

## Chapter 3

### The Zerbst Kapellmeisters

#### 3.1 Johann Paul Kun(t)zen: ?Kapellmeister 1718-1719

Prior to 1718, there was no full-time Kapellmeister attached to the Court of Zerbst: visiting musicians fulfilled the role on an *ad hoc* basis. For one year 1718-19 the young Kunzen (or Kuntzen) (1696-1757) may have been engaged as the first permanent Kapellmeister.<sup>1</sup> As an organist, violinist and composer Kun(t)zen had shown great potential at an early age. Born in Leisnig, Saxony he was already deputising on the organ for Leisnig's organist at the age of nine. He distinguished himself on the violin and keyboard instruments whilst at school in Torgau (from 1705) and Freiberg. From 1716-1718 he was a student in Leipzig where he was influenced by Kuhnau and Telemann. He was later admitted to the Opera orchestra and stood in as organist at the Nicolaikirche during the absence of Vetter. During this time he undertook a tour through Weißenfels, Gera, Gotha and Merseburg.<sup>2</sup> It has been reported that in 1718, Kuntzen, still only 22 years of age, was 'brought to Zerbst by order of the Prince' as Kapellmeister;<sup>3</sup> although no evidence can be found to substantiate this statement<sup>4</sup> the 1743 Inventory confirms that some of Kun(t)zen's music survived in the Zerbst court collection.<sup>5</sup>

<sup>1</sup> Biographical details (unless otherwise noted) come from Karstädt (1958) and (1980).

<sup>2</sup> Thom (1984) p.74.

<sup>3</sup> Kraft (1968) col. 1244-1247. (Kraft gives no source.)

<sup>4</sup> Thom (1984) p.74. The only reference to his attachment to Zerbst is the statement 'In Zerbst, Dresden und Hamburg bin icht mit dem Titel und Charakter eines *Directoris Musices* beehrt worden' which comes in the body of a complaint made by Kun(t)zen himself (dated 26.4.1736) about the reception of his music in Lübeck.

<sup>5</sup> The 1743 Inventory lists an Overture for 2 violins, viola and cembalo (item no. 27), a concerto for 2 violins, viola and cembalo (item no.93) and six sonatas for solo violin (item no.16).

The following year he went to Wittenberg,<sup>6</sup> and thence to Dresden where he was apparently offered the post of Kapellmeister by the Queen.<sup>7</sup> However, in 1723 Kun(t)zen was appointed director of Hamburg Opera where he performed a Passion at Easter and several operas of his own.<sup>8</sup> Eventually he was appointed organist at the Marienkirche, Lübeck in 1732 (only the second organist to succeed Buxtehude) where he was also active as a conductor and composer. His greatest achievement seems to have been the *Abendmusiken* for Lübeck which according to Kantor Caspar Reutz (1750) was held to have brought the form to its zenith.<sup>9</sup> Further Passions were composed in 1750 (*Der für die Sünde des Volks dahingegebene Jesus* - oratorio after the four gospels), 1750-1 (*Der gläubigen Seele wehmüthige Beherzigung des bitteren aber heilbringenden Leidens und Sterbens Jesu Christi*), and in 1754.

### 3.2 Johann Baptist Kuch: Kapellmeister 1718-1722

In 1719, Johann Baptist Kuch was engaged as the first full-time Kapellmeister. Little seems to be known of Kuch, and the circumstances of his leaving Zerbst are unusual. Born in Hamburg, in 1713 he worked in the courts of Weißenfels and Zeitz where he gained experience of composition.<sup>10</sup> He was recommended to Moritz Wilhelm of Sachsen-Zeitz but took up a position at Bayreuth from where he probably came to Zerbst.<sup>11</sup> Kuch seems to have left Zerbst overnight without warning to avoid a breach of promise of marriage suit brought against him by a certain Maria Agnes Amelang via the Zerbst *Konsistorium*.<sup>12</sup> This left the

<sup>6</sup> Engelke (1908) p. 29. 'Ein vornehmer Kaufmann hatte ihn auf Befehl des Fürsten mit nach Zerbst gebracht, wo er sofort engagiert wurde. "Weil aber die Umstände kein gar zu grosses Glück versprachen, so begab er sich von da nach Wittenberg; nachdem er sich gleichwohl länger als ein Jahr in Zerbst aufgehalten hatte."'

<sup>7</sup> Sainsbury *Dictionary of Musicians*, Vol. 2, p. 29.

<sup>8</sup> Thanks to the inference that it was performed in Hamburg Opera house, it is safe to assume that the Passion composed in Hamburg 1723 was a lyrical work. It was performed again in Lübeck in 1733.

<sup>9</sup> Karstädt (1980) pp. 310-311. Although Buelow (1993b) p. 212 suggests that no composer matched the distinction of the music that he produced for these concerts.

<sup>10</sup> Engelke (1908) pp. 29-30. There is no reference to Kuch in Werner (1911), suggesting that he was not a full-time member of the Weißenfels Kapelle.

<sup>11</sup> *Ibid.* p. 30.

<sup>12</sup> Kuch is alledged to have made a promise of marriage in 1716. - 'So blühte die Kapelle zur Freude des Hofes, als eines Nachts der Kapellmeister Kuch heimlich aus Zerbst entwich. Seit 1716 schwebte gegen ihn ein Prozess wegen eines Ehegelöbnisses, den das Konsistorium, dem Drängen der tiefgekränkten Maria Agnes Amelang nachgebend, 1722 zu Ende zu führen drohte.' - Engelke (1908) p. 30.

court without a director and the search for a replacement began immediately.

Despite the paucity of information, Kuch's importance should not be underestimated. His appointment coincided with the rapid growth of the Kapelle and the establishment of a full programme of liturgical music in the Schloßkirche. The report of the inauguration service of the Schloßkirche, one of his earliest duties, has been described in Chapter 2 above. For the Easter period following his appointment he prepared the first of the cycle of Passions that were performed in the centre until 1764 and he must also be credited with the composition of the first three Passions performed in Zerbst in 1720-22 (St Matthew, St Mark and St Luke - see Chapter 4). Of his skills as a composer we know very little since only one work, a suite in F for cembalo, (manuscript not dated, 2 copies in differing keys) has survived.<sup>13</sup> Engelke reports seeing parts of a German *Te Deum* at the turn of the century, though makes no comment on the music itself,<sup>14</sup> and to printed textbooks of two cantatas in the collection of 'Herrn Musikdirektor Preitz' (*Das ist ein köstlich Ding* and *Siehe ich will einen Engel senden* - both composed in 1721).<sup>15</sup> The 1743 Inventory lists a Sonata for flute solo with cembalo<sup>16</sup> and Wäschke refers to several works for which Kuch received 18 Thalers.<sup>17</sup>

<sup>13</sup> In the Bibliothek des Mariengymnasiums zu Jever. A microfilm of the work is available from the Deutsches Musikgeschichtliches Archiv, Kassel, 4/141 (78//234).

<sup>14</sup> Possibly item A42 in the *Zerbster Musikstube* - Engelke clearly had sight of parts of the piece: 'von Kuch find ich noch Stimmen zu einem deutschen *Te deum*, die Fasch später eigenhändig vermehrte.' (Engelke (1908-9) p.277.)

<sup>15</sup> *Ibid.* p. 43.

<sup>16</sup> *Ibid.* p. 73. item 4.

