

## Chapter 2

### Music at the Court of Anhalt-Zerbst and the Zerbst Kapelle

#### 2.1 The Court of Anhalt-Zerbst

Zerbst is a town roughly ninety kilometres north of Leipzig, halfway between the important cultural and economic centres of Dessau and Magdeburg. It received the status of a town in 1209 and from then there was gradual economic development until it experienced a significant heyday as a provincial centre during the years 1603-1793.<sup>1</sup> Ownership of Zerbst was passed down the dynastic line of the House of Anhalt by inheritance from Siegfried I of Anhalt in 1252-53. The '*SchloßCapelle*' was in existence by 1215 and was 'renewed'<sup>2</sup> (refounded?) in 1541 and expanded once again in 1708. The existing residence placed just outside the town walls was built between 1618 and 1747 and was a notable example of Rococo architecture (see contemporary engraving by A. Fesca).<sup>3</sup> In the late 17th and 18th centuries, Anhalt-Zerbst was one of four Prussian-owned residencies which included Anhalt-Bernburg, Anhalt-Cöthen and Anhalt-Dessau. Only the courts of Cöthen (under J.S. Bach, 1717-23) and Zerbst

<sup>1</sup> Kraft (1968) col. 1244-1246.

<sup>2</sup> *Ibid.*

<sup>3</sup> A copy, reproduced in Pfeiffer (1994) Tafel III, is in the Heimatmuseum Zerbst. Sadly, WWII dealt a devastating blow to the town of Zerbst. Over 80% of the buildings within the town wall (itself still standing mostly complete) were destroyed - the greater part of the town has since been replaced by three- and four-storey blocks of flats. The Trinitatiskirche has been completely restored and the Bartholomäikirche has been partly rebuilt but the Nikolaikirche remains a gutted shell. (Plans are in hand to rebuild the latter). Of the Schloß, the main North and West wings were totally destroyed in WWII and the remaining East wing still stands roofless and gutted. The Schloßkirche was also totally destroyed.

(under J.F. Fasch, 1722-58) were of any musical significance.<sup>4</sup> Following the death of Prince Friedrich August, whose marriage was childless, ownership of Zerbst passed to Anhalt-Dessau in 1793 and courtly life as well the court Kapelle effectively ceased to function.<sup>5</sup>

## **2.2 Music at Court**

The greatest flowering of music in Zerbst was in the years 1709-1758. The personalities of the princes of Zerbst and their personal circumstances, as one might expect, had an undoubted effect on the musical life of the Court. After the first impetus given by Prince Wilhelm and Princess Sophia von Sachsen-Weißenfels in 1709, the succession of Prince Johann August in 1718 coincided with the appointment of the first full-time Kapellmeister, the consecration of the Schloßkirche, and a steady increase in the personnel. Prince Johann August's death in 1742 is marked by the making of an inventory of all the possessions of the court. Friedrich August, who succeeded in 1747, oversaw the richest period of musical life up to 1758. However, following the forced dispersal of the court for a short period in 1758 due to the aggressive actions of Frederick the Great, from which the court never fully recovered, there followed a lengthy period of gradual running down of the Kapelle and the provision of music for services in the Schloßkirche. The Prince's death in 1793 signalled the demise of the Kapelle and the post of Kapellmeister was finally dissolved in 1794.

There was much social and artistic exchange between the various Anhalt families and strong connections existed with other musical centres, in particular Weißenfels and Gotha, as a result of intermarriage - Prince Karl Wilhelm von Zerbst to Princess Sophia von Sachsen-Weißenfels (in 1676), Princess Magdalene Auguste von Zerbst to Friedrich II von Sachsen-Gotha (in 1696) and Prince Johann August von Zerbst to Friederike von Sachsen-Gotha (in 1702). Thus, musicians from the courts of Weißenfels and Gotha were also frequent visitors and many of these are mentioned in the court account books.<sup>6</sup> The significance of the musical

<sup>4</sup> Buelow (1993b) p. 235.

<sup>5</sup> Wäschke (1913) pp 562ff. (See Appendix 1 for details of Zerbst lineage.)

<sup>6</sup> The courts or cities which most frequently sent musicians to Zerbst were Cöthen, Magdeburg, Weißenfels, Merseburg, Gotha, Dresden, Leipzig, Zeitz and Weimar. (See Table 2.4 below) Kraft (1968) col. 1244-1246, adds Brandenburg to this list but there is no reference to a musician from this court receiving any payment in the Zerbst accounts in Wäschke (1906).

links between Zerbst, Gotha and Weißenfels becomes most important in the discussion of the Zerbst Passion tradition.

### 2.3 The Growth of the Kapelle

The principal primary source of information on the Court Kapelle in Zerbst is the Court account books which record payments both to musicians attached to the court and to visiting players.<sup>7</sup> From this list, it can be seen that, in common with many contemporary establishments, the musicians in the Kapelle were designated by differing grades with salaries that matched the position: *Kammermusicus* (Chamber musician - the most senior), *Hofmusicus* (Court musician) and *Hofkirchner* (Church musician).<sup>8</sup> In addition, other musicians were also attached to the town and were given the title *Stadtmusicus*. These were, in the main, organists attached to one of the churches in the town (the Bartholomäuskirche and Trinitatiskirche).

Wäschke's article 'Die Zerbster Hofkapelle unter Fasch',<sup>9</sup> which is based on the court account books with supplementary information from church records, gives an indication of the size and complement of the Court Kapelle of Zerbst in its various stages of development in the 18th century. (A rather fuller summary of the movements of the Kapelle, including lists of the Kapelle at various stages, is reproduced in Appendix 2.) The information provided by the account books describes a gradual building up of the Kapelle from a small string ensemble, four trumpets and drums in 1721, to an orchestra of 14 instrumentalists by 1757 including 2 oboists and a bassoon plus four full-time SATB solo singers. In addition, the account books

<sup>7</sup> The principle secondary sources of information on the music and musicians of the court of Zerbst are the articles by the Zerbst historian, Hermann Wäschke (1906), (1908a) and (1908b). Bernhard Engelke's dissertation: *Johann Friedrich Fasch. Sein Leben und eine Tätigkeit als Vokalkomponist* (1908) includes more valuable information on the vocal works performed in Zerbst and reproduces the *Concert=Stube*, the inventory of the Kapelle library and instruments in 1743 as an appendix. (See section 2.6.) The comprehensive modern sources of information on Zerbst during the time of Fasch are the dissertation and book by Rüdiger Pfeiffer (1987) and (1994). Concerning the complement of the court Kapelle, in the main Pfeiffer reproduces the information in Wäschke's articles with some expansion of the material. Pfeiffer's treatment of the material follows Wäschke's approach, which has been merely to identify the members of the Kapelle. I have adopted a more critical approach to explain some of the gaps in the complement of the orchestra apparent in Wäschke (1906).

<sup>8</sup> A similar division of 'Kammer' and 'Hof' musicians was to be found in Stuttgart in 1757. Carse (1964) p. 27.

<sup>9</sup> Wäschke (1906) pp. 47ff.

confirm that there was a lively musical life created by a constant flow of guest soloists and operatic and theatre groups through the Court each year.

### 2.3.1. The Zerbst Kapelle 1708-1722

A significant event on 18 July 1712 was the installation of the Schloßkirche organ, built by Caspar Sperling. It was a two-manual instrument with 8 stops on the upper manual and 12 stops on the lower plus three pedal stops.<sup>10</sup> Though the greater part of the organ was in place in 1712, neither the organ nor the building in which it was housed were fully completed until Autumn 1718. The official opening of the Schloßkirche was on 18 October 1719, a date which also commemorated the birthday of Prince Johann August's second wife Princess Hedwig Friederike (1691-1715).<sup>11</sup> The inaugural service, the first significant musical event described in Zerbst in the 18th century,<sup>12</sup> gives a indication that both a choir and instrumentalists were available to the Court at this time:<sup>13</sup>

The music began with a Kyrie, then from the altar the *Oberhofprediger*, Dr Töpfer intoned the first line of the Gloria after which the choir continued from *Et in terra pax* to the end. 'The Lord be with You' was intoned from the Altar, the choir answering 'And with thy spirit.' Hereafter followed Prayers, a collect and a reading of Psalm 132 and the Chorale 'Aus meines Herzens Grunde, dank ich dir Gott.' Hereafter followed a reading of I Kings Chapter 3 then the Kapelle performed the musical piece 'Der Herr hat Zion erwählet.' The Creed was intoned from the altar and was followed by the Chorale 'Wir glauben all an einen Gott.' There followed the Sermon given by *Oberhofprediger* Dr. Töpfer based upon Psalm 132: 8,9, and 10. To conclude the sermon, and before the Lords Prayer, was sung 'Es woll' uns Gott gnädig sein.' Then the Kapelle performed 'Wie lieblich sind deine Wohnungen'. There followed an ordination, a baptism and a wedding, each preceded by organ music. At the end there was more organ music and the hymn 'Herr Gott, dich loben wir.' Hereafter followed the intonation from the altar 'Danket dem Herrn' with the response from the Kapelle 'Und seine Güte währet ewiglich'. Finally, the service finished with the Collect,

<sup>10</sup> A full description of the stops is given in Wäschke (1908a) pp. 1-6. Evidence from the surviving scores from the court collection show that the organ was a high-pitched instrument - in many sets of parts, including the surviving Passion scores, the organ part is transposed down a tone in relation to the other orchestral instruments to compensate.

<sup>11</sup> Prince Johann August was twice widowed and both marriages were childless. See Appendix 1.

<sup>12</sup> This is the first entry in the detailed records of the services given in the Schloßkirche in the 18th century. The contents of each service given in the Schloßkirche were recorded in detail in a series of 25 volumes entitled *Verzeichnis Wie es mit dem GottesDienst in heisigen Hoch=Fürstl. Schloßkirche gehalten wird* in D-ORB, *Anhaltisches Staatsarchiv Konsistorium Zerbst* Rep. 15a IXa. 351-375 and 377. (See Chapter 4 for a description of this source.)

<sup>13</sup> The various movements and periodic lists of the complement of the Kapelle can be summarized in Appendix 2.

