

# Jan Dismas Zelenka (1679–1745)

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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.

*Janice B. Stockigt*

Jan Dismas Zelenka (1679–1745) was a contemporary of Vivaldi and Bach, but his music has a different sound. This can be traced back to Zelenka's origins and career. He was baptised in Louňovice pod Blaníkem, about 80 km south-east of Prague on 16 October 1679. Zelenka grew up in Prague, where he attended the Jesuit grammar school in the Collegium Clementinum. The thorough knowledge of the Latin language that he acquired there later stood him in good stead when he set sacred texts to music. During his time with the Jesuits and also in the house of the Habsburg Governor in Prague, Baron von Hartig, Zelenka had the opportunity to become familiar with music of a high quality, such as masses by the Venetian composer Antonio Lotti (around 1666–1740). Since he played

the violone (double bass), he would certainly also have taken part in performances. But the few documents available are not sufficient to allow a reconstruction of Zelenka's musical activities over these years.

In 1710, Zelenka was engaged as a violone player at the Court in Dresden, where he remained until his death on 23 December 1745. He continued his studies, primarily with the Dresden Royal Kapellmeister Johann Christoph Schmidt (1664–1728) and also in the course of several visits to Vienna between 1716 and 1719 with the Imperial Kapellmeister Johann Joseph Fux (1660–1741), in order to become a composer. Among Zelenka's early works – the works of a composer who was already around 40 years of age – special mention should be made in particular of the “Capricci” for orchestra and the six large trio or quartet sonatas, mostly for 2 oboes, obbligato bassoon, and basso continuo. These works reveal an extremely original and boldly inventive composer.

The Court in Dresden used Zelenka's abilities in quite a different way, however. After 1720, Zelenka composed almost exclusively works for the Catholic Court's church services in Dresden and not only masses and vespers but also more rarely encountered parts of the Catholic Liturgy – such as the Litany for Saint Francis Xavier, the “gloria Societatis Jesu”, as it is described in the text of the Litany.

In order to understand Zelenka's path, one must first know some facts about the history of the state of Saxony. The Electorate of Saxony and its capital, Dresden, was completely Protestant in the late 16th and 17th centuries. Heinrich Schütz (1585–1672) served the Court for over half a century as Kapellmeister. Johann Sebastian Bach (1685–1750) composed his Passions and most of his Cantatas in his role as Lutheran Cantor in the Thomaskirche in the Saxon town of Leipzig. In 1697 however, Elector Frederick Augustus I, who had been the ruling Saxon monarch since 1694 and who was also called Augustus the Strong (born 1670, Prince Elector of Saxony from 1694, King of Poland from 1697, died in 1733), had the opportunity to acquire the crown in the Elective Monarchy of Poland. But only a Catholic could become King of Poland. For this reason Augustus converted to Catholicism, which remained the denomination of the ruling family in Dresden, while the Electorate of Saxony remained Protestant.

In 1696 an heir to the throne was born in Dresden, who, like his father, was given the name of Augustus (Elector of Saxony from 1733, King of Poland from 1734, died in 1763). The heir to the throne spent many years abroad in his youth – in France, in Italy, and above all in Vienna. The Saxon politicians found a suitable wife for him there: Maria Josepha (1699–1757), an ardent Catholic and daughter of the Habsburg Emperor Joseph I, who had died in 1711. In 1719, they married and the young couple resided from that time onwards in the Dresden Palace. Only then was the Catholic form of worship, which had never particularly interested Augustus the Strong, developed further. The heir to the throne and his wife ensured that church music in particular blossomed at that time. The Dresdner Hofkapelle, one of the best orchestras in Europe, performed works composed by Johann David Heinichen (1683–1729), who was appointed Kapellmeister in 1716, by the opera composer Giovanni Alberto Ristori (1692–1753) and also many works by Jan Dismas Zelenka.

With the exception of a few older pieces, Zelenka's works for the Dresden Court church services began shortly after 1720; the last dated works – two big Marian litanies (*Litaniae Lauretanae*) – are from the year 1744. The services took place in a chapel within the palace that had been created by converting the former court theatre. (The famous Dresdner Hofkirche by the Italian architect Chiaveri was first dedicated in 1751). The period of Zelenka's work as church composer in Dresden can be divided into three phases: first, the years 1721–1729, in which he and the Kapellmeister, Heinichen, created many works and put on performances; secondly, the time between Heinichen's death and the appointment of Johann Adolf Hasse as the new Kapellmeister in 1733; and thirdly, the years up until

Zelenka's death in 1745 which are characterised by a few significant late works, particularly masses and litanies.

*Wolfgang Horn*

Zelenka's entire oeuvre only runs to some 150 compositions, of which up to now the few instrumental works (six trio sonatas, ZWV 181, and nine works for concertante chamber orchestra, ZWV 182–190) have been the only ones to become reasonably well-known. The remainder of Zelenka's oeuvre consists of liturgical and sacred compositions (masses and requiems, psalms, magnificats, hymns and antiphons for vespers and compline, lamentations, responsories, settings of the Miserere, cantatas and oratorios for Easter week, litanies, motets, settings of the Te Deum, etc.) and also a few secular vocal works. Most of the church music was written between 1721 and 1733, when a comprehensive repertoire of sacred music had to be compiled for the Roman Catholic Dresden court church, which had only been established in 1708. Zelenka made a major contribution to this repertoire, of both his own compositions and those of others. This is evident from his extensive "Inventarium rerum musicarum", a record which he kept between 1726 and 1739. (Cf., on Zelenka's life and work, "Zelenka-Dokumentation", 2 vols., Wiesbaden 1989.)

While modest in their small instrumentation, with four vocal registers (chorus and soli), oboes (sections of 1st and 2nd), a string section (1st and 2nd violins, as well as violas), and a general bass section (violoncelli, bassoons, bass viols, and organ), Zelenka's later masses are characterized by a pulsating, visionary force, and by a generous architecture. Zelenka's more than twenty settings of the Mass, dating from 1710 to 1740/41, are formally and structurally typical of their time, "number masses" in the "mixed style". This means that the five movements of the *Ordinarium Missae*, naturally above all, the *Gloria* and *Credo* with their lengthy texts, are sub-divided into shorter sections (numbers) which are varied in scoring and character, some in the older and others in the newer style. The old and the new are not always kept separate from one another, though: they also encroach on each other's territory. Motet-like and fugal pieces are in the older church style of the 16th and 17th centuries, while multi-section choral concerti and concertante fugues, with sensitive or virtuosic arias and solo ensembles, follow the then modern concerto and opera style, with its characteristic ritornelli. Nevertheless Zelenka achieved in his late Masses such balance of form and structural technique, and such profundity in the musical interpretation of the words of the Mass, that his *Missae ultimae* stand out from the typical products of their time as fascinating manifestations of an entirely self-sufficient artistic will rooted in an unshakable faith which suggests the content and mysterious symbols of this faith.

The "mixed church style" was described by Johann David Heinichen, Hasse's predecessor as Dresden Court Music Director till his death in 1729, in the second edition of his composition tutor "Basso continuo in music" (Dresden 1728) and generally followed by his contemporaries. In modern church music, specifies Heinichen, traditional writing (or contrapuntal techniques such as motet and fugue) and contemporary "taste" (manifested in concerto and aria) should alternate in a manner befitting the character of the text and its liturgical function.

Accordingly, Zelenka's late masses and litanies alternate independent, contrasting movements set for a variety of voices and written in a variety of styles, old and new, in diverse but related keys. Zelenka also rounds off the complete cycles of movements with a true economy of composition that is at the same time musically satisfying: in the last movement of each work – the *Dona nobis pacem* of the masses or the *Agnus Dei* of the litanies – he brings back music from the opening, generally in unaltered form, while "parodying" it textually (that is to say, setting it to the new text and making it fit the new text's rhythm) in the *Dona nobis pacem* movements it is generally the last (third) or first *Kyrie*

movement (ZWV 17, 18 and 21) or – as unexpected as the *Gratias agimus tibi* of the *Gloria* as *Dona nobis pacem* in Bach's Mass in B minor – the *Cum Sancto Spiritu* fugue in ZWV 19. The three late litanies ZWV 151–153 make use of their opening *Kyrie – Christe eleison* as a closing *Agnus Dei*.

The arrangement of choruses and arias, while dependent on their text, is typical of the genre and the period: the five elements of the Ordinary of the Mass (*Kyrie, Gloria, Credo, Sanctus, Agnus Dei*) begin and end with choruses (choral fugues at the end) except for the *Agnus Dei*, which may also open with an aria or with a duet. As a rule, the parts of the *Ordinarium* begin with choruses sung by a large group, either as a short introduction, or as a longer “concertante” chorale or choral concerto. The passages describing the second person of the Trinity (Christ), such as *Christe* and *Benedictus*, are mostly set as arias. The emotional emphasis given to central articles of faith such as Christ's incarnation (*Et incarnatus est*) and redemptive death (*Crucifixus*) in the *Credo* is equally characteristic of the genre and period, as is the Baroque taste for pictorial, imitative representation of movement (high “in excelsis” and low “et in terra”; falling on “descendit” and rising on “resurrexit” and “ascendit”), of the heavenly rejoicing of the angelic choirs (*Gloria* and *Osanna*), of guilty sinners anguish (*Qui tollis* and “miserere”) and impending damnation (“judicare vivos et mortuos”) or eternal life (“resurrectionem mortuorum – et vitam venturi saeculi”).

The points in the text which are related to Christ, such as *Christe eleison* (in the *Kyrie*), *Et incarnatus est* (in the *Credo*), *Benedictus* (in the *Sanctus*) or *Agnus Dei* are often emphasized through arias in the sensitive gallant style. The key statements of faith, such as those about God becoming man and about the redeeming death of Christ (*Et incarnatus est – Crucifixus* in the *Credo*, but also *Qui tollis peccata mundi* in the *Gloria* and the *Agnus Dei*) are emphasized in the arias chorales in question by means of tempo, tonality, and harmony (chromatic), melodic development and character, as well as various figures (such as *Chiasmus, Exclamatio, and passus durlusculus*, etc.).

Compared with his works from his early and middle periods (until approximately the mid 1730s), all of the types of movements are much longer. This is equally true for the sensitive gallant arias, with their long complex *ritornelli*, as for the motets, the fugues, or the concertant movements. The fugues are often double fugues or fugues with a consistently maintained counterpoint. They gain a polyphonic quality and a visibly simplified form, as well as a virtuosity (especially in the final fugues of the movements of the *Ordinarium*) and an expressiveness (for example, in the *Crucifixus* fugues). The various types of movements, which previously had been clearly divided into separate pieces, permeate each other in Zelenka's later works. *Ritornelle concerti* and fugues, for example, blend in an unusual combination – as in the final *Gloria* movement of the *Missa Dei Filii*, or in the end of the *Credo* of the *Missa Omnium Sanctorum*.

