

## Chapter 4

### Passion Music at the Court of Anhalt-Zerbst and the Zerbst liturgy

#### 4.1 The Surviving Works:

From the annual cycle of Passion performances given in the Zerbst Schloßkirche in the period 1720-1764, just three oratorio Passion settings and a setting of the Passion story in verse form survive:<sup>1</sup>

1. 1723-1742 (J.F.Fasch?) *Passio Jesu Christi ex Luca* -  
*Ja deine Sünd* (in four parts, incomplete)<sup>2</sup>
2. 1748? (1752) (J.F.Fasch) *Passio Jesu Christi ex Johanne* -  
*Ach! Wir armen Sünder* (in seven parts)
3. 1750 (J.G. Röllig) *Die betrühte und getröstete Geistliche Sulamith* -  
St Mark Passion (in five parts)
4. c1720 Anon. *Die Passion aus den 4 Evangelisten*

In addition to those works that can be directly associated with the Zerbst cycle are two other

<sup>1</sup> Sets of parts of *Passio... ex Johanne* and ... *ex Luca* are to be found in *D-ORB* (Zerbster Musikalien A34 and A35), while the 1st horn and Bass vocal parts of the St John Passion are in *D-HAmi*. The score of the St Mark Passion is in *D-KNu* (5 P 208) - Modern Edition (with the work attributed to C.P.E. Bach) ed. Harald Kümmerling, FUSA Verlag, Köln (1988) - while the printed wordbook for a performance in 1750 is in *D-KNu* (2A4594) and in private hands (Herr Heinz-Helmut Schmudt, Gernrode/Harz). Music for a Passion aus den 4 Evangelisten can be found in the *Zerbster Cantional*, in *D-ORB* (*Landesarchiv Oranienbaum Konsistorium Zerbst* Rep.15A IXa 380, item 54 p.12r) and the text in the *Zerbstisches Gesang=Buch* (1730 and 1743/48 editions - see chapter 5 for sources).

<sup>2</sup> i.e. the work is divided into four sections, each performed in a different service.

settings of the Passion attributed to two Kapellmeisters of Zerbst - one a liturgical Passion, the other a Passion oratorio. No indication has come to light to suggest that either of the following works was performed in Zerbst.<sup>3</sup> Since both compositions probably predate the surviving Zerbst Passions and have very much more definite attributions, they will be addressed prior to the detailed discussion of items 1-3 above:

- |    |            |            |  |
|----|------------|------------|--|
| 5. | 1719-1722? | J.F.Fasch  | <i>Passio Jesu Christi - Mich vom Stricke meiner Sünden</i>                |
| 6. | c1737-8    | J.G.Röllig | St Matthew Passion -<br>incipit: <i>Ja nicht auf das Fest</i> (Incomplete) |

The sources of items 1 to 4 are anonymous and it is with largely circumstantial evidence that the works can be ascribed to the composer indicated in brackets. The arguments for the authorship of *Ja deine Sünd*, *Ach! Wir armen Sünder* and of *Die betrühte und getröstete Geistliche Sulamith* will be explored in Chapter 10, after the music of these three works has been discussed in Chapters 8 and 9. In the meantime, for convenience, the attributions above will be applied.

## 4.2 Music in the Zerbst Liturgy

The principal source of information on the performance of Passion music in Zerbst is the *Verzeichnis Wie es mit dem GottesDienst in heisigen Hoch=Fürstl: Schloßkirche gehalten wird*, a set of 25 books recording the contents of each service held in the Schloßkirche;<sup>4</sup> the first volume covers the period Advent 1719 - Advent 1721 and subsequent volumes covers all the services up to Advent 1773.<sup>5</sup> The first volume opens with a double page entry recording

<sup>3</sup> There are two sources (both scores) of *Mich vom Stricke meiner Sünden*: 1) *D-LEm*, Sammlung Becker III.2.54. 2) *US-Cu* (University of Chicago Library), Department of Special Collections MS 1273. An incomplete score of Röllig's St Matthew Passion is in *D-ROu* Mus. Saec. VIII. 54. 9.

<sup>4</sup> *D-ORB Konsistorium Zerbst* Rep. 15a IXa. 351-375 and 377). [*Verzeichnis*] For some reason there is no Volume No. 374 in the sequence though there is no gap in the services described in the volumes to account for this. Vol. no. 376 is lost.

<sup>5</sup> Apart from two gaps due to lost volumes covering the periods Advent 1747 - Advent 1749 and Advent 1769 - Advent 1771, the latter period being after the last liturgical Passion had been performed during the Easter services in the Schloßkirche.)

the reconsecration service of the Schloßkirche in October 1719.<sup>6</sup> At the foot of the second page commences the record of the weekly service and this can be likened to a liturgical log of the services given in the Schloßkirche.<sup>7</sup> Under seven columns is recorded, in various hands, the contents of each service:

- Column 1: the *de-tempore* indication (eg., '1 Advent' ), the date and the time in the day of the service with appropriate title (eg. 'Charfreitage').
- Column 2: the division of the service into 'Vor der Predigt' and 'Nach der Predigt'
- Column 3: Entitled 'Was gesungen': the hymns and other corporately said / sung items. The indication whether communion was celebrated or not ("an welchem Communion gehalten" - which was often the case for the morning service on *Gründonnerstag* ) is usually to be found in this column.
- Column 4: Entitled 'gelesen': the readings from the Scriptures and New Testament
- Column 5: Entitled 'Musiciret': the music performed by the Kapelle
- Column 6: Entitled 'Wer gepredigt': the name of the preacher
- Column 7: Entitled 'Text': the themes and biblical texts on which the sermons for each service was based.

In addition, the scribes reported incidents and events in the life of the ducal family which affected the life of the chapel, for example family birthdays, departure for and arrival from trips, memorial services and special thanksgiving services.<sup>8</sup> From this document not only is it possible to identify the Passion music sung in each year, but also its context in the services

<sup>6</sup> *Konsistorium Zerbst* Rep. 15a IXa. 351, pp.1<sup>r</sup> - 2<sup>v</sup>. A reference to this service and this source has already been made in Chapter 2.

<sup>7</sup> Another volume in *D-ORB*, the *Verzeichnis was in Hoch-fürstl, Schloßkirche musiciret wird 1719-1721* [and 1738], *D-ORB Konsistorium Zerbst* Rep. 15A IXa 378, commences a record of the texts of the cantata works performed in the Schloßkirche. On the 93 pages, in various hands, are references to Sunday and Vespers *Gottesdienst* performances in the period 18 October 1719 to 9 April 1721, plus an entry for 28 August 1738 on p.93 (perhaps not coincidentally, this is the year the *Cantional* was prepared). The volume records only the texts (*libretti*) for the composed sections - recitatives and arias - of cantata works. There are no references to Passion works.

<sup>8</sup> Some of the information provides a fascinating glimpse into aspects of courtly life in the 18th century. For instance, in vol 364 we learn that 'a death in the family ... resulted in the ducal family abstaining from participation in any activities at the Court Chapel for several months afterwards. During that period of mourning, prayer meetings and services were held in their chambers as well as in the Chapel.....' Thanksgiving services were celebrated, for example, if a member of the ducal family had recovered from a 'dangerous illness, as had been the case in 1736 on Trinity Sunday.' Reul (1996) Footnote p.100.

in which it was performed.<sup>9</sup>

The princes of Zerbst embraced the Lutheran tradition and maintained a full year's calendar of services in the Schloßkirche from 1719 through to the late 18th century.<sup>10</sup> Regular services were given on Mondays, Wednesdays, Thursdays, Fridays and Saturdays with morning and afternoon services on Sundays although there was normally no concerted music performed at the *Betstunden* services on Mondays and Thursdays; the congregation merely sang chorales.<sup>11</sup> However, music played an important part in worship, and members of the Kapelle performed concerted music, cantata works and other liturgical music at divine (*Gottesdienst*) services in the Schloßkirche (or Hofkirche) on Sunday and Feastday services.<sup>12</sup> According to Zelter, for Eucharist services the orchestra wore black, and during the performance of the music while Communion was being taken the whole of the Court knelt facing the altar.<sup>13</sup> Single cantatas were performed on the Saturday whilst the two-part 'double cantatas' were given in the two Sunday services; Part I in the morning and Part II at Vespers.<sup>14</sup> Single cantatas were also performed on Sundays, in which case Fasch followed a single cycle in the morning and another single cycle during the afternoon service. 'In addition single cycles could be heard on the anniversary of the consecration of the church (*Kirchweih*), on Reformation day and on *Aposteltage*.'<sup>15</sup> The format was fairly constant; minor services

<sup>9</sup> The only secondary source of information on Passion music in Zerbst can be found on p.11 of Wäschke (1908b). Wäschke clearly reproduces information in the *Verzeichnis* giving details of the first four years in a table (1720-1723, but omitting Part IV of the 1723 St John Passion) and adds a further two sentences on the Passion music. Pfeiffer (1994) reproduces some of the information in Wäschke's article and Gottfried Gille makes references to the sources of the surviving St John and St Mark Passions. (See Gille (1988) pp. 59-71 and (1989) pp.36-50.)