Blessing and Chorale 'Nun danket alle Gott'.<sup>14</sup>

During the period 1712-1718 musicians from other centres were also engaged to play for the court, including in 1716 Johann Caspar Wilke (Wülcke or Wüllicke), court trumpeter at Zeitz to 1718, from then at Weißenfels, and his daughter Anna Magdalena (a singer and later the wife of J.S. Bach).<sup>15</sup> In 1718 Johann Christian Hertel, a gamba player and violinist, was sent to the court of Zerbst by the Duke of Merseburg in a short tour that also included the courts of Weißenfels, Cöthen and Dresden.<sup>16</sup>

On the death of Prince Karl Wilhelm in 1718, his son Johann August succeeded. Together with his mother, the Princess Sophia, Prince Johann August strove to continue to improve the court Kapelle. The lack of a permanent Kapellmeister during this period meant that eminent visiting musicians were engaged to fulfil this role for important festivities. In 1718, the 22-year-old Johann Paul Kun(t)zen (1696-1757) was 'brought to Zerbst by order of the Prince' as Kapellmeister but he only remained a year<sup>17</sup> and was replaced by the first truly full-time

<sup>14</sup> 'Es stimmt die Capelle *musicaliter* an: Kyrie *pp*, dann wurde vor dem Altar von dem Oberhofprediger Herrn Dr. Töpfer *intoniret*: Gloria in excelsis Deo, die Capelle *continuiet*: Et in terra pax usque ad finem, hierauf wurde vor dem Altar intoniert "Der Herr sei mit Euch!" Der Chor erwiderte: "Und mit Deinem Geiste!" Hierauf folgte das Gebet, die Kollekte, Verlesung des Psalm 132, der Choral "Aus meines Herzens Grunde, dank ich dir Gott u.", hierauf Schriftverlesung 1.Könige, Kap.3, dann wurde "von der Capelle ein Stück *musiciret*: Der Herr hat Zion erwählet". Wiederum vor dem Altar intoniert: "*Credo in unum Deum*" und darauf der Choral: "Wir glauben all an einen Gott u.". Es folgte die Festpredigt des Ober=Hof=Predigers Dr. Töpfer über Psalm 132, 8,9,10. Am Schluß derselben, vor dem Vaterunser, wurde gesungen: "es woll' uns Gott gnädig sein u.", dann "*musicirte* die Kapelle: Wie lieblich sind deine Wohnungen u." Nunmehr erfolgten einige kirchliche Handlungen, nämlich eine Ordination, eine Taufe und eine Trauung, die jedesmal mit Orgelvorspiel eröffnet wurden. Den Schluß bildeten ein Vorspiel der Orgel, dann der Lobgesang: "Herr Gott, Dich loben wir", hierauf vor dem Altar Intonation: "Danket dem Herrn u." mit Responsorium der Kapelle "Und seine Güte währet ewiglich u.", endlich Kollekte und Segen und der Choral "Nun danket alle Gott u.".' (Wäschke (1906) p. 5. after *Konsistorium Zerbst* Rep. 15a IXa. 351, 1v and 2r.)

<sup>15</sup> Wäschke (1906) p. 48. Emery (1983) p. 75, states that Wilke was in the employ of Zeitz to 1718, when he moved to Weißenfels and that he and his daughter were paid for singing in the Chapel in Zerbst sometime during the period Easter to Midsummer 1721. There was common interchange of trumpeters from one court visiting other establishments to play or receive further training. (See comments on the Guild of trumpets below.)

<sup>16</sup> He was engaged in 1719 (1718 in *Grove 6*) in Eisenach as a viol player and became subsequently Konzertmeister and director of music. Van Der Straeten (1914) pp.78-80.

<sup>17</sup> See biography in Chapter 3. It has been assumed in various writings since Mattheson (1740) and Wäschke (1908) that J.P.Kun(t)zen was a temporary Kapellmeister at Zerbst in the period 1718-19. However, Thom (1984) p.74-75, casts doubt on this unsupported assertion since there is no evidence to be found in the Court *Cammer-Rechnungen* for the period (or even in the years immediately before or after) that Kun(t)zen received any payment from the Court.

Kapellmeister in Zerbst, Johann Baptist Kuch (no dates known). By 1719 the personnel of the Kapelle consisted of 11 musicians:<sup>18</sup>

**Table 2.1 The Zerbst Kapelle 1719 /1720<sup>19</sup>**

Kuch	<i>Kapellmeister</i>	(violin)
Sattler	<i>Kammer- und Hofmusicus</i>	(violin)
Brasch	<i>Hofmusicus</i>	
Polle	singer,	(tenor)
Kettner	singer	
Gattermann	<i>Hofkantor</i>	
Clausius	trumpeter	
Scheckel	trumpeter	
Schmied (Schmidt)	trumpeter	
Kühne	trumpeter	
Richter	drummer	
Ulich <sup>20</sup>	Organist and <i>Hofmusicus</i>	(violin)

The preponderance of the trumpets is not unusual in court orchestras of the time and reflected the importance of trumpeters in fulfilling ceremonial and other musical (and often non-musical) duties. A band of trumpeters was considered indispensable to the completeness of a royal or princely household at the turn of the 18th century.<sup>21</sup> In the words of Johann Ernst Altenburg (1795): ‘a sovereign may have ever so good an orchestra, royal stables, and other such ministrations, [but] if he does not retain at least one choir of trumpeters and kettledrummers, there is, in my opinion, something lacking in the perfection of his

<sup>18</sup> Wäschke (1908a) p. 4 suggests that Kuch was employed in the autumn of 1718.

<sup>19</sup> Hofmann (1997).

<sup>20</sup> Note, there was another organist by the same or similar name Uli(s)ch active in the court at the mid-century. (See Appendix 2b).

<sup>21</sup> The art of trumpet playing in 17th-century central and northern Germany was fostered by the court and by the municipality. (Smithers (1973) pp.110-131.) Strict rules were drawn up to avoid conflict between the two groups. The court players belonged to the *Kameradschaft*, a knightly class of soldier-performers whose trumpet playing was important in military life providing signals, cavalry calls, and flourishes for military exercises and campaigns. In peace-time they provided ceremonial music at court and played in the Kapelle. Membership of their Guild, as it was called, guaranteed trumpeters rights and considerable privileges. On special feast days and on birthdays of the resident nobility the *Hoftrumpeter* (court trumpeters) and timpaniists would provide ceremonial music. They would also be expected to accompany the chapel choir for high feast days as well as join the court orchestra in theatrical productions. (Smithers (1973) pp.111-112.) Smithers makes no comment on the instruments the *Hoftrumpeters* played and whether they were able to play string instruments.) In lesser courts, the second rank players would take on other non-musical tasks in the court or on the estate. A list of musical duties is given in Altenburg (1795/1974) p.28

The municipal players were divided into two groups, the string players, the *Kunstgeiger*, and the wind players, the *Stadtpeifer*, who played both brass and woodwind instruments. The *Stadtpeifer* commanded higher prestige and fees and there are many instances of *Kunstgeiger* retraining and qualifying for *Stadtpeifer* status. (Smithers (1973) p.125.)

household.<sup>22</sup> Larger (sovereign) courts would generally boast eight, whilst smaller courts generally maintained four court trumpeters and a kettledrummer (as Zerbst).<sup>23</sup>

Additional funds were provided for music and instruments - there was clearly an effort to improve the repertoire of liturgical music at this time through the purchase of cantata-cycles by Telemann, Erlebach and Liebisch which were purchased by Kuch from Seydel in Leipzig and Lünich in Weißenfels.<sup>24</sup> There continued to be payments to visiting musicians in these years, including distinguished musicians such as J.C. Freislich who was Kapellmeister at Sondershausen.<sup>25</sup>

Under Kuch's leadership the Kapelle grew to reach 14 in 1721, five instrumentalists, three adult singers, four choir boys, a Kantor and a *Kalkant*,<sup>26</sup> with a combined salary of 1322 Thalers, Kuch himself receiving 300 Thalers.<sup>27</sup> Although the complement varied, the Kapelle did not increase in size again until the the 1740s. In 1721 the players included:<sup>28</sup>

<sup>22</sup> Altenburg (1795/1974) p.28.

<sup>23</sup> The Weimar Ducal Orchestra in 1700 had only 2 violins and one cellist to five trumpeters and a drummer. In 1714, the position was little changed with four violins (including J.S. Bach as Konzertmeister), to seven trumpeters. The Court of Brunswick had a slightly bigger orchestra which in 1731 included '7 Trompeter so bei der Musik' in addition to 8 violins, 1 viola, 2 cellos, 1 bass, 5 upper woodwind, 3 bassoonists and one horn player. (Carse (1950) pp. 18-27.) Even in the court of Mannheim, where the repertoire was the most adventurous in mid-18th century Germany, balancing a violin section of 20 players in 1756 were 12 trumpeters and 2 timpani players. Other courts with similar complements to Anhalt-Zerbst in the mid century are: Bayreuth, Berlin (Prince Heinrich von Preußen), Breslau, Durlach-Karlsruhe and Gotha. (See table of orchestras in *MGG* Vol.10, col. 192.)

<sup>24</sup> Wäschke (1906) p. 48. (See table of purchases below. Instruments acquired by Kuch included three flutes for 19 Thaler and a silver trumpet for 52 Thaler.) Kuch received several payments for 'musikalien' (various payments of 6 Th. 'vor 20 Stück concerten und Overtüren'; 11Th. 'ihm noch [J.B.Kuch] vor eine aparte compos. und das teutsch Te Deum Laudamus'; 12Th. 'wegen der im vorigen Jahr überreichten Verse und Compositionen H.Capellmeister Kuchen'). It is not clear whether he is the composer or simply the provider, though it is likely some of the music is his. Kammermusicus Weinichen also received 12Th. for music.

<sup>25</sup> Engelke (1908) p. 30. Such visiting players may have fulfilled Kapellmeister duties for an important function prior to Kun(t)zen's appointment. (see Table 2.4 of visiting players below.)

<sup>26</sup> A *Kalkant* is the person who filled the bellows for the organist.

<sup>27</sup> Engelke (1908) p. 30.

<sup>28</sup> Wäschke (1906) p. 48.

**Table 2.2 The Zerbst Kapelle 1721**

Kuch	<i>Kapellmeister</i> (violin)
Sattler	(violin)
Wagner	(violin) <sup>29</sup>
Vent	<i>Hofmusicus</i> (viola)
Brasch	(cellist?) <sup>30</sup>
Kettner	<i>diskant</i> (sopranist) (+ gamba)
Polle	(tenor)
Horn	(bass)
Four choir boys,	
Gatterman	Kantor
Müller	<i>Kalkant</i>
+ three unidentified trumpeters and drummer <sup>31</sup>	

At some point, the date is not clear, the court dispensed with its full-time trumpet band, perhaps following the lead given by the Court of Berlin 'which dismissed them in 1713 at the accession of the royal administration of Friedrich Wilhelm I for certain reasons of which they themselves were the cause...The four neighbouring courts of Anhalt-Zerbst, Dessau, Coethen, and Bernburg - have likewise done away with them.'<sup>32</sup> Pfeiffer suggests that there continued to be three to four members of the Royal Guild of Court trumpeters and a timpanist attached to the court,<sup>33</sup> and periodic purchases of new instruments confirm that there continued to be a need for trumpet players, but who were they?<sup>34</sup> It seems clear that these musicians also played other instruments; of the violinists in the list of the complement published in 1757 (reproduced below) two have been confirmed as trumpeters: Johann Andreas Gregorius Fliedner<sup>35</sup> and Johann Caspar Wüllicke (see above). It also seems likely

<sup>29</sup> Wagner's instrument is confirmed by Preitz (n.d.) p.181.