Zelenka's most important church compositions are those from the last years of his life, 1736–1744, which include the *Missae ultimae* ZWV 19–21, dating from 1740/41, and two Marian litanies ZWV 151/2, written in 1741/44 (published by Breitkopf & Härtel, Wiesbaden). What are regarded as the climactic achievements of Zelenka's life's work as a composer are the late *Missae ultimae*, which he himself called his “last Masses”, dating from 1740/41. Zelenka planned this cycle of six masses apparently as an “independent work of art” not intended for the liturgy of the Dresden court church. According to the catalogues of the court church (*Hofkirche*), only draft scores existed in Dresden, but no actual performing material. There are no references to the numbers 3 to 5 of the cycle. And since Zelenka's works are well maintained and documented, it is improbable that they could have gotten lost. It is much more likely that Zelenka was not able to completely carry out his ambitious plan, no doubt because of his poor health. The cycle of six masses remained a three part torso (Nr. 1, 2, and 6, – ZWV 19–21) and the second mass (ZWV 20) is incomplete. The three works that have come down to us are no. 1: *Missa Dei Patris* (Mass in honour of God the Father), ZWV 19; no. 2: *Missa Dei Filii*

(Mass in honour of God the Son) ZWV 20 and no. 6: *Missa omnium sanctorum* (Mass in honour of all saints), ZWV 21. To the title of the sixth Mass – *Missa: Ultimatum Sexta dicta: Missa Omnium Sanctorum* – Zelenka added after the word “Sexta” the remark *et forte Omnium Ultima*, meaning “and perhaps the last of all” (my Masses). Evidently Zelenka, who had been seriously ill since 1739 if not earlier, was able to complete only the three Masses which we know. They were probably not performed during Zelenka’s lifetime. And yet these are works conceived on a large scale, full of ideas and variety, virtuoso in style and containing splendid choruses, be they fugal, concertante or in motet style. They are settings of the *Ordinarium Missae* (*Kyrie, Gloria, Credo, Sanctus* and *Agnus Dei*), modestly scored for four voices (soli and tutti), oboes, strings and basso continuo, with grand, finely balanced architecture, and marked by high musical aspiration in both concept and content.

Since his training in one of the Jesuit colleges of Prague, he had been a deeply religious composer. At the end of his life, the nearly 60 year old Zelenka summed up his artistic creation in the service of music for the church, to which he assigned the Jesuit saying *Omnia ad majorem Dei gloriam*. One finds this motto in nearly all of Zelenka’s writings, mostly at the end in the series of letters already mentioned: A: M: D: G:.

Thomas Kohlhase

## 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.

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### 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

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|------------------------------------|----------------------------------|
| 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. Amen	<i>Tutti</i>
<i>Credo</i>	
10. Credo in unum Deum	<i>Tutti</i>
11. Et incarnatus est	<i>SAT soli; bc</i>
12. Crucifixus	<i>SATB; strings; bc</i>
13. Et resurrexit	<i>Tutti</i>
14. Amen	<i>“Amen come nel Gloria”</i>
<i>Sanctus</i>	
15. Sanctus	<i>Tutti</i>
16. Benedictus	<i>S solo; [vl, fl obbligato]; bc</i>
17. Osanna in excelsis	<i>Tutti</i>
<i>Agnus Dei</i>	
18. Agnus Dei	<i>Tutti</i>
19. Dona nobis pacem	<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.

Janice B. Stockigt

### 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. *Kyrie eleison*

*Tutti* (SATB; strings; ob I/II; bc)

2. *Pater de coelis*

*S solo; A solo; tutti instruments*



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.

*Janice B. Stockigt*

### **Missa Circumcisionis Domini Nostri Jesu Christi, ZWV 11**

Jan Dismas Zelenka (1679–1745) is today the subject of increased interest not only for musicologists but also more and more for the practicing musician and audiences. The rapid increase in the number of publications from the actual oeuvre of Zelenka, sacred music, gives us a comprehensive look into his compositional creativity. The information we have about his life is sketchy, but it does allow us to make a picture of this nearly forgotten master. He was born on 16 October 1679 in Lounovice in Bohemia as the son of a schoolmaster and organist and was christened "Jan Lukas". He most likely received his first instruction from his father, his actual education, however, at one of the three Jesuit schools in Prague. No details about this important time of growth have come down to us. It is also not known through whose mediation he received a position in 1710 as double bassplayer in the Dresden court orchestra. Perhaps it was the Jesuit father Elias Broggio who, in the commission of King August II, had been searching in Bohemia since 1708 for singers for the newly established Catholic court church in Protestant Dresden. At any rate, he became the first instructor of the later court choirboys. However, he soon called attention to himself as a composer. In 1712 he wrote the *Missa St. Caeciliae* with the often mentioned, masterful *Qui tollis* fugue in the *Gloria*. By order of the king, he was in Vienna between 1716 and 1719 to study with the imperial, court musical director J.J. Fux. A trip to Venice during this time cannot be documented, but it probably took place. In 1719 Zelenka was back in Dresden. In 1722/23 he worked in Prague, where his art was needed for the coronation festivities of Karl VI. Afterwards, he did not make any more long trips. As the court musical director Joh. David Heinichen died as a result of his illness, Zelenka became interim director of the court church music.

He applied for the vacant position of court musical director, but the choice fell upon the more skilful and modern J.A. Hasse.

Zelenka died on 23 December 1745 and was buried on Christmas Eve in the Catholic cemetery in Friedrichstadt in Dresden. The grave was probably shabby and can no longer be located today.

*Konrad Wagner*

### **Missa Circumcisionis Domini Nostri Jesu Christi in D major, ZWV 11**

*Kyrie*

1. *Kyrie*

*Gloria*

2. *Gloria in excelsis Deo*

3. *Qui tollis peccata mundi*

4. *Qui sedes ad dexteram Patri*

5. *Quoniam tu solus Sanctus*

6. *Cum Sancto Spiritu*

*Credo*

7. *Credo in unum Deum*

8. *Et incarnates est*

9. *Et resurrexit*

10. *Et vitam venturae saeculi*

*Sanctus*

11. *Sanctus*

*Benedictus*

12. *Benedictus*

13. *Osanna in excelsis*

*Agnus Dei*

14. *Agnus Dei I*

15. *Agnus Dei II*

16. *Agnus Dei III*

17. *Dona nobis pacem*

The *Missa Circumcisionis Domini Nostri Jesu Christi* was composed by Zelenka in 1728 during the time he substituted for the ill court musical director Heinichen. The premiere most likely took place on New Year's Day 1729. Until the reform of the Second Vatican Council, the Feast of the Circumcision of Our Lord ("In Circumcisione Domini") was celebrated on this day, which is at the same time the Oktavtag of Christmas. This Mass owes its name as well as its contents from this feast. Thus, we perceive in the work feelings of Christmas festivity from beginning to end. This is most clearly demonstrated by the *Agnus Dei II*, a pastoral for tenor solo, three oboes and continuo. From such a liturgically and theologically educated man like Zelenka, we may assume that it is not only a coincidental Christmas idyll which is portrayed but also that he expresses the view that the birth of the Lord and the salvation through the Lamb of God who takes away the sins of the world belong together and thus have to be listened to together: the Christmas pastoral and the stern Easter text. It should likewise not be overlooked that it is precisely the *Qui tollis peccata* in the *Gloria* with its 6/4 metre which possesses such a Christmas pastoral character. The Christmas Jubilation is even more evident in *Sanctus* and *Benedictus* when he has the choirs of angels whirl with the chains of trills *Gloria* and "Hosanna".

One must always sit up and take notice when Zelenka calls for the instruments to be silent. Thus, the a cappella trio for three soloists “Et incarnatus est” is the center of this Mass. A still radiance beams from it. Where else does one find such expression using such limited means!

Zelenka lets the listener prick up his ears once again when in the *Credo* the choir and orchestra abruptly fall silent after the word “resurrectionem”. After a general pause in this a cappella movement, which causes one to hold his breath, the “mortuorum” is sung. This movement, short but rich in content, closes with a confident *Et vitam venturi saeculi. Amen!* Zelenka uses in this Mass the boldest turns of harmony for the appeal for mercy – “miserere nobis” – in the *Gloria* and, analogous to it, in the *Agnus Dei I*. But also the *Kyrie*, which begins with a nearly carefree festive introduction, is led immediately after the first imitative development of the text with a reflection of “eleison” to the high level of expression which we so value in Zelenka.

The *Gloria* was already mentioned in another context. It must be added that this movement naturally as a whole radiates a jubilation which especially at Christmas is appropriate for the angels’ hymn of praise at the proclamation of the shepherds. It begins with a firework display of the instruments and closes with the hammering syncopated rhythm of the *Cum sancto spiritu* fugue.

Konrad Wagner

### 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*.

*Janice B. Stockigt*

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

#### *Kyrie*

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

#### *Gloria*

- |                                     |  |
|-------------------------------------|--|
| 4. <i>Gloria in excelsis Deo</i>    | <i>choir</i>                           |
| 5. <i>Domine Deus I</i>             | <i>choir &amp; tenor solo</i>          |
| 6. <i>Domine Deus II</i>            | <i>choir &amp; 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*

- |                                       |                     |
|---------------------------------------|---------------------|
| 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 &amp; 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.

*Janice B. Stockigt*

### 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 &amp; 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 &amp; 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 &amp; 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.

*Janice B. Stockigt*

## **Missa Sancti Josephi Litaniae Xaverianae**

### **Missa Sancti Josephi in D major, ZWV 14**

(1731 or 1732)

#### *Kyrie*

1. *Kyrie eleison, Christe eleison, Kyrie eleison*

#### *Gloria*

2. *Gloria in excelsis Deo*

3. *Et in terra pax*

4. *Laudamus te*

5. *Qui tollis peccata mundi*

6. *Qui sedes ad dexteram Patris*

7. *Quoniam tu solus Sanctus*

8. *Cum Sancto spiritu*

#### *Sanctus*

9. *Sanctus, Pleni sunt coeli, Osanna*

10. *Benedictus*

11. *Osanna*

#### *Agnus Dei*

12. *Agnus Dei*

13. *Dona nobis pacem*

### **Evidence of a striking change in style**

The *Missa Sancti Josephi* (ZWV 14) has only been passed on in Zelenka’s autograph score, which is badly damaged but can be reconstructed with a little effort. No title page has been preserved, but from Zelenka’s handwritten catalogue of works that were performed in church services, which he had kept since 1726, it is possible to identify the title clearly. In Zelenka’s “Inventarium rerum musicarum Ecclesiae servientium” (Catalogue of musical pieces that serve the Church), the following entry can be



found under No. 42 (here somewhat simplified): “D# [D-Dur]. Missa S. Josephi facta occasione annomastiae diei Serenissimae Nostrae Principessae ac Dominae nostrae. 4: C. A. T. B., Violini 2, Oboe 2, Traversieri 2, Corni 2, Tubae 2, Viole 2, Tympani 2, Fagotto, Violone e Basso Continuo. Zelenka”. This entry can only relate to the Mass in D Major recorded here. The large-scale ensemble that includes the flutes as well as the brass section and the usual oboes is not to be found anywhere else in Zelenka’s work.

The title of the Mass also explains a further peculiarity of this particular Mass. The relevant words can be translated as follows: “Missa Sancti Josephi, written (or performed) on the occasion of the name day of our Most Serene Highness, Princess and Mistress”, by which is meant Maria Josepha, whose name day “Joseph” was apparently celebrated on the Feast of Saint Joseph, 19 March. On saints’ days, however, the Credo is left out of the Ordinary of the Mass. The “Missa Sancti Josephi” has no Credo; because of the reason for its composition, however, it is still to be considered complete. If the mass for the name day “Maria” had been meant, which in Dresden was celebrated on 8 December (Feast of the Immaculate Conception), Zelenka would have composed the Credo too. March 19 always falls in Lent, and sometimes even in Easter Week. During this time, church music is supposed to cast off its festive attire but contemporary indications show that some feast days could be celebrated even in these quiet times with musical brilliance; this can also be assumed to be the case for the Feast of St. Joseph and Zelenka’s Mass.