<sup>10</sup> In contrast with neighbouring Anhalt-Cöthen where the Prince followed Calvinist beliefs. Consequently, though orchestral and chamber music was strong in the court, there was no call upon the Kapellmeister to provide music for liturgical use. Thus, during Bach's tenure as Kapellmeister, he composed principally instrumental works including some of the most important: the *Well-tempered Clavier*, the *Brandenburg Concerti* and *Orchestral Suites 1* and *2*.

<sup>11</sup> Reul (1996) p.100.

<sup>12</sup> Judging from the surviving scores by Fasch and Röllig, the Court Kapelle together with the Hof-musicians, provided instrumental accompaniment for a normal service. The orchestra comprised strings with a pair of oboes and a bassoon (i.e. the normal complement of the Kapelle). For festivals and other special occasions, the orchestra might be augmented by horns, trumpets and timpani and extra woodwind players for which the Court hired musicians from other centres. (Gille (1988) p.68.)

<sup>13</sup> 'Das Orchester erschien bei den Kirchenmusiken immer schwarz gekleidet, und bei der Communion lag der ganze Hof, während der Musik, vor dem Altar auf den Knien.' quoted in Pfeiffer (1994) p. 121.

<sup>14</sup> Wäschke (1908b) p.10.

<sup>15</sup> Reul (1996) p.101.

opened with the Choir singing a setting of the *Kyrie*. This was followed by a *Gemeindechoral* (congregational hymn) and the reading of the scriptures and the liturgy from the altar. The *Kapelle* would then perform some concerted music, normally a cantata, a further *Kyrie* followed by the *Credo* and another chorale (*Hauptlied*). There followed another reading upon which the sermon was based, the sermon itself, a hymn and the Lord's Prayer. The service was concluded with two further hymns. Sunday divine (*Gottesdienst*) services were musically richer and often commenced with a large-scale work with a further sacred composition marking the end of the liturgy from the altar. Communion services and days of repentance (*Bußtage*) would be provided with even more special music although there was a certain flexibility, for instance the *Credo* might be replaced by a chorale.<sup>16</sup> An example of a very special event is the inaugural service, celebrating the official opening of the Schloßkirche on 18 October 1719, a date which coincided with the birthday of Princess Hedwig Friederike (born Duchess of Sachsen-Gotha) described above (see section 2.3.1 above).

Minor saints' days falling during the week might be celebrated with a weekday divine service (*Wochengottesdienst*) which might be either morning or late-afternoon, or both for more important days. Services for major feast days such as Christmas, Easter and Whitsun might be spread across three or more days and, according to Lutheran practice, a shortened version of the *Kyrie*, *Gloria* and *Credo* would be performed. (No evidence survives that any *missae totae* were performed in the Schloßkirche.) Other feast days at which mass movements might be performed were New Year, Epiphany, Ascension, *Johannistag* (24 June), *Michaelis* (29 September), and the three *Marienfeste*: *Mariä Reinigung* (2 February), *Mariä Verkündigung* (25 March) and *Mariä Heimsuchung* (2 July). It was not unusual in Sunday services and in Eucharist services in the mornings of *Gründonnerstag* (Maundy Thursday) for the congregation to sing chorale no.426 'Kyrie, Gott Vater in Ewigkeit' as the *Kyrie* and no. 91 'Allein Gott in der Höh sey Ehr' as the *Gloria* (following Luther's *Formulae Missae* regulations).<sup>17</sup> As with many larger establishments, the most significant opportunity for the inclusion of music in church was at Passiontide. According to Wäschke, 'the greatest artistic creations both in size and in artistic value' were performed in Zerbst at this time in an annual

<sup>16</sup> Wäschke (1908b) p.9. Though Wäschke is incorrect in that there were no credos on *Bußtage*. (Barbara Reul Dec 1997.)

<sup>17</sup> See section 4.4 for a discussion on the contents of the Passiontide services.

performance of the Passion in Holy Week.<sup>18</sup>

### 4.3 The Zerbst Passion Tradition

The tradition of annual performances of oratorio settings of the Passion in Zerbst lasted from 1720 to 1767; i.e. five years longer than Wäschke states.<sup>19</sup> Thus, it commenced on the third Easter before Fasch's appointment on (officially) 29th September 1722<sup>20</sup> and continued until nine years after his death (5th December 1758). The cycle as a whole can be divided into three distinct periods which coincide roughly with the three periods of artistic life at the Court of Zerbst: 1) the period of the building up of the Kapelle under Kuch and Fasch, 2) the flowering of artistic life in the court after 1745,<sup>21</sup> and 3) the gradual demise of courtly life in the period after 1758:

- 1) The first period 1720-1744: consisted of a cycle of performances of the Passion music, each in four structural Parts taken from the four Gospels in strict rotation. This was punctuated every fifth year with the performance of a setting of the Passion in verse form (a gospel 'harmony'), presumably the 'few interruptions' referred to by Wäschke.<sup>22</sup> Entitled *Passion aus den vier Evangelisten* this work adopted a slightly different format and was in seven Parts. The only alteration in the performance pattern was the introduction of a five-Part St John Passion and a twelve-Part performance of the 'gospel harmony' *aus den vier Evangelisten* at the end of the sequence (see Table 4.1 below).<sup>23</sup>

<sup>18</sup> *Ibid.* p.11.(...in welcher die ihrem Umfange wie ihrem inneren Werte nach größten Kunstschöpfungen zur aufführung kamen.)

<sup>19</sup> Wäschke (1908b) p.11. is in error in stating that the last year that Passions were performed in Zerbst is 1763.

<sup>20</sup> Pfeiffer (1987) 'Zeittafel', p. 10.

<sup>21</sup> See Sheldon (1968) p.31.

<sup>22</sup> Wäschke (1908b) p. 11.

<sup>23</sup> Verzeichnis : *Konsistorium Zerbst* Rep. 15a IXa. 351, 352, 353 etc.

There was a change of Pastor in 1724 and it is possible that the introduction of the Gospel harmony in 1724 was a result of his appointment. The St John Passion performed in 1743 may be *Komm o Vater* - a five-part Passion with this name was performed in the final period. (See discussion below.)

**Table 4.1****The First Period of Passion Performances in the Zerbster Schloßkirche**

Year	date	Gospel	No. of Parts	reference in the 'Verzeichnis'	
				vol.	page
1720	28/29 March	St Matthew	4	351	13v, 14r
1721	10/11 April	St Mark	4	351	43v, 44r
1722	2/3 April	St Luke	4	352	11v, 12r
1723	25/26 March	St John	4	352	38v, 39r
1724	2/5-7 April	4 Evangelisten	7	353	13v, 14r, 14v, 15r
1725	29/30 March	St Matthew	4	353	51r, 51v
1726	18/19 April	St Mark	4	354	14r, 14v
1727	10/11 April	St Luke	4	354	46v, 47r
1728	25/26 March	St John	4	355	11v, 12r
1729	10/13-15 April	4 Evangelisten	7	355	41v, 42r
1730	6/7 April	St Matthew	4	356	13v, 14r
1731	?	St Mark	4	356	43r, 43v
1732	10/11 April	St Luke	4	357	14r, 14v
1733	2/3 April	St John	4	357	44r, 44v
1734	18/21-23 April	4 Evangelisten	7	358	14v, 15r, 15v
1735	7/8 April	St Matthew	4	358	41v, 42r
1736	29/30 March	St Mark	4	359	10v, 11r
1737	18/19 April	St Luke	4	359	40v
1738	3/4 April	St John	4	360	13v, 14r
1739	23-27 April	4 Evangelisten	7	360	45r, 45v
1740	14/15 March	St Matthew	4	361	15r, 15v
1741	30/31 March	St Mark	4	361	48r, 48v
1742	22/23 March	St Luke	4	362	13v, 14r
1743	16/17/18 April	St John	5	362	53r, 53v
1744	7/8/14/15/22?/ 25-27 March	4 Evangelisten	12	363	12r, 12v, 13r, 14v, 15r

- 2) The second period 1745-1760 featured a quadrennial cycle of performances of the four Gospels in strict rotation - each in five Parts (St Mark) or seven Parts (St Matthew, St Luke and St John). (There was just one performance of a St Mark Passion in seven Parts at the beginning of this sequence in 1746 - see

Table 4.2 below):<sup>24</sup>

<b>Table 4.2</b>					
<b>The Second Period of Passion Performances in the Zerbst Schloßkirche</b>					
Year	date	Gospel	No. of Parts	reference in the 'Verzeichnis'	
				vol.	page
1745	11/14-16 April	St Matthew	7	363	54r, 54v, 55r
1746	3/6-8 April	St Mark	7	364	16r, 16v, 17r, 17v
1747	26/29-31 March	St Luke	7	364	55v, 56r, 56v, 57r
1748	?	St John #	7?	} Volume covering the period Advent	
1749	?	St Matthew	7?	} 1747 - Advent 1749 now lost.	
1750	25-27 March	St Mark §	5	365	15v, 16r
1751	4/7-9 April	St Luke	7	365	56v, 57r, 57v, 58r
1752	26/29-31 March	St John ¶	7	366	15r, 15v, 16r, 16v
1753	15/18-20 March	St Matthew	7	366	59r, 59v, 60r, 60v
1754	10-12 April	St Mark	5	367	15v, 16r, 16v
1755	?	St Luke	7	367	50r, 50v, 51r
1756		St John	7	368	16r, 16v, 17r, 17v, 18r
1757	3/6-8 April	St Matthew	7	368	51v, 52r, 52v, 53r
1758	22-25 March	St Mark	5	369	14v, 15r, 15v
1759	?	St Luke	7	369	52v, 53r, 53v, 54r
1760	30 March /1-3 April	St John	7	370	13v, 14r, 14v

3) In the final period 1761-1767 came the gradual disintegration of the cycle of Passion performances and of the custom of performing large-scale works at Passiontide in Zerbst. Seven-Part performances were abandoned in favour of five and then just four Parts. (See Table 4.3.) This period can be further subdivided into three:

- a) (1761-1764) - four performances of complete settings of Passions in five Parts according to St Mark and possibly St John;
- b) (1765-1766) - two years in which only incomplete settings were performed, taken from St Luke and St John; and

<sup>24</sup> Table 4.2 Notes:

# Possibly *Ach! Wir armen Sünder*. The Passion performed this year could also have been a 5-Part setting (*Komm o Vater* ?) but the firm establishment of 7-Part Passions in 1745, together with the fact that all subsequent performances of St John are in 7 Parts strongly suggests that in 1748, too, it was a 7-Part version of St John that was performed.