<sup>17</sup> 'Der Kapelldirector Kuch scheint durch eigene Kompositionen das Fest verschönt zu haben, da unter den Ausgaben sich 18 Thaler befinden, die ihm zur Beihilfe gewährt wurden, da er einige Sachen habe drucken lassen.' Wäschke (1908a) p.4

### 3.3 Johann Friedrich Fasch: Kapellmeister 1722-1758

#### 3.3.1 1688-1712

Johann Friedrich Fasch (1688-1758)<sup>18</sup> was descended from an old Thuringian family. His father was Friedrich Georg Fasch, Rektor in Buttelsstätt when J.F. Fasch was born. His father was later appointed Rektor at Suhl. No date is given for this though J.F. Fasch states in his autobiography that ‘when I was nine I began to sing the descant part in the church music of Suhl and by the time I was ten I was quite proficient.’<sup>19</sup> Friedrich Georg Fasch died c1700,<sup>20</sup> and the young J.F. Fasch was brought up by his mother who had moved to live with her brother, a chaplain in Teuchern. During winter 1700-1701 Fasch went to Leipzig to become a student under Kuhnau at the Thomasschule in 1701. Fasch mentions practising the clavier but being unable to pay for lessons. When he was in the 2nd level (*in der zweite Classe*), he composed cantatas to the poetry of Hunold which, in his own opinion, were not lacking in invention.<sup>21</sup> Fasch admitted the influence of Telemann in his autobiography: ‘Finally I had the audacity, since Telemann overtures were well-known, to try my hand at this form. I composed one and since the 6th Form students (highest class) had a *collegium musicum*, I put Telemann’s name to the work and gave it to them for rehearsal; to my joy they thought that it was by him. Let me take this opportunity to confess publicly that I had learned everything at that time from the works of my most esteemed and beloved friend, Kapellmeister Telemann, because for me they, especially the overtures, constantly served as models.’<sup>22</sup>

According to Engelke, records reveal that Fasch began studies at the University of Leipzig during the Summer of 1708. (Engelke concludes that these were in jurisprudence following the trend of musicians of the time.) Fasch himself says nothing of his studies but continues to

<sup>18</sup> a) Primary sources of biographical detail The earliest source is Walther’s article ‘Fasch, Johann Friedrich’, in *Musikalisches Lexicon*, p. 240. Leipzig: 1732. Fasch’s autobiography appeared in Marburg’s *Historische-kritische Beyträge zur Aufnahme der Musik*. III (1757) pp.124-129. (This was then reprinted in the article ‘Die französische Ouvertüre - Orchestersuite - in der ersten Hälfte des 18. Jahrhunderts’ *Musikalisches Wochenblatt* 30, 1899.) Other early sources, both based on the autobiography, include Hiller (1784), and Gerber (1812/14). b) Modern literature on Fasch’s biography Engelke (1908), and Wäschke (1906). Pfeiffer (1987) and (1994) brings together all the modern research into Fasch biography and musical sources.

<sup>19</sup> Autobiography.

<sup>20</sup> Engelke (1908) p. 13.

<sup>21</sup> Autobiography.

<sup>22</sup> *Ibid.*

describe his musical activities. He formed a *collegium musicum* which met in his quarters at the University at first but which moved to Lehmann's Kaffeehaus as its membership increased.<sup>23</sup> The *collegium musicum* became more and more successful. Fasch 'had the satisfaction of seeing it grow ever stronger, and his reputation grew with his concerts; so that, if the students had to serenade an incoming chief chaplain to a prince, or wanted to celebrate the birthday of a Burgomaster, Fasch composed the music and performed it.'<sup>24</sup> Fasch's *collegium musicum* became so successful that German musicologists now regard it, and not Telemann's society, as the ancestor of the regular public concerts given in the Gewandhaus from the end of the 18th century.<sup>25</sup>

Fasch's reputation was beginning to grow and commissions came his way. 'In my third academic year (1710-11) I received from the high Ducal Marshal's office of Zeitz the gracious order from his Highness to undertake the direction of the opera there and the composition of an opera for the Peter-and-Paul-Fair in Naumburg.' It was apparently upon the recommendation of Johann David Heinichen that Duke Moritz Wilhelm von Sachsen-Zeitz turned to Fasch. Heinichen, who had been most successful in producing operas for Naumburg and Zeitz, was now departing for Italy and felt that Fasch could assume some of his former duties. Fasch took up the offer and the two operas written for Zeitz and Naumburg in 1711, *Clomire* and *Lucius Verus*, must have been successful since he was commanded to compose two more in 1712. He produced one, *Dido*, and gave the commission of the second to his friend Gottfried Heinrich Stölzel.

Upon his return to Leipzig in 1712, Fasch took some important decisions. '[I] began to consider what might happen by continuing to compose without rules and plan and then I remembered Kapellmeister Graupner in Darmstadt who had been my prefect at the Thomasschule and who had liked me, and so I decided shortly to go to him in the hopes of

<sup>23</sup> In 1702, Telemann also founded a *collegium musicum* which gave regular concerts for which he composed music. Fasch apparently also joined Telemann's *collegium musicum* along with Stölzel. In 1704, when a new organ had been installed in the Neukirche, Telemann applied for the post of organist, promising his prospective employers that he would take on the duties of musical director of the church (which was still at that time the University Church) and that his student *collegium musicum* would give concerts of sacred music on feast days and fair days, all for no extra remuneration.

<sup>24</sup> Hiller (1784) p.60.

<sup>25</sup> Telemann's *collegium musicum* eventually was taken over by Gerlach while Fasch's group became the 'Akademischen Orchester' of Leipzig University. Pfeiffer (1994) p. 18.

acquiring from him a foundation in composition.’<sup>26</sup> And so Fasch set out on a long trip to study composition, taking in the courts of Zeitz, Gera, Gotha, Eisenach, Mühlhausen and Kassel where he spent the Winter. Next spring he continued on through Marburg, Gießen and Frankfurt, finally arriving in Darmstadt. There he spent fourteen weeks with Graupner and Gottfried Grünewald being ‘instructed by both in composition most faithfully without being charged the slightest amount.’<sup>27</sup> Engelke regards 1712 as the end of Fasch’s first period of creativity.<sup>28</sup>

### 3.3.2 1713-1722

From Darmstadt, Fasch returned to Kassel, and travelled through Suhl and Bamberg to Nürnberg, where he became acquainted with Kapellmeister Georg Heinrich Bümmler who engaged Fasch as violinist for the 1714 Carnival in Bayreuth. After leaving Bayreuth and travelling through Suhl again, Fasch reached Gera where between 1715 and 1719 he was employed as a secretary (*Secretair und Cammerschreiber*). For the next two years he was organist and town clerk (*Stadtschreiber*) in Greiz<sup>29</sup> where he also acted as director of music for performances of church music.<sup>30</sup> In Greiz Fasch married the daughter of the Archdeacon Laurentius. She presented him with a daughter Sophie (28 January 1720) but died the same year (presumably in childbirth).<sup>31</sup> The earliest known Fasch cantatas date from this period and there are records of several payments to Fasch for the provision of compositions.<sup>32</sup>

In 1721 Fasch accepted the post of Kapellmeister in the court of Count Wenzel Morzin in Prague. He devoted himself to composition and worked with the court orchestra, one that had earned Vivaldi’s praise. However, after only six months he was offered the post of Kapellmeister at Zerbst. His friend Stölzel (Kapellmeister at Gotha) recommended Fasch for the vacant post and acted as mediator. Fasch was reluctant at first to take the new position:

<sup>26</sup> Autobiography.

<sup>27</sup> *Ibid.*

<sup>28</sup> Engelke (1908) pp. 26-7.

<sup>29</sup> and not Zeitz as Fasch himself writes - Greiz is confirmed by Parish records. Adrio (1954) col. 1859.

<sup>30</sup> Pfeiffer (1994) p. 30. See also the preface to *Was der Geld mangel aus für tägl. Kammer Machet. Briefe, Johann Friedrich Fasch betreueud* ed. Konstanze Musketa Anhaltische Verlagsgesellschaft, Dessau 1997.

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

<sup>32</sup> *Ibid.* p. 32.