The position of entry No. 42 in Zelenka’s catalogue, together with the style of handwriting and the style of the Mass – as well as the consideration of external circumstances – point to the year 1732 (or 1731) for the creation and performance of the work; there will never be certainty about this. In Zelenka’s works, the *Missa Sancti Josephi* is the key piece of evidence for a change of style that the composer, already in his fifties, carried out around and after 1730, which cannot be understood without acknowledging the influence of the modern Italian opera in the style of Johann Adolf Hasse (1699–1783). Hasse’s appearance in Dresden was documented for the first time in the late summer of 1731; in September of that year his opera “Cleofide” was performed in Dresden, arousing tremendous interest and demonstrating the new musical style that left clear traces with Zelenka. But only after Augustus the Strong had died on 1 February 1733 and after the national period of mourning was over was Hasse appointed by Frederick Augustus II to be his new Hofkapellmeister. The office had been vacant for four years since the death of the two older Kapellmeisters, Schmidt (died 13 April 1728) and Heinichen (died 16 July 1729). Zelenka’s Mass was created during this interval; it is possible that the composer wanted to recommend himself for the office of Hofkapellmeister through the modern musical language in this work.

All of Zelenka’s masses are conceived as “number masses”, as is the *Missa Sancti Josephi*. The composer first arranged the text into numerous smaller sections which he then set to music as independent movements (“numbers”). The arrangement of the text and the way in which the individual sections were set to music was variable within certain limits. Certain constant features can be identified in Zelenka’s work, as with his contemporaries, but of his approximately twenty masses no individual one has exactly the same structure as any other. Over the course of the years, the types of movement did not change – arias, duets, trios, concertato arrangements, chorale fugues, and homophonic choral blocks were there from the first Mass (*Missa Sanctae Caeciliae*, ZWV 1, 1712 with later stages of composition) until the last Mass (*Missa Omnium Sanctorum*, ZWV 21, 1741). What changes is the method of musical expression, the “musical language”. Polyphonic structures can often be found in the earlier works, even in the arias. The rhythm is considerably more influenced by syncopation than in the works of other composers from this era. The harmonies change rapidly and the singing voices can sometimes produce, even in the arias, broken chords and wide leaps that have an instrumental effect. In the later works the rhythm becomes very variable; low and differentiated note

values are often encountered and the so-called “Lombard rhythm” (the inversion of the usual dotted rhythm) becomes a real stylistic feature of some movements. The harmonies change more slowly; secondary chords become more rare. As a consequence, long vocal melismas are encountered in the arias. The later music sounds generally “sweeter”, although this does not exclude some spirited choral movements and melancholy passages. It would not be difficult to identify features of this style in the opera music of Hasse and his generation, which Zelenka had apparently studied thoroughly.

The composition of the orchestra that Zelenka could count on was predetermined. The nucleus was the two groups of string instruments: 2 violins, viola (occasionally 2 violas), and basso continuo. The two violins were frequently doubled with oboes. On high feast days, a trumpet choir was added that consisted of 2, 3, or 4 trumpets (in Zelenka’s works always tuned in D) and timpani. Four trumpets and timpani were used by Zelenka for instance in the Easter Mass *Missa Paschalis* (ZWV 7, 1726) and the *Missa Divi Xaverii* (ZWV 12, a Mass for a Saint’s Feast Day without a Credo, 1729). The horns that were typical of Dresden (Corni da caccia, in Zelenka’s Masses always tuned in D) could, unlike the trumpets, also be used for “normal” occasions, but in Zelenka’s work they are only used in church music when the trumpet choir is also used. In Heinichen’s masses, incidentally, this is not the case. The flutes are still missing from the orchestration; they were added to the orchestra quite late – around the middle of the 1720s – and they occur almost exclusively in Zelenka’s masses as obbligato instruments in arias; the *Missa Sancti Josephi* is a notable exception to this. In Zelenka’s time the most important flautist of the period, Johann Joachim Quantz (1697–1773), played in the Dresden orchestra; he did not go to the Court in Berlin until 1741.

The *Missa Sancti Josephi* gathers together the largest orchestra formation that Zelenka ever used. This is a sign of the importance of the occasion, but also a sign of Zelenka’s intention to show himself at his best. The trumpet choir consists of 2 trumpets and timpani; 2 horns are added. The pieces are to be played on natural instruments, which is an indication of the high level of virtuosity of the Dresden horn players who usually came from Bohemia, the real home of artistic horn-playing up to the present time. The woodwind group consists of 2 flutes and 2 oboes; then come the strings. The large ensemble of instruments is in no way only an accompaniment to the singing voices; its role is thoroughly independent, perhaps even dominant, which can be heard in the instrumental opening of the *Kyrie*, which is not at all usual in Zelenka’s masses. The *Kyrie* itself (Track 1) is set in three sections according to the text but is composed in a single movement. Zelenka forms a da capo structure by taking up again the (greatly shortened) first *Kyrie* after the expressive *Christe*. The form is closed and vocal soloists, choir, and instrument groups carry out a lively dialogue. Fugue-like entrances by the singing voices are treated playfully and are not condensed into a strict polyphonic movement.

In the *Gloria in excelsis Deo* immediately following this (Track 2), the principle of dialogue is continued. A simple unisono thema by strings and basso continuo rings out in alternation with instrumental and singing groups. The following movement *Et in terra pax* (Track 3) forms the strongest contrast to the splendid glorification of God on high: a soft string movement in low tones accompanies a choir that has been extended by including two bass voices to create a five-part harmony. The *Laudamus te* (Track 4) written for solo voices unites in the instruments several characteristics of a new, rhythmically refined melody featuring differentiated and low note values, springing syncopated turns and extended passages in trio parallels in the flutes, oboes, and violins. Rhythmically lively pedal points favour the playful interchange of instruments and voices. Expressive, chromatically enriched chorale fugues such as *Qui tollis peccata mundi* (Track 5) are a speciality of the church works by Zelenka in all phases of his composition; particularly moving here is the ending with the simple plea “suscipe deprecationem nostram”. Then Christ sitting at God’s right hand is praised with great pomp in the movement *Qui sedes ad dexteram Patris* (Track 6), in which the “Lombard rhythms” already mentioned can be clearly heard. The movement *Quoniam tu solus Sanctus*

(Track 7) is composed as a soprano aria that would certainly also be feasible in a cantata or opera. The powerful chorale fugue *Cum Sancto Spiritu* (Track 8) concludes the *Gloria*. Its theme is broken up by intervals and contains some rhythms that are very difficult to sing, but it is not at all untypical of Zelenka's fugues on this section of text.

The first large block of the Ordinary of the Mass, consisting of the *Kyrie* and *Gloria* and performed together in the liturgy, is then effectively concluded; a bare half hour has passed. It is known that during the Baroque period, many masses consisted only of the *Kyrie* and *Gloria*; for instance, the so-called B Minor Mass by J. S. Bach in its first edition, presented in 1733 to the new Dresden Elector Frederick Augustus II (BWV 232/I). Such *Kyrie* and *Gloria* masses, when released from their liturgical context, are good to listen to as complete musical works of art. This is not the case for saint's day masses when the long, drawn out *Credo*, rich in text, is left out. In this case, after a long introductory section there follow only the relatively short sections of the *Sanctus* and *Agnus Dei*, which – as the conclusion of the work that was introduced with the *Kyrie* and *Gloria* – carry too little weight. This shows the extent to which such saint's day masses rely on the liturgy; the motto of the "Mass as a work of art" is only valid to a limited degree. It is nevertheless regrettable that the *Missa Sancti Josephi* has no *Credo*.

In the *Sanctus* (Track 9), Zelenka again offers all the means at his disposal and in the *Pleni sunt coeli* he even takes the solo soprano voice up to d'''. In direct contrast to this is the singularly sad soprano aria *Benedictus* in B minor (Track 10). A short Hosanna fugue in D Major (Track 11) closes the *Sanctus*. The invocations of the *Agnus Dei* (Track 12) are made even shorter, ending with the final request "Dona nobis pacem" (Track 13). Here, Zelenka is reverting in a familiar way to the music of the *Kyrie*, to which the new words are set. This connects the end of the Ordinarium Missae with its beginning, and in this way gives – at least to the liturgical celebration – a certain musical quality of completion.

In the *Missa Sancti Josephi*, Zelenka reached the zenith of his work in the new style, derived from operatic music. In no other work did he allow the Dresdner Hofkapelle with all its groups of instruments to play with such variety and to such a high technical level as here when the opportunity offered itself to him. It goes without saying that even today, this Mass can only be performed by highly qualified musicians. If Zelenka had indeed had hopes of gaining the post of Kapellmeister, they would have been finally destroyed when Johann Adolf Hasse was appointed in 1733. Zelenka apparently withdrew more and more. He wrote 7 other masses including the five last ones, which form a group of their own beginning with the *Missa Sanctissimae Trinitatis* (ZWV 17) composed in 1736. Any external brilliance has now fallen away; there are no more horns or trumpet choir with timpani. Only once more (in the *Missa Sanctissimae Trinitatis*) do the flutes occasionally have a role as obbligato instruments, but otherwise Zelenka confines himself to minimal orchestration: the orchestra of strings, basso continuo and doubling oboes, the four-part choir, and the vocal soloists. Although the instrumentation of the late masses is on a small scale, the works themselves are extremely comprehensive, multi-faceted, sophisticated, and in the best sense idiosyncratic. The lack of external sumptuousness of sound – whether consciously chosen or determined by the circumstances – is offset by compositional qualities.

Wolfgang Horn

## Litaniae Xaverianae in c minor, ZWV 155

(1727)

1. *Kyrie*

2. *Sancte Franciscæ*

3. *Firmamentum*
4. *Fidelis Imitator*
5. *Salus aegrotorum*
6. *Fugator daemonum*
7. *Gloria Societatis Jesu*
8. *Pauperrime, castissime Xaveri*
9. *Sancte Francisce*
10. *In quo uno omnium*
11. *Agnus Dei I*
12. *Agnus Dei II*

### **A masterpiece of musical text presentation**

A work that has up to now been almost inaccessible – but which is an uncommonly lovely work from his first creative phase – is the *Litaniae Xaverianae* in C minor (ZWV 155), also called the *Litaniae de Sancto Xaverio* and dated 28 November 1727. The Xaverius Litanies with their long text have apparently not often been set to music in the course of music history; there must have been special circumstances for it. Saint Francis Xavier (Franciscus Xaverius) is the most highly honoured saint in the Jesuit Order. The Spaniard Francisco de Jassu y Javier (1506–1552), together with Ignatius of Loyola, was one of the founding fathers of the Jesuit Order. As early as 1541, however, he travelled on behalf of the King of Portugal and the Pope to Goa (India) and remained in Asia until his death in 1552. He worked as a missionary, particularly in India and Japan, and is considered the patron of all Christian missionaries. In 1619 he was beatified, and in 1622 he was canonised.