§ *Die betrübte und getröstete Geistliche Sulamith*.

¶ *Ach! Wir armen Sünder..*



c) one final year in which only single arias (from St Luke?) were performed in each of the services on Maundy Thursday and Good Friday:<sup>25</sup>

<b>Table 4.3</b>					
<b>Final Period of Passion Performances in the Zerbster Schloßkirche</b>					
Year	date	Gospel	No. of Parts	reference in the 'Verzeichnis'	
				vol.	page
1761	'18-20 March - no Gospel specified	Passions Musik'# (St John?)	5	370	51v, 52r, 52v
1762	7-9 March	St Mark	5	371	14r, 14v
1763	'30March -1 April - no Gospel specified	Passions Oratorium' (St John?)	5	371	48v, 49r
1764	18-20 April	St Mark (1750)	5	372	16r, 16v
1765	3-5 April	St Luke (excerpts)	5	372	49r, 49v
1766	27-8 March	St John (+St Luke?) (excerpts)§	4	373	13v, 14v
1767	16-17 April	'Passions Aria' (from St Luke?)	4	373	50r

After 1767 no more music is specified in the Verzeichnis<sup>26</sup>

#### 4.3.1 The Zerbst Passion cycle: 1720-1760

Other than the well-documented Passion cycle in Hamburg that lasted from 1691 to 1788,<sup>27</sup> it seems that Zerbst was the only centre in the 18th century to have regular performances in the sequence Matthew, Mark, Luke and John in a four-year cycle. Also unusual was the manner of the performance. Zerbst seems unique for the practice of performing multi-part works with the performance spread over several services from Palm Sunday to Good Friday. Among other centres, only in Riga, Gotha and Weißenfels, it seems, were parts of oratorio

<sup>25</sup> Table 4.3 notes:

# *Komm o Vater?* - most probably a St John Passion, see discussion below.

§ 'Mit Jesus übernehm ich alles', bass aria, No.3 from St Luke Passion *Ja deine Sünd* indicated in Verzeichnis on Maundy Thursday. Aria p.20 'aus der Passions nach Johanne' specified on Good Friday.

<sup>26</sup> Verzeichnis Vol. 375, pp.14<sup>v</sup>, 15<sup>r</sup>, 50<sup>r</sup>, 50<sup>v</sup>; vol. 377, pp.14<sup>r</sup>, 14<sup>v</sup>, 46<sup>r</sup>, 46<sup>v</sup>

<sup>27</sup> A full list of the cycle can be found in Springthorpe (1996).

Passions ever performed in separate services on more than one day.<sup>28</sup> Only in Gotha can be found the practice of performing four-part Passions on *Gründonnerstag* (Maundy Thursday) and *Karfreitag* (Good Friday), albeit before and after the sermon at the two afternoon services.<sup>29</sup>

The earliest Passions performed in Zerbst (St Matthew, St Mark, St Luke and St John, 1720-1742) were in four Parts, each Part performed in a different service held on the morning and afternoon of Maundy Thursday and Good Friday.<sup>30</sup> Titles at the beginnings of each Part of the music in the surviving musical scores of the surviving St Luke Passion confirm when the various Parts of the work were to be performed:

Part I	‘Am Grünnendonnerstage Vormittag’	(On the morning of Maundy Thursday)
Part II	‘Nachmittag’	(Afternoon)
Part III	‘Am Charfreÿtage Vormittag’	(On the morning of Good Friday)
Part IV	‘Nachmittage’	(Afternoon)

After 1744, settings of the Passion of any one particular Gospel were spread over five or more services. (There is no reason to think that the decision to divide Zerbst Passion into more than four Parts, thereby spreading the performance over more services, was for any

<sup>28</sup> See previous note about Weißenfels. The 1695 Riga *Gesangbuch* contains a Passion text (according to St Matthew) which was performed on Tuesday and Good Friday of Holy Week - see Chapter I.

<sup>29</sup> See Blankenburg (1963). The close association of the Courts of Zerbst and Gotha created by marriage (in 1708?) and the subsequent exchange of musicians strongly suggests the possibility that the practice in Gotha may have influenced the Zerbst tradition.

<sup>30</sup> There are no volumes of the *Verzeichnis* pertaining to the period prior to Advent 1719. Although there is a possibility that Passions had been performed in the Schloßkirche before 1720, the rigidity of the cycle from that date and the commencement with a complete cycle in Gospel order together with the fact that the inaugural service in the newly completed Schloßkirche was given only in October 1719 strongly suggests that 1720 marks the commencement of the tradition of oratorio Passion performances. However, the value placed on the *Passion aus den vier Evangelisten* in the years 1724-44, despite being basically an extended hymn, suggests that this work may well have been performed at Passiontide in the Schloßkirche prior to 1720 if services were being given there prior to November 1719. Since it was not a concerted work, it was quite possible to perform the work *a cappella* or with organ accompaniment in either the Schloßkirche or in one of the *Stadtkirchen*.

purpose other than to lessen the amount of concerted music in each service).<sup>31</sup> Those in five parts commenced on the Vespers service held on the Wednesday of Holy Week as indicated both in the Verzeichnis and in the word book of the surviving St Mark Passion: <sup>32</sup>

1750	<u>St Mark Passion <i>Die betrübte und getröstete Geistliche Sulamith</i></u>	
Part I	'An der Mittewoche vor dem grünen Donnerstage'	
	(On the Wednesday before Maundy Thursday)	
Part II	'Am grünen Donnerstage Vormittage'	(On the morning of Maundy Thursday)
Part III	'Am grünen Donnerstage Nachmittage'	(On the afternoon of Maundy Thursday)
Part IV	'Am Charfreÿtage Vormittage'	(On the morning of Good Friday)
Part V	'Am Charfreÿtage Nachmittage'	(On the afternoon of Good Friday)

After 1745, all settings of the Gospel according to St Matthew, St Luke and St John and the 1746 performance of St Mark are in seven Parts with performances of Parts I and II in the morning and afternoon services on Palm Sunday and Parts III - VII on Wednesday, Maundy Thursday and on Good Friday as described above. From the evidence of the three surviving examples, the Zerbst oratorio Passions are similar, in many respects, to the Christmas Oratorio of J.S.Bach in that each part is a self-contained cantata, with its own key structure, and framed by chorales or orchestral movements. The performances of a composite work, a

<sup>31</sup> Steiger (1988), p.72 suggests that the five Parts refer back to the preface of Johann Gerhard's *Erklärung der Historien des Leidens und Sterbens unseres Herrn Jesu Christi* (Jena 1611) in which the author summarizes the Passion story into five scenes: *Hortus - pontifices - Pilatum - cruxque - sepulchrum*. The St Mark Passion follows this division in spirit if not to the letter:

Part I	The anointing of Jesus - Last Supper	
Part II	On the Mount of Olives	= <i>hortus</i>
Part III	Trial by High Priests	= <i>pontifices</i>
Part IV	Before Pilate	= <i>Pilatum</i>
Part V	Crucifixion/Descent and Burial	= <i>cruxque / sepulchrum</i> .

(See Section 1.3, the discussion of the texts in Section 4.5.1 and in Chapter 9.)

<sup>32</sup> This pattern of the presentation of the Passion story may not to be unique. In Hessen a very similar pattern was ordered by the Church Authorities: "...und ist also angeordnet das in vornehmen Städtlein aber und auf den Dörffern keine Wochen Predigten gehalten werden eine Predigt geschehe wie dann auch in der drey Tagen als Mittwochen oder Donnerstag und Freitags Predigt gehalten und dem Volck die Geschichte des Leidens und Sterbens unsers Herrn Jesu Christi fürgelesen und erkleret..." ('... and it is also ordered that a sermon shall take place [daily in the great cities for at least two weeks before Easter], but in smaller cities and in villages [where] no weekday sermons are given, each day in the week before Easter or at least two or three days [before], i.e. Wednesday or Thursday and Friday, a sermon [shall be] given and the story of the suffering and death of our Lord Jesus Christ read aloud and explained.') Malinovsky (1978) p.116, quoting *Agenda, das ist Kirchen Ordnung wie es im Fürstenthumb. Hessen ... der heiligen Sacramenten und anderen Christlichen Handlungen und Ceremonien gehalten werden soll*. (Cassel: Salomon Scadewitz. 1657) (Unfortunately, Malinovsky leaves out the first part of the German text in his quotation.)

setting of the Passion in verse form quoting all four gospels which was performed on 1724, 1729, 1734, 1739 and 1744 takes on a slightly different format and will be discussed separately below. It seems significant that the introduction of seven-part settings of oratorio Passions in Zerbst coincides with the period in Zerbst musical life in the years 1745-50, described by Sheldon as the 'richest'.<sup>33</sup> This is borne out in the scale and artistry of the two surviving works: *Ach! Wir armen Sünder* and *Die betrübte und getröstete Geistliche Sulamith*.

