anton Görbig (1684–1737),

held a copy of Zelenka's late composition *Laetatus sum* (ZWV 90). Violinist and composer Josef Antonín Sehling (1710–1756), who unsuccessfully applied for Görbig's position in 1737 but remained attached to the Cathedral as an instrumentalist, acquired almost 600 items of sacred music during his lifetime, including nine works by Zelenka – a corpus that later passed into the possession of the Cathedral.

With the exception of one late setting of *Ecce nunc benedicite*, a psalm for the Office of Compline, the surviving items of Zelenka's final cycle bear this basic dedication formula (or similar): "A M D G V M O O S S H A A P J R" (or "P i R"), a sequence of letters honouring God (A M D G – "Ad Majorem Dei Gloriam"), the Virgin Mary (V M – "Virgini Mariae"), saints (O O S S H – "Omnibus Sanctis honor"), and Zelenka's patron[s], the electoral prince (A A P J R – "Augustissimus Principibus in reverential."). Interestingly, the only source of the brilliant setting of *Laetatus sum*, today missing from Dresden but kept as a set of parts from the collection of the Metropolitan Cathedral, has this dedication: "A M D G B S V M H". Thus, the final letters that refer, we believe, to the commissioning patron are omitted here, as they also are omitted from other sources of Zelenka's music found in Prague and in works composed for Dresden before mid-1725.

Lauda Jerusalem in a minor, ZWV 102

Lauda Jerusalem

Lauda Jerusalem in A minor (ZWV 102). Composed circa 1728, this short, through-composed setting certainly was intended for the vocalists and instrumentalists of the *Kapellknaben* ensemble. It is composed for four-part chorus (the sopranos are supported by two oboes) with an instrumental accompaniment of three real parts for unison violins, viola, and *basso continuo* – all playing a semi-*ostinato* pattern throughout. A copy of *Lauda Jerusalem* (ZWV 102) is found today as a set of eight parts in Prague, part of Sehling's collection. In 1765, this work was performed in the Cathedral's St Wenceslaus chapel. The comment "bonus" written into a part reminds us that twenty years after his death, Zelenka's music was still heard in Prague and this little setting of psalm 147 was considered to be good.

Laudate pueri in D major, ZWV 81

1. *Laudate pueri*
2. *Quis sicut Dominus*
3. *Amen*

Laudate pueri in D (ZWV 81). It is probable that Zelenka wrote this brilliant solo work for Easter Sunday, 17 April 1729. The score bears the partially destroyed date: "13 April [...]". Originally the composition was written for a tenor with obbligato trumpet. The technical demands of the vocal part suggest that Zelenka was thinking of Mattheo Lucchini, the solo tenor of the court who finally left Dresden in 1731 after the arrival of the young castrati. At a later time Zelenka revised this work by giving the original tenor part to a soprano. The singer Zelenka probably had in mind was the male soprano Venturio Rochetti, known as "Venturini". The original obbligato trumpeter would have been a member of Dresden's ensemble of twelve court trumpeters and timpanists, possibly *Ober-Hof-Trompeter* Christian Becke. Zelenka's *Laudate pueri*, whose final *Allegro* is composed in the manner of a Polonaise, reflects the high Baroque tradition of motet composition for solo voice in three movements (quick – slow – quick) with *da capo* arias for the outer movements. An interesting point of comparison is the similarity of scoring and writing of *Laudate pueri* of circa 1729 to Bach's cantata *Jauchzet Gott in allen Landen* (BWV 51), a work thought to have been performed in Leipzig in 1730 on the 15th Sunday after Trinity.

De profundis in a minor, ZWV 95

De profundis

De profundis in A minor (ZWV 95). Zelenka dated this setting “29 Decem 1728”. Psalm 129 is required only for Vespers of the Octave of Christmas: 25 December until 1 January. Members of the *Kapellknaben* ensemble (who had holidays from 24–28 December) would have sung and played the first performance of this brief setting which Zelenka penned the day after he had completed the “Credo” of his *Missa Circumcisions D.N.J.C.* (dated “1728 28 Decem.”). Of 49 bars length, this *De profundis* is the shortest of all Zelenka’s Vespers compositions. As a model, perhaps Zelenka used a work from his own collection, a *De profundis* setting by Johann Caspar Fischer which is also composed in 49 bars. Despite its brevity, Zelenka employed the structure known as “Frame form” whereby the opening music returns at the doxology text *Sicut erat in principio* (as it was in the beginning). The autograph score of this work reveals the pressure under which Zelenka often had to work. Originally, the upper strings and oboes simply doubled the SATB chorus and the bass line lacked figures. (“VV et Oboe colla Voci al Solito” is written at the head of the first page, and the text is only partially sketched). At a later time Zelenka returned to add simple independent violin parts to this setting, as seen in music incipits of Dresden catalogue listings of 1765 and *circa* 1784.