[I] declined this call from Gotha twice until finally the third letter appeared with a letter enclosed from my father-in-law, the Archdeacon Laurentius of Zeitz [Greiz],<sup>33</sup> with whom my daughter lives. Since he strongly urged me to accept the Zerbst position I, to the greatest displeasure of the Count, left there in the summer of 1722 and most humbly accepted this position for a gracious sum of 400 Thaler plus a wispel of Rye.<sup>34</sup>

### 3.3.3 1722-1758

He entered the service of the Court of Zerbst on Michaelis (19 September 1722). It was ironic that, according to his autobiography, Fasch had been in his new post barely eight weeks when he received two letters in succession from *Bürgermeister* and *Hofrath* Lange of Leipzig, informing him of the vacancy left by Kuhnau of one of the most prestigious Kantorships in Germany. Whether Fasch actively sought an appointment is not known. The proceedings of the Town Council of Leipzig pertaining to the appointment reveal that Fasch's name had been before the council as one of the possible candidates since 14 July. Telemann was unanimously approved for the Cantorship even though he had expressly declined the teaching duties in the Thomasschule. The minutes of 2nd November began by noting Telemann's withdrawal (he had remained in Hamburg, having been able to renegotiate his terms of employment there) and by listing seven names, including Fasch's, from whom the Council hoped to make an appointment. Fasch seems to have been a strong contender and probably favoured since the notes refer to him as 'ein geschickter Mensch' (a skilled person). It was agreed to invite Fasch, J.C. Rolle and A.C. Tufen for examinations in Music and teaching. Fasch declined, stating in his autobiography 'it was, however, not possible for me to leave my most generous domain.' The Leipzig council minutes of 21 December began by noting that there were two new applicants (Graupner and Bach) and that 'Fasch, however, had stated he could not teach.'<sup>35</sup>

The first year at Zerbst proved to be a particularly busy one for Fasch:

Already in the first church year from 1722-1723 I had to compose a double year's issue for the morning and afternoon divine-services, thus, when each minor feast day

<sup>33</sup> Fasch confuses the towns of Zeitz and Greiz in his autobiography.

<sup>34</sup> Autobiography

<sup>35</sup> Sheldon (1968) pp. 23-4.

occurred, I would compose four church pieces in that same week; moreover, also a powerful Passion [*eine starke Passion*] and three serenatas followed on high [ducal] birthdays.<sup>36</sup>

In 1727, Fasch undertook another trip to Dresden. It turned out to be an eventful trip, since he met and became engaged in Großkmehlen to Johanna Helena Simers, whom he married on 21 July 1728. Two sons and a daughter resulted from this union, Johanna Friedericke (?1730-post 1758), August Friedrich Christian (born 1735) and Karl Friedrich Christian (1736-1800).

J.F. Fasch remained Kapellmeister at Zerbst for the remainder of his life. Gerber makes mention of three 'offers' (*Vorschläge*) that Fasch received during this period. The most important was his application for the post of Kantor at Freiberg, made vacant by Doles who had succeeded Harrer as Kantor of Leipzig. Fasch was one of five applicants. In his letter of application (dated 29.10.1755) Fasch states '[If]...some instruction of students is involved in this vacant position then [I should point out], however, that because of so much brain work in positions I have had up to now and because of lack of practise, I have have forgotten most of what I once knew concerning the Latin language.'<sup>37</sup> Doles himself had been in some disputes with the Freiberg Council concerning teaching. With this, coupled with Fasch's age (67 years), it is not surprising that his application was unsuccessful.

Fasch was a prolific composer who was widely respected in Germany in the first half of the century. 'His reputation seems to have been the equal of his teacher Graupner's and almost as widespread as his friend's Telemann's.'<sup>38</sup> Manuscripts of Fasch's works in the hands of Christoph Graupner, Johann Georg Pisendel and J.S. Bach are evidence of the distribution of his compositions and an indication of the standing of his music in Germany, despite his somewhat isolated existence in Zerbst. Bach copied his works to both study and perform them with the Leipzig *collegium musicum* and Telemann performed a cycle of Fasch's cantatas in Hamburg in 1733. Fasch provided liturgical works for both the Lutheran tradition

<sup>36</sup> Engelke (1908-9) p. 278. 'Hier hatte ich gleich in dem ersten Kirchenjahre von 1722 bis 23 einen doppelten Jahrgang auf den Vor- und Nachmittag des Gottesdienstes zu componieren, daher bey jedem kleinen Festtage, der mir einfiele, ich selbige Woche 4 Kirchenstücke componierte; hierzu kam noch eine starke Passion und 3 Serenaten zu den hohen Geburtstagen'

<sup>37</sup> Sheldon (1968) pp. 29 translating Georg Schünemann 'Die Bewerber und Freiburger Kantorat 1556-1758.' *Archiv für Musikwissenschaft* 1. 1918. pp. 202-204.

<sup>38</sup> Sheldon (1972) p. 92.



and for performance in the Catholic Court of Dresden. He composed full settings of masses which he sent to Pisendel and Zelenka and he either reduced these to *missae breves* or utilised single movements from them for performance in the Zerbst Schloßkirche. Some of the most important works that he composed for Dresden were the five Marian Psalms (*Dixit Dominus* etc.)<sup>39</sup> Fasch may have produced possibly more than 700 cantatas, of which the music of c100 survives. It has been generally thought that, from 1740 onwards the increasingly unwell Fasch stopped composing church music and concentrated on instrumental music. However, from the evidence presented below and Barbara Reuls' recent studies would suggest otherwise.<sup>40</sup> His output also covered all the principal instrumental genres of the time including overtures, symphonies, partitas and quartet-sonatas.

### 3.4 Johann Georg Röllig: Kapellmeister 1758?-1790

Johann Georg Röllig (1710-1790)<sup>41</sup> was born on 20 November in Berggießhübel, near Pirna, Saxony, some 20 kilometres south-east of Dresden. Between 1727 and 1735 (i.e. between the ages of 17 and 25) he was a pupil at the Dresden Kreuzschule where he studied (theory) under Karl Hartwich (1709-1750, later Music Director at Zittau),<sup>42</sup> composition with T.C. Reinhold (who was Kantor) and cello. He was able, through his friendship with

<sup>39</sup> Discussed and edited by William Henry Stevens (1981).

<sup>40</sup> The view that Fasch stopped composing sacred music from 1740 is presented in Stevens (1981) and Pfeiffer (1987) Vol.I, pp. 186-8. The evidence of the St John Passion discussed below (dating from c1748) and in Reul (1996), which shows that he produced a new cantata cycle, *Von der Nachfolge Christi* (Text: Uffenbach) 1751/2 which was repeated again in 1755/6 shows clearly that he was producing major works in the last decade of his life.

<sup>41</sup> Unlike Fasch, who enjoyed some considerable fame in his lifetime, there is remarkably little material on his successor in Zerbst. a) Primary sources of biographical details and information on Röllig's compositions: The earliest source is Röllig's own short autobiography found on the door of the organ pipes in the Schloßkirche and reproduced in both of Wäschke's articles (1908b) pp. 6-7, and (1906) p. 55. An early secondary source, *Eitner Q*, is probably the only other important source of information on the life and works of Röllig.

b) Modern literature: Preitz (n.d.), Wäschke (1906) pp.47ff., and Dieter Härtwig's (1963) and (1980) articles on Röllig largely reproduce Eitner. (As a result, the work lists in Härtwig's articles are very incomplete.) Härtwig (1980) has been updated by the author (for the forthcoming edition) with a greatly expanded worklist (which is reproduced below with commentary). A *Thematic Catalogue of the Works of Johann Georg Röllig* which includes a critical commentary of the entire *oeuvre* is also currently being prepared by the author.