<sup>30</sup> With the addition of Röllig in 1737, the first cellist mentioned in the accounts, the string orchestra is apparently complete for the first time. However, it would seem likely that the player of such an important instrument would be a full-time player, and acknowledged as such in the Court accounts. In the period c1720-1723, Brasch was most likely member of the Kapelle to be the cellist since he is the only player for whom there is no reference to an instrument. It is not clear from the records who succeeded him.

<sup>31</sup> No trumpet players are listed by Wäschke after 1719. Hofmann (1997) notes three unidentified trumpeters are listed in the *Cammer-Rechnung* in 1722.

<sup>32</sup> Altenburg (1795/1974) p.28.

<sup>33</sup> Pfeiffer (1994) p. 39. 'Hinzu kamen zur fürstlichen Standesreputation drei bis vier Vetreter der königlichen Zunft der Hoftrumpeter und ein Pauker.'

<sup>34</sup> Six new trumpets were aquired by the court in 1745-46 coinciding with a large-scale entertainment with fireworks, trumpets, timpani and cannons and music by Röllig and Fasch which took place in 1746 (Pfeiffer (1994) pp.54.) and a further purchase of six brass trumpets in 1753. (See table of purchases below.) Perhaps, following the example of the Royal court of Berlin where the court trumpeters were replaced by the royal *Garde du Corps* and *Gensd'armes*, (Altenburg (1795/1974) p.28) the band of court trumpeters at Zerbst was simply reformed or their positions amalgamated with other court positions.

<sup>35</sup> Pfeiffer (1994) p. 43.



that the violinists Gottfried Rühlmann and Christian August Nicolai and the *Kalkant* Müller were also trumpeters.<sup>36</sup> The lack of information about players after 1719 may have resulted not only from a change of style in the Kapelle accounting, but also from a shift of emphasis in the period 1719-1721 following the official opening of the Schloßkirche, from the predominantly ceremonial duties of the Kapelle to one which focused more on the performance of court entertainment (orchestral and chamber music) and liturgical music in the *Schloßkirche* (evidenced also by the purchase of cantata cycles and other liturgical music referred to above). Thus, players were listed by which instrument they played in orchestral or chamber music rather than by ceremonial duties. Since three string players in 1757 Kapelle were also almost certainly trumpeters, it is possible that the four trumpeters named in the 1719 list of the Kapelle may also have been string players, which would explain an apparent lack of violinists at this time.

### 2.3.2. Zerbst Kapelle under Johann Friedrich Fasch 1722-1758

Fasch inherited a Kapelle in 1722 which was little changed from 1719 and consisted of principally a string orchestra with three violins, viola, (a cellist?), trumpeters and drummer, and singers: male soprano (diskantist), tenor and bass and four choir boys. The court Kapelle developed greatly under Fasch's direction in the period 1722-37 with several changes of personnel. Important additions were the oboists Johann Georg Ritter in 1725/6<sup>37</sup> and Johann Georg Fröde(l) in 1727, the appointment of the bassoonist, Johann Christian Klotzsch, who joined in the winter season 1734/5, and the cellist and organist Johann Georg Röllig who joined the Kapelle in 1737 and subsequently became Kapellmeister after the death

<sup>36</sup> The names Müller, Nicolai, Rühlmann, Wohlmann and Schöle are listed by Wäschke (1906) p. 62 as being visiting trumpeters in 1753 (the year in which six new trumpets were purchased by the Court). The first three names correspond with members of the Kapelle (Müller is a *Kalkant*, Nicolai and Rühlmann are listed in the 1757 Kapelle as violinists). Pfeiffer (1994) p. 189 also lists Rühlmann as a trumpeter. Since there seems to be an abnormally high number of visitors listed by Wäschke in 1753 (11 in this year, in others there were none), it is not inconceivable that he listed members of the Kapelle as visitors, there having been no other reference to their playing of the trumpet. The payment may well have been for special duties.

<sup>37</sup> Though there is a reference in *Konsistorium Zerbst* IXa 336 p.15 to the marriage on 12.6.1723 of 'Fürstl. Hautboißt Lehmann' in the Bartholomäikirche.

of Fasch.<sup>38</sup> After this time there is no change in the basic instrumentation of the court orchestra, only an apparent increase in the strength of the string section, from three violins in the years c1719 - c1749 to eight violins, and the addition of a double bass by c1757.

With some of the appointments, Fasch was clearly attempting to attract some of the best players available at the time. When Benda passed through the court in the 1732/33 season, he was offered the post of *Konzertmeister*. Benda turned the post down but in his place recommended Carl Höckh (with whom he had recently worked in Poland and who also was highly regarded violinist).<sup>39</sup> Höckh was appointed and entered the Kapelle sometime in the Winter season in the following year and served until his death in 1772.

At its height in the 1750s, the Kapelle numbered 14 instrumentalists and four solo singers. For a time (1749-52) the Kapelle also included a lutenist, Malechowsky.<sup>40</sup> A list of the personnel of the Hofkapelle as it stood in 1757 is reproduced in Marpur: <sup>41</sup>

<sup>38</sup> The problem of identifying who performed the basso continuo line is not totally solved by Röllig's appointment since he could not play both instruments at the same time. The complement was clearly completed in 1745 with the appointment of Christoph Heinicke who was both a harpsichordist and an organist, (he was also organist at the Bartholomäikirche), thus allowing Röllig to play cello. Prior to Röllig's appointment there were a number of musicians employed in the Kapelle who may have provided the bass line including Weissman (c1725) and Gutbier (1729-32). In the period between the appointments of Röllig and Heinicke (1737-45) we must look either to a *Stadtmusicus*, an organist at one of the two churches in the town (Uli(s)ch?), or to Gatterman to provide the keyboard part. (There is no indication of Gatterman's instrument, though as Kantor he was presumably a musician?) A similar situation was to be found in Weimar in the period 1714-16, where there is no mention of a cellist even though one is called for by J.S. Bach in the works of this period, nor of any oboists, who, according to J.A. Westrup, (*Bach Cantatas*, BBC Music Guide, p.11) may have been supplied from the ranks of the town musicians. The lists of the Ducal orchestra for these two years show that there was a slightly larger Kapelle compared to Zerbst, consisting of six boys, not more than six adult singers, three violinists (plus J.S. Bach as Kapellmeister), a violone player and two bassoonists plus the additional trumpet and timpani players referred to above.

<sup>39</sup> 'He died in 1772, with the renown of having been one of the greatest violinists of his time.' (Sainsbury *Dictionary of Musicians*, London: 1827, I. pp. 369-70.)

<sup>40</sup> Dittrich (1991) p. 16.

<sup>41</sup> Marpur (1757) pp. 124-129. A very similar complement was to be found in Gotha in 1754: 6 violins, 2 violas, 1 cello, 1 bass, 2 oboes, 1 bassoon, 2 horns and a lutenist. (Marpur (1754) pp. 270 and 560.) It is also not dissimilar to the orchestra available to J.S. Bach c1718-1720. Bach had the luxury of two flautists in addition to two oboists: 5 violins - plus JSB - 1 viola, 1 cello, 1 gamba player, 2 flutes, 2 oboists, 1 bassoon, 1 organist, 2 trumpets and 1 timpani. Two violinists doubled viola, as did JSB, and Abel played other string instruments (violone) and wind instruments in addition to the gamba. (Smend (1951) pp. 171-2.)

**Table 2.3 The Zerbst Kapelle c1757** (as reproduced in Marburg)

‘Die Hochfürstliche Anhalt-Zerbstische Capelle:	
1)	Capellmeister, Herr Johann Friedrich Fasch
2)	Concertmeister, Hr. Carl Höckh
Die Hrn. Sänger	
3)	Christian Carl Kettner, geboren 1687 in Merseburg. Sopranist.
4)	Johann Michael Teichner, geb. 1732 zu Dippoldiswade bey Dresden. Altist.
5)	Samuel Gottlob Poll, geb. 1693 zu Dronen in der Neumark. Tenorist.
6)	----- Bassist.
Die Herrn Violinisten	
7)	Gottfried Ruhlmann, geboren in Schnellrode bey Weisenfeldt.
8)	Johann Christian Wolland, geb. 1723 in Merseburg.
9)	Christian August Nicolai, geb. 1721 in Weissenfels.
10)	Johann Andreas Gregor. Fliedner, geb. zu Sundthausen in Gothaichen 1689.
11)	Johann Caspar Wüllicke, geb. 1691 in Zeitz.
12)	Friedr. Wilh. Thietz, geb. in Zeitz 1700.
13)	Joh. Peter Möhring, geb. 1700 in Hildburghausen.
Bratschist	
14)	Hr. Joh. Andr. Friedrich Vent, aus Zerbst
Die Herren Hoboisten.	
15)	Joh. George Fröde, geb. 1702 zu Königstein bey Dresden.
16)	Joh. George Ritter, geb. 1683 in Dresden.
Fagottist	
17)	Hr. Johann Bernhard Unbescheid, geb. 1727 zu Erfurth.
Violoncellist und Hoforganist	
18)	Hr. Johann George Roellig, geb. 1710 zu Bergießhübel in Sachsen.
Contraviolinist.	
20)	Vacat.’