#### 4.3.2 The final years: 1761-1767

The strict cycle of performances breaks down in 1761 and a five-Part Passion was performed in place of the expected seven-Part St Matthew Passion. The Gospel is not named though it seems likely for reasons discussed below, that it was probably St John. In the final period, entries in the Verzeichnis refer for the first time to actual titles of works:

1761 'Passions Musik, Komm o Vater'<sup>34</sup>

1764 'Passion oratorio aus den betrübte u getröstete Sulamith'<sup>35</sup>

It is clear, therefore, that the 1764 performance was of the 1750 St Mark Passion *Die betrübte und getröstete Geistliche Sulamith*. Since the 1762 performance was also St Mark, one must conclude that only existing full settings, as opposed to newly-composed works, were performed in the last years of the Zerbst Passion tradition. This being so, the five-Part Passion referred to by the title *Komm o Vater* must be the 1743 St John Passion. Since all post-1761 Passions were in five-Parts, the performances in these years were of either the 1743 setting of St John or *Die betrübte und getröstete Geistliche Sulamith* (St Mark, 1750) with performances alternating: 1761 St John, 1762 St Mark, 1763 St John, 1764 St Mark.

According to the Verzeichnis, Passion music performed in 1765 and 1766 were extracts from earlier works: -

**1765**<sup>36</sup> Parts I and II 'Passion aus dem Evangelist Lucas Aria pg.11.'  
Part III 'Lucas Aria pag: 30'

<sup>33</sup> Sheldon (1968) p.31.

<sup>34</sup> *Konsistorium Zerbst* IXa, 370, pp. 51<sup>v</sup>, 52<sup>r</sup>, 52<sup>v</sup>

<sup>35</sup> *Konsistorium Zerbst* IXa, 372, pp. 16<sup>r</sup>, 16<sup>v</sup>

<sup>36</sup> *Konsistorium Zerbst* IXa, 372, pp. 49<sup>r</sup>, 49<sup>v</sup>

1766 <sup>37</sup>	Part I	‘Choral p. 9 Aria Mit Jesus übernehm ich alles’
	Part II	‘Choral pag.30, Aria pg 30 aus den Evangelist Lukas’
	Part III	‘Choral pg 28, Aria pg. 20 aus der Passions ..Evangelisten Johanne’
	Part IV	‘Choral pg 29 Chor pg 32 <sup>38</sup> Choral pg 32’

The aria ‘Mit Jesus übernehm ich alles’, performed in Part I on Maundy Thursday 1766, is also the bass aria, item 3 from the surviving St Luke Passion *Ja deine Sünd*. The St Luke Passion Aria on p.30 (?‘An den blutgen Kreutzes stamme’) is performed in both 1765 and 1766 selections. The entries for Part II and Part III confirm for the first time in the Zerbst Passion tradition that a mixed selection of movements from two Passions was performed in 1766. No indication of the Gospel from which the Part IV music was taken is provided by the Verzeichnis.

Written in thick red crayon against four items in Part VII in the 1st violin part of the surviving St John Passion, *Ach! Wir armen Sünder* are four numbers which might suggest the selection and possible order of a number of such extracts. The numbers indicated are such that it would appear that they refer to page numbers in a printed libretto (which were presumably produced each year since one survives from 1750) rather than a score.<sup>39</sup> However, the order of the extracts indicated in the Verzeichnis and the violin part of *Ach! Wir armen Sünder* are not the same, suggesting that the possible source of the extracts performed in 1766 is another work. However, it is significant that these four movements thus numbered are also from the earlier four-Part *Ja deine Sünd* indicating that this music held either some significance for the congregation or was just particularly popular in the court (Table 4.4):

Table 4.4				
Crayon no. in part	page no. in Part	Item no. Ach! Wir armen	Item no. Ja deine Sünd	movement
1	31v	49	10	Chorale
2	31r	42	11	Soprano aria
3	32r	44	12	Chorale
4	33v	58	15	Chorus

<sup>37</sup> *Konsistorium Zerbst* IXa, 373, pp. 13<sup>v</sup>, 14<sup>r</sup>

<sup>38</sup> ?‘Jesu Tod erwirbt das Leben’ (*Schlußchor* of both *Ja deine Sünd* and *Ach! Wir armen Sünder*.)

<sup>39</sup> St Mark Passion *Die betrübte und getröstete Geistliche Sulamith* (see above)

In the final year that music has been recorded as being sung in the services (1767), it is not entirely clear whether single movements taken from earlier works or two short cantata-like works were performed; the second service on Maundy Thursday and Good Friday simply refers to 'Der 2te Theil' (the second Part) displaying a pattern of performance similar to a normal *Gottesdienst* service described above. The bass aria 'Mit Jesu übernehm ich alles' from *Ja deine Sünd* is heard again as well as the soprano aria 'An den blutgen Kreutzes stamme' which first appeared in *Ja deine Sünd* as item 11 and subsequently in *Ach! Wir armen Sünder* as item 42:

Maundy Thursday morning	'[Mit] Jesu übernehm ich alles'
Maundy Thursday afternoon	'Der 2te Theil'
Good Friday morning	'An dem Blutgen'
Good Friday afternoon	'Der 2te Theil'

The popularity of the music from the surviving St Luke Passion is confirmed by the numbers of items performed in these last years: 1765: excerpts from St Luke; 1766: excerpts from St Luke and St John; 1767: excerpts from St Luke.

From 1768, the quantity of music recorded in the *Verzeichnis* is drastically reduced and for the Passion services none is recorded at all. From 1769 the column *Musicires* is omitted altogether.<sup>40</sup> Thus, the tradition of performing Passion music in the *Zerbster Schloßkirche* appears to come to an end.

#### 4.4 The contents of the Passiontide services

The overriding impression given by the entries in the *Verzeichnis* is of a great consistency, with little innovation or change in format or content in the style of the service over the period 1720-1764. In particular, four of the readings given on the Maundy Thursday and Good Friday services remained constant each year:

<sup>40</sup> Although, undoubtedly this did not mark the end of the performance of concerted music in the Schloßkirche, for there are numerous reports of cantatas composed by Röllig performed c1771-1776: the Trauerkantata *Sey getreu bis in den Todt* was performed on the 10th Sunday after Trinity to mark the death of the King Adolph Friedrich of Sweden. There are also reports of the performance of mass settings in 1776 to celebrate other events connected to the Court of Sweden.

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<u>Maundy Thursday</u>	<i>Vormittage</i> : <u>1st reading</u> I Corinthians 11: 20-32 or 23-32, <u>2nd reading</u> from the Gospels
	<i>Nachmittage</i> : Psalm 111
<u>Good Friday</u>	<i>Vormittage</i> : Psalm 69
	<i>Nachmittage</i> : Psalm 22

Five- and seven-Part Passions adopted the following pattern for Palm Sunday and Vespers on Wednesday of Passion Week:

<u>Palm Sunday</u>	<i>Vormittage</i> : <u>1st reading</u> Ephesians 2: 1-11, <u>2nd reading</u> St Matthew 21, 1-9.
	<i>Nachmittage</i> : Psalm 10
<u>Wednesday Vespers</u>	I Corinthians 11: 20-32

The second reading on Maundy Thursday *Vormittage* was taken from the Gospels, rotating with the cycle. The first nine years are as follows:

	<u>Passion performed</u>	<u>2nd reading Maundy Thursday Vormittage</u>
1720	St Matthew	Matthew 26: 26-28
1721	St Mark	Mark 14: 22-24
1722	St Luke	Luke 19: 1-20
1723	St John	John 13: 1-15
1724	'Aus den vier Evangelisten'	John 13: 1-15
1725	St Matthew	Matthew 26: 26-28
1726	St Mark	Mark 14: 22-24
1727	St Luke	Luke 22: 19-20
1728	St John	John 13: 1-15

After 1730, the reading from St John 13 (either verses 1-8 or 1-15) became the standard second reading in this service.

There was also considerable regularity in the choice of hymns with a consistent pattern established from the second cycle of performances commencing 1725.<sup>41</sup> Maundy Thursday services displayed more variety than Good Friday though there were some standard choices.

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<sup>41</sup> Hymn numbers refer to the 1738 Cantional and the 1720-48 editions of the *Zerbstisches Gesangbuch*. (See Chapter 5 for a survey of the various editions of the hymn book in use in Zerbst in the 18th century.)