The veneration of Francis Xavier at the Court in Dresden is easy to understand. On the one hand, the Jesuits were the most influential clerics at the many Catholic courts of the Baroque period and thus also in Dresden; it is therefore understandable that the Jesuits celebrated this particular saint. On the other hand, Protestant Saxony and the town of Dresden must have seemed (from the Jesuits' point of view) to be a country that urgently needed missionaries, which is why the Dresden base was also termed “missio” in the Jesuit terminology. From the chronicle records, it is possible to see that the 1720s were the heyday of the Dresden Figural Litanies in honour of Francis Xavier. Zelenka himself composed three Xaverius Litanies (ZWV 154, 1723; ZWV 155, recorded here, 1727; and ZWV 156, 1729). Johann David Heinichen, who remained a Lutheran all his life, also wrote two Xaverius Litanies (in 1724 and 1726). Finally, Giovanni Alberto Ristori and a less well known Dresden musician called Tobias Buz (1692/93–1760) composed Xaverius Litanies. The total number of Xaverius Litanies written in the 18th century has still to be researched.

The text of a litany is not easy to set to music. At the beginning of the Xaverius Litany there is a *Kyrie*, at the end an *Agnus Dei* (the concluding *Christe/Kyrie* verses have not been set to music by Zelenka), each with modifications in respect of the appropriate texts in the Ordinary of the Mass. In between, however, there is a long series of invocations first of all to God, to Christ, to the Holy Ghost and the Holy Trinity, then to Mary and Saint Ignatius (the founder of the *Societas Jesu*), before *Sancte Francisce Xaveri* is called by name four times altogether. Following this, the saint is described by his qualities or even in vivid expressions: “*Speculum verae pietatis*” (mirror of true piety), “*Orientis splendour*” (splendour of the East), each time with the call “*Ora pro nobis*” (pray for us), which rings out in the liturgical recital of the complete text 58 times in all. A composer must intervene here; one cannot compose the constant repetition of the petition. For this reason, Zelenka often groups together individual invocations and composes at the end of such a group the words “*ora pro nobis*”. On the whole, however, he keeps very precisely to the text.

Zelenka's large-scale Xaverius Litany in C Minor was composed for the Xaverius devotions in Dresden in December 1727; as usual, the work was finished just a short time before that. Unlike the Mass orchestration, Zelenka limits himself here to the small standard orchestral ensemble: the four-part choir with vocal soloists and the orchestra of 2 violins with doubling oboes, a viola, and basso continuo. The richness of the music is in the musical thought, not in an elaborate clothing of sound. The Litany is, like every larger liturgical composition of this time, divided into numbered sections that are designed partly as choral movements, partly as arias, and partly also as mixed forms. All the 12 movements of the piece are evidently organised according to an easily comprehensible arrangement of keys, in which the keys follow one another in intervals of either fifths or thirds. Shortly before the middle, in numbers 5 and 6, D minor reaches the greatest distance from the home key of C Minor. The way back is the inversion of the way there (with a doubled step: 8/9=10/11): (1) C Minor (2) G Minor (3) E flat Major/G Minor (4) B flat Major (5-6) D Minor (7) B flat Major (8) E flat major (9) G Minor (10) E flat Major (11) G Minor (12) C Minor. A notable feature is that at the turning point of the arrangement there is a short choral movement, made highly expressive through chromatics, which has the words, "ora pro nobis" – "Salvation of the sick, pray for us" (No. 5, Track 18; the liturgical books write synonymously "Salus aegrotantium"). This choral movement ending in a half cadence forms the introduction to the highly virtuosic bass aria *Fugator daemonum* (No. 6); one can only guess at whether it was given this emphasis for a particular reason, but one cannot prove anything.

In the Litany in particular, it becomes clear how Zelenka again and again follows the words of the text with new musical inflections and occasionally intervenes in the structure by taking up the petition "Ora pro nobis" or even the salutation "Sancte Francisce Xaveri" The music can hardly ever lean on predictable melodic or periodic stereotypes or even large-scale formations such as the da capo form. The goal of many sections is the petition "ora pro nobis"; this goal lends the music its character, which is directed forwards and is extraordinarily suggestive. And even at the place where Zelenka repeats an already known movement (No. 9: *Sancte Francisce Xaveri, Animarum* cites No. 2: *Sancte Francisce Xaveri, dignissime*), the forward-leading character is maintained since the ninth movement is considerably longer in execution (112 bars) than the second movement (69 bars) and has a richer vocal setting. If one wants to uncover the beauties of this piece, one should first become familiar with the text of the Litany – since Zelenka's composition is to a large extent "text music", not primarily in the sense of a musical strengthening of significant dimensions of the text (that is, not in the sense of a "pictorial rhetoric"), but in the sense of the text presentation, the prosody, which is related to music at a deep, quite elementary level.

Wolfgang Horn

### **The Mass and the Litany – two sides of a multi-faceted composer**

The two works could be described as being antitheses. The Mass is a work in which the tonal sumptuousness is combined with a new type of subject matter for which Zelenka evidently received inspiration from another direction (from the opera of Hasse) and which possibly did not correspond to his nature in every detail. The Litany can be seen as an exemplary prototype of the compositional style that Zelenka developed after his intensive studies with Johann Joseph Fux, which was characterised by intensive closeness to the text and to the contrapuntal methods of working that were not aimed at ostentatious external pomp but at internal illumination, as it were. If one considers the Mass as belonging to the more recent Italian style, then one can relate the Litany to an older contrapuntal and at the same time melodic style that may also have Italian roots, but that was above all used by Austrian and Bohemian composers around 1700 and later. The works in each of the styles remain distinctive and vital, however, because of the individual who created them, Jan Dismas Zelenka.

Wolfgang Horn

## **Missa purificationis Beatae Virginis Mariae Litaniae lauretanae “Consolatrix afflictorum”**

Both compositions are associated with the name of the Princess Elector of Saxony and Queen of Poland Maria Josepha, daughter of the Austrian Emperor Joseph I. Her marriage to the successor to the throne was part and parcel of the plans of Augustus the Strong to have the Saxonian-Polish union politically safeguarded, a goal desirable enough for the Crown Prince to convert to Catholicism much as his father had done to win the Polish crown. Ever since she came to Dresden in 1719, Maria Josepha, a woman raised in rigorous Catholicism, had been taking an active part in her Church's affairs, including the organization of divine services modeled on her native court of Vienna. It was exactly then that the rise and famous era of the Dresden Court church music began.

The principal agents of this development included Czech composer Jan Dismas Zelenka (1679–1745). Employed as a double-bass player with the Court orchestra, Zelenka soon drew attention to his exceptional power of composition. During the 1720s, he would start taking upon himself increasingly more work as a stand-in for the chronically sick conductor Johann David Heinichen. After the latter's death, Zelenka became his *de facto* successor, and continued to act as a conductor even after the Court appointed to the position Johann Adolf Hasse, a star composer just risen and adorned with his operatic achievements in Naples. A break occurred in 1733, when Augustus the Strong, Elector of Saxony and King of Poland died to be succeeded by his son with his wife, the previously mentioned Maria Josepha. Musical services at the Court of Dresden would be in for a number of major changes designed to comply with the ideas of the new sovereign. This was when Zelenka tried to win the position of conductor; however, his application found no response, and the office of conductor was taken up by Hasse.

Studying a number of Zelenka's works dedicated to Maria Josepha, Moritz Fürstenau, a music historian of Dresden, was led to suspect, as early as the middle of the 19th century, that the wording of those dedications might be hiding more than the then usual devout humbleness. Perhaps a measure of affinity shown by profoundly religious Catholics in a Protestant country? We do not know. Zelenka's confidence in the Princess seems to emanate from the subsequently discovered unusual draft of the composer's desperate supplication for a financial emolument when he landed in need after paying from his own modest means to prepare the compositions for presentation in place of the missing chief conductor.

*Václav Kapsa*

## **Missa Purificationis Beatae Virginis Mariae, D-dur, ZWV 16 (1733)**

### *Kyrie*

1. *Kyrie*
2. *Christe*
3. *Kyrie da capo*

### *Gloria*

4. *Gloria*
5. *Gratias*
6. *Qui tollis*
7. *Qui sedes*
8. *Quoniam*
9. *Cum sancto spiritu*

### *Credo*

10. *Credo**Sanctus*11. *Sanctus**Benedictus*12. *Benedictus*13. *Osanna**Agnus Dei*14. *Agnus Dei I*15. *Agnus Dei II*

*Missa purificationis Beatae Virginis Mariae*, or “Our Lady’s Purification” Mass was composed in August 1733 in an incredibly short period of a mere ten days. Its dedication is obvious from the composer’s remarks in the score: it was composed “on the occasion of, by the grace of God, our noblest Princess Elector’s happily accomplished delivery ...” Hence, the mass was not primarily intended for the day of Virgin Mary’s Purification (February 2nd) but to mark the Queen’s first visit to the church after giving birth to a son. To go by the laconic record in the diary of the Dresden Jesuit mission, this happened on Sunday, August 23rd, when Zelenka’s mass appears to have had its first performance. It is a solemn mass with grand instrumentation comprising an ensemble of four trumpets and kettledrums, oboes and flutes. In accordance with period usage, the mass was conceived as a Proper parts or cantata mass, meaning that each section of the text was musicalized as an independent part. Moreover, the ideal of a “mixed church style” resulted in the alternation of a variety of modes of musicalization from concertant choirs, to choir fugues, counterpoint movements in the *stile antico* right up to arias or ensembles.

Compared with Zelenka’s subsequent church compositions, this is a relatively short composition, which – apart from purely practical liturgical reasons – may also be put down to the haste marking its genesis. It is obviously in this sense that the *Kyrie eleison da Capo* repetition should be understood. Unusual sparingness also marks the *Credo* conceived here as a single well composed movement with certain parts of the text (such as “et incarnatus”, “crucifixus” or “mortuorum”) highlighted by tempo or texture changes. Similarly, the absence of trumpets in the instrumentation suggests that some earlier composition may have been inserted in place of the *Credo*. In no case, however, did Zelenka allow haste to impair his characteristic musical diction abounding with astonishing harmony, refined counterpoint, stark contrasts and breath-taking ritornelli. As a rule, period composers would use similar means to treat a number of places in the text of the Proper of the Mass set to music countless times before – Zelenka, too, resorted to tradition in setting to music, for instance, the part *Christe eleison* as a duet of two sopranos. In contrast, what comes as unusual is the literal use of the fugue *Cum Sancto Spiritu* from the end of *Gloria* as *Osanna* closing the *Sanctus* part. The whole mass comes to an end with a double fugue (*Dona nobis pacem*), with its first theme referring to *Kyrie* and thus accentuating the conciseness of the whole work.

Václav Kapsa

### Litanie Lauretanae “*Consolatrix Afflictorum*”, ZWV 151

(1744)

1. *Kyrie*2. *Pater de coelis*3. *Sancta Maria*4. *Agnus Dei I*5. *Agnus Dei II*

*Litaniae lauretanae “Consolatrix afflictorum”* together with other litanies of Lorretto called “*Salus infirmorum*” and four liturgical compositions belong in the group of Zelenka’s last great works. The composer dedicated two of his litanies to Maria Josepha in the year 1744. Period references to voice specification suggest that – unlike his last masses, these litanies were also actually performed, one by one, as a prayer for and then as an expression of thanks for the Queen’s recovery. The title “*Consolatrix afflictorum*” is one of the many titles for Virgin Mary used in the litanies meaning “*Comfort of the afflicted*”. The name of the other litanies then means “*Health of the Sick*”. However, as early as 1714, i.e., prior to their dedication to the Queen, Zelenka had sent these other litanies to Prague to his first aristocratic patron Count Johann Hubert Hartig, who died in the same year. Could it be that Zelenka had originally composed both works for Hartig?