<sup>42</sup> *Eitner Q* Bd. 8, p.273. According to Härtwig (1980), the composer studied the piano, organ and cello which seems remarkable for the time, 'piano' most probably being a mis-translation of 'Klavier': Härtwig (1963) states 'außerdem bei Karl Hartwich, dem späteren Zittauer MD., der ihn auch im Kl.-Spiel unterwies.'

Zelenka, to develop his compositional technique further, especially his handling of the orchestra. By this time he was composing both church and instrumental music. He left Dresden in about 1735 and enrolled at the University of Leipzig to study Theology for two and a half years<sup>43</sup> matriculating on 21.6.1736.<sup>44</sup> Here he presumably made contact with J.S. Bach, since there were (until WWII)<sup>45</sup> 65 cantatas by Röllig in the Thomasschule library and Röllig's St Matthew Passion was performed in Leipzig c1737.<sup>46</sup> Prince Johann August von Anhalt-Zerbst heard Röllig play the organ in Leipzig and appointed him court organist and chamber musician (cellist) at Zerbst in 1737. Röllig also took on the duties of copyist in Zerbst, replacing Wagner who had recently died (on 13 July 1737).<sup>47</sup>

Höckh often deputised for the ailing Fasch.<sup>48</sup> Exactly when Röllig became the fourth Kapellmeister is not clear though it would appear this took place by 1760, ie. prior to the death of Johanna Elisabeth (‘*Fürst. Frau Mutter*’) when she amalgamated the posts of organist and Kapellmeister.<sup>49</sup> Röllig's autobiography states that he was promoted to vice-Kapellmeister by Christian August after the death of Johann August (in 1742) and to acting Kapellmeister and councillor by the last Prince (Friedrich August) and Dowager Princess. The promotion to full Kapellmeister is confirmed in the 1761 Breitkopf non-thematic catalogue.<sup>50</sup>

Few personal details survive except that he was twice married, for the second time on 21 July

<sup>43</sup> Wäschke (1908a) pp. 6-7 and Preitz (n.d.) p.181. (Presumably also from Röllig's autobiography) and ‘several years’ - Härtwig (1963). Important parallels can be drawn, therefore, between Röllig and Homilius who was born in 1714, trained in Dresden and who matriculated in Law at Leipzig in 1735.

<sup>44</sup> Röllig is referred to as: ‘Joh. Geo. Röllig Berggieshübelen’ in *Die jüngeren Matrikel der Universität Leipzig (1559-1809)* vol. 3, Leipzig 1909. ed. Georg Erler.

<sup>45</sup> *Eitner Q*

<sup>46</sup> Schering (1941) p.175.

<sup>47</sup> Pfeiffer's statement ‘Tod des Notisten Johann Gott. Wagner; seine Stelle erhält der aus Leipzig kommende J.G. Röllig’ (in Pfeiffer (1987) *Zeittafel*. No.1. p.30.) suggests that Röllig became one of the team of copyists employed by the Court. However, in his survey of the Zerbst copyists Pfeiffer has not identified any surviving manuscripts which are in the hand of Röllig.

<sup>48</sup> Härtwig (1980) ‘The title page of *Seß du mein Anfang und mein Ende* calls him ‘*Concertmeister*’ though clearly Höckh was the Zerbst *Konzertmeister* during Fasch's lifetime. (Härtwig is in error in suggesting that the reference to Röllig being ‘*Concertmeister*’ is in the 1761 Breitkopf Non-Thematic Catalogue.)

<sup>49</sup> ‘Von der nachher *succedierten* Dchl. Fürsten als *vice* Kapellmeister und von mein letzten Dchl. Fürsten und Herren und deßen Höchstseligsten fürstl. Frau Mutter als wirklicher [‘acting-’] Kapellmeister und Rat, gnädigst *declariret*, den *Organisten* Dienst aber mit beybehalten....’ Wäschke (1908b) p.6 and Preitz (n.d.) p.181.

<sup>50</sup> Breitkopf (1761) p. 21.

1748 to Johanna Karoline Unger, daughter of Simon Unger (a Zerbst *Hofmusicus*), and that neither marriage produced offspring.<sup>51</sup>

According to the short autobiography on the door of the organ of the Schloßkirche, Röllig undertook to teach clavier to several of the Zerbst princes and princesses. For two years in the period before she left the court to become the Tzarina Katharina II, Röllig was music teacher to Princess Sophie Auguste Friederike. (Röllig also composed a *drama per musica* to celebrate her marriage to Peter of Russia.)<sup>52</sup> In addition, he taught Prince Friedrich August for three years, *Frau Gemahlin* Karoline (von Hessen-Kassel) for 3 years, the *Hochfürstlich Dchl. von Cöthen* and *Pless Dchl. fürstliche Frau Gehmahlin* in München-Nienburg an der Saale for one year each.

### 3.4.1 Compositional output

#### 3.4.1.1 Sources

Since only a fraction of Röllig's compositional output survives, the full extent of his activity as a composer can only be speculated from surviving bibliographical sources. The composer was active in a number of fields, including the Lutheran cantata and liturgical Passion, the mass, celebratory choral works, concerto, symphony, suite/partita and sonata. Röllig himself, in his short autobiography, stated that he had composed 'much church music and other musical pieces which are presented to the musical world to see'.<sup>53</sup> Information about Röllig's output can be gleaned from the following bibliographical sources:

#### 1) 1743 inventory <sup>54</sup>

Röllig was still a relative newcomer to Zerbst when the inventory was made, yet there was already a significant number of entries of his works in the Hofkapelle library: three sets of mass movements and two symphonies. Some of these are believed to be

<sup>51</sup> Wäschke (1906) pp.55-56.

<sup>52</sup> Pfeiffer (1994) p.54 and Autobiography.

<sup>53</sup> '...viele Kirchen und andere musicalische Stücken componiret, und der musical[ischen] Welt vor Augen gelegt.' Autobiography.

<sup>54</sup> *Inventarverzeichnis der "Concert-Stube" des Zerbster Schlosses, aufgestellt im Jahr 1743*. See section 2.6 for a description of this source.

extant (see discussion below).

## 2) **The three sets of Breitkopf catalogues:**<sup>55</sup>

Breitkopf's Thematic catalogues (T) (Four Parts and sixteen supplements)<sup>56</sup> are amongst the first to include short incipits of the works listed which provides an invaluable tool to enable works to be linked with composers. Works by Röllig are listed in the 1763, 1765 and 1766 editions

The Non-Thematic Catalogues<sup>57</sup> (NT), as Barry S. Brook describes,<sup>58</sup> 'are closely related to their thematic counterparts and often furnish more detailed information ... about individual composers or works.'<sup>59</sup> Works by Röllig appear in the first three catalogues of Group II, the 'Catalogue of [Manuscript] Musical works for Practical Performance...'<sup>60</sup> which was published in four parts in 1761, 1764, 1770 and 1780.

## The 1836 Auction catalogue (A)<sup>61</sup>

Breitkopf disposed of a great amount of manuscript material which had no further commercial value including many master sets from which copies for sale were made. As will be demonstrated below, listed in this publication are a number of Röllig's works which appear to have been listed previously in the 18th century Thematic and

<sup>55</sup> He is referred to variously as 'Röllig' (and 'Roellig'), 'Roellig, Musico in Dresda.' (or just 'Roellig, in Dresda'), 'Röllig Minore' 'Roellig Jun. in Dresda', 'Sigr. Roellig, jun' and just 'R' The *addendum* 'Junior,' 'minore' and 'musica in Dresda' may well be to distinguish the younger composer from Christian August Röllig, *Hofcantor* in Dresden 1728-1747 to whom no works are known to be ascribed. However, as if to confuse the situation, the title page of a mass setting in Stockholm Royal Library refers to 'Roellig/maggiore' as the composer.