Matins on Maundy Thursday was usually a Eucharist service, and in the period 1720-1750 commenced most almost invariably with 'Kyrie, Gott Vater in Ewigkeit' (Hymn no. 426) and 'Allein Gott in der Höh sey Ehr' (No.91).<sup>42</sup> The third hymn before the sermon could be one of a selection of 'Herr Jesu, Trost der Armen' (No. 56), 'Mein Jesu, für dein Angesicht komm' ich' (No. 57), 'Wie freundlich muß der Herr doch sein' (No. 58), 'O Herr Jesu! mein trautes Gut' (No. 133), or 'Herr Jesus Christ, dich zu uns wend' (No. 207). Other common choices were 'Wohl mir! Jesus, meine Freude' (Hymn No. 126) following the sermon whilst the hymns 'Meinen Jesum laß' ich nicht' (No. 314), 'Herr Jesu Christ, du hast bereit't' (No. 443) and 'Mein Liebe hängt am Creutz' (No. 412) during the communion and 'Gott sey gelobet und gebenedeyet' (No. 131) to end the service. Other concerted music in the Eucharist service included a Sanctus after the consecration of the bread and the wine (specified in 1726).<sup>43</sup>

Three hymns were sung in the *Gründonnerstag* Vespers service, the second before the sermon always being 'Jesu, du Gottes-Lämmlein' (No. 411). Before the sermon on Good Friday Vormittage 1725-1750, were invariably hymns Nos. 426 ('Kyrie, Gott Vater'), 418 ('Jesu, dein ist dieser Tag'), 105 ('Wir gläuben all' an einen Gott') and 411 ('Jesu, du Gottes-Lämmelein') with one of nos. 48 ('Der am Creutz' ist meine Liebe'), 49 ('Jesu, deine heylgen Wunden'), 51 (Brich entzwey, mein armes Hertze'), 60 ('O Traurigkeit' ) or 217 ('Wer Gott vertraut, hat wohl gebaut') after the sermon. Similarly the three hymns before the sermon in the afternoon service were invariably 'Auf! mein Hertz, geh mit zu Grabe' (No.419), 'Christus, der uns selig macht' (No. 37) and 'Jesu, du Gottes-Lämmelein' and the final hymn of the service was most commonly 'O Traurigkeit'. The 1720 services followed the following pattern with the Passion sung preceding the sermon:

**Table 4.5**

<u>Maundy Thursday 1720 Vormittage:</u>	<u>Readings:</u> as above
Hymn No. 426: <i>Kyrie, Gott Vater in Ewigkeit</i>	
Hymn No. 91: <i>Allein Gott in der Höh [sey Ehr']</i> (Nicc. Seleneccer)	
Hymn No. 57: <i>Mein Jesu für dein Angesicht [komm' ich]</i> (Joh. Maukisch) 44	

<sup>42</sup> See section 4.2 on the performance custom of the first three movements of the Mass.

<sup>43</sup> Verzeichnis: *Konsistorium Zerbst* Rep. 15a IXa. 354, p. 14<sup>r</sup>.

<sup>44</sup> Melody: 'Herr Jesu Christ' in 1743 *Zerbstisches Gesangbuch*



Part I of the Passion: St Matthew 26, Verses 1 - 35

Hymn No. 124: *O Jesu! du mein Bräutigam* (Joh. Heermann)

Sermon given by *Hofpredigter* D. [Dr.] Töpfer<sup>45</sup> (Text : Matthew 5: 26-28)  
after the consecration

Hymn No. 314: *Meinen Jesum laß ich nicht* (Joh. Gerhard)

Hymn No. 128: *Du Lebens-Brod, Herr Jesu Christ* (Joh. Rist)<sup>46</sup>

Hymn No. 45: *Sey mir tausendmahl begrüßet* (Joh. Gerhard)<sup>47</sup>

To conclude: Hymn No.131: *Gott sey gelobet und gebenedeyet* (M Luther)

Maundy Thursday 1720 Nachmittage: Readings: as above

Hymn No.43: *Wenn meine Sünd mich kränken* (Joh. Gerhard)<sup>48</sup>

*Christe du Lamm Gottes zur* (Cantzel)<sup>49</sup>

Part II of the Passion: - St Matthew 26, Verses 36 - 75

Sermon given by Herr Bülow (SS. Theol. Cand.) -

- Based on St John 13 (verses not specified)

Hymn No.36: *Ach! Wir armen Sünder* (Bonus)

Good Friday 1720 Vormittage: Readings: as above

Hymn No. 51: *Brich entzwey mein [armes Hertze]*

*Christe du Lamm Gottes zur* (Cantzel)

Part III of the Passion: - St Matthew 27, Verses 1 - 26

Sermon given by *Hof-diaconus* M. Körner based on St Matthew 27: 51-56

Hymn No. 50: *Jesu meines Lebens Leben* (Ernst Christoph Homburg)

Good Friday 1720 Nachmittage: Readings: as above

Hymn No. 53: *Ach Jammer, Noht und Hertzeleyd!* (Joh Balth. Schuppe)<sup>50</sup>

Part IV of the Passion: - St Matthew 27, Verses 27 - 66

Sermon given by Herr Öhler, (stud SS. Theol.) based on St Matthew 27: 57-66

Hymn No. 60: *O Traurigkeit* (J. Rist)

<sup>45</sup> Born in Wernigerode, Dr Andreas Töpfer entered the faculty of Philosophy in Wittenberg in 1695 and took up the post of Pastor in 1697 with the Count of Solms. From there he became pastor and Superintendent at Bayreuth, Pastor *primarius* and general-superintendent and entered the Konsitorium in the Margrafthum Nieder-Laufitz. In 1707 he became a Doctor of Scripture and in 1711 came to Zerbst. He died in Zerbst 18.4.1744. (see Zedler (1749) col.1463.)

<sup>46</sup> Melody: 'Ich steh' an deiner Kripp' in 1743 *Zerbstisches Gesangbuch*

<sup>47</sup> Melody: 'Zion klagt mit Angst und ' in 1743 *Zerbstisches Gesangbuch*

<sup>48</sup> Melody: 'Hilf Gott, laß mirs gelinge.' in 1743 *Zerbstisches Gesangbuch*

<sup>49</sup> Item 515 in the *Cantional* ? (Christe, Du Lamm Gottes, 1 verse). (Item 84 in 1753 *Zerbstisches Gesangbuch*)

<sup>50</sup> Melody: either 'Herr Jesu Christ, wahr Mensch und Gott' or 'Nun last uns den Lieb' in 1743 *Zerbstisches Gesangbuch*

The first performance of one of the surviving Passions, St Mark, can be placed with certainty in 1750. The services for this year adopted the following pattern:

**Table 4.6**

Wednesday [vor dem grünen Donnerstage ] 1750      Reading: I: Cor. 11: 23-32  
Hymn No. 145: *Allein zu dir, Herr [Jesu Christ]*  
Hymn No. 180: *[Nun danket alle Gott mit Herzen]*  
Part I of the Passion: - St Mark 14: 1 - 25  
Sermon *Hof Diac.* Caletzki.  
Collect (sung)  
Hymn No. 210: *Gott sey uns gnädig und barmhertzig* (M. Luther)  
To close: *Christe, du Lamm Gottes* <sup>51</sup>

Die Viridium: Maundy Thursday 1750Vormittage:      Readings: I Cor. 11: 23-32  
St John 13:1-15

Hymn No. 426: *Kyrie, Gott [Vater in Ewigkeit!]*  
Hymn No. 91: *Allein Gott [in der Höh sey Ehre']* (Seleneccer)  
Part II of the Passion: - St Mark 14: 26 - 52  
Hymn No. 125: *Ich komm' itzt (jetzt) als ein armer Gast* (Just. Sieber) <sup>52</sup>  
Hymn No. 119 or 39: *Herr Jesu Christ mein Trost und Licht* or *Herr Jesu Christ wahr'r Mensch und Gott*  
Lord's Prayer  
Sermon given by Superintendant Dr. Kluge (Text : I Cor. 11: 23-29)<sup>53</sup>  
Hymn No. 124: *O Jesu! du mein Bräutigam* (Joh. Heermann)  
Communion  
Hymn No. 314: *Meinen Jesum laß' ich nicht*  
Hymn No. 310: *[Weg, mein Hertz mit den Gedancken]* (Gerhardt)<sup>54</sup>

Maundy Thursday 1750 Nachmittage:      Reading: Psalm CXI  
Hymn No. 241: *[Ich ruff zu dir, Herr Jesu Christ ?](Paulus Speratus)*<sup>55</sup>  
Part III of the Passion: - St Mark 14: 53 - 72  
Hymn No. 411: *Jesu du Gottes Lämmelein*  
Lord's Prayer  
Hymn No. 208: *Liebster Jesu, wir [sind hier]*

<sup>51</sup> Not in the 1743/48 edition of the *Zerbstisches Gesangbuch* but included in the 1753 edition on p.84.