The litanies of Lorretto “*Consolatrix afflictorum*” are written for a sparingly manned orchestra with strings and two oboes, which is typical of Zelenka’s late works. The composition consists of five parts where the final *Agnus Dei* makes use of the same music as the introductory *Kyrie*. The third movement *Sancta Maria* is the central part of crucial significance: the soprano keeps repeating a paraphrase of the choral incantation *Sancta Maria, ora pro nobis* (Holy Mary, pray for us) – we hear it sung in unison by the whole ensemble also at the beginning and at the end of the movement – while in other voices, sung in quick succession, come the particular titles for Virgin Mary. Then a sudden Adagio in the middle of the movement presents the “title” verses: “*Salus infirmorum, Consolatrix afflictorum, Auxilium Christianorum, ora pro nobis*” (Health of the sick, Refuge of sinners, Comfort of the afflicted, Help of Christians, pray for us). As in the other late works by Jan Dismas Zelenka, what we also find fascinating in these litanies is that we listen not to an old man looking back in a summarizing work but to someone whose style shows a way forward. Or perhaps upward to star-studded heaven.

Václav Kapsa

## **Missa Sanctissimae Trinitatis** **Gaude laetare**

### **Missa Sanctissimae Trinitatis in a minor, ZWV 17** (1736)

#### *Kyrie*

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

#### *Gloria*

4. *Gloria in excelsis Deo*
5. *Qui tollis peccata mundi*
6. *Quoniam tu solus Sanctus*
7. *Cum sancto Spiritu I*
8. *Cum sancto Spiritu II*

#### *Credo*

9. *Credo in unum Deum*
10. *Et incarnatus est*
11. *Et resurrexit*
12. *Et unam sanctam*
13. *Et vitam venturi saeculi*

#### *Sanctus*



14. *Sanctus, Pleni sunt coeli, Osanna*

15. *Benedictus*

16. *Osanna*

*Agnus Dei*

17. *Agnus Dei I*

18. *Agnus Dei II*

19. *Dona nobis pacem*

Among Zelenka's twenty or so musical settings for the Ordinary Liturgy, the five late masses stand out. The series begins with the *Missa Sanctissimae Trinitatis*, composed in 1736, and ends with the *Missa Omnium Sanctorum* in 1741. The orchestration in the late masses may be on a small scale but the works themselves are wide-ranging and varied in form: great concertante choral movements are interspersed with impressive choral fugues, extended solo arias and solo ensemble movements.

In the *Missa Sanctissimae Trinitatis* (and also in the other four late masses), Zelenka does not subordinate himself either to the requirements of court prestige or to the restrictions arising from the integration of the mass into the liturgy. The instrumental ensemble is – as in almost of Zelenka's late works – reduced to chamber music dimensions with two violins and supporting oboes, viola and basso continuo. Solo obbligato instruments such as transverse flutes (in No. 2, *Christe eleison*, and No. 6, *Quoniam tu solus Sanctus*) as well as a chalumeau (in No. 17, *Agnus Dei I*) supplement this ensemble. This instrument, which was occasionally used in the early 18th century, had a simple reed and cylindrical pipe and is considered a forerunner of the clarinet.

In Zelenka's late masses, there is a complete absence of the typical brass instruments: not only is the blaring trumpet ensemble with kettle drums missing, but also the horns that were otherwise very popular in Dresden (corni da caccia). The character of the music is restrained for long stretches, but at the same time (and in contrast to the rather modest-seeming instrumentation) the scale of conception of the mass cycle is extraordinary. One should not be deceived by Bach's B minor Mass: it does not in any way represent "late Baroque standard", even in its dimensions. Masses of this scope are rare even in the elaborate late Baroque period. Zelenka's late masses belong to an exclusive species.

The title of the mass should also be mentioned in this context: *Missa "Sanctissimae Trinitatis"* definitely does not mean that the work can be classified liturgically as being for the Feast of the Holy Trinity, on the first Sunday after Pentecost. For Zelenka's handwritten score shows the date "1st November 1736". The Holy Trinity is rather the "dedicatee" of the mass, just as Zelenka wrote a few years later a *Missa "Dei Patris"*, a *Missa "Dei Filii"* and – as his last mass – a *Missa "Omnium Sanctorum"*, that is, a mass each for "God the Father", "God the Son" and the "Communion of Saints".

In Zelenka's masses, we find again and again clear musical contrasts. But in hardly any other work are they so clearly expressed as in the *Missa Sanctissimae Trinitatis*. The intensity of Zelenka's mass music – and particularly the music of the late masses from the "*Missa Sanctissimae Trinitatis*" onwards – is clearly indicated. The music no longer functions as a pure mirror or as festive clothing for the given text of the mass, as can perhaps be said about the masses of Palestrina, but as the forceful expression of a dimension both human and humane. Zelenka's music for the text of the mass seems to say as clearly as possible that it is not only a question of depiction, glorification or adoration of an "object", but also, and more importantly, of the salvation of the subjects. Zelenka's mass music seems therefore to say: "tua res agitur", "it is a matter that concerns you"!

*Wolfgang Horn*

## Gaude laetare, ZWV 168

1. *Gaude, laetare turba fidelis* aria
2. *Hodie alma illa corruscat dies* recitativo
3. *Alleluia* aria

Unlike the *Missa Sanctissimae Trinitatis*, the piece *Gaude, laetare* (ZWV 168), consisting of two tenor arias framed by a recitativo secco, actually was created for the Feast of the Holy Trinity. The handwritten score, the only source for the work, is dated 17th May 1731, which was the Thursday after Pentecost, the following Sunday (20th May 1731) was Trinity Sunday. There is no doubt about the attribution of the piece. The recitative includes the lines (translated): “Today is the day on which the name of the highest light is adored and the Trinity is worshipped in One, One in the Trinity”.

Zelenka classifies a work such as *Gaude, laetare*, which we would call a short sacred “cantata”, under the title of “Mottetti” in his largely handwritten inventory of music. As with other Catholic composers of this period (for instance, with Hasse), the difference is that a “cantata” has a secular text in the Italian language; a “mottetto”, on the other hand, has a newly-written sacred text in the Latin language. Our piece was documented by Zelenka with the added note “de SS: Trinitate”. The beginning of the text was erroneously written as “Gaude Plaude”, but the key and instrumentation leave no doubt as to which piece was meant.

It is not immediately obvious how such “Mottetti” were connected to the Liturgy. The following notes from the “Diarium” of the Dresden Jesuits (a continuous chronicle of notable religious events at the Court in Dresden) are helpful. This source has nothing to say about Trinity Sunday 1731, but does have a note to the effect that Zelenka led the music four days later on Corpus Christi, which will also have been the case for Trinity Sunday. In the Diarium on the other hand, there is a clear note for the Feast of the Holy Trinity, 8th June 1732: “Vesperae hora 3. musicam produxit D. Zelenka (...) post Vesperas (...) cantulus in choro, et benedictio”, “The Vesper took place at 3 o’clock; Mr. Zelenka led the music (...) after the Vesper a short sung piece was performed in the choir of the church, after which the blessing was given”. That “in choro” does not mean “with choral singing” but indeed means the choir of a church can be seen from the entry for 31st May 1732: “Reparaverunt in choro musicorum scamna”, “In the choir, the musicians’ benches have been repaired”. Finally, we read about the Feast of the Holy Trinity 1728 (23rd May): “Musicam produxit D. Zelenka (...) hora quarta concionem dixit R. P. Wolff. Post hanc motetta cantata in choro cum instrumentis et tandem benediction”, “Mr. Zelenka conducted the music (...) at four o’clock, the Most Reverend Father Wolff held the sermon. After this, a “motetta” with instruments was sung in the choir and finally the blessing”.

From these quotations, it seems that the “Motetto” with the text “Gaude, laetare” was very probably heard for the first time after the Vesper, perhaps even a sermon, on the afternoon of the Feast of the Holy Trinity in 1731. Afterwards, the blessing was given. The almost opera-like production of the piece could have made the Jesuit chroniclers call a similar piece on Trinity Sunday 1732 rather pejoratively a “cantulus” or “little sung piece”.

The arias *Gaude, laetare* and *Alleluia* show Zelenka’s increasingly “galant” style of composing in the years after 1730; the syncopated rhythms in the “Alleluia” stand out particularly. Something similar can indeed already be found in the work of Zelenka’s colleague Heinichen, who died in 1729, the influence of Johann Adolf Hasse, who only later came to Dresden, can be ruled out. On the other hand, there is a clear sign of Zelenka’s previous preference for changing rhythms in the striking mixture of duplets and triplets in instruments and voice in the introductory aria. While the music of the *Missa Sanctissimae Trinitatis* has a particularly serious nature on the whole, we hear in his *Trinitatis*

motetto *Gaude, laetare* another side of Zelenka, cheerful and lighthearted, which, it must be admitted, is not typical of his work as a whole.

Wolfgang Horn

## **Missa Sanctissimae Trinitatis in a minor, ZWV 17**

(1736)

### *Kyrie*

1. *Kyrie eleison I*
2. *Christe eleison* Solo A
3. *Kyrie eleison II*

### *Gloria*

4. *Gloria in excelsis Deo*
5. *Qui tollis peccata mundi*
6. *Quoniam tu solus Sanctus* Solo S
7. *Cum Sancto Spiritu I*
8. *Cum Sancto Spiritu II*

### *Credo*

9. *Credo in unum Deum*
10. *Et incarnatus est*
11. *Et resurrexit*
12. *Et unam sanctam ... Ecclesiam*
13. *Et vitam venturi saeculi*

### *Sanctus*

14. *Sanctus*
15. *Benedictus* Solo S
16. *Osanna in excelsis*

### *Agnus Dei*

17. *Agnus Dei I* Solo TB
18. *Agnus Dei II*
19. *Dona nobis pacem*

Jan Dismas Zelenka's Holy Trinity Mass is one of his later church music works, composed during the last decade of his life when he had few remaining duties as church composer of the Saxon court at Dresden. It is written for a small ensemble, but displays great breadth of thought and musical invention. Compared with works of the early (until 1709) and middle (1720–1734) periods, there is no mistaking the superior quality of the last five Masses ZWV 17–21 (including the mighty torso of the *Missae ultimate*, the “last masses” with which Zelenka planned to crown his musical achievement), the C minor *Miserere* ZWV 57 and the three late Litanies ZWV 151–153 (two Maria litanies and one for All Saints).

This quality is evident in the great and complex architecture of the concertante choral work built up on ritornellos in many parts, in the sincerity of expression and religious depth of his chromatic *Kyrie*, *Qui tollis* and *Crucifixus fugues*, in the formal complexes carrying intellectual, theological and musical ideas over several movements and in the extended and ambitious arias also built up on elaborately structured ritornellos, whose modern, “sensitive” style seems to compete with that of the opera composer Johann Adolf Hasse, who was Court Music Director in Dresden from 1733/34 onwards.

Zelenka's "Mass in Honour of the Most Holy Trinity" ZWV 17 spreads the five elements of the Ordinary – *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei* – over a total of 19 often richly elaborated numbers, remarkable both for their stylistic and compositional richness and for their earnestness, power and expressive vigour. The four great choral fugues gain space and strength from their greater length and characteristic subject matter, while benefiting from their concertante virtuosity, particularly in their effective closing passages. Contrasts in dynamics, tempo and presentation allow a vivid, sensitive interpretation of the text. The extended arias are marked by the asymmetrical design and complicated rhythm typical of Zelenka. The mass's three arias (Nos. 2: *Christe eleison* for alto, 6: *Quoniam tu solus sanctus* for soprano and 15: *Benedictus*, also for soprano) are complemented by a lyrical male voice duet (No. 17: *Agnus Dei I*), matched by a pair of woodwinds (oboe and chalumeau – a flute-like, but stronger-sounding forerunner of the clarinet), and a simple, united vocal trio (No. 12: *Et unam sanctam ... ecclesiam*). The choral numbers, however, are central: as self-contained short blocks, as tutti introductions to the pieces which follow, as great concerted movements at the start or as fugues at the end of the Ordinary segments.