<sup>56</sup> Reprinted with preface by Barry S. Brook (1966)

<sup>57</sup> Breitkopf (1761).

<sup>58</sup> Brook (1966).

<sup>59</sup> *Ibid.* p.xi, gives as an example two entries for a work by Gebel, in 'T' 1762 and in 'NT' 1761, where the 'NT' entry provides far more biographical information about the composer.

<sup>60</sup> The 1761, 1764 and 1780 editions have the following title: *Verzeichniss Musicalischer Werke, allein zur Praxis, sowohl zum Singen, als für alle Instrumente, welche nicht durch den Druck bekannt gemacht worden, in ihre gehörige Classen ordentlich eigentheilte; welche in richtigen Abschriften bey. in Leipzig, um beystehende Preisse zu bekommen sind in Louis d"ors à 5 Thlr.* The 1770 edition reads the same except for 'Bernh. Christoph Breitkopf & Sohn'

<sup>61</sup> *Verzeichniss geschriebener und gedruckter Musikalien aller Gattungen, welche am 1. Juni 1836 und folgenden Tagen, Vormittags von 9-11 Uhr und Nachmittags von 3-5 Uhr von Breitkopf & Härtel in ihrem Geschäftslocale zu Leipzig unter Notariatshand gegen baare Zahlung in Preuss. Courant an den Meistbietenden verkauft werden sollen.* Breitkopf & Härtel, Leipzig 1836.

Non-Thematic catalogues.

3) **Other bibliographical references**, eg former holdings in Thomasschule library.

One of the achievements of this study has been to increase greatly our knowledge of Röllig's *oeuvre*; a comparison between the worklists attached to Härtwig's articles and the worklist to be included in the forthcoming new edition of *New Grove* is illuminating.<sup>62</sup> In *Grove 6* (1980), Härtwig listed: four [three] cantatas,<sup>63</sup> four motets,<sup>64</sup> a St Matthew Passion, *Festo Jacobi*,<sup>65</sup> a Sanctus 1743, and 65 cantatas formerly in *D-LEt* and as well as number of instrumental works of works (suggested to be all in *SWI*): 14 symphonies, 25 concerti, 6 trios (for fl,vn,b), 9 trios (for hn,ob,bn) 2 Parthias (i. 2fl, 2vn, b and ii. 2fl, 2 vn, va, b), 24 minuets and 12 Polonaises.<sup>66</sup> (The discussion below will detail the sources of these works and describes the further works which have been identified.) However, confirmed sources are extant for 19 cantatas (a further 7 lost works can be named), 2 Passion settings, 2 settings of parts of the mass, 2 motets, a serenata (2 other occasional choral works are lost), 5 concertos (whilst a further 9 are listed in the catalogues), 4 symphonies (a further 12 can be identified), 5 partitas (38 Parthias are listed in 'T' 1763 and 'T' 1765), a quartet-sonata, a set of 24 minuets and trios with 12 polonaises and a viola duet. As many as 53 chamber works in the form of the suite (including partitas and divertimenti) can be identified from existing sources and entries for works now lost in the Breitkopf catalogues.

Röllig's works are widely distributed in Germany, Austria, Denmark and Sweden. As one might expect there are a number of works in in the *Zerbster Musikstube* in Oranienbaum *D-ORB*, and others with the other major collection of Zerbst materials in Halle *D-HAmi*.

<sup>62</sup> The new work list has been compiled by the author.

<sup>63</sup> The cantatas *Sei du mein Anfang und mein Ende*, *Gott fährt mit Jauchzen auf*, *Rühmet seinen heiligen Namen*. It seems that Härtwig had not established that of the four sources he referred to in Vienna, the score in *A-Wgm* (*Sei du mein Anfang*) corresponds to the sets of parts of one of the works in *A-Wn*, i.e. only three works were represented by the four sources (as is clear in *Eitner Q*).

<sup>64</sup> All four works called 'motet' in Härtwig's worklist (*Es ist euch gut dass ich hingehe*, *Alle die Gottselig leben wollen*, *Das Volk so im Finstern wandelt* (*A-Wn*) and *Gott mein Trost* (*D-B*)) are, in fact, cantatas. See discussion below.

<sup>65</sup> The cantata *Ich bin gewiß* 1739.

<sup>66</sup> In fact only the minuets and polonaises are in *SWI*.

Various collections containing works of Röllig have been acquired by major German provincial libraries, including Berlin *D-Bd*, Dresden *D-Dlb*, Leipzig *D-LEm*, Rostock *D-ROu*, Schwerin *D-SWl* and Köln *D-Knu*, and the presence of items in some smaller church archives such as Crimmitschau *D-Cr* and Rheda *D-RH*<sup>67</sup> gives hints as to the extent of the distribution of his works in the 18th century. A number of items can be found in the libraries of non-German-speaking countries: two items are in Danish libraries (a cantata in Århus *DK-A* and a partita in Copenhagen *DK-Kk*) and in Sweden (Lund *S-L*, Stockholm *SKma*, and Uppsala *S-Uu*)<sup>68</sup> can be found sources for concerti, partitatas, cantatas and a mass. Only one item survives in print, a motet published by Weimar, a copy of which is in London *GB-Lbm* and Leipzig *D-Lem*.<sup>69</sup> A full list of the sources is given below.

### 3.4.1.2 Instrumental works

The assessment of the number of instrumental works composed by Röllig is confused by the entries in the Breitkopf Catalogues, the principal source of information. A similar concordance between the 'T' and 'NT' catalogues to that pointed out by Brook (where the 'T' 1762 catalogues list an item offered for sale the previous year in 'NT' 1761) can be found in the entries of Rölligs works. However, with the paucity of information available on the music itself in 'NT', a positive correlation is difficult.

<sup>67</sup> Cantata, *Daran is erscheinen die Liebe Gottes*, in the library of St Laurentiuskirche, Crimmitschau and a *Symphony in C*, Rheda 646 (in the collection of the Fürstlich zu Bentheim-Tecklenburgische Musikbibliothek Rheda).

<sup>68</sup> Since the *Trauerkantata* was performed in Zerbst to commemorate the memory of the Swedish King and other works related to the Swedish royal family, there was clearly a link between the two courts. Further research is required to explain this link.

<sup>69</sup> *Versuch von kleinen leichten Motetten und Arien verschiedener Komponisten für Schul- und Singechöre herausgegeben... von G.P. Weimar. Zweyter Theil; auf die Fasten, Leichen- und Dank-Fälle eingerichtet.* Leipzig 1785. p.48-54.

**Table 3.1 - The relationship of Röllig entries in various Breitkopf catalogues**

	<i>Thematic (T)</i>	<i>Non-Thematic (NT)</i>	<i>1836 Auction (A)</i>
1	1763 6 'Sinfonie...Racc.I' 6 'Sinfonie...Racc.II' 1766 1 'Sinfonie' 13	- - -	13 'Sinfonien' 13
2	1763 3 flute concertos 3	1761 2 flute concerti 1764 1 flute concerto 3	2 flute concerti 2 flute concerti
3	1763 2 oboe concerti 1769 1 oboe concerto 3	1761 2 oboe concerti 1770 1 oboe concerto 3	3 oboe concerti 3
4	1763 1 bassoon concerto 1	1764 1 bassoon concerto 1	2 bassoon concertos 2
5	1763 3 keyboard concerti 3	1764 3 keyboard concerti 3	3 keyboard concerti 3
6	1763 6 divertimenti 6	1761 6 divertimenti 6	-
7	1763 6 sonatas for flute, violin + Bass 6	1761 6 sonatas for flute, violin + Bass 6	6 sonatas for flute, violin + Bass 6
8	-	1770 2 sonatas for flute, violin + Bass 2	2 sonatas for flute, violin + Bass 2
9	1763 2 partitas for cemb., violin and cello 2	1764 2 terzetti for cemb., violin and cello 2	-
10	1763 3 partitas for harp, flute, violin + bass 3	1761 1 partita for harp, flute, violin + bass 1761 1 partita for harp, violin + bass 1770 1 partita for harp, flute, violin + bass 3	- - -
11	1765 6 'Suites... a7... racc V' 2 clarini (or 2 hn), 2ob, 2 bn 6	1764 6 suites for 2 clarini (or 2 hn), 2 ob, 2 bn. 6	-
12	1765 3 partitas a6 racc VI 3	1764 3 suites with oboes 3	-