However, the picture painted of the growth of the Kapelle is incomplete. The periodic lists of players reproduced by Wäschke of the complement of the Zerbst Kapelle produce orchestras which, in the period to c1735, are unbalanced, incomplete and inadequate to perform much of the concerted sacred music in the large collection of music in the *Concert-Stube*, the former collection of the Court.<sup>42</sup> This is partly due to Wäschke’s own reporting (for example, the horn player Köth, seems to have been mentioned only once and not included in any subsequent lists of the Kapelle later in the article until the report of his death) - and partly due to the incompleteness of the information provided by the account books themselves. Clearly, as mentioned above, some of the Zerbst musicians doubled up on other non-musical duties, a

<sup>42</sup> See section 2.6 below.

common feature with similar establishments such as Weimar, Weißenfels and Cöthen.<sup>43</sup> Non-musical duties court trumpeters normally might be called upon to fulfil in smaller courts include a position in the kitchen or cellar, hunting, or as forestry clerk, and there is a notable example of one doubling as court organist.<sup>44</sup> Thus, musicians who were vital to providing the full complement of players, including the so-called 'dilettante' musicians, as Wäschke refers to them,<sup>45</sup> could well be overlooked simply by being referred to in the account book by other non-musical duties deemed to be more important. Kapelle members known to have had other duties include Gutbier (Zerbst musician 1729-32), who has been described as a 'Cammer=Calculator'<sup>46</sup> and *Kammerdiener*, though it is not clear what he played;<sup>47</sup> Christian Carl Kettner (service in Zerbst c1720-c1760) who was *Hofadvokat* in addition to being a *Kammermusicus* (a *diskant* - sopranoist - and possibly also a timpanist and trumpeter);<sup>48</sup> Johann Peter Möhring, who was appointed *Küster* (sexton) in addition to being a *Hofkirchner* (violinist). (Addressing the problem of identification of the Kapelle, Raymond Dittrich suggests that other musicians entitled *Hofkirchner* might also be violinists.)<sup>49</sup> Organist Uli(s)ch took on duties as *Kustos*.<sup>50</sup> Musicians also doubled on more than one instrument, a not unusual practice in the 18th century. Such flexibility of Zerbst musicians is also confirmed in documents from elsewhere: Johann Caspar Wullicke (Wilke) was described as the 'Zerbstischer Hoff u. Feld=Trompeter, auch Camer u. HoffMusicus' at the christening of Ernestus Andreas, the son of his brother-in-law, J.S. Bach in Leipzig (30 Oct 1727).<sup>51</sup> According to the entry in Marpurg he was a violinist.

<sup>43</sup> Smend (1951) pp. 171-2.

<sup>44</sup> - at the court of the princely abbot of Corvey. In fact the most senior of the trumpeters, the quartermaster, was placed high in the hierarchy of the household with duties that befitted such a position. These usually consisted of the following: '(1) To summon emissaries to audience; (2) To invite the same, as well as other dignitaries, to table; (3) To regulate in advance the quarters of the royal household on journeys; (4) To have supervision over the servants in livery, particularly at mealtimes; (5) To travel forth on important matters, for which purpose a saddle-horse is usually kept for them.' Altenburg (1795/1974) p.29.

<sup>45</sup> Waeschke (1906) p. 48. He was specifically referring to Kettner.

<sup>46</sup> As described in a letter Fasch wrote to Zinzendorf quoted in Pfeiffer (1994) p. 39.

<sup>47</sup> Most probably the violin since this is the instrument most lacking in the lists of the Kapelle below.

<sup>48</sup> Gutbier and Kettner were also referred to as *Beamtenposten*, suggesting that they were a kind of civil servant.

<sup>49</sup> Dittrich (1991) p.15.

<sup>50</sup> Wäschke (1906) p.61.

<sup>51</sup> Herbert Stiehl, 'Taufzettel für Bachs Kinder - ein Dokumentenfund.' *BJ* 1979, p.14.

Another important source of players was the occasional pupils taken on by members of the Court. The choirboy Johann Friedrich Harnisch took lessons from Ulich, *Hofmusicus* and organist of the Bartholomäuskirche; Fasch's son, Carl Friedrich Christian, took keyboard lessons from Fasch and violin lessons from Höckh. Other players who came from outside the Court to take violin lessons from Höckh and composition lessons from Fasch included Johann Gabriel Seyffarth (1711-96) who visited in 1735, Georg Peter Weimar (1734-1800) who was also appointed (deputy?) Kantor and bass singer 1758-1763,<sup>52</sup> and Friedrich Wilhelm Rust (1739-1796) was sent to Zerbst by Duke Franz (of Anhalt-Dessau?) to take lessons from Höckh from 1762.<sup>53</sup> One of the most important of such 'apprentice' musicians was Johann Wilhelm Hertel (1727-1789), son of the celebrated Johann Christian Hertel (1699-1754), who was placed in the care of the Court in 1742-43 for a musical education with Carl Höckh and Fasch.<sup>54</sup> No doubt Carl Friedrich Christian Fasch, Seyffarth and J.W. Hertel boosted the violin section of the Kapelle during the period of their respective stays in Zerbst.

To complete the complement of the Court Kapelle, Pfeiffer also suggests that music lovers and other players associated with the court or town, including pupils of the Gymnasium, would be constituents of a '*Collegium musicum*'.<sup>55</sup> The designation '*Stadtmusicus*,' the title accorded to Grahmann, might suggest such a role. From reports by Engelke, the *Stadtkirchen* in Zerbst had the resources to mount performances of Fasch cantatas during services.<sup>56</sup> Furthermore, in addition to musicians who were resident in Zerbst there came a stream of visiting musicians, some soloists, others clearly to supplement the Kapelle.

The size of the choir that sang for services in the Schloßkirche is also unknown. With such a wealth of vocal music produced for performance in the various weekly and festival services it seems likely that Kuch and Fasch expected a performing body larger than the three, and

<sup>52</sup> He was deputy Kantor at the Court during this period and the same person as 'Herr Weymar' who visited the Court on several occasions and joined the Kapelle the same year.

<sup>53</sup> Preitz (n.d.) p.181., and Wessely (1957) col. 508. Rust was subsequently Music Director of the court of Anhalt-Dessau.

<sup>54</sup> Pfeiffer (1994) p. 97. Wessely (1957) suggests that Hertel was a pupil of Höckh's for a lengthier period 1742-45. By way of an exchange, the 14-year-old Carl Friedrich Christian Fasch was sent for a year to further his musical education to Hertel's father (Johann Christoph), a well-known gamba player and violinist and by then leader of the Mecklenburg Court in Strelitz.

<sup>55</sup> Pfeiffer (1994) p. 39.

<sup>56</sup> Engelke (1908) p. 39.

latterly four adult singers (SATB) and the three-to-four choirboys mentioned in the account books at the height of the Kapelle. In 1718 only a tenor singer is listed in the accounts and by 1721 there was a male sopranist, tenor and bass singers and three choirboys.<sup>57</sup> Were these named singers the soloists with the ripieno parts filled out, as with the instrumental music, by members of the household staff and members of the *Collegium musicum* of Zerbst's 'gymnasium illustre'?<sup>58</sup> An indication might be found in the inventory of the Schloßkirche<sup>59</sup> where there are four hymnbooks for the choir boys, one each for the organist, Kantor and Hofkirchner, a further one in the Sacristy and ten more in the closets (*Den Schränken*). On the other hand only single surviving parts for each of the vocal voices of the Zerbst Passions.

There is no doubt that Marpurgh's list published in 1757 gives the most accurate representation of the size and constitution of the Court Kapelle at the height of the artistic life in the Court of Zerbst. This list represents a considerable growth in the performing strength of the Court orchestra since 1745 - the instrumentation is the same, except for the addition of a double bass player, but there is a large apparent increase of violinists to eight (presumably four per part). However, does this growth represent an actual increase in the number of performing musicians employed by the Court in the period 1745-57? Possibly, since the period 1745-50 is considered the high point in courtly life. Or, does the increase in numbers suggested by the differing source of information reflect the true number of musicians available to the Kapelle, players who do not figure as musicians in the accounts and therefore have not been previously acknowledged as members of the Kapelle? As has been pointed out above, two, and possibly

<sup>57</sup> It would appear that the court had no alto soloists until 1727 since the lack of solo arias for the alto voice in early cantatas by Fasch (in the period 1723-27) and the St Luke Passion, coincides with the period before the appointment the first reported alto singer, Weißflock.

<sup>58</sup> The Court of Anhalt-Zerbst was well served with a separate Kapellmeister, Organist and Kantor. (The role of the Kantor in smaller courts and in larger towns was often amalgamated with duties that might be described as *directore musices* and organist.) Specific musical duties of a Kantor, as outlined by Joachim Kremer, included singing the intonations and singing through the hymns for the congregation ('vorsingen der Gemeindelieder'). (See Kremer (1995) p.59) According to his autobiography, published in the foreword of *Vollständig rein und unverfälschtes Choral Melodienbuch*... (Erfurt 1803) the (deputy) Kantor to the Court of Zerbst 1758-63, Georg Peter Weimar, was a notable bass singer. His singing role is confirmed by the notice on the door of the organ pipes in the Schloßkirche (reproduced in Wäschke (1908b) p. 7.): 'Herr Weimar, ein Thüringer, hernachmals als vocirter Cantor nach Erfurt.' In addition the local Kantor in a large town or city usually took on teaching responsibilities in the school attached to the Parish church, (the Bartholomäischule in the case of Zerbst) and to train the boys who sang in the choir of the Parish churches. In cases, as in Zerbst, where the Court maintained its own church with a full calendar of services, the picture is a little more complex. However, it is likely that the Kantor of the Schloßkirche also trained the boys as well as rehearsing the full choir.

<sup>59</sup> *Inventarium bey der Hochfürstlich. Schloßkirche allhier (c1725)*. D-ORB Konsistorium Zerbst Rep. 15a IXa. 340.

four of the violinists named in 1757 were also trumpeters, and, as such may conceivably have been omitted from Wäschke's lists which were obtained from court accounts. We have seen that Johann Caspar Wüllicke was probably a member of the Kapelle from c1727. If the trumpet players' names are omitted from the 1757 list, the increase in numbers of violinists since 1745 is not nearly as marked. In all probability, therefore, both arguments in combination are true; there may well have been an increase in the numbers of string players in the period 1745-57 but at the same time Wäschke's lists had been underestimating the numbers of players in the Kapelle.

This prompts the question of the covering of instruments such as the horns and other instruments not played by the Kapelle musicians named above but which were regularly called for by the repertoire performed in the Court. There was a constant flow of musicians through the court, virtuosi and otherwise, and so it seems that extra players, when required, were employed for short periods and for special occasions.<sup>60</sup> Visitors acknowledged in the court accounts and elsewhere are listed in Table 2.4 below. Notes against some of the players make it clear that they were employed primarily to augment the existing Kapelle for a special festival or Courtly celebration. In 1744-45 Heil 'assisted the Kapelle', and in 1753 as many as five musicians from Magdeburg were paid specifically to strengthen the orchestra.<sup>61</sup> Apart from Köth, the Court seems not to have specifically employed horn players, surprisingly, since so many works performed by the Kapelle include parts for oboes and horns. Undoubtedly for important occasions and for repertoire that demanded a greater technique of the performers, the only recourse was to hire extra players. Of the players identified in Table 2.4, by far the greatest number are horn players (13), with 9 violinists, 8 oboists and 4 bassoonists. It was also quite possible, as Fitzpatrick explains, that the resident trumpeters also doubled horn. 'The practice of doubling on the trumpet and horn was part and parcel of the horn technique of the Baroque, and indeed the instances of specialist horn-players....form rather the exception than the rule....It was common practice, especially in the case of the...*Stadtppfeifer*, for

<sup>60</sup> One shadowy figure is the horn player Köth. Although Wäschke (1906) pp. 50-51 and 60-61, records the appointment of Köth in 1724 and notes his death and replacement in 1749, he does not list the player in any of the interim lists for 1729, 1735 or 1745. Was he also a trumpeter?