Thomas Kohlhasse

## **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 I and II 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 sections, 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.

*Janice B. Stockigt*

## **Missa votiva in e minor, ZWV 18**

(1739)

Soli SATB, Coro SATB, Orchestra, Bc

### *Kyrie*

- |                           |               |
|---------------------------|---------------|
| 1. <i>Kyrie I</i>         | <i>Coro</i>   |
| 2. <i>Christe eleison</i> | <i>Solo S</i> |
| 3. <i>Kyrie II</i>        | <i>Coro</i>   |
| 4. <i>Kyrie III</i>       | <i>Coro</i>   |

### *Gloria*

- |                                    |                         |
|------------------------------------|-------------------------|
| 5. <i>Gloria</i>                   | <i>Soli e Coro SATB</i> |
| 6. <i>Gratias agimus tibi</i>      | <i>Soli e Coro SATB</i> |
| 7. <i>Qui tollis</i>               | <i>Solo S</i>           |
| 8. <i>Qui sedes</i>                | <i>Coro</i>             |
| 9. <i>Quoniam tu solus Sanctus</i> | <i>Solo B</i>           |
| 10. <i>Cum Sancto Spiritu I</i>    | <i>Coro</i>             |
| 11. <i>Cum Sancto Spiritu II</i>   | <i>Coro</i>             |

### *Credo*

- |                              |                         |
|------------------------------|-------------------------|
| 12. <i>Credo</i>             | <i>Coro</i>             |
| 13. <i>Et incarnatus est</i> | <i>Solo A</i>           |
| 14. <i>Crucifixus</i>        | <i>Coro</i>             |
| 15. <i>Et resurrexit</i>     | <i>Soli e Coro SATB</i> |
| 16. <i>Sanctus</i>           | <i>Coro</i>             |

### *Benedictus*

- |                               |               |
|-------------------------------|---------------|
| 17. <i>Benedictus</i>         | <i>Solo S</i> |
| 18. <i>Osanna in excelsis</i> | <i>Coro</i>   |

### *Agnus Dei*

- |                             |                         |
|-----------------------------|-------------------------|
| 19. <i>Agnus Dei</i>        | <i>Soli e Coro SATB</i> |
| 20. <i>Dona nobis pacem</i> | <i>Coro</i>             |

One of the most impressive and most intellectually profound of Zelenka's late works is a mass in E minor ZWV 18, composed in 1739 and named *Missa votiva* by the composer. It is Zelenka's longest mass, composed as a result of an oath, after his recovery from a serious illness. Like the three masses which followed it in 1740/41 of an incomplete cycle of six *Missae ultimae* ("final masses" which he intended to be the high point of his output), this "Votive mass" did not seem to be intended for services in the Dresden court church, but rather a testimony to music for its own sake and equally to his deep religiousness. As a motto, Zelenka placed a quotation from Psalm 115 at the beginning of his *Missa votiva*: "Vota mea Domino reddam" (I will fulfill my vows to the Lord). He gave the reason for the vow, which he redeemed with the composition of the mass, in a postscript on the last page of the score: "Missam hanc A:M:D:G: [= ad majorem Dei gloriam] ex voto posuit J:D:Z: post recuperatam Deo Fautore Salutem." (Jan Dismas Zelenka composed this mass to the greater glory of God because of a vow, after he had regained his health with the help of God.)

In Zelenka's *Missa votiva*, the five parts of the Ordinary – *Kyrie*, *Gloria*, *Credo*, *Sanctus* and *Agnus Dei* – are divided textually into a total of twenty separate movements. The mass is written in the

“mixed church style”. These mostly independent, varied movements for different scorings, and using different compositional techniques as well as the “old” and “new” styles, are in related and contrasting keys, but related to a tonal center. The entire cycle is compositionally “economical” and musically satisfying in that it is rounded off, since the first *Kyrie* movement is taken up again and parodied at the end of the mass at *Dona nobis pacem*, the prayer for peace in the *Agnus Dei*.

Also typical of the genre and period is the text-related disposition of choruses at the beginning and end of the parts of the Ordinary (at the end of the *Gloria*, *Credo* and *Sanctus*: fugues; *Kyrie I* and the parody movement *Dona nobis pacem* combine concerto-like passages with fugal technique) and of arias (for example, *Christe eleison* and *Benedictus*); the emphasis given to the affections (characteristic emotions) of the central doctrines of the incarnation and redemptive death of Christ in the *Credo*, and the Baroque preference for the figurative and manifest shaping of analogies of movement (in excelsis – et in terra; descendit – resurrexit – ascendit); the heavenly rejoicing of the choirs of angels (*Gloria – Osanna*), the remorse of sinful man (*Qui tollis – miserere*) in the face of the Day of Judgement (*Qui sedes ad dexteram Patris*) and the impending damnation (judicare vivos et mortuos) or eternal life (resurrectionem mortuorum – et vitam venturi saeculi). This all largely corresponds with the norm, yet Zelenka’s music also stands out in quality. He shows characteristic traits which create a unity and intellectual concentration in form, substance and composition, despite the external variety: for example, the bringing together and grouping of individual movements into larger complexes within the parts of the Ordinary, as in the *Gloria* of the *Missa votiva* with its flawless architecture: two tutti movements, a soprano aria, chorus, bass aria and again two tutti movements form a perfectly balanced sequence of movements. These seven “numbers” are combined through tonal relationships and developments into four contrasting pairs of movements; with this, types of movements and affections are used exclusively to achieve an interpretation concentrated on few basic ideas in the text.

All types of movements demand a greater room to be expressed in Zelenka’s late masses. This applies to the sensitive, galant arias with their complex ritornelli as well as for the motet-like, concertante or fugal movements. The fugues gain both in virtuosity – such as in the final fugue of the *Gloria (Cum Sancto Spiritu II)* – and in expressivity – as in the quasi twofold chromatic double fugue in the *Crucifixus* with its chiasmic (motivically cross-shaped) main theme. The fact that Zelenka did not set the preceding *Et incarnatus est* aria with the usual Christmas-pastoral formula but, surprisingly, almost as music of lament, with an expressive *passus duriusculus* in the form of a chromatically falling bass figure over the range of a fourth, has a subtle theological meaning: he combines the doctrine of the incarnation of Christ intellectually with its ultimate purpose, the crucifixion for the redemption of mankind. The different types of movements inform each other. Ritornello-choral concerto and fugue, for example, are unlikely companions as in *Kyrie I* of the *Missa votiva*. Gregorian or Gregorian-style intonations transport memorable basic ideas through the work; the inclusion of these melodies in long note values in all parts intensifies the introductory *Gloria* and *Credo* choral concertos to monumental effect, as in the movement *Credo in unum Deum* of the *Missa votiva*.

Thomas Kohlhase

## Missa Dei Patris

Jan Dismas Zelenka (1679–1745) was a contemporary of Vivaldi, Bach and Handel. But the music of his later masses created round about 1740 sounds different: it does not obey the usual ideas of “baroque music”. Unlike Bach’s late works, Zelenka’s late masses provide music in the taste of their time, to put it more exactly: the essential taste, marked by Italian opera, of the electoral Saxonian and royal Polish court in Dresden where Zelenka worked. The dates of the lives of Bach and Zelenka only feign contemporariness: in reality, Zelenka’s late masses already embody the ideal of style as seen by



a later generation, which in the absence of precise terms could at the most be vaguely labelled the “gallant-sentimental” style.

Jan Dismas Zelenka was born in the Bohemian village of Launowitz (today called Lounovice) in 1679. Hardly anything is known about his youth; he could be traced to Prague at the beginning of the 18th century, where he attended a Jesuit grammar school. Round about 1710, he was engaged as a double-bass player at the Dresden court. He died 35 years later, on December 23, 1745, as the “Church Composer” of this court. Zelenka had little visible success in his life. Most events which we know of show him to be a person unable to assert himself in the hurly-burly of the glorious late baroque court life in the Dresden of Augustus the Strong and his son and successor.

Since 1697, the Electorate of Saxony had experienced opposing faiths practised by the House of Wettin and the Lutheran population. The Elector Augustus the Strong had at that time taken up the Catholic faith to enable him to become ruler of the electoral Kingdom of Poland. However, it was not until the years after 1720 that the Dresden court church music experienced a fast and significant upswing. It was during this period that the music director Johann David Heinichen (1683–1729), who incidentally remained a protestant all his life, and Jan Dismas Zelenka as assistant to and representative of Heinichen, whose health was suffering, focussed their attention mainly on composing and performing music for the Catholic court church service. One of the reasons why the double-bass player Zelenka was qualified for this task was that from 1717 to 1719, he had studied composition in Vienna under Johann Joseph Fux (1660–1741), the imperial director of music.

After Heinichen’s death in 1729, Zelenka for some years shouldered the main responsibility for the extensive service for the church, which in addition to composing encompassed above all obtaining, working over and rehearsing compositions by others. His hopes of being appointed Heinichen’s successor as director of music were, however, dashed; the court had chosen Johann Adolf Hasse (1699–1785) for this office. This personnel decision brought with it a musical change of direction. Hasse, the shining light on the Italian *opera seria* horizon, was to make Dresden the centre of the court opera culture in the northern part of the European continent. The late appointment as the “church composer” in 1735, which did not even carry with it an increase in salary, was the moderate highlight of Zelenka’s court career. It was not only the lack of due recognition, it was also his steadily worsening health which darkened the last decade of Zelenka’s life.

*Wolfgang Horn*

### **Missa Dei Patris in C major, ZWV 19**

(1740)

#### *Kyrie*

- |                            |                            |
|----------------------------|----------------------------|
| 1. <i>Kyrie eleison I</i>  | <i>Chorus</i>              |
| 2. <i>Christe eleison</i>  | <i>Soprano, Alto, Bass</i> |
| 3. <i>Kyrie eleison II</i> | <i>Chorus</i>              |

#### *Gloria*

- |                                    |                              |
|------------------------------------|------------------------------|
| 4. <i>Gloria in excelsis Deo</i>   | <i>Chorus</i>                |
| 5. <i>Domine Deus</i>              | <i>Soprano, Alto, Chorus</i> |
| 6. <i>Domine Fili</i>              | <i>Alto</i>                  |
| 7. <i>Qui sedes</i>                | <i>Chorus</i>                |
| 8. <i>Quoniam tu solus Sanctus</i> | <i>Soprano, Tenor, Bass</i>  |
| 9. <i>Cum Sancto Spiritu</i>       | <i>Chorus</i>                |

#### *Credo*

- |                               |                              |
|-------------------------------|------------------------------|
| 10. <i>Credo in unum Deum</i> | <i>Soprano, Alto, Chorus</i> |
|-------------------------------|------------------------------|

11. <i>Et incarnatus est</i>	<i>Chorus</i>
12. <i>Crucifixus</i>	<i>Chorus</i>
13. <i>Et resurrexit</i>	<i>Soprano, Alto, Tenor, Bass, Chorus</i>
14. <i>Et vitam venturi saeculi</i>	<i>Chorus</i>
<i>Sanctus</i>	
15. <i>Sanctus</i>	<i>Chorus</i>
16. <i>Benedictus</i>	<i>Bass</i>
17. <i>Hosanna</i>	<i>Chorus</i>
<i>Agnus Dei</i>	
18. <i>Agnus Dei I</i>	<i>Alto</i>
19. <i>Agnus Dei II</i>	<i>Chorus</i>
20. <i>Dona nobis pacem</i>	<i>Chorus</i>

Despite the failure of his plans to become director of music, Zelenka does not appear to have lived in enmity with the new director of music, Hasse. The interest he showed for Hasse's new music, which was inspired by the Italian style through and through with its long drawn out lines of melody, whose rhythms are finely-cut yet always divided into comprehensible sections, is reflected all too obviously in the late masses. And through Hasse – or his wife, the celebrated singer Faustina Bordoni – Zelenka appears to have become aware in quite a new way of the possibilities open to the human voice. Any search for the calm lead and the great staying-power, such as threads its way through the *Domine Fili* aria in the *Gloria* of the *Missa Dei Patris*, in the works created before Zelenka met Hasse, will be in vain. At the age of over fifty, Jan Dismas Zelenka again mastered a new style. The mixture of opera finesse and contrapuntal purity contributes substantially to the individuality and attraction of his late works.