The clearest correlaton is between listings of the symphonies where thirteen are listed in 'T' (1763 and 1766) and presumably the same thirteen symphonies appear again in 'A'. In addition, two symphonies are listed in the 1743 Inventory. While one is for pairs of oboes, horns and strings, and therefore possibly one of three from item 3 below, the use of trumpets in the other (listed as item 5 in Table 3.2 below) suggests that it is yet another work. Gerber states that Röllig composed 14 symphonies, a figure that Preitz and Härtwig reproduce; five survive but as many as 17 might be accounted for:

**Table 3. 2 The Symphonies**

- 1-6 'VI Sinfonie... Raccolta I' (for strings):<sup>70</sup> nos.1- 5 (in Bb, D, A, G, and G) are lost. There are six sources of No.6 in Bb : *S-Skma*, *S-Sk*, *S-L* and Härnosand Länmuseet. (All the Swedish sources of No.6 are ascribed to the composer Fortunato Chelleri.)
- 7-12 'VI Sinfonie... Raccolta II': nos. 1 (in Bb - in *S-L* ) and 2 (in D - lost) for 2 horns and strings, no. 3 (in G - lost) for strings only and nos. 4, (in Eb - in *S-L* ), 5 (in D - lost) and 6 (in D - lost) for 2 oboes, 2 horns and strings.<sup>71</sup>
13. Symphony in D for strings (lost).<sup>72</sup>
14. Symphony for 2 trumpets, 2 oboes and strings (before 1743 - lost) .<sup>73</sup>
15. String symphony in Eb (ca.1760) in *D-LEm*.
16. String symphony in C (ca.1760) in *D-RH*
17. Symphony in D (2 oboes, 2 horns and strings) in *S-Skma*

As outlined above, Breitkopf catalogues appear to inflate the apparent number of concerti ascribed to Röllig. The number of oboe and keyboard concerti (items 3 and 5 in Table 3.1 above) corresponds in each of 'T', 'NT' and 'A'. The exception is with the bassoon concerti (where 'A' appears to be an aggregate of the previous catalogues) and the flute concerti (where 'T', and 'NT' appear to list the same number of works, but 'A' introduces a further one). Following this argument through, it would appear that the Breitkopf catalogues lists in total: four concerti for flute, three for oboe, two for bassoon and three for keyboard, giving a total of 12.<sup>74</sup> Together with the surviving scores, a total number of concertos is: 4 for keyboard, 4 for flute, 3 for oboe, 2 for bassoon, 2 for horn = 15 in total.

<sup>70</sup> Title as Breitkopf. Incipits in 'T' 1762 Part I, p.24. An entry is also included in the 'NT' 1761, p. 49.

<sup>71</sup> *Ibid.*

<sup>72</sup> Incipit in 'T' Supplement I, 1766, p.18. Brook (1966) p.218.

<sup>73</sup> Engelke (1908) p. 70.

<sup>74</sup> Adding all the entries in the Thematic and Non-Thematic Catalogues together gives the highest possible number of works - 23 concertos, which, together with the items found in the German libraries in Schwerin and Berlin is very close to the figure quoted by Preitz of 24 concertos 'for various instruments' ('...vierundzwanzig Konzertstücke für verschiedene Instrumente' - Preitz (n.d.) p.181.) and the 25 listed in Härtwig (1980).



**Table 3.3 The concerti**

1. for flute:
  - a) Three flute concerti:<sup>75</sup> nos. 1 and 3 (in C and G) are lost, no.2 in G is in *S-Skma* (Ff O-R.)
  - b) Flute concerto in G *D-Swl.* (Ms 4527) (arr. of oboe concerto in Bb no.2?)
  - c) Another concerto is listed in 'A'
2. for oboe:
  - a) Two oboe concerti:<sup>76</sup> (no.1 in Bb and no.2 in Bb)
  - b) oboe concerto in C <sup>77</sup>
3. for bassoon:
  - a) Concerto in Bb for bassoon and strings <sup>78</sup>  
A concerto for bassoon and strings is listed in 'NT' (1764, p.54.) and 2 concerti for bassoon are listed in 'A' (p. 43).
4. for horn:
  - a) 2 concerti in Eb and D in *S-L* (Sammlung Wenster J:14 and 15)
5. for keyboard:
  - a) Three keyboard concerti:<sup>79</sup> nos. 1 and 2 (in C and G) are lost, no.3 in Bb is in *D-Bds* (Mus.ms.1863/8)

According to the various entries in Breitkopf, Röllig composed examples of 'Suite' and 'Partita' and sonata as well as some of the late 18th-century instrumental forms, divertimento and trio (*Terzetto*). However, very little chamber music seems to have survived that can be ascribed to the composer: a set of minuets and polonaises for strings and horns survives in copies in Schwerin,<sup>80</sup> while one quartet sonata for violin, viola, bassoon and cello survives in Stockholm and a viola duet in Berlin.<sup>81</sup>

Röllig's main interest appears to have been in the Partita. Gerber states that Röllig compose 26

<sup>75</sup> Incipits in 'T' Part III (1763) p.99.

<sup>76</sup> Incipits in 'T' Part III (1763) p.29.

<sup>77</sup> Incipit in 'T' Supplement V (1769) p.25.

<sup>78</sup> Incipits in 'T' Part III (1763) p.32.

<sup>79</sup> Incipits in 'T' Part IV (1763) p.21.

<sup>80</sup> In 'NT' 1761 can be found entries for sets of 12 and 11 Polonaises, 'à 2 Violini e basso' which may refer to the latter set of manuscripts in Schwerin.

<sup>81</sup> Quartet *S-Skma* E4-R; Duet for violas *D-Bds* 1863/5

Parthias for several instruments.<sup>82</sup> The true figure appears to be somewhat in excess of this since 38 are listed in 'T' (1763 and 1765) alone. The term Partita (Parthia) in 18th century Germany referred to a work which was indistinguishable from the suite. This interchangeability is evident in the catalogues - one of the *Partite* is re-named a 'suite' in a later catalogue.<sup>83</sup> Gerber credits Röllig with 9 suites for horn, oboe and bassoon wind ensembles (what Härtwig appears to call 'trios') though no works with only three lines of music for combinations of horns and bassoons exist or are represented in the catalogues. These works presumably correspond with three of the 'VI Partite a 6 e 8 Voci. Racc IV.' and the 'VI Suites a 7 Voci. Racc V' listed in 'T' (Part V, 1765), these being the only works to include oboes bassoons and horns. Preitz, unaware of the concordances between Breitkopf catalogues, suggests that there were 12 Trios for flute, violin and bass.<sup>84</sup> However, 6 Trios (for flute, violin and b.c.) would seem to agree with the entries in 'T' (Part III, 1763): 'VI Sonate a Flauto, violino coll basso' and 'NT' (1761) 'VI. Sonate à Flauto traverso, Violino e Basso'. Similarly, the two 'Terzetti a Cemb. oblig. Violino e Basso' in 'NT' (1764) seems to agree with the '2 Partite a cemb obl. e, Violino e. Violoncello in 'T' (Part IV, 1763). Counting together all the instrumental works entitled 'partita', 'divertimento' or 'suite', the correct figure is nearer to 53 works in all, five of which survive:

**Table 3.4 The partitas, suites and divertimenti**

1. Six Divertimenti in D, Dm, G, Gm, Cm, C for fl, vn and continuo (lost)<sup>85</sup>
- 2a) 6 Partitas in G, D, F, Dm, A and C for fl or vn and cembalo (lost)<sup>86</sup> = 2b below
- 2b) 'VI Partite... Raccolta I': in F, D, G, C, Dm and A: for fl, 2 vn and cembalo (lost)<sup>87</sup>  
= rearrangement of 2a above

<sup>82</sup> Gerber (1790-92) vol. II, col. 306.