<sup>61</sup> '...assistierte 1745 der Violinist Heil bei der Capelle' and 'Auch die heimischen Künstler waren bei diesem Feste in voller Tätigkeit und die Kapelle wurde noch durch fünf Musiker aus Magdeburg verstärkt.' (Wäschke (1906) pp. 60 and 62.)

**Table 2.4: Visiting musicians to the court of Anhalt-Zerbst**

Date or Season of visit	Name	Instrument	place attached to	Fee
1716	J.C. Wilke Anna Magdelene Wilke	(trumpeter) singer	Zeitz (Weißenfels) Zeitz (Weißenfels)	
1719	J.C. Hertel	violin/gamba		
1718-1721	Talka Kirchoff David? Wahl unnamed musician unnamed musician unnamed musician unnamed musician Volumier? two unnamed musicians (Freistlich)	? trombone ? ? timpanist oboe lute (virtuoso) flute horn players violin	? ? Leipzig Weißenfels Gotha Cöthen Weißenfels Dresden Dresden (*1) Kapellmeister/Sondershausen	
1723	unnamed musician unnamed musician unnamed musician unnamed musician Castelli	oboe violin oboe trumpet ?	Dresden Merseburg Merseburg Merseburg? ?	1Thlr 8Gr.
1724	unnamed musician unnamed musician unnamed musician unnamed musician Johann Adam Andreä unnamed musician David? Wahl	singer ? ? lute violin ? ?	Ipstein Weißenfels Pretzsch Gotha Weißenfels Weimar Leipzig	12Thlr  8Thlr 12Thlr
1725	Harnisch David? Wahl unnamed musician unnamed musician 2 unnamed musicians unnamed musician unnamed musician unnamed musician (Fröde?-b) unnamed musician (Miliz?) unnamed musician	lessons with Ulich ? oboe oboe horn ? oboe bassoon bassoon? castrato	for bed and meals Leipzig Merseburg ? ? Spremberg Königstein ? Weißenfels Gotha	
1726	2 unnamed musicians	oboe	Dresden	
1727	unnamed musician unnamed musician unnamed musician	bassoon ? ?	Dessau Hildburghausen Eisenach	
1729/30	C.F. Abel Lanzius (with son)	gamba lute	Cöthen Halle	10Thlr
1732/33	Franz Benda	violin	?	12Thlr
1733/4	Gretz Richter (1) unnamed musician	? ? viola d'amore	Durlach Berlin ?	
(11.6.35)	unnamed musician	trumpet	Weimar	
1735/6	Weichmann unnamed musician Franz Benda Gottfried Liebeskind David? Wahl Christian Hennig (2) Weichmann (2)	harp piano violin ? ? ? ?	Magdeburg / ? Merseburg Leipzig Coswig Coswig	10Thlr



1736	Kayser unnamed musician Gottfried Liebeskind Muromet	? ? ? oboe	Cöthen Weißenfels Merseburg ?	
1737	unnamed musician unnamed musician Ed. Blatzner	? +organ lute trumpet	Dresden ? ?	
1739	6 unnamed musicians	singers	Magdeburg	
1740	2 unnamed musicians (3) Henckel unnamed musician	trumpeters ? horn (*2)	Holland? ? Barby und Bernburg	
1740/41	Staffer Werner 2 unnamed musicians unnamed musician	? ? ? bassist	? ? Berlin (Royal Kapelle) Sondershausen	
1741/42	Schneider Bendorff 2 unnamed musicians	timpanist gamba horn	Gotha ? Gotha	
1742	Köth	horn	?	
1743/4	unnamed Italian virtuoso	David's Harp	?	
1744/45	Ebert	tenor	Eisenach	
1745	Heil (4)	violinist	?	
1746	Kirchhoff Zeller	harp violin	Cöthen Magdeburg	
1747	Benjamin Fleck	?	?	
1748	Eusebius Kettner	? timpani	? ?	
1749	Volckmer Taschenberger Hase Hase	tenor  harp	Zeitz	
1750	Hertel (Jan) Reinhard Reinhard (5) Appelstädt Schaller [Schaller?] Bindhorst Wolden Abel Lichtensteiger	violin horn horn horn ? ? ? gamba ?	Strelitz Cöthen Cöthen Cöthen ? ? ? Cöthen ?	
1751	Schick	?	Gotha	
1752	Sciurus Rechenbach Hayn Krlger Händschky	(male) soprano trumpet ? ? ?	Cöthen ? ? ? ?	
1753	Müller [Johann Friedrich?] Nicolai Rühlmann Wohlmann Schöle Benckenstein Hertel the brothers Reinhard Miltendorff Johann George Kreising Sciurus 5 unnamed musicians	trumpet trumpet trumpet trumpet organ violin horn bass ? (male) soprano ?	? [Dresden]? ? ? ? Sondershausen ? ? ? ? Cöthen Magdeburg	

1755	Zeller Johann Friedrich Meyer Georg Peter ('aus Weimar') Johann Kasper Kreuzburg ? Unbescheid Schindler	? ? violin ? ? bassoon ?	Schafgotsch ? ? ? Kapellmeister of Prince Heinrich of Prussia Wrede(n) ? ?	
1756	[Christian Ernst?] Kettner Hammer Trauer 2 unnamed musicians	trumpet ? ? horn	[Weißenfels]? ? ? Herzogin of Kurland	
1757	Bischoff Zuck Schober [Georg Peter] Weimar	trumpet horn horn violin	? ? ? ?[Erfurt]	
1758	C.P.E. Bach	harpsichordist	Berlin	
1766	Georg Samuel David Gatterman†		Berlin	

- 1 Richter had a previous connection with the Court as teacher of the former choirboy Dalcho.
- 2 Stayed a short time to strengthen the Schloßkapelle
- 3 in the employ of the Prince of Orange
- 4 'assistierte 1745 der Violinist Heil bei der Capelle' - Wäschke (1906) p. 60
- 5 2 mentions in Waeschke (1906)
- 6 Strengthen the Kapelle

**Source:** Wäschke (1906) except for:  
† Grove 6: 'Gatterman'

trumpeters to take up the horn when the occasion required it.'<sup>62</sup>

Nearly all the visiting oboists were employed in the period up to 1726, by which time full-time players had been engaged by the Court. The only oboist named after this time is Muromet, a visiting virtuoso. Similarly, the only named bassoonist after the appointment of Klotzsch (1734/5) is Unbescheid in 1755.

The accounts also furnish further information about the instruments available to the Kapelle. Fasch was in a position to purchase music and instruments as he felt necessary and annually submit the bills that had accumulated during the year to the court treasurer. This was a luxury of which he made full use. Already mentioned is the coincidence of the purchases of multiple trumpets with the engagement of players in 1745-6 and 1753. Table 2.5 below lists the

<sup>62</sup> Fitzpatrick (1970) p. 67.

purchases recorded in the accounts reported by Wäschke.<sup>63</sup>

**Table 2.5 - Purchases of Instrument in the period c1719-1758**

<i>Date</i>	<i>Instrument</i>	<i>Source</i>	<i>Cost</i>
1719-21	8 trumpets 2 timpani viola with bow 'various' instruments		27 Thaler 14 Thaler 6 Thaler 57 Thaler
1721-22	3 flutes silver trumpet		19 Taler 52 Thaler
1722-?	<i>Großes Violon</i> 2 Waldhörner 2 pairs of Waldhautbois	from Fasch himself } from Cleditzsch } in Leipzig	17 Thaler } 14 Thaler }
1724	2 <i>Chalimeaux</i>	from Dresden	4 Thaler
1725	cello	Hofmann (Leipzig?)	16 Thaler
1738	a Cremona violin	Martha Maria Koch (Eisenach)	
1744	6 new violins bassoon a pair of gloves for playing a double bass	Hofmann (Leipzig)  Müller	78 Thaler 9 Thaler 10 Groschen 16 Groschen
	<i>also various repairs to older instruments including the restoration of a Konzertflügel</i>		
1745-6	6 new trumpets new viola a flute	from Leipzig Hofmann (Leipzig) from Berlin	23 Thaler 12 Thaler 16 Thaler 20 Groschen
1747-8	a Double bass a pair of strong gloves for playing the double bass	Hofmann (Leipzig)	62 Thaler 18 Groschen
1752	2 Dis-Hörner 6 violins a pair of gloves for playing a double bass	from Leipzig Anton	8 Th. 8 Gr. 9pf. 22 Thaler
1753	a pianoforte a new piano (Flügel) 6 brass trumpets	Donat (Zwickau) Heinicke (Hoforganist) from Leipzig	70 Thaler(+20 delivery) 17 Thaler 4 Groschen
1755	viola da gamba	Röllig	12 Thaler
1757	new bassoon an oboe 2 Waldhörner flute made of black ebony		} } 40 Thaler 8 Groschen } 10 Thaler
<i>Recorded in the Court accounts as quoted by Wäschke (1906) and Hofmann (1997)</i>			

<sup>63</sup> Wäschke (1906) pp. 47-63

Table 2.5 throws up some important questions. For instance, several sets of horns were acquired during the period (in 1722, 1752 and 1757) - though the only player referred to, and very much in passing, is Köth. Was the Court expected to provide instruments for visiting musicians who augmented the Kapelle, or were there further players available to the court (the trumpet players)? The purchases of chalumeaux and an early pianoforte (in 1753)<sup>64</sup> suggests Fasch's willingness to try out new instruments. Though most of the instruments that were purchased between 1719 and 1743 seem to be represented in the Inventory made of the stock of instrument and music owned by the Court on the death of Prince Johann August in 1743, some instruments were evidently disposed of since the list of purchases does not tally with the list in the Inventory. Notable absences are the 'chalumeaux' purchased in 1724 and the silver trumpet which was purchased in 1719-21. There is also no mention of any other trumpets, suggesting that the members of the Kapelle who were members of the Trumpet Guilds owned their instruments.