<sup>52</sup> Melody: 'Herr Jesus Christ, du höchstes gut' in 1743 *Zerbstisches Gesangbuch*

<sup>53</sup> There is an alteration to the original text; the Passion text taken from one of the gospels

<sup>54</sup> Melody: 'Zion klagt mit Angst und Schmerzen' in 1743 *Zerbstisches Gesangbuch*

<sup>55</sup> The *Verzeichnis* has the words 'Zu allen meinen Thaten'

Sermon given by [*Hofprediger*] Dr. Töpfer servest . SS Theol. Studiosis <sup>56</sup>  
(Text : John 13: 1-15)

Hymn No. 43: *Wenn meine Sünd mich kränken* (Joh. Gerhard) <sup>57</sup>

Final Hymn No. 44 vs 11: *Hab Danck, Herr Jesu, [Herzens-Danck]* (S. Betulius) <sup>58</sup>

Good Friday 1750 Vormittage:

Reading: Psalm LXIX

Hymn No. 426: *Kyrie Gott [Vater in Ewigkeit!]*

Intonation: Christe du Lamm Gottes singet auch nachhier dassl. [dasselbe]

Vater unser

Choral response: ...beidemaal Amen

Hymn No. 418 *Jesu dein ist dieser Tag* <sup>59</sup>

Part IV of the Passion: - St Mark 15: 1 - 21

Hymn No. 105: (The Creed) [*Wir Gläuben all' an einen Gott*] (M. Luther)

Hymn No. 411: *Jesu du Gottes-Lämmelein*

Vater unser

Sermon given the *Hofdiacon*. Caletzki (Text : Mark 15: 33-41)

Hymn No. 51: *Brich entzwey mein armes Hertze* (David Trommer)

Conclusion Hymn No.?: (vs 8 and 7) *Ich danke dir von Herten* <sup>60</sup>

Good Friday 1750 Nachmittage:

Reading: Psalm XXII

Hymn No. 419: *Auf! mein Hertz, geh mit [zu Grabe]* (C. Neumann)

Part V of the Passion: - St Mark .15: 22 - 47

Hymn No. 37 vs 8: *O Hilff Christe Gottes Sohn* (Michael Weisse)<sup>61</sup>

Hymn No. 411: *Jesu du Gottes Lämmelein*

Vater unser

Sermon ? (Text : Mark 15: 42-47)

Hymn No. 60: *O Traurigkeit, O Herzeleid* (Rist)

Hymn No. 367: [*Da Christus gebahren war, freuet sich der Engel Schaar*] (M. Weisse)<sup>62</sup>

*Unter deßen Lobe*

<sup>56</sup> Heinrich August Töpfer, Arch-Deacon in Zerbst after 1740 (Zedler, *Universal Lexicon*, 61, 1749, col.1464), son of Dr Andreas Töpfer mentioned above in relation to the 1719 Consecration service of the Schloßkirche and the performance of the 1720 St Matthew Passion.

<sup>57</sup> Melody: 'Hilff Gott laß mirs gelinge' in 1743 *Zerbstisches Gesangbuch*

<sup>58</sup> From Hymn: 'Auf, meine Seel', entrisse dich von Welt-verliebten Krancken' Melody: 'Wenn meine Stündlein vorhanden ist' in 1743 *Zerbstisches Gesangbuch*

<sup>59</sup> Melody: 'Christus der uns selig macht' in 1743 *Zerbstisches Gesangbuch*

<sup>60</sup> Not in the 1743/48 edition of the *Zerbstisches Gesangbuch* but included in the 1753 edition on p.636.

<sup>61</sup> From Hymn: 'Christus, der uns selig macht' in 1743 *Zerbstisches Gesangbuch*

<sup>62</sup> Melody: 'Singen wir aus Hertzens-Grund' in 1743 *Zerbstisches Gesangbuch*

#### 4.5 The Internal Construction of the Zerbst oratorio Passions

The 1720-1722 Zerbst Passions follow the widespread practice of setting to music all of chapters 26 and 27 of St Matthew, chapters 14 and 15 of St Mark and chapters 22 and 23 of St Luke. Each of the settings of the four gospels displays the same allocation of text to each of the four Parts in all performances up to 1742:

**Table 4.7**

St Matthew (1720, 1725, 1730, 1735, 1740)<sup>63</sup>

- Part 1 Chapter 26, Verses 1 - 35
- Part 2 Chapter 26, Verses 36 - 75
- Part 3 Chapter 27, Verses 1 - 26
- Part 4 Chapter 27, Verses 27 - 66

St Mark (1721, 1726, 1731, 1736, 1741)

- Part 1 Chapter 14, Verses 1 - 31
- Part 2 Chapter 14, Verses 31 - 'end' (verse 72)
- Part 3 Chapter 15, Verses 1 - 32
- Part 4 Chapter 15, Verses 33 - 'end' (verse 47)

St Luke (1722, 1727, 1732, 1737, 1742)

- Part 1 Chapter 22, Verses 1 - 30
- Part 2 Chapter 22, Verses 31 - 71
- Part 3 Chapter 23, Verses 1 - 31
- Part 4 Chapter 23, Verses 32 - 56

St Luke (1723, 1728, 1733, 1738)

- Part 1 Chapter 13, Verses 1 - 30
- Part 2 Chapter 13, Verses 31 - 38 and Chapter 18, verses 1-11
- Part 3 Chapter 18, Verses 12 - 40 and Chapter 19, verses 1-16
- Part 4 Chapter 23, Verses 17 - 42

Approaches to the setting of St John's Gospel varied rather more from centre to centre and

<sup>63</sup> A note of the verses sung in each service is only given for the 1725 St Matthew Passion and subsequent Four-Part settings in the *Verzeichnis*. However, since all have the identical division of text, it must be assumed that the first example was the same.

from composer to composer.<sup>64</sup> Unique to Zerbst seems to be the practice of setting Chapter 13 of St John as well Chapters 18 and 19, a feature common to all the settings of St John's account - in four Parts (1723-1738), in seven Parts (1748), and in five Parts (1752-1760). There seems to be a conscious decision in these works to lessen the difference between St John's account and those of the synoptic Gospels. The inclusion of Chapter 13 balances the structure of the work which would otherwise commence late in the account of the Passion story omitting the important scene of the Last Supper and Jesus's predictions. A comparison of the order of presentation of the main scenes according to St Matthew (the most frequently set Gospel) and St John below makes this clear.<sup>65</sup> Four scenes in St Matthew's account are normally omitted in settings of St John which commence with Chapter 18: 'the Chief Priests seek to destroy Jesus', 'the Anointing of Jesus with precious ointment', 'Judas plans the betrayal' and 'the preparation of the Passover'. From this point the two accounts are fairly close except for an emphasis on Peter's denial and the trial before Pilate.<sup>66</sup> Table 4.8 below shows how the narrative is divided between the four Parts in each of the four gospels in the first period of the Zerbst Passion tradition:

<sup>64</sup> As outlined in Chapter 1, all other settings of St John's account omit the scene of the Last Supper. Postel's 1704 libretto for St John is in the form of a *Passio brevis* in that only Chap 19 is set, picking up the story from the scourging of Jesus after Pilate's cross-examination. In compiling the text for his setting in 1723, J.S. Bach filled in some of the missing commentary by borrowing verses from other sources.

<sup>65</sup> Smallman (1970) pp. 34-5, tabulates the main scenes in Chapters 26 and 27 from St Matthew and Chapters 18 and 19 from St John highlighting the main differences in the amount of the story presented in each Gospel and the ordering of the events.

<sup>66</sup> For an in-depth survey of the structure of the text of St John's account of the Passion see Chafe (1989) pp. 75-111.

Table 4.8: The division of the gospel text in the Zerbst four-Part Passions.

St Matthew 1720			St Mark 1721		
<b>I</b>	26: 1-35	Chief Priests seek to destroy Jesus The Anointing of Jesus with precious oils Judas plans betrayal Disciples prepare Passover The Last Supper Jesus predicts Peter's denials	<b>I</b>	14: 1-31	Chief Priests seek to destroy Jesus The Anointing of Jesus with precious oils Judas plans betrayal Disciples prepare Passover The Last Supper Jesus predicts Peter's denials
<b>II</b>	26: 36-75	The Agony in the Garden The Arrest of Jesus Hearing before Caiaphas Peter's denials and remorse	<b>II</b>	14: 32-52	The Agony in the Garden The Arrest of Jesus Hearing before Caiaphas Peter's denials and remorse
<b>III</b>	27: 1-26	Judas' Repentance and Death Trial before Pilate	<b>III</b>	15: 1-32	Trial before Pilate
<b>IV</b>	27: 27-66	The Crucifixion Death of Jesus Descent from the Cross and Burial	<b>IV</b>	15: 33-47	The Crucifixion Death of Jesus Descent from the Cross and Burial

  

St Luke 1721			St John 1722		
<b>I</b>	22: 1-30	Last Supper (1) Institution of sacrament	<b>I</b>	13: 1-30	Jesus washes the Evangelists' Feet Last Supper
<b>II</b>	22: 31-71	Last Supper (2) Peter's denials foretold The Agony in the Garden The Arrest of Jesus Peter's Denials and Remorse Trial before Caiaphas	<b>II</b>	13: 31-38 18: 1-11	Jesus predicts Peter's denials The Arrest of Jesus
<b>III</b>	23: 1-31	Trial before Pilate Taking of Jesus to Golgotha	<b>III</b>	18: 12-40	Jesus before Annas Peter's Denials Trial before Pilate (1)
<b>IV</b>	23: 32-56	The Crucifixion Death of Jesus Descent from the Cross and Burial	<b>IV</b>	19: 1-16 19: 17-42	The Soldiers mock Jesus Trial before Pilate (2) The Crucifixion Descent from the Cross and Burial

In the settings of two of the Gospels, St Matthew and St John, the four breaks in the Gospel text are replicated in the subsequent multi-Part settings:

<b>Table 4.9: St Matthew Passion - Division of text</b>			
1720-1740		1745-1757	
I	Ch.26: 1 - 35	I	Ch.26: 1-16
		II	Ch.26: 17-35
II	Ch.26: 36-75	III	Ch.26: 36-56
		IV	Ch.26: 57-75
III	Ch.27: 1-26	V	Ch.27: 1-26
IV	Ch.27: 27-66	VI	Ch.27: 27-44
		VII	Ch.27: 45-66