<sup>83</sup> See Table 3.1, item 12. In 'T' 1765, Raccolta V is 'VI Suites `a ... 2 clarini, 2 Oboi, 2 fagotti' and continuo [nos 1-3] or 2 Corni, 2 Oboi, 2 fagotti' and continuo [items 3-6] followed by Raccolta VI, 'III Partite ... à... 2 oboi [or 2 flutes], 2 Viol., V.B. In the previous year 'NT' 1764 lists 'VI. Suites à 2 clarini o corni, 2 oboi 2 Fagotti' followed by 'III. Suites c. 2 Oboi.' [my emphasis]. Notwithstanding the lack of mention of the flutes and strings, it would appear that the entries in the two catalogues are referring to the same works.

<sup>84</sup> Preitz (n.d.) p.181

<sup>85</sup> Incipits in 'T' Part IV (1763) p.14.

<sup>86</sup> Incipits in 'T' Part IV (1763) p.14.

<sup>87</sup> Incipits in 'T' Part V (1765) p.9.

- 3) Two Partitas in D and C for solo keyboard, vn and vl (lost)<sup>88</sup>
- 4) Three Partitas in C, A and C for harp, fl, vn and b (lost)<sup>89</sup>
- 5) 'VI Partite...Raccolta II'<sup>90</sup> in four parts: No.1 in G or three vn and b.in *S-L* (parts) Sammlung Kraus 278.<sup>91</sup> Nos. 2-6 (lost) in D, Bb, Bb and A are for 2 vn, va and b.
- 6) 'VI Partite...Raccolta III' in six parts: in Eb, D, Eb, Bm, C and G (lost)<sup>92</sup>
- 7) 'VI Partite...Raccolta IV' in 6 and 8 parts: in G, F, Bb, D, D and C (lost)<sup>93</sup>
- 8) 'VI Partite...Raccolta V' in 7 parts (2 hn, 2 ob (or fl), 2 bn,b): in Bb, Bb, Bb, D, Eb and Eb (lost)
- 9) 'III Partite... Raccolta VI' in 6 parts: in Fm, G, and Bb for 2ob (or fl), 2 vn, viola and bass (lost)
- 10) Partita in G for fl.1, fl.2,vn1, vn 2, va, basso i) *S-L* (parts) Sammlung Kraus 277<sup>94</sup>  
ii) *S-Skma* O-R (parts)
- 11) Partita in C 2fl, 2 vn, b *S-Uu* (parts) Inst. mus i hs. 57:21
- 12) Partita in A 2fl, 2 vn, va, b *S-Uu* (parts) Inst. mus i hs. 57:22
- 13) Partita in C for fl.1, fl.2,vn1, vn 2, va, basso<sup>95</sup> *DK-Kk* (parts) mu 6302.0677  
Gieddes Samling. VI, 6 (Box A9.1094)

<sup>88</sup> Incipits in 'T' (Part IV: 1763, p.15) under general heading 'Terzetti a cembalo obligato con altri Stromenti obligato'

<sup>89</sup> Incipits in 'T' (Part IV: 1763, p.24) under general heading 'Partite e concerti'. One of the above may be listed in 'NT' 1761, p.59 as: *Partite a Harpa obl. Fl.Viol. Basso*

<sup>90</sup> Incipits in 'T' (Part V, 1765, p.9). Also listed in NT 1761, p.51 entitled: *Partite à 4 Voci. Flauto, 2 Violini e Basso, 2 Violini, viola, 2 Corni obligati, o Flauto, Violini, Viola e Basso Raccolta II.*

<sup>91</sup> Entitled: *Concerto Ex G# / a 4 stim / Flauto Traverso / Violino Primo / Violino Secundo / Basso / dell seign. Roellig.*

<sup>92</sup> Incipits in 'T' (Part V, 1765, p.10) Also listed in NT 1761, p.51 entitled: *Partite à 6 Voci. 2 Corni obligati, o Flauto, Violini, Viola e Basso Raccolta III.*

<sup>93</sup> Incipits in 'T' (Part V, 1765, p.10) Also listed in NT 1761, p.51 entitled: *Partite à 6 & 8 Voci. Corni, o oboi, Violini, Viola e Basso Raccolta IV*

<sup>94</sup> Entitled: *Concerto Ex G# / a 6 stim / Violino Primo / Violino Secundo / Flauto Traverso Primo / Flauto Traverso secundo / Basso / dell seign. Roellig.*

<sup>95</sup> Entitled *PARTITA / a / Flauto Traverso Imo et Ido / Violino Imo et Ido / viola / et / Basso Continuo / Composta / Dall Sigr.Röellig.*

The Partitas are scored for a great variety of combinations. There are four sets of six Partitas labelled *Raccolta I-IV* in 'T' (Part V 1765) and 'NT' (1761). *Raccolta I* and *II* are for quartet combinations of flute 2 violins and bass, 3 violins and bass or modern string quartet. *Raccolta III* and *IV* are on a larger scale, requiring wind instruments in even more varied combinations; the majority in *Raccolta III* (in 6 parts) are for two wind instruments (2 horns or horn and bassoon, 2 flutes or oboe and flute) and string quartet. The Partitas of *Raccolta IV* (in 6 or 8 parts) use pairs of horns and string quartet or the typical late-18th-century *Harmonie* combination of pairs of horns, oboes and bassoons. Other collections of partitas feature the harp in combinations with violin and bass as well as flute, violin and bass. Again a concordance between catalogues is apparent (see Table 3.1).

### 3.4.1.3 Vocal works

65 unidentified cantatas in (scores and parts) are known to have been in the collection of the Leipzig Thomasschule Library before its destruction in WWII and a number of works (presumably cantatas) were in a collection in Coswig along with a year-cycle of Fasch cantatas.<sup>96</sup> Cantatas known to survive include:

**Table 3.5 The Cantatas**

		<u>Source:</u>
1.	<i>Sei du mein Anfang und mein Ende.</i>	A-Wn Mus.ms. 15577 (Score)
		A-Wgm Mus.ms. 17556 (Parts)
2.	<i>Gott fährt mit Jauchzen auf.</i>	A-Wn Mus.ms. 15578 (Score)
3.	<i>Rühmet seinen heiligen Namen.</i>	A-Wn Mus.ms. 15579 (Score)
4.	<i>Ich bin Gewiß Festo Jacobi 1739</i>	D-ORB A47 (Modern score and parts)
5.	<i>O wie meynt es Gott so gut</i>	D-Bds Mus.ms. 18636/5 (Score)
6.	<i>Was ist doch das vor eine Gnaden Crone</i>	D-Bds Mus.ms. 18636/5 (Score)
7.	<i>Freunde wählen und nicht fehlen 1734</i>	D-Bds Mus.ms. 18636/6 (Score)
8.	<i>Mein Geist, lass deine Zuversicht 1749</i>	D-Bds Mus.ms. 18636/7 (Score)

<sup>96</sup> 'Auch in Coswig werden im Probsteibuch von 1716 als Nachtrag des Musikalienverzeichnisses Werke von Fasch von Röllig genannt.' Breitkreuz (1981) p. 62.