The Court collection of instruments as listed in the 1743 Inventory, consisted of:<sup>65</sup>

**Table 2.6 - Court Collection of instruments**

1	<i>Ein Paar Pauken.</i>	- A pair of timpani.
2	<i>Ein Clavicimbal und darzu gehöriges Pulpet.</i>	- A harpsichord with a reading desk.
3	<i>Ein Grand Violon und darzu gehöriger Stimm-Hammer.</i>	- A 'Bass violin' (violone) with tuning hammer.
4	<i>Ein etwas Kleiner.</i>	- The same, but smaller.
5	<i>Zwey Violoncello und ein darzu gehöriges Futteral.</i>	- 2 cellos, each with case.
6	<i>Acht Stück Violinen und ein Futteral.</i>	- 8 violins and a case.
7	<i>Drey Bratschen.</i>	- 3 violas.
8	<i>Vier Flöten.</i>	- 4 flutes.
9	<i>Zwey Flöten Basse.</i>	- 2 bass (alto) flutes. <sup>66</sup>
10	<i>Zwey Fagots.</i>	- 2 bassoons.
11	<i>Zwey Hautbois.</i>	- 2 oboes.

<sup>64</sup> The accounts record the purchase of a piano 1753 specifically 'for the Princess.' Wäschke (1906) p. 61.

<sup>65</sup> The inventory is reproduced complete in Engelke (1908) Anhang II, p. 54. It seems a modest list compared to the holdings of other courts of a similar size. The 1741 inventory of instruments held by the small court of Sayn-Wittgenstein at Berleburg, Westphalia includes 3 harps, 3 clavichords, 1 positive organ, 5 violins, 2 violas, 2 cellos, 1 double bass, 3 gambas of various sizes, 1 viola d' amour, 1 violoncello piccolo, 1 viola pomposa, 3 bassoons, 8 large recorders (Flauto douce), 2 bass recorders (Flaut doux -basso), 4 small recorders of various sizes, 1 ivory flageolet, 2 flutes, 1 flauto piccolo (traversiere), 1 pair of Flaute traversières d'amours, 1 large Fl. trav. d'amour, 2 oboes, 2 Hautbois d'amour, 1 pair of Wald-hautbois (oboe da caccia), 1 taille, 2 pairs of clarinets, 2 trumpets with crooks, 5 pairs of Wald-horn with crooks in C, D, and F, and 1 small Waldhorn. (Baines (1943) p.302.)

<sup>66</sup> or possibly recorders. However, the St Mark Passion utilises 'flauto d'amour' so it is quite possible that the term 'Flöten Basse' refers to the same instrument.

- |     |  |   |
|-----|--|---|
| 12  | <i>Zwey Wald-Hautbois.</i>                 | - 2 oboes da caccia                       |
| 13. | <i>Zwey Wald-Hörner dreymall gewunden.</i> | - 2 horns thrice spiralled. <sup>67</sup> |

#### 2.4 Courtly life at the mid-century

The years 1745-50 have been described as the 'most brilliant period in Zerbst courtly life',<sup>68</sup> one that included the visit of the Russian Royal family and the marriage of Princess Sophie Auguste Frederike von Zerbst (daughter of Christian August) to the Grand Duke Peter (Peter III of Russia). During the final years of Fasch's life in Zerbst (1750-1758), the rich musical life continued 'with unabated grandeur'.<sup>69</sup> Wäschke reports that there was something of a blossoming in the number and quality of the visiting performers, including C.P.E. Bach, who had moved to Zerbst for a short period as result of the ominous proximity of Russian troops to Berlin in 1758. During this time Fasch also dedicated himself to the musical education of his son Carl. They visited Dresden in 1755, but after Carl had secured a position in the Berlin court through the good offices of Franz Benda, Fasch's health began to fail. Undoubtedly his assistant Carl Höckh had to substitute for him from time to time.<sup>70</sup> Coincidental with Fasch's death, an incident in 1758 drastically curtailed not only the splendid artistic life of the court, but its very heart as well. A Frenchman of the name Du Fraique, who resided at the court, was accused by Frederick the Great of being a spy. When the court refused to hand him over, the Emperor ordered Prussian troops to march into Zerbst to take the Frenchman by force to Magdeburg. The members of the court were so shocked by the incident that they scattered, leaving the court temporarily deserted. The Prince's mother went to Paris while the Prince went to Basel and Luxemburg where he eventually died in 1793.

<sup>67</sup> Fitzpatrick (1970) pp. 230-231 distinguishes between the earlier Waldhorn, a Germanic orchestral horn of the 18th century with terminal crooks, a diameter of the coils of 12-15 inches often wound twice on itself, with the later 'orchestral Jagdhorn', a Jagdhorn wound twice or thrice upon itself to make a smaller body for orchestral purposes which was a cheaper version. (The Waldhorn had the reputation of being an expensive instrument, very often the equivalent of a year's pay of the player.) The entry 'dreymall gewunden.' would indicate the latter instrument.

<sup>68</sup> Sheldon (1968) p.30.

<sup>69</sup> *Ibid.* p.31.

<sup>70</sup> *Ibid.* (quoting Wäschke).

## 2.5 Zerbst Kapelle 1758-1794

The Court of Zerbst never fully recovered its artistic life after the invasion by Prussian troops, and the Kapelle survived only till 1794. Without the Prince in residence, the importance of Zerbst as a town declined, and with it, the focus of Anhalt art and culture.<sup>71</sup> No court accounts books survive from the years 1758-1789 to provide details of the Kapelle during this period. With the absence of the Prince and much of the household, one must assume that there was a gradual running-down of the complement of players and their musical duties. The performances of cantata cycles and the large-scale Passions to the mid 1760s suggests that at this time the Kapelle still had the ability to raise an orchestra of five to seven woodwind players, 2 horns and strings at this time for the performance of the St Mark Passion - *Die betrühte und getröstete Geistliche Sulamith* and SATB, 2 oboes (doubling flutes) and strings for a performance of Röllig's *Trauer Cantata - Sey getreu bis in den Todt* on the 10th Sunday after Trinity 1771 to honour the death of Adolph Friedrich, King of Sweden, and a further *Trauer Cantata: 'Kyrie eleison'* for SATB, oboe and strings performed 10.11.1778. However, a very different picture of the Kapelle to that of the 1750s is portrayed by the entries in the yearly accounts that survive from 1789 and 1790.<sup>72</sup> By this time the full-time Kapelle only numbered four persons: *Kapellmeister* Röllig, *Hofmusiker* Füß, *Hofkirchner* Schöninge and *SchloßKantor* Winter, indicating that both the will (and possibly the finance) to run a lively Kapelle had expired. It is likely that Röllig's principal duties were as organist and music director in the *Schloßkirche* (the two posts having been amalgamated by 'Fürstl. Frau Mutter')<sup>73</sup> rather than as composer and performer of entertainment music for the Court. Röllig died on 29 September 1790 and his successor as Kapellmeister was the organist B.L.Heidicke. Four years later, following the death in Luxemburg on 3 March 1793 of Prince Friedrich August, the last reigning Prince of Anhalt-Zerbst and brother of Czarina Katharina II, the ownership of Zerbst was transferred to Anhalt-Dessau. The removal of courtly life from Zerbst resulted in the amalgamation of the posts of Kapellmeister of the *Zerbster Schloß* and of organist of the Bartholomäikirche in March 1794, after which Zerbst

<sup>71</sup> Pfeiffer (1994) p.59. The Kapelle in Cöthen had by this time ceased to function and Dessau had never sustained a courtly musical life to match either Cöthen or Zerbst.

<sup>72</sup> *Hochfürstlich. Anhalt Zerbstische Cammer Rechnung aus das Jah. 1789* p.136 and *Hochfürstlich. .... Cammer Rechnung .... 1790.* p.136. both in D-ORB.

<sup>73</sup> See section 3.4 for a discussion of this.

ceased to be a significant musical centre.<sup>74</sup>

## 2.6 The repertoire of the Zerbst Kapelle and the Schloßkirche.

The *Inventarverzeichnis der 'Concert-Stube' des Zerbster Schlosses, aufgestellt im Jahr 1743*, as prepared for Fasch ('nach einer von dem Capellmeister H. Faschen verfertigen Specification'), was made as part of a general inventory of the Palace upon the death of Prince Johann August on 6.11.1742.<sup>75</sup> This valuable document indicates that by the 1740s there was a rich library of musical material for use in the Schloßkirche and to entertain the Court. It also gives a snap shot of the repertoire that had been built up in 40 years, the bulk during Fasch's Kapellmeistership. (The purchases of cantata cycles in 1719 by Kuch suggests that there was little choral music performed prior to the formal opening of the Schloßkirche.) The Inventory consists of a non-thematic list of the collection by genre and, although it does not provide any information that might help with the dating of composers' works (a particular problem with the compositions of Fasch), it does give an indication of the relative popularity of individual composers and genres at the court during the first part of the 18th century, and hence the potential stylistic influence of others at Zerbst. It also gives an indication of the type of music to be heard in the Schloßkirche for services and in the Court. The numbers indicate the numbers of works by each composer in the collection:

### 2.6.1 Vocal Music - liturgical

#### Full-year Cantata cycles (*Vollständige Kirchen-Jahr Gänge*)

15 cycles: 7 by Fasch (inc. four double cycles) (1. 1722-23, 2. 1723, 3. 1727-28, 4. 1730, 5. 1732-33, 6. 1735, 7. 1741-42),<sup>76</sup> Erlebach (1722), 3 by Telemann (1723, 1724 and

<sup>74</sup> 'Sein Nachfolger B.L. Heidicke wirkte, nachdem der letztregierende Fürst Friedrich August am 3. März 1793 in Luxemburg gestorben und die Schloßkirche am 9. März 1794 eingezogen wurde, als Organist an der Hof- und Stiftskirche zu St Bartholomäi in Zerbst.' Preitz (n.d.) p.181.

<sup>75</sup> Engelke (1908) includes a copy of the Inventory as Appendix 1. A facsimile of the original was published as part of the series of publications on music of the 18th century *Kultur- und Forschungsstätte Michaelstein*, (Blankenburg 1988.) Pfeiffer (1994) p 79., suggests that the *Verzeichnis* was started in 1722. The list contains music obtained by the Court by composers such as Theile, Freislich and Kuch prior to this date. (It is likely that Fasch was commissioned to compile the inventory by the inspectors in 1743.)

<sup>76</sup> For commentary on the Fasch cantata cycles see: Gille (1988) pp.36. ff. and Pfeiffer (1994) pp. 121. ff. The texts for some of these cycles were published in Zerbst (Item 1. - no date; 2. - 1723; 4. - 1738; 5. - 1732; 7- no date.) The church year (and Zerbst church records) ran from Advent, hence the reference to two years in the title.

27).<sup>77</sup>

### Mass settings

20 settings, by Fasch (10 - inc. one in German), Röllig (3), Telemann (3 - inc. one in German), 2 each by: Stölzel, Zachau, Zelenka and Wetzke, and one each by: Fuchs (Fux?), Heinichen, Kesier [Kaiser], [Alessandro?] Scarlatti and Theil[e],<sup>78</sup> and a mass in German by Uli(s)ch.<sup>79</sup>

### Apostle pieces

(Cantatas for Saints Day and other feast days) by Fasch, contained in a two year-cycles.