However, nothing was further from Zelenka's mind than merely exciting the senses. On the title page of his own score of the *Missa Dei Patris* (ZWV 19), there is the following dedication: *Missa ultimarum prima dicta: Missa Dei Patris; eidem Magno Deo Creatori rerum omnium, ac Patri optima maximoque, in summa humilitate, in demississima veneratione, in profundissima adoratione, corde contrito et humiliato (quod ille non despicit) consecrata ab infima, subjectissima, indignissima sua creatura Joanne Disma Zelenka* ("The first of the *Missa ultimae*, called: *Mass for God, the Father*; the almighty God, the creator of all things, the greatest and best Father, in the utmost humility, the most humble admiration, in the deepest adoration with remorseful and humble heart which God does not reject, dedicated by his lowest, most humble, most unworthy creature Jan Dismas Zelenka"). This is not hypocrisy – concept scores were private documents and not intended for the public – but was written in all seriousness. However great the attraction of Zelenka's late works is, it must never be forgotten that they were created by a composer who was at the end of his path in life and in suffering.

Amongst Zelenka's roughly twenty musicalizations of the ordinary of the Mass, the five late masses stand out, whose series begins with the *Missa Sanctissimae Trinitatis* (ZWV 17) composed in 1736, Zelenka wanted to crown his life's work with a cycle of six *Missae ultimae* ("last masses"). Of this cycle, however, he was only able to finish three masses: the *Missa Dei Patris*, the *Missa Dei Filii* ("Mass for the Son of God"; ZWV 20, around 1740), and the *Missa Omnium Sanctorum* ("Mass for all Saints"; ZWV 21, 1741).

In the *Missa Dei Patris* (as in the four other late masses, too) which he finished on September 20, 1740, Zelenka bows neither to the requirements of court representation nor to the restrictions which grow from making the mass part of the liturgy. The instrumental ensemble has been reduced – as in almost all of Zelenka's late works – to one of chamber music dimensions consisting of two violins and supporting oboes, viola and basso continuo. The representative brass wind instruments are missing:

not only the brassy trumpet section with the timpani, but also the natural horns (corni da caccia) otherwise popular in Dresden. The character of the music is restrained for long parts of it, yet at the same time (and as a countermove to what strikes one as being moderate scoring), the size of the mass cycle concept is unusual. One should not be taken in by the immense dimensions of Bach's Mass in B Minor: masses of this extent are rare even in the splendour-loving late baroque era.

All of Zelenka's masses have been conceived as "number masses", which thus includes the *Missa Dei Patris*. The composer first of all split up the text into numerous smaller sections, which he then set to music as independent movements ("numbers"): great concertante choruses alternate with impressive choral fugues, extensive solo arias and solo ensemble movements. The splitting up of the text and the way the individual sections have been put to music was variable within limits. A certain constancy can be seen in Zelenka's works – as can also be said of his contemporaries – nevertheless, none of his twenty masses is exactly like another in the way it has been constructed.

A trick frequently met with, not only in Zelenka's work, to give the impression of formal unity is the reversion to a Kyrie part to the words *Dona nobis pacem* at the end of the *Agnus Dei*. Zelenka proceeds differently in the *Missa Dei Patris*. He already reverts to the *Kyrie eleison II* in the *Osanna in excelsis* at the end of the *Sanctus*. The *Dona nobis pacem* however rings out to the words of the final fugue of the *Gloria, Cum Sancto Spirito*. There could not be a more striking ending to the mass.

Zelenka's late compositions are no "naive" creations in whatever idiom just happens to be the current one. Only if one takes them in as "sentimental" music in the search for lost and at the same time innocent beauty – or rephrased theologically: searching for deliverance – only then does that at times melancholic, at times deeply transfigured, at times ecstatic sound (for instance in the movements *Credo in unum Deum, Agnus Dei, or Gloria in excelsis Deo*), which characterizes its individuality, reveal itself. The late masses of Zelenka's have come far from the sphere of opera music, to which they owe so much.

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Wolfgang Horn

### **Missa Dei Patris in C major, ZWV 19 (Missa ultimarum prima)**

(1740)

Soli SATB, Coro SATB, Orchestra, Bc

#### *Kyrie*

- |                           |                 |
|---------------------------|-----------------|
| 1. <i>Kyrie I</i>         | <i>Coro</i>     |
| 2. <i>Christe eleison</i> | <i>Soli SAB</i> |
| 3. <i>Kyrie II</i>        | <i>Coro</i>     |

#### *Gloria*

- |                       |                      |
|-----------------------|----------------------|
| 4. <i>Gloria</i>      | <i>Coro</i>          |
| 5. <i>Domine Deus</i> | <i>Soli SA, Coro</i> |
| 6. <i>Domine Fili</i> | <i>Solo A</i>        |
| 7. <i>Qui sedes</i>   | <i>Coro</i>          |
| 8. <i>Quoniam</i>     | <i>Soli STB</i>      |

9. <i>Cum Sancto Spiritu</i>	Coro
<i>Credo</i>	
10. <i>Credo</i>	Soli SA, Coro
11. <i>Et incarnatus est</i>	Coro: SAB
12. <i>Crucifixus</i>	Coro
13. <i>Et resurrexit</i>	Coro, Soli
14. <i>Et vitam venturi saeculi</i>	Coro
15. <i>Sanctus</i>	Coro
<i>Benedictus</i>	
16. <i>Benedictus</i>	Solo B
17. <i>Osanna</i>	Coro
<i>Agnus Dei</i>	
18. <i>Agnus Dei</i>	Solo A
19. <i>Agnus Dei</i>	Coro
20. <i>Dona nobis pacem</i>	Coro

The Latin title of the first of the *Missae ultimae*, with its dedication to God the Father, is a touching proof of Zelenka's deep religious conviction:

*MISSA ULTIMARUM PRIMA dicta MISSA DEI PATRIS, EIDEM MAGNO DEO CREATORI rerum omnium, ac Patri optimo, maximoque, In summa humilitate, In demississima veneratione, in profundissima adoratione, corde contrito et humiliato (quod ille non despicit) consecrata; ab Infima, subjectissima, indignissima sua creatura Joanne Disma Zelenka.*

The translation is as follows:

The first of my last Masses, entitled Mass (in honour of) God the Father, is dedicated to this great God, the creator of all things, the best and most noble Father, in the greatest humility, in the most humble veneration and deepest adoration, with a contrite and fearful heart (may it not be rejected), by his most lowly, most submissive and unworthy creature Johann Dismas Zelenka.

The separate musical numbers within the five movements of the *Ordinarium* are differentiated by their tonalities in several ways: KYRIE C-C minor-C; GLORIA C-E minor-C-G-C; CREDO E minor-C-A minor-C-E minor; SANCTUS C-E minor-C; AGNUS DEI C minor-G-C. Some of the separate numbers of the Mass, twenty in all – four choral concerti (same with solo episodes, Nos. 4, 10, 13, 15) and seven choral fugues (Nos. 1, 3, 9, 12, 14, 17, 20), four shorter choruses of a dramatic or lyrical character (Nos. 5, 7, 11, 19), two trios (Nos. 2, 8) and three arias (Nos. 6, 16, 18) – are linked in pairs or larger groupings, a procedure which not only provides formal solidity, but also brings together heterogeneous musical elements or underlines similarities of subject matter.

Key sequences and the disposition of tonalities, together with the linking of adjacent numbers, related in form and subject matter, into pairs and groups of numbers, are materials of Zelenka's architectonic musical thinking with which he probes and interprets the words of the Mass. Musical relationships according to subject matter and the tendency to assemble groups of movements into a cyclic entity, and to create a wider unity of the entire work, make these late Masses a special case in music history. Thus the instrumental ritornello of the *Kyrie I* (No. 1), which begins as a fugato, leads into the following chorus marked *Grave*, and also provides the theme for the concertante fugue which forms the principal part of this number. The shorter fugue of the *Kyrie II* (No. 3) is a partially new, more concise piece on the same subject and with similar "Hoquetus" passages towards its conclusion. The *Sanctus* (No. 15) begins with the same solemn music, which with vehemently dotted and powerful triplet figures, symbolizes the majesty of God the Father, just as in the *Adagio* chorus in the *Kyrie*, No.

1; and its concluding *Osanna*, No. 17, is in fact partially a parody of the *Kyrie* No. 3. After this exploitation of similar thematic and motivic ideas in the *Kyrie* and *Sanctus* numbers, Zelenka apparently did not consider the possible return to the music from the *Kyrie* for the concluding *Dona nobis pacem*, although this had been the rule for centuries in settings of the Mass. The final fugue of this Mass (No. 20) is, instead, an exact parody of the fugue which concluded the *Gloria, Cum Sancto Spiritu* (No. 9).

Thomas Kohlhase

## **Missa Dei Filii (Missa ultimarum secunda) Litaniae Lauretanae “Salus infirmorum”**

### **Missa Dei Filii in C major/G major, ZWV 20 (Missa ultimarum secunda) (1740/41)**

#### *Kyrie*

- |                           |                      |
|---------------------------|----------------------|
| 1. <i>Kyrie eleison</i>   | <i>Coro</i>          |
| 2. <i>Christe eleison</i> | <i>Solo S</i>        |
| 3. <i>Kyrie</i>           | <i>No. 1 da capo</i> |

#### *Gloria*

- |  |                        |
|--|------------------------|
| 4. <i>Gloria in excelsis Deo</i>       | <i>Soli SATB, Coro</i> |
| 5. <i>Qui tollis peccata mundi</i>     | <i>Soli STB</i>        |
| 6. <i>Qui sedes ad dexteram Patris</i> | <i>Coro</i>            |
| 7. <i>Quoniam tu solus Sanctus I</i>   | <i>Coro</i>            |
| 8. <i>Quoniam tu solus Sanctus II</i>  | <i>Solo A</i>          |
| 9. <i>Cum Sancto Spiritu I</i>         | <i>Coro</i>            |
| 10. <i>Cum Sancto Spiritu II</i>       | <i>Coro</i>            |

Of the three “last masses” that came to fruition, the second, the *Missa Dei Filii*, is in fact incomplete. It contains only a *Kyrie* and a *Gloria*, thus it is not a *Missa Tota* with the complete live parts of the *Ordinarium Missae* (*Kyrie, Gloria, Credo, Sanctus, Agnus Dei*). Though it is only a torso, it is still a colossal one, individual for its time. It is unlikely that Zelenka really only intended to write a mass consisting of just the *Kyrie* and the *Gloria*, although this was in fact the standard model in the 18th century in both Italy and Germany.