- |     |  |  |
|-----|--|--|
| 9.  | <i>Gott mein Trost</i> 1754 <sup>97</sup>                        | <i>D-Bds</i> Mus.ms. Aut. M.1. (Score)                 |
| 10. | <i>Euer Hertz soll sich freuen</i>                               | <i>S-Skma</i> (Score)<br>Kungl. Musikalska Akademien Z |
| 11. | <i>Sey getreu bis in den Tod</i> Trauer-cantate 1771 <i>S-Sk</i> | Kung. Bib. S167 (Score)                                |
| 12. | <i>Es ist euch gut dass ich hingehe</i>                          | <i>A-Wn</i> Mus.ms. 15533 (Parts) <sup>98</sup>        |
| 13. | <i>Alle die gottselig leben wollen</i>                           | <i>A-Wn</i> Mus.ms. 15533 (Parts)                      |
| 14. | <i>Das Volk so im Finstern wandelt</i>                           | <i>A-Wn</i> Mus.ms. 15533 (Parts)                      |
| 15. | <i>Daran ist erschienen die Liebe Gottes</i>                     | <i>D-CR</i> Mus.ms. 107 (Score and parts)              |
| 16. | <i>Es erhub sich ein Streit im Himmel</i>                        | <i>DK-A</i> R96 (Score)                                |
| 17. | <i>Der Tod ist verschlungen</i>                                  | <i>D-HAmi</i> Ms 242 (Score)                           |
| 18. | Trauer Cantata: 'Kyrie eleison' 1778                             | <i>D-HAmi</i> Ms 243 (Score)                           |
| 19. | <i>Siehe der Herr kommt</i>                                      | <i>D-HAmi</i> Ms 250 (Score)                           |

At least 15 cantatas are listed in Breitkopf catalogues. In addition to the surviving works listed above are:<sup>99</sup> .

20. *Bleibe bey uns, denn u.*
21. *Der Herr hat seinen Engel,*
22. *Ehre sey Gott in der Höhe,*
23. *Gott hat Jesum auferwecket,*
24. *Michael! wer ist wie Gott,*
25. *Nun öffnen sich die blassen Lippen*
26. *Und da die Engel von ihnen u.*

Presumably a good number of the undated cantatas listed above were part of the 1741 year-cycle recorded in the 1743 Inventory.<sup>100</sup> *Sei du mein Anfang und mein Ende* is the first cantata in the cycle *Das Saiten-Spiel des Hertzens* (Schmolck) performed on five different

<sup>97</sup> This work, though called a 'motette' on the library cover of the manuscript in Berlin, is a large-scale work with chorales, arias recitative and choruses with a rich instrumental accompaniment of 3 trumpets, timpani, 2 horns, 2 oboes, bassoon and strings. Motets in the 18th century are normally *a cappella* works and examples from the latter half of the century are often simple in construction in one to three movements with a principally homophonic style influenced by the German Lied (as in *Lobe den Herrn*). This work is more likely to be the cantata of the same name listed in 'NT' 1761 which, except for the horns, has the identical instrumentation.

<sup>98</sup> Items 12, 13 and 14 are also catalogued as motets but are, in reality, cantatas, confirmed by listings in various Breitkopf catalogues (item 12 in 'A' and items 13 and 14 in 'NT' 1761).

<sup>99</sup> Thirteen in 'NT' 1761 and five in 'A'. Of these, two are clearly additional to the those in the earlier set.

<sup>100</sup> Engelke (1908) p. 55. This is presumably the cycle that Wäschke refers to 'Von Röllig finden sich in dem erhaltenen Verzeichnisse der Kapell-Bibliothek folgende Kompositionen: 1. Ein vollständige Concert-Jahrgang (etwa 1750 [1741?] Komp.).' (Wäschke (1908b) p.11.) - The 'Verzeichnisse der Kapell - Bibliothek' is presumably the 'Concert-Stube' which was prepared in 1743.

occasions in Zerbst in the period to 1758,<sup>101</sup> the last confirmed occasion in 1739/1740.<sup>102</sup> *Michael! wer ist wie Gott* may also be from the same cycle.

Two Passion settings according to St Matthew and St Mark were produced for Leipzig and Zerbst and further ones from the Zerbst cycle could well be the work of Röllig. (See Chapters 4 and 9.) Three mass settings are listed in the 1743 Inventory <sup>103</sup> and two surviving settings of parts of the mass ordinary have been credited to Röllig.<sup>104</sup>

1. *Sanctus con Echo* D-Dlb Mus.3156-D-1 (Score)
2. *Kyrie [& Gloria]* S-Skma Kungl. Musikalska Akademien Z (Score)

Judging by the number of collections published and in manuscript from the latter part of the 18th century, short motets were extremely popular in the parish churches in northern Germany. These were often performed with an additional aria or chorale, which may or may not be by the same composer. Two motets by Röllig survive in Dresden and London, the latter in a collection published by Georg Peter Weimar:

1. *Ehre sei Gott in der Höhe* (Weihnachtsmotetten) D-Dlb (Score)
2. *Lobe den Herrn* - Published 1785 (Score)<sup>105</sup>

Four other works in Berlin and Vienna, catalogued as motets, are, in reality, cantatas. (See list of surviving cantatas above.)

<sup>101</sup> Cantata cycles continued to be performed in the Schloßkirche till 1767. (Barbara Reul Dec 1997).

<sup>102</sup> Reul (1996) p. 108-110 suggests that Stölzel is the composer of the earliest version of the cantata cycle heard in Zerbst (listed in the *Concert-Stube*) but that Fasch may have been responsible for the music of the cycle performed in the 1730s (not listed in the *Concert-Stube*) and that Röllig may also have been a possible composer the cycle performed 1739/1740 (though again there is no listing of the cycle under Röllig's name in the *Concert-Stube*).

<sup>103</sup> Engelke (1908) p. 56, Items 6, 12 and 18.

<sup>104</sup> Härtwig (1963 and 1980) and Dittrich (1991) pp.424-5 believe *Sanctus con Echo* (D-Dlb Mus. 3156-D-1) to be by Röllig. Further surviving mass movements have been suggested to be by Röllig. Dittrich (1991) p.423, pp.452ff and pp.457ff., argues that two of the three works listed in the 1743 Inventory (see Engelke (1908) p.56) correspond with surviving works: Item 12 in the inventory: 'Kyrie mit Waldhörnen, und andern Instrumenten di Roellig' = *Kyrie eleison* (D-ORB Zerbster Musikstube A36) and Item 6: 'Kyrie mit Trompeten und Pauken und andern Instrumenten di Roellig' = *Missa brevis* in D (D-HAmi Ms. 283). However, further confirmation is required before the attribution can be considered safe for these two items.

<sup>105</sup> See footnote 69 above.

Röllig is known to have composed other occasional choral works for Zerbst. The first survives: *Ihr Sterne spart die Silberkrohn*, ‘Serenata die Natali Rectori’.<sup>106</sup> Engelke reports the existence of music for a *Traueractus* performed in St Bartholomäi-Schule in 1745 (now lost).<sup>107</sup> Both Röllig and Fasch composed special works for the entertainment of the Russian royal family in 1746 and Pfeiffer reports one such musical drama by Röllig entitled:<sup>108</sup>

‘Als die erfreuliche Botschaft von der Vermählung des Herrn Peters Feodororitz wie auch der Frau Catharina Alexiewna bekannt und Derselben hohen Feyer an dem Hochfürstlichen Anhalt-Zerbstischen Hofe begangen wurde, wolte seine Pflicht in Drama per Musica an den Tag legen J.G. Röllig. Zerbst 1746’

<sup>106</sup> Source: *D-Bds* Mus. ms 18636/15 (score).

<sup>107</sup> Pfeiffer (1987) ‘Zeitafel’ p.34.

<sup>108</sup> Pfeiffer (1994) p. 54