## **2.6.2 Vocal Music - Serenatas and other Court celebratory pieces**

An unknown number of pieces listed after the bound books of concertos and before the lists of overtures with the note 'Hierzu kommen noch alle Serenaten und Kirchen-Stücke von Denen Hochfürstl. hohen Geburts-Tägen.' Fasch composed serenatas for each of the High Birthdays in the Court each year. According to his autobiography, he composed three in his first year in Zerbst.<sup>80</sup> If he continued this level of output, there would have been some 50-60 such works in the collection by 1743. Perhaps included in this group of works is the birthday piece J.S. Bach wrote for the Prince Johann August of Zerbst (performed 9.8.1722) for which the composer received 10 Thalers in payment.<sup>81</sup>

## **2.6.3 Instrumental Music**

### Concertos - in Bound Collections (ie printed editions)

6 concerti à 5 by Alberti, Salvani, Torelli, Veracini and Vivaldi bound in a single volume, and in separate volumes: 12 concerti à 5 by Albinoni; 12 concerti à 4,5,6,7,8, and 9 by Venturini; 10 concerti à 4 by Bonporti; and 6 concerti à 5 by Vivaldi.

<sup>77</sup> Kuch is reported to have purchased cantata cycles by Telemann, Erlebach and Liebisch (d.1727), in the period 1719-1722. Fasch's list does not mention the Liebisch works. It is not clear whether the earliest dates of the Telemann and Erlebach suggest that these cycles were present in the collection when Fasch was appointed or that he made a number of purchases within his first year of appointment.

<sup>78</sup> The reference to horns in the Inventarverzeichnis leads Dittrich to suggest that this may be a copy of the Alessandro Scarlatti 'Missa Magnanimitas sine Credo' listed in the Dresden court collection. (Dittrich (1991) pp. 426-7.)

<sup>79</sup> Detailed information on the repertoire of mass settings and *missae breves* and their use in the Zerbst liturgy can be found in Dittrich (1991).

<sup>80</sup> The *libretto* of one of these are reproduced in Engelke (1908) Appendix III, pp. 76ff.

<sup>81</sup> 'Eine noch unbekannte Komposition J.S. Bachs'. (Wäschke (1908-9) p. 634.)



Concertos - Single works

Vivaldi (32),<sup>82</sup> Fasch (23), Telemann (23), Tassarini (10), Bomolière (7), Torelli (6), Martini (4), Meck (4), Pepusch (4), Graff (3), Heinichen (3), Morzini [Count MWenzel Morzin of Prague] (3), Muschner (3), Pichler (3), Stölzel (3), Bressianello (2), Förster (2), Hundt (2), Linicke (2), Pfeiffer (2), Rieck (2), Röllig (2), Scazia (2), Voloumier (2), and one each by: Alberti, Albinoni, Gasparini, Graun, Händel, Kuntze [J.P.Kun(t)zen], Lange, Lotti, Manfredini, Mauro, Rogazzi, Seta, Simonetti, Lessel and Tartini. (*Total 213*)

Overtures

Fasch (69), Telemann (44),<sup>83</sup> Pfeiffer (6), Händel (4), Hofmann (4), Reichenauer (3), Conti (2), Freislich (2), Frey (2), le Compte de Lippe (2), Locatelli (2), and 1 each by: Graun, Hartwig, Kellery [F. Chelleri], Kuntze [J.P.Kun(t)zen], Pantalón, Postel, Störl, Wideburg (*Total 147*)

Symphonies

Fasch (8), Röllig (2), Janitsch (1), Matthaei (1), Stulick (1) (*Total 13*)

Quartet Sonatas

Telemann (8), Stölzel (4), Frey (1), Pepusch (1), Pülchler (1) (*Total 15*)

Trio Sonatas

Pichler (12), Telemann (7), Bomolière (6), Stölzel (4), Fasch (3), Händel (3), Heinichen (3), anon. (2), Badia (2), Freislich (2), Hundt (2), Pepusch (2), and 1 each by: Frey, Montanari, Muschner, Petz and Quantz. (*Total 53*)

Solo Sonatas

Telemann (7), Graun (6), Graff (6), Kress (6), Schickard (5), Revac (3+), Bomolière (3), Stölzel (3), Veracini (3), Freislich (2), Heiler (2), Stricker (2),<sup>84</sup> and one each by: Cattaneo, Golde, Hajek, Händel, Kuch, Kuntze [J.P.Kun(t)zen], Locatelli, Rick, Visconti and Winter. (*Total 58+*)

Leading composers of Lutheran and Catholic Church music of the period are represented in the list of cantatas and masses. Alongside a number of highly respected composers of the previous generation – Johann Theile (1646-1724), Johann Joseph Fux (1660-1741), Friedrich Wilhelm Zachau (1663-1712, Organist of Marienkirche in Halle), Alessandro Scarlatti (1660-

<sup>82</sup> Four of which are 'The Four Seasons'. (Engelke (1908) p. 60. Items 18-21.)

<sup>83</sup> Including suites entitled 'The Water Music', 'La Bizarre' and 'Don Quichotte' (Engelke (1908) pp. 61-2. Items 19, 27 and 30) and 3 entitled 'Bourlesque' (Engelke (1908) p. 61. Items 22, 25 and 40).

<sup>84</sup> J.S. Bach's predecessor at Cöthen.

1725), and Philipp Heinrich Erlebach (1657-1714) Kapellmeister at Rudolstadt and one of the most important and gifted composers of Protestant music before Bach and Telemann – are the younger composers Reinhard Keiser (1674-1739) and Telemann (1681-1767), who by the 1720s was one of the most widely respected composers in Germany. The dates of acquisition of mass settings by Erlebach and Zachau show that the music of these composers was still circulating some time after their death. Many of the other composers represented had a direct association with Zerbst (eg Röllig (1710-1790) who had been appointed to the Kapelle only five years earlier), or with Fasch personally (eg Stölzel, Kapellmeister at Gotha, who had been a fellow student at Leipzig and was a life-long friend of Fasch). The composer merely referred to as ‘Ulich’ may also be associated with Zerbst but is less easy to identify and could be one of four composers: 1) Johann Ulich (b.1634), Kantor and *Musikdirector* in Wittenberg (a town some 20 miles east of Zerbst); 2) Johann Uli(s)ch (d.Zerbst 1741), who was *Hofmusiker* and organist the Bartholomäuskirche in Zerbst and who is credited with a number of works in the Marienbibliothek Jever;<sup>85</sup> 3) Johann Ulich, Kantor in Grimma who performed Fasch’s cantata *Gott ist die Liebe* in 1736; or 4) August Ulich (Uhlig, Ulick), *Hofmusiker* and composer in Dresden 1729-1733.<sup>86</sup> Johann Philipp Wetzke (1705-1767) was a later *Musikdirector* in Wittenberg. There was also an exchange of settings of the mass with Dresden (Fasch most likely took complete settings of his works on his visits to Dresden in 1725 and 1727 and returned to Zerbst with *missae breves* by Johann David Heinichen (1683-1729, Kapellmeister to the Court of Dresden) and Jan Dismas Zelenka (1679-1745).

A significant absence from the Inventory is the Passion music, both the liturgical Passions performed annually with much repetition since 1720 and Fasch’s *Passio Jesu Christi: Mich vom Stricke meiner Sünden*, despite the inclusion of information on the cantatas and masses performed in the Schloßkirche. (One of these works, which evidently was performed before 1743, the St Luke Passion, survives as part of the Zerbster Musikstube in Oranienbaum.) Also intriguing is the vagueness of the entry referring to the serenatas performed on ‘High Birthdays’ in amongst all the detailed information given on the other repertoire (presumably because such works could - by definition - only be performed once and therefore there was

<sup>85</sup> Including three cantatas for soprano and keyboard and a number of flute sonatas, and works for solo keyboard. (See Appendix 2b for listing of works.) Of the four composers, Johann Uli(s)ch, organist at Zerbst is the most likely author of the *Deutsches Kyrie*.

<sup>86</sup> Dittrich (1991) pp.439-440.

little point in listing them.)

In the large collection of instrumental music, the collection of concertos is balanced in favour of the Italian composers (82 by Germans, 116 by Italians) with the most-represented Italian being Vivaldi. Not surprisingly, the large collection reflects the complement of instruments and players available to the Court. There are no concerti grossi purely for strings, instead, the German predilection for wind concertino instruments can be seen in the 7 concerti grossi by the German composers (Fasch, Telemann, Hundt, Pichler, Störl and Lenge) for 2-3 trumpets or horns, oboes, bassoon and strings. By far the majority of the solo concertos are for one, two or three violins with over 100 examples, over half of which are by the Italians. Other instruments represented are 13 concerti for one, two and three solo flutes, four concerti for one and two recorders, 28 oboe concerti, and two for bassoon. After Vivaldi, Fasch and Telemann provide the next largest proportion of concertos with 23 each. The proportionately large representation of Telemann and Fasch in the overture as a form (113 out of 147) is also not surprising. Röllig is represented in the *Concert-Stube* by two symphonies though, surprisingly, there are no works listed by Höckh, the Zerbst *Konzertmeister* since 1733, who was principally a composer of violin concerti, violin sonatas and partitas, many of which were listed in the various Breitkopf catalogues between 1761 and 1780.

The collection of music continued to increase after 1743, and later acquisitions reflected the changes in musical taste during the mid to late 18th century. The greater part of the collection of scores and parts remained in Zerbst Castle for the rest of the 18th century and during the early part of the 19th century, together with various other documents from the Schloß and Konsistorium and the library of materials, eventually became known as the *Haus- und Staatsarchiv Schloss Zerbst*. However, during the 19th century, many of the holdings were dispersed. A number of scores and sets of parts went into the private collection of a local musician and conductor, Franz Preitz (1856-1916) who, at the end of the 19th century, had researched Fasch and published an article on the Zerbst Kapellmeister.<sup>87</sup> His son, Gerhard

<sup>87</sup> Preitz (n.d.) pp.177-181. Bernhard Engelke made contact with Franz Preitz to examine the sources and was able to discuss possible authorship of the musical items in the *Zerbster Musikstube* with the owner of the collection in preparation for his own dissertation on Fasch (pub. 1906). Many of the items in *D-ORB* have notes of the contents, instrumentations and suggestions of possible authors on the covers in Engelke's hand.