<b>Table 4.10: St John Passion - Division of text</b>					
1723-1738		1743		1752-1760	
I	Ch.13: 1 - 30	I	Ch.13: 1-30	I	Ch.13: 1-30
II	Ch.13: 31-38 and Ch.18: 1-11	II	Ch.13: 31-38 and Ch.18: 1-11	II	Ch.13: 31-38 and Ch.18: 1-11
III	Ch.18: 12-40 and Ch.19: 1-16	III	Ch.18: 12-40	III	Ch.18: 12-27
		IV	Ch.19: 1-16	IV	Ch.18: 28-40
IV	Ch.19: 17-42	V	Ch.19: 17-42	V	Ch.19: 1-16
				VI	Ch.19: 17-30
				VII	Ch.19: 31-42

A similar comparison of the division of the gospel text in the Zerbst St Luke and St Mark texts shows little or no correlation in the division of the text between the earlier four-Part setting and the longer mid-century settings other than the break between Chapters at the mid-point of the work:

<b>Table 4.11: St Luke Passion - Division of text</b>			
1721-1741		post-1747	
I	Ch.22: 1 - 30	I	Ch.22: 1 - 23
II	Ch.22: 31 - 71	II	Ch.22: 24 - 38
		III	Ch.22: 39 - 53
		IV	Ch.22: 54 - 71
III	Ch.23: 1 - 31	V	Ch.23: 1 - 25
IV	Ch.23: 32 - 56	VI	Ch.23: 26 - 43
		VII	Ch.23: 44 - 56

Similarly, there is only one break in the St Mark Passion that is common to any two settings of this Gospel. Apart from the break between Chapters 14 and 15, there are only two such coincidences of Parts ending with the same verse (the end of Part I in the early four-Part setting and Part II in the 1746 version and the division at the end of Chap.14: verse 52 in the 1746 and 1750 versions):

<b>Table 4.12: St Mark Passion - Division of text</b>						
1721-1741		1746		post 1750		
I	Ch.14: 1 - 31	I	Ch.14: 1 - 16	I	Ch.14: 1 - 25	
		II	Ch.14: 17 - 31	II	Ch.14: 26 - 52	
II	Ch.14: 32-72	III	Ch.14: 32 - 52	III	Ch.14: 53 - 72	
		IV	Ch.14: 53 - 72	IV	Ch.15: 1 - 21	
III	Ch.15: 1 - 32	V	Ch.15: 1 - 19	V	Ch.15: 22 - 47	
		VI	Ch.15: 20 - 37			
IV	Ch.15: 33 - 47	VII	Ch.15: 38- 47			

From the above analysis one might conclude that the 1745 St Matthew and 1748?/1752 St John Passions were at least partially derived from the earliest settings, the subsequent multi-Part versions made longer by the inclusion of more lyrical texts and chorales. In the case of the St John Passion, we can be confident in believing that all three settings are by Fasch which might explain the consistency in the section breaks in the gospel text and the surprising conservatism of the music of the recitative and *turbæ*.<sup>67</sup> On the other hand, the lack of correlation between the later five- and seven- Part St Luke and St Mark Passions and the earlier settings suggests that the later setting in each case may have been entirely newly-composed. Since the Gospel text had been broken in different places, so the new lyrical texts must have been placed, to a great extent, at differing points in the Gospel text. In the case of the St Mark Passion, where the 1721 setting was by Kuch and the 1750 setting by Röllig, this argument would suggest that there was a change of composer also for the 1746 setting though

<sup>67</sup> Although it was most unusual for a setting to be performed just once, the harmonic structure of the recitative of the seven-Part 1748 setting shows that it could quite easily have been derived from a previous four- or five-Part version. (See Chapter 8 for full discussion.)



there is not enough evidence to decide confidently between either Fasch and Röllig.<sup>68</sup>

In the four year period from 1745 (i.e. one complete Passion cycle), oratorio Passions performed in Zerbst were re-cast in seven Parts, a pattern that had previously been established in 1724 with the performances of the *Passio aus dem 4 Evangelisten*. There seem to be three reasons for this important musical and liturgical change:

- 1) to lessen the amount of the music performed in any one service.
- 2) to even out the distribution, i.e. the number of verses in each service to achieve more consistency in the performing length of the Parts of each Gospel.
- 3) to ensure that there was more consistency of the contents of the respective services from year to year - each of the seven-Part Passions places the important scenes in more or less the same service in Holy week.

Comparison of Table 4.13 below of the division of text in the seven-Part Passions with Table 4.8 above demonstrates that there was a more consistent allocation of the gospel narrative in the later Passion settings. The only minor variations between the synoptic Gospels ensure that the important theological themes are contained in particular services each year: the Last Supper becomes the theme for the Palm Sunday services, the Agony in the Garden on Wednesday, the trials before Caiaphas and Pilate and Peter's denials on *Gründonnerstag*, the Crucifixion on *Karfreitag* morning and the descent from the Cross and Burial in the afternoon.

<sup>68</sup> It might follow, therefore, that the St Matthew Passion is also the work of Fasch and that the post-1747 St Luke Passion might be by the younger composer. (Of course, until further sources come to light, there is no means of testing this hypothesis.)

Another hypothesis for the single performance of the 1746 St Mark Passion is that Röllig created it out of the setting of St Matthew he composed for the Leipzig liturgy. (This is theoretically possible since the two accounts are very similar.) To do so, the music would have been substantially recast with new recitative and the addition of extra chorales. The reason for the single performance might therefore have been because the product was either too unsatisfactory, or that his personal style had developed to such an extent that he wished to compose an entirely new setting in 1750 rather than repeat the 1746 version.

Table 4.13: The division of the gospel text in the Zerbst seven-Part Passions.

St Matthew 1745			St Mark 1746		
I	26: 1-16	Chief Priests seek to destroy Jesus The Anointing of Jesus with precious oils Judas plans betrayal	I	14: 1-16	Chief Priests seek to destroy Jesus The Anointing of Jesus with precious oils Judas plans betrayal
II	26: 17-35	Disciples prepare Passover The Last Supper Jesus predicts Peter's denials	II	14: 17-31	Disciples prepare Passover The Last Supper Jesus predicts Peter's denials
III	26: 36-56	The Agony in the Garden The Arrest of Jesus	III	14: 32-52	The Agony in the Garden The Arrest of Jesus
IV	26: 57-75	Hearing before Caiaphas Peter's denials and remorse	IV	14: 53-72	Hearing before Caiaphas Peter's denials and remorse
V	27: 1-26	Judas' Repentance and Death Trial before Pilate	V	15: 1-19	Trial before Pilate
VI	27: 27-44	The Crucifixion	VI	15: 20-37	The Crucifixion
VII	27: 45-66	Death of Jesus Descent from the Cross and Burial	VII	15: 38-47	Death of Jesus Descent from the Cross and Burial

  

St Luke 1747			St John 1748		
I	22: 1-23	Last Supper (1) Institution of the sacrament	I	13: 1-30	Jesus washes the Evangelists' Feet Last Supper
II	22: 24-38	Last Supper (2) - Peter's denials foretold	II	13: 31-38 18: 1-11	Jesus predicts Peter's denials The Arrest of Jesus
III	22: 39-53	The Agony in the Garden	III	18: 12-27	Jesus before Annas Peter's Denials
IV	22: 54-71	The Arrest of Jesus Peter's Denials and Remorse Trial before Caiaphas	IV	18: 28-40	Trial before Pilate (1)
V	23: 1-15	Trial before Pilate	V	19: 1-16	The Soldiers mock Jesus Trial before Pilate (2)
VI	23: 26-43	The Crucifixion	VI	19: 17-30	The Crucifixion
VII	23: 44-56	Death of Jesus Descent from the Cross and Burial	VII	19: 31-42	Descent from the Cross and Burial

One of the reasons for extending the musical presentation of the Passion from four to seven separate Parts to be performed over the same number of services was surely to lessen the length of the performance in any one service. A secondary effect was to balance up the Parts of each oratorio. If not the main impetus for change, part of the reason for the new arrangements in 1743 may well lie in the desire of the clergy of the Schloßkirche to keep the amount of concerted music to a minimum. Fasch refers to the pressure he received from the Church authorities to shorten cantatas in a letter to Friedrich von Uffenbach in Frankfurt am Main (1.3.1752) reproduced in Engelke.<sup>69</sup>

The length of any oratorio Passion is determined by the amount of Gospel text there is to set (St Matthew has the most verses, St Luke the least) and by the amount of other music, arias, chorales, choruses and instrumental movements, which are employed to provide commentary on the action. Thus, the division of the Passion into five or more parts reduces the amount of Gospel text to be performed on any one occasion with both a commensurate reduction in the length of performance of each section and greater evenness in the distribution of verses (highlighted in the table below). As a result of the spread of the performance of Passion music over a greater number of services leading up to Good Friday in Zerbst the services themselves became more consistent in length and the amount of time given over to the performance of Passion music diminished (assuming that there was not a great increase in interpolated lyrical texts), thereby pacifying possible adverse criticism of the length of concerted music in services held in the Zerbster Schloßkirche.