Dixit Dominus in C major, ZWV 67

Dixit Dominus

Dixit Dominus in C (ZWV 67). This lively, through-composed work of little more than three minutes duration is another of those brief compositions written for the *Kapellknaben* ensemble. Scored for SATB soloists, SATB chorus, and accompanied by violins 1 and 2, viola, *basso continuo* with a pair of ‘ad lib.’ oboes, the setting has many elements used by Zelenka to depict the text in other settings of psalm 109: frame form, downward octave leaps at *scabellum pedum* (footstool), and a hint of the *stile concitato* at the text *confregit in die irae suae reges* ([He] hath broken kings in the day of his wrath). Autograph features of Zelenka’s original score suggest that he wrote this work towards the end of 1728. A set of eleven parts kept in Prague, including two for C trumpets, come from Sehling’s collection.

Confitebor tibi Domine in c minor, ZWV 71

1. *Confitebor tibi Domine*

2. *Memoriam fecit*

Confitebor tibi Domine in C minor (ZWV 71). Zelenka dated this setting for solo bass voice “1729”. A haunting refrain on the words *Confitebor tibi, tibi, tibi Domine* – always in the key of C minor – is a feature of this composition. Interestingly, Zelenka did not set the text of the second verse of the psalm, perhaps an indication that this work was intended for the Office of Sunday Vespers when the required antiphon is verse 2 of the psalm: *Magna opera Domini*. When this eloquent work was taken into the later *Psalmi varii* collection a pair of oboes and a viola were added to the original accompaniment of violins 1 and 2, and the original *basso continuo* section was replaced by organ. A notable feature of the dedication formula is that it concludes with the letters “PP in R”, which perhaps suggests that both the Saxon Electoral Prince Friedrich August and his wife Maria Josepha were involved with the commission of this work.

Confitebor tibi Domine in e minor, ZWV 73

Confitebor tibi Domine

Confitebor tibi Domine in E minor (ZWV 73). Composed either late in 1728 or early in 1729, this brief energetic setting of psalm 110 seems to be a companion work to *Dixit Dominus* (ZWV 71). Each

is through-composed, and each undoubtedly was intended for performance by the *Kapellknaben*. Composed over 99 bars for tenor and bass vocal soloists with four-part chorus with two oboes moving between doubling the unison violins and the choral sopranos, the usual accompaniment of strings and *basso continuo* plays a *quasi-ostinato* figure throughout. At verse 9, *Sanctum et terrible nomen ejus: initium sapientiae timor Domine* (Holy and terrible is his name: the fear of the Lord is the beginning of wisdom), Zelenka incorporates a short dramatic *szene*, a feature heard in his earlier settings of psalm 110. Nine parts made by Sehling are held in Prague.

Laetatus sum in A major, ZWV 90

1. *Laeratus sum*
2. *Illuc enim*
3. *Rogate quae ad pacem*
4. *Fiat pax*
5. *Gloria Patri*
6. *Sicut erat in Principio*

Laetatus sum in A (ZWV 90). This brilliant composition is the last of Zelenka's psalm settings known to exist. Unfortunately, the autograph score is no longer found in Dresden. Instead, this work is kept as a set of eight parts in Prague, once part of Görbig's collection. This, the most difficult, longest, and most *galant* of Zelenka's psalm compositions, is set in six movements as a series of splendid arias and duets for solo soprano and alto with rich orchestral accompaniment. Surely this was intended for the castrati, soprano Venturini and one of the Italian-trained male altos, suggesting the date of composition as being post 1730. A notable feature of the work is the manner in which the fourth movement is set to the text of verses 7 to 9: *Fiat pax in virtute tua: et abundantia in turribus tuis ...* (Let peace be in thy strength: and abundance in thy towers ...). Here, Zelenka employs the style and structure of the Polish Mazurka, seemingly to remind his listeners of the neighbouring Kingdom of Poland which was then ruled by the Elector of Saxony and King of Poland, August II ("the Strong"). A pair of flutes are used as obbligato instruments in this beautiful aria for solo alto. The flautists of Dresden's *Hofkapelle* at that time, Pierre-Gabriel Buffardin and Johann Joachim Quantz, would have been in Zelenka's mind when writing this movement. Thus, Zelenka created a brilliant showcase for two castrati accompanied by favoured instrumentalists of the *Hofkapelle* for a high feast day in Dresden's royal Catholic chapel.

Ecce nunc benedicite in a minor, ZWV 99

Ecce nunc benedicite

Ece nunc benedicite in A minor (ZWV 99). Psalm 133 is the fourth psalm required for the Office of Compline. Composed for four-part choir with a simple accompaniment of strings and *basso continuo*, this late work from *circa* 1739 is the only known setting Zelenka made for the final office of the day. While minor alterations to Latin texts are occasionally found in Zelenka's psalm compositions, a more interesting deviation occurs in the third verse of this setting. Zelenka replaced the word *manus* (hands) with *voces* (voices), thus changing the text of verse 3 as follows: *In noctibus extollite manus vestras in sancta, et benedicite Dominum* (In the nights lift up your hands to the holy places) to *In noctibus extollite voces vestras in sancta, et benedicite Dominum* (In the nights lift up your voices to the holy places).

Janice B. Stockigt