Preizt<sup>88</sup> took over the collections, and in 1960 the family music collection was transferred to the Martin-Luther University in Halle (*HAmi*).<sup>89</sup> Some materials, including the wordbook for the St Mark Passion, have remained in the possession of the Preitz family.<sup>90</sup>

The music that remained in the *Haus- und Staatsarchiv Schloss Zerbst*, together with the saved documents and other materials, was transferred shortly before the end of WWII, in 1945, to Schloss Oranienbaum (*D-ORB*).<sup>91</sup> Some 26 complete works and four fragmentary works by J.F. Fasch can be found in the collection which has come to be called the *Zerbster Musikstube*. Many of these exist as sets of parts, the scores of which reside in the Halle collection.<sup>92</sup> A comparison with the 1743 Inventory shows that the greater proportion of the collection had been dispersed by the end of the 19th century. In particular, many of the sacred works by the early 18th-century composers, the greater part of the Fasch scores and nearly all the High Baroque orchestral and chamber music has gone. What instrumental music remains in the collection reflects late 18th-century taste, suggesting that the disposal of scores that would have been considered old-fashioned may have commenced in the 18th century. Some of the materials that were in existence at the turn of the century, such as the performing materials or score of the cantata *Ich bin gewiß (Festo Jacobi)* from which Christoph Beinicke prepared his edition, have also subsequently been lost.

The *Zerbster Musikstube* is divided into three parts:<sup>93</sup> Part A (consisting of items numbered A1 to A47) is also loosely sub-divided into two parts. A1-26 consists of sacred works acknowledged to be by J.F. Fasch. A1-15 are cantatas; A16 and 17 settings of the *Credo* and the rest are *Missae breves* settings of the Kyrie and Gloria.

<sup>88</sup> Like his father, Gerhard Preitz (Zerbst, 2.11. 1884 - Dessau, 31.5.1946) was also a Landeskirchen M.D. who composed cantatas motets etc, Werner (1954) col. 225.

<sup>89</sup> Pfeiffer (1987) p.103.

<sup>90</sup> Entitled *Die betrübte und getröstete Geistliche Sulamith*. See Chapter 9.

<sup>91</sup> Pfeiffer (1987) p.103.

<sup>92</sup> In addition to those works listed in the *Zerbster Musikstube* below, Kraft (1968) also suggests that manuscripts of works from the 16th and 17th centuries as well as works by C.P.E. Bach, J. Fr. Doles, J.A. Hiller, J.H. Rolle, Chr. G. Tag, Chr. E. Weinlig, J.R. Zunsteg and J.D. Heinichen survive from the Zerbst repertoire. Of these composers, only Heinichen seems to be represented in either the 1743 Inventory or the *Zerbster Musikstube*.

<sup>93</sup> I am indebted to Brian Clark for making available his catalogue of the *Zerbster Musikstube* prior to publication.

**Table 2.7 Zerbster Musikstube (Part A)**

	<b>cat.no.</b> <sup>94</sup>	<b>title</b>
A1	FWV D: D9	Cantata <i>Bekehre Du mich, Herr</i>
A2	FWV D: D6	Cantata <i>Die Starken bedürfen des Arztes nicht</i>
A3	FWV D: D8	Cantata <i>Du bist Christus</i>
A4	FWV D: G10	Cantata <i>Gott, wir warten deiner Güte</i>
A5	FWV D: G8	Cantata <i>Gott will, daß allen Menschen geholfen werden</i>
A6	FWV D: G9	Cantata <i>Gott, wir warten deiner Güte</i>
A7	FWV D: I1	Cantata <i>Ich bin der Weg</i>
A8	FWV D: I8	Cantata <i>In der Welt habt ihr Angst</i>
A9	FWV D: K1	Cantata <i>Kommet her zu mir alle</i>
A10	FWV D: M1	Cantata <i>Mein Seel' erhebt den Herren mein</i>
A11	FWV D: N1	Cantata <i>Niemand kennet den Sohn</i>
A12	FWV D: S5	Cantata <i>Selig sind</i>
A13	FWV D: W4	Cantata <i>Wer sich selbst erhöht</i>
A14	FWV D: W6	Cantata <i>Will mir jemand nachfolgen?</i>
A15	FWV D: W9	Cantata <i>Wir wissen, daß der Sohn Gottes.</i>
(A16	FWV G : D7	Credo in D - Recently identified as being by Heinichen
A17	FWV G : D6	Credo in D
A18	FWV G : D2	Missa brevis in D, Kyrie and Gloria only
A19	FWV G : D4	Missa brevis in D, Kyrie and Gloria only
A20	FWV G : D3	Missa brevis in D, Kyrie and Gloria only
A21/i	FWV G : D7	Missa brevis in D, Kyrie and Gloria only
A21/ii	FWV G : D5	Missa brevis in D, Kyrie and Gloria only
A22	FWV G : F2	Missa brevis in F, Kyrie and Gloria only
A23	FWV G : F1	Missa brevis in F, Kyrie and Gloria and Credo
A24	FWV G : F1	Missa brevis in F, Kyrie and Gloria and Credo
A25	FWV G : g1	Missa brevis in G minor, Kyrie and Gloria only
A26	FWV G : B2	Missa brevis in B, Kyrie and Gloria and Credo

A27-47 are also sacred works by a number of contemporary composers. 14 are anonymous though Fasch is presumably the composer of some of these works;

	<b>Composer</b>	
A27	J.D. Heinichen	Mass in D
A28	Rolle	Psalm 36
A29	Wetzke	Kyrie eleison
A30	Wetzke	Kyrie eleison
A31	Wetzke	Missa brevis Kyrie and Gloria only
A32	Zelenka	Missa brevis in D, Kyrie and Credo only
A33	Chorale settings	

94 FWV number follows Pfeiffer: 'Verzeichnis der Werke von Johann Friedrich Fasch (FWV) , Kleine Ausgabe' Herausgegeben vom Zentrum für Telemann-Pflege und -Forschung Magdeburg, *Dokumente und Materialien zur Musikgeschichte des Bezirkes Magdeburg I*, Magdeburg 1988. A new thematic catalogue, the *Fasch Verzeichnis*, is currently being compiled by the Internationale Fasch Gesellschaft e.v. to which the author is contributing the entries on the Passion music.

A34	Anon (Fasch?) <sup>95</sup>	St John Passion <i>Ach! Wir armen Sünder</i>
A35	Anon (Fasch?)	St Luke Passion <i>Ja, deine Sünd</i>
A36	Anon (Röllig?) <sup>96</sup>	Kyrie eleison
A37	Anon	Messe
A38	Anon	Missa in F
A39	Anon	Missa in G
A40	Stölzel	Missa in A minor <sup>97</sup>
A41	Anon	Eine deutsche Messe
A42	Anon (Kuch?)	Ein deutsches Te deum
A43	Anon (Rolle?)	(Cantata) Geistliches Lob und Dank <i>Dieser Tag ist heilig</i>
A44	Anon (Rolle?)	Trauer Musik <i>Das Loos ist mir gefallen</i>
A45	Anon (Rolle?)	Cantata <i>Dieser Tag ist heilig</i> (further parts for A43)
A46	Anon	Cantata <i>Herr, Herr, der König freut sich in deiner Kraft</i>
A47	Röllig	Cantata <i>Festo Jacobi</i>

(score prepared by Chr. Beinicke in 1908)

The second sequence of the collection (numbered B1-B32) consists mainly of later music, some of it printed. Much of this part of the collection must have been acquired during and after Röllig's Kapellmeistership and gives a clear indication of the changes of musical taste prevalent during the period. The works listed below that can be approximately dated were composed in the period 1770-1780: Herschel's Op.1 was published in Amsterdam in 1771/2, Galuppi's *Montezuma* was premiered in 1772, Schröter's Op.2 Sonatas (for the combination suggestion on the title page) were published c1773 in Amsterdam and Abel's Op.11 Concertos were published in London in 1774. Some items post-date the demise of the Court Kapelle; the *Musikalisches Wochenblatt Nro IX* is a copy of a published journal dated 8 March 1805.

**Table 2.8 Zerbster Musikstube (Part B)**

B1	C.F. Abel	Concert in F, Op.11 No.1.
B2	anon	'Aus <i>Romeo und Julie</i> ' [J.G. Benda?]
B3	Galuppi	<i>Idol mio che fiero</i> from <i>Montezuma</i> (1772)
B4	Guigliemi	Sonata II (keyboard part only)
B5	Guigliemi	Sonata III (keyboard part only)
B6	Herschel	Quartetto [in Es] (keyboard part only)
B7	L.Hofmann	Divertimento I (keyboard part only)
B8	L.Hofmann	Divertimento III
B9	Hook	<i>Ye muggards who murder your life in sleep</i>
B10	J.F. Reichardt	keyboard arr. of movements of <i>Andromeda</i>
B11	Joh: Samuel Schröter?	Sonata (keyboard part only)
B12-B17	J.K Vanhall	Six Sonatas (cembalo con violino)
B18	Anon	Concertato per il clavicembalo keyboard, and strings)
B19	Anon	Concerto per il cembalo (strings)

<sup>95</sup> See Chapter 4 for a discussion of the Zerbst Passion repertoire, Chapter 8 for a detailed summary of the music and arguments for the authorship of Fasch for A34 and A35.

<sup>96</sup> Engelke suggests Wetzke as the possible composer (See Clark (1995) p.7. and section 3.4.1.1 below for a discussion of the Röllig sources.)

<sup>97</sup> Autograph in *D-B*.

---

B20	Anon	Concerto	(Keyboard conc. and strings)
B21	Anon	Concerto	(Keyboard conc. and strings)
B22	Anon	Concerto	(Gravicembalo conc. and strings)
B23	Anon	<i>Concerto per il clavicembalo</i>	(strings)
B24	Anon	Concerto	(cembalo conc. and astrings)
B25	Anon	<i>Trio per il Clavicembalo e Violino</i>	
B26	Anon	Sonata	(cembalo obligato et violoncello obligato)
B27	Anon	Sonata V	(keyboard, only?)
B28	Printed booklet of song settings		(collection)
B29	Anon	Hark the pipe	(Song for soprano and keyboard)
B30	Naumann	<i>Tutto per Amore</i>	Fragment of opera score
B31	C.F. Ebers	Musikalisches Wochenblatt: three copies of <i>Sonnett auf das höchst erfreuliche Geburtsfest regierenden Königin von Preussen.</i>	
B32	Anon	<i>Kühreigen zum 16ten Briefe</i>	Song for sop. flute and keyboard

The last sequence of materials, labelled Zerbster Musikstube, Anhang 9990.2, which also contains Fasch materials, is largely made up of small keyboard and instrumental pieces whose origins remain unclear. Many of these items are incomplete, single parts and covers of larger works, some of which are listed in sequence A or B above. There is also a set of parts of Röllig's cantata *Ich bin gewiß*, prepared by Christoph Beinicke in 1908 to go with the score A47 above.