The *Kyrie* of the *Missa Dei Filii* (i.e. a mass in honour of the son of God) is kept very brief by Zelenka; he then lavishes a wealth of detail on the *Gloria*, making it the most impressive setting of this text to come from his pen. The outer movements, no. 4 *Gloria in excelsis Deo*, with motto-like quotations from Gregorian intonation and no. 10 *Cum Sancto Spiritu* are set on a colossal scale, and are related to each other both in substance and form. The closing fugue no. 10 not only takes up the vehement “*Laudamus te, benedicimus te, adoramus te, glorificamus te*” from the opening chorus no. 4 as its counter-subject, it also leads in to the radiant and virtuoso ritornello of no. 4 after the striking unisono of the fugue subject. Not only this closing movement, but the work as a whole, demands excellent technique and brilliant virtuosity from all singers and instrumentalists involved.

Thomas Kohlhase

### **Litaniae Lauretanae “Salus infirmorum” in F, ZWV 152 (1741/44)**

- |                           |                       |
|---------------------------|-----------------------|
| 1. <i>Kyrie eleison</i>   | <i>Soli SAT, Coro</i> |
| 2. <i>Pater de coelis</i> | <i>Solo S</i>         |

3. <i>Mater divinae gratiae</i>	<i>Coro</i>
4. <i>Virgo prudentissima I</i>	<i>Coro</i>
5. <i>Virgo prudentissima II</i>	<i>Soli SATB</i>
6. <i>Salus infirmorum</i>	<i>Solo A</i>
7. <i>Regina Angelorum</i>	<i>Solo T</i>
8. <i>Agnus Dei I</i>	<i>Coro</i>
9. <i>Agnus Dei II</i>	<i>Coro (like Kyrie)</i>

The two Lauretanian Litanies ZWV 151/2, on the other hand, seem to have been performed in the Dresden *Hofkirche*, probably in the context of votive services. Zelenka dedicated them to the Electress Maria Josepha when she fell ill (the Marian litany ZWV 151 bears the subtitle *Consolatrix afflictorum* – comforter of the afflicted) and when she got better again (the second, ZWV 152 is subtitled *Salus infirmorum* – the welfare of the sick).

Thomas Kohlhase

## **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.

Janice B. Stockigt

### **'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 (ZWV 152).

Janice B. Stockigt

### **Barbara dira effera!, ZWV 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* (ZWV 211), scored for soprano and contralto solo with solo oboe and bassoon accompanied by ripieno strings, oboes and basso continuo; *Sollicitus fossor* (ZWV 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[i]one. 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.

*Janice B. Stockigt*

### **Missa Omnium Sanctorum in a minor, ZWV 21 (Missa Ultimarum Sexta)** (1741)

#### *Kyrie*

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

#### *Gloria*

4. *Gloria in excelsis Deo*
5. *Qui tollis peccata mundi*
6. *Quoniam tu solus Sanctus I*
7. *Quoniam tu solus Sanctus II (Solo A)*
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*

L: J: C.; Laus Jesu Christo (Praise to Jesus Christ). Jan (Johann) Dismas Zelenka (1679–1745) wrote this on the title page of his mass in a minor, ZWV 21, and continued *Missa Ultimarum Sexta et forte Omnium Ultima dicta: Missa 00: SSrum di G: D: Z:.* An unusual title, “The sixth mass of the ‘Last Masses’, and perhaps the last of all, called: The Mass for All Saints, by Giovanni Dismas Zelenka.” This hand written document (Musical signature 2358-D-9 of the Provincial library of Saxony in Dresden) is dated 1741, 3 February, which appears at the end of the Gloria (page 80), after the series of letters typical for Zelenka’s musical signature, A: M: D: G: B: M: V: 00: SS: H: AA: P: I: R: (“*Ad Majorem Dei Gloriam; Beatae Mariae Virgini (et) Omnibus Sanctis Honor; Augustissimi*

*Principi in reverentia*”). Judging from the writing of the whole manuscript, the work was done in one draft during a short amount of time – as were most of the other compositions by this musician from Bohemia – thus, obviously, in January/February of 1741.

In his later masses, Zelenka succeeded in taking the musical multiplicity of works, which are divided into up to twenty individual works, and enclosing them into a greater architectural unity through the development of groups of movements. Thus, he also created organic cycles: for example, through the varied sequence of types of movements, through the clear tendency to unify the entire composition (especially noticeable in the *Credo* of the *Missa Omnium principum* of “Introduction and fugue” (in ZWV 21: Nos. 8–9, and Nos. 11a–b) or “Introduction and Aria” (in ZWV 21: Nos. 1–2 and Nos. 6–7). He also achieved this through transitions between the individual movements with harmonic “half cadences” (to the dominant: Nos. 1, 6, and 8). Compare this to the indications about the individual pieces from ZWV 21 in the contents at the beginning of this booklet. But, even independent and musically important pieces can end in the dominant or in the dominant of the following movement, after a modulation, in order to enable a greater unity between these movements, through *attacca* transitions (in ZWV 21, for example, Nos. 10 c, 10 d, and 10 f, as well as 11 b and 14).

The preference for pairs of movements according to the model of “Introduction and fugue” or “Introduction and aria” seems to be especially typical for Zelenka – at least, one does not find them in this particular form in the works of his contemporaries. Sometimes a short introductory movement can, at first, appear less important than the following, more extensive section, both musically and regarding its contents. The introductory massive chorus in ZWV 21, the *Kyrie I* with its *ostinati* instrumental configuration, involves only 15 measures, after which the long *Christe eleison* aria follows with its moving filigree *ritornelli*. It is only the fugue of the *Kyrie II*, which creates the necessary balance and rounds out the three sections of the *Kyrie* to a balanced whole. Another, more frequent manner of arranging movements, aside from such pairs of movements as “Introduction and fugue”, or “Introduction and Aria”, is that of doubling of the text or that of foreshadowing. As an example, the dramatic chorale of 15 measures, the *Quoniam tu solus Sanctus* (No. 6), with its quadruple changes from *vivace* to *adagio* (in the *adagio*, the unison strings play a gesture full of pathos each time), anticipates the text of the following sensitive alto aria (No. 7). In addition, the pair of movements 8 and 9 also have the same text (*Cum Sancto Spiritu*).

Among the plethora of individual aspects which distinguish the *Missa Omnium Sanctorum*, there are a few needing special mention here. As in the All Saints litany ZWV 153 and the Maria litany ZWV 151 (also later works of Zelenka), the *Kyrie* fugue (in ZWV 21: No. 3) is made to relate to the Invocation of Christ. In its text and music, it is also a double fugue, that is, a fugue with the *Kyrie eleison* theme retaining the counterpoint from the *Christe eleison*. As opposed to the other fugues in the aforementioned litany, however, they have a stronger tendency to concert virtuosity, to homophony, and to delineated, in part independent orchestral accompaniment. One of the most unusual movements of the mass cycle ZWV 21 is the short *Benedictus* (No. 12). The solo soprano and alto (during Zelenka’s era in the court chapel of Dresden, the parts were sung by Italian castrati) sing together in unison, and do so *tenuto e forte*, in long sustained notes. They sing a melody that is simple and stereotyped, which certainly reminds one of Gregorian forms (at the beginning, for example, with a typical intonation of the first tone), but seems, in reality, not to be a Gregorian melody. The violins surround this archaic sounding melody, with rich sixteenth note configurations. With this, the *continuo* moves stiffly, with *ostinati*, in interrupted three-eighths motifs. Similar movements are (according to Wolfgang Horn) able to be found in compositions of Viennese masses from that time (for example, from Caldara and others). Zelenka might have gotten to know these during his years of study with Johann Joseph Fux in Vienna between 1716 and 1719. Still, the source and musical semantics of this type of movement remain in the dark.

For the composers of masses, the greatest challenges are the central parts with their longer texts, the *Gloria* and the *Credo*. For his era, and for this genre of numbered mass, Zelenka used an unusual procedure for setting the profession of faith to music in the *Missa Omnium Sanctorum*. This *Credo* is not only divided into contrasting sections, but also is composed as one unit. Zelenka ties the various sections together, so that their ends and beginnings overlap each other. He also used the big ritornello of the introductory concert *Credo in unum Deum* and the intermediate concert *Et resurrexit* as a purely instrumental connecting link between the solo trio *Et incarnatus est* and the expressive choral fugue *Crucifixu*. It is also used as a long homophonic finale of the concertant fugue which concludes the *Credo*. Thus, in a grandiose manner, it connects both of the most important types of chorales of the catholic sacred music of that era, the old style of the fugue and the modern style of the concert. Before this begins, there is a dramatic motion (“*et exspecto resurrectionem*”) and immediately thereafter, a silence filled with tension (“*mortuum*”): “I expect the resurrection – of the dead.” (After this follows the last fugue “and the life of the world to come, amen”.) In twelve effective measures, Zelenka sets the scene for the text “*Et exspecto ...*” with strong effects and contrasts, as a musical vision of the last judgement. At the same time, he creates a division and in this way prepares for the beginning of the final fugue. The impression of a dramatic, moving scene comes about through quick unison scales of the strings and a continuo in sixteenths, with textual and tonal repetitions as well as dissonant chords full of tension (“*resurrectionem*”), a forte in *vivace*-tempo and character, then suddenly shifting to minor, *adagio* and *piano*, a narrow melodically descending movement of chromatic chords, and the delivery of a repetition of chords with a strong vibrato and pressure of the bow of the strings (“*ondeggianda*”) in eighths (“*mortuorum*”).

Thomas Kohlhasse

## 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).

*Janice B. Stockigt*

## **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.” (c1725: “Novemb.” seems to have been changed from “Ottobre”);
- In exitu Israel: ZWV 83; dated “li 25 D O”[ttobre?] (c1725). (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.

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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.

*Janice Stockigt*

## **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<sup>mo</sup> Mart[ii] 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.

Janice B Stockigt

### **Dixit Dominus, Z WV 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* (Z WV 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.

Janice B Stockigt

**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.

Janice B Stockigt

**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.

*Janice B Stockigt*

### **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.

*Janice B Stockigt*

### **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).

*Janice B Stockigt*

### **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.

Janice B Stockigt

## 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.

Janice B. Stockigt

### 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.

Janice B. Stockigt

### **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.

Janice B. Stockigt

### **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.

*Janice B. Stockigt*

### **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.

*Janice B. Stockigt*

### **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.

*Janice B. Stockigt*

### **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.

*Janice B. Stockigt*

### **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 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.

*Janice B. Stockigt*

### **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".

*Janice B. Stockigt*

### **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).

Janice B. Stockigt

## **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.

Janice B. Stockigt

## 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.

Janice B. Stockigt

## 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.

Janice B. Stockigt

## 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.

*Janice B. Stockigt*

### **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.

*Janice B. Stockigt*

### **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.

*Janice B. Stockigt*

### **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.

*Janice B. Stockigt*

### **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.

*Janice B. Stockigt*

### **Ecce nunc benedicite in a minor, ZWV 99**

*Ecce nunc benedicite*

*Eece 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).

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