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<sup>69</sup> Engelke (1908) p.41. (Entire letter: pp. 38-42)

**Table 4.14: Division of text between each part - expressed in nos. of verses***Four-Part settings (1720 - 1742)*

	<b>Part</b>	<b>I</b>	<b>II</b>	<b>III</b>	<b>IV</b>
St Matthew		35	40	26	41
St Mark		31	41	32	16
St Luke		30	41	31	25
St John		30	19	45	26

*Five-Part settings (1743 /1750)*

	<b>Part</b>	<b>I</b>	<b>II</b>	<b>III</b>	<b>IV</b>	<b>V</b>
St Mark		25	27	47	21	27
St John		30	19	29	16	26

*Seven-Part settings (post 1745)*

	<b>Part</b>	<b>I</b>	<b>II</b>	<b>III</b>	<b>IV</b>	<b>V</b>	<b>VI</b>	<b>VII</b>
St Matthew		16	19	21	19	26	18	22
St Mark		16	15	21	20	19	18	11
St Luke		23	15	15	18	25	18	13
St John		30	19	16	13	16	14	12

Despite the spreading out of the gospel text over greater numbers of services, the allocation of verses to the first two Parts of each setting of the St John Passion remains the same creating an imbalance in the structure of the seven-Part version . To counter this Fasch has allocated only one aria insertion in Part I whilst the others Parts each have two lyrical movements (either aria or choruses), and in general either three or four chorales. Part four is perhaps the shortest section with only two chorales and 13 gospel verses set, possibly due in part to the fact that the Passion performance on *Gründonnerstag* morning was part of a Eucharist service.

**Table 4.15: Nos. of movts in 1748/52 St John Passion**

	<b>Arias</b>	<b>Chorales</b>	<b>Choruses</b>
Part I	1	3	0
Part II	1	2	1
Part III	2	4	0
Part IV	2	2	0
Part V	2	3	0
Part VI	2	4	0
Part VII	1	4	1
<i>Totals</i>	11	21	2

#### 4.6 The *Passion aus den 4 Evangelisten*

Performed in strict rotation in the years 1724, 1729, 1734, 1739 and 1744 between successive cycles of oratorio settings of the four Gospels was a Passion harmony, item 4 above: *Passion Aus den vier Evangelisten*. One possible source is the text transmitted in the *Zerbstisches Gesangbuch* and the music in the *Zerbster Cantional* (item 54 in both sources).<sup>70</sup> This is a composite work, an amalgamation of the account of the Passion from all the four Gospels which contains all of the words of Christ from the Cross, written in strophic form in 23 verses. The text is by Sebald Heyden (d.1561) but the music is anonymous.<sup>71</sup> The first verse of the work is reproduced below with music (Musical Example 4.1).

However, since there is no tally between the the page numbers of the verses in the 1730 and 1743 *Gesangbücher* and the numbers in the *Verzeichnis*, (most normally in the column labelled *Musici ret*, though for one year (1739) in the column labelled *Was gesungen*) it seems that this is not the work that was performed in the years 1724-1744.<sup>72</sup> More likely it is the work referred to in another *Konsistorium* document preserved in Oranienbaum; an inventory of the contents of the Schloßkirche.<sup>73</sup> In this document there are references to a book entitled *Historia des Leidens Christi wie solche nach der Beschreibung derer 4. Evangelisten mit unter[men]gten Liedern in Hochfürstl[icher] Schloßkirche musiciret wird* <sup>74</sup> in the collection of the prince and princess's personal hymnbooks and *Hymnologia passionalis* (presumably = the *Historia des Leidens*) in the Princess of Dornburg's personal hymnbooks. The reference to 'intermingled hymns' hints at a much more substantial work than item 54 in

<sup>70</sup> *Zerbstisches Gesangbuch* Item 54 (1743/48 col. 139-152). Settings of oratorio Passions (according to St Matthew) had been printed in hymnbooks of other centres - notable examples are Riga (1695), and Danzig (printed 1759 and 1782). 'Passion Harmonies' were also a feature of North German Hymn books of the late 17th and 18th centuries. Examples can be found in *Rudolstädter Passionsharmonie* (1688), *Merseburger Evangelien=harmonie des Gesangbuches* (1709) and in the *Hamburger Gesangbücher* (1666 and 1788) - (see Lott (1920) pp.287ff.).

<sup>71</sup> One other hymn is ascribed to Heyden in the *Zerbstisches Gesangbuch*: 'Wer in dem Schutz des Höchsten ist.' (No. 347).

<sup>72</sup> *Verzeichnis* IXa 360, pp. 45<sup>r</sup>-45<sup>v</sup>, Parts I and II are listed in the first column labelled *Was gesungen*. Significantly, it is these two services that break the traditional pattern of performances.

<sup>73</sup> *D-ORB Konsistorium Zerbst* Rep. 15a IXa. 340. *Inventarium bey der Hochfürstlichen Schloßkirche allhier* (I am greatly indebted to Brian Clark for bringing this document to my attention.) See further references to this document in Chapter 5.

<sup>74</sup> Translation: 'The story of the Sufferings of Christ as reported by the four Evangelists with [intermingled] hymns as performed in the Princely Castle Chapel.'

the *Gesangbuch* which would strongly suggest that this is the work that was spread over as many as 12 services. There seems to be no references in the Schloßkirche inventory to any source of the music that might accompany this work.<sup>75</sup>

### Musical Example 4.1

Music and text of verse 1 of *Passion aus den 4 Evangelisten*  
*Zerbster Gesangbuch* (1730/1743) item 54

O Mensch, be wein dein Sün - de groß da - rum Chris - tus seins Va - ters  
 Von ei - ner Jung - frau rein und zart, für uns er hie ge bohr - en

Schooß äus - ert und kam auf Er - den; den Tod - ten er das Le - ben  
 ward, er wolt der Mit - tler wer - den:

gab, und legt da - bey all Kranck - heit ab, bis sich die Zeit her - dran -

ge daß er für uns ge - opf - fert würd, trug uns - re

Sün - den schwe - re Bürd, wohl an dem Creut - ze lan - ge.

<sup>75</sup> It is presumably a rather earlier work to the Latin translation of the Brockes text made by a member of the Zerbst *Konsistorium* and published in Zerbst 1725 entitled *Historia / Passionis / et Mortis / Jesu Christi / Carmine Heroico delinieata, / Et ex Manuser. edita / Cui accedit / Historia / Resurrectionis / Christi, ejus dem que / ascensionis ad Coelos, et / Effusionis spiritus sancti / super Apostolos / Epico atque Carmine descripta / à / Joh. Christ. Waechtlero, / J.U.D. Sereniss. Principi Anhaltino-Servest / à Confiliis III. Regim. & Consistorii // Servestae / Apud Georg. Wilh. Goeckingen / MDCCXXV.*

The greatest variation in the presentation of the Passion story in the Passion-tide services coincided with performances of the *Passion Aus den vier Evangelisten*. Perhaps the very flexibility of a work in strophic form enabled the authorities to try out differing performing patterns. During the first period of (four-Part) Passion performances in Zerbst, seven-Part performances of the *Passion Aus den vier Evangelisten* were given every fifth year. Two patterns of performance were adopted: performances between 1724 to 1734 followed the pattern used eventually in the seven-Part oratorio Passions given after 1745, whilst the 1739 performance uniquely placed parts I and II on Monday and Tuesday, the only incidence in the history of Passion performance in Zerbst:

**Table 4.16****Division of pages in the Passion aus den 4 Evangelisten 1724-1739**

	1724, 1729 and 1734		1739		div of text (by page?)
I	Palm Sunday	morning	Monday	afternoon	164 - 181
II		afternoon	Tuesday	afternoon	181 - 196
III	Wednesday	afternoon	Wednesday	afternoon	197 - 212
IV	Gründonnerstag	morning	Gründonnerstag	morning	212 - 227
V		afternoon		afternoon	117 - 239
VI	Karfreitag	morning	Karfreitag	morning	240 - 255
VII		afternoon		afternoon	256 - end

For one year (1744) the performance spread across 12 services over a period of three weeks extending from the Saturday before *Laetare* to Good Friday. There is some doubt about when Part VII was performed since there is no reference to this performance in the *Verzeichnis*. It seems probable, however, that it was given on Palm Sunday:

**Table 4.17 - Division of pages in the 1744*****Passion aus den 4 Evangelisten***

I	Saturday	afternoon	(beg) - 172	} page nos. } not specified }
II	(Laetare) Sunday	morning	173 - 181	
III		afternoon	181 - 188	
IV	Saturday	afternoon	188 - 197	
V	(Judica) Sunday	morning	197 - 203	
VI		afternoon	204 - 212	
VII	Palm Sunday?	afternoon	213 - 217	
VIII	Wednesday	afternoon	218 - 227	
IX	Gründonnerstag	morning	227 - 239	
X		afternoon	240 - ?	
XI	Karfreitag	morning	? - ?	
XII		afternoon	? - ?	

The extending of the performance of the Passion story over such a lengthy period is known in other centres. In Gotha (1711) a Gospel-‘harmony’ was performed twice-weekly on Sundays and Thursdays in the Lenten period.<sup>76</sup>

Alternative services with a differing selection of hymns given on the opposite page in the Verzeichnis are given for Palm Sunday, *Gründonnerstag*, *Karfreitag*, *Paschat* . (9, 10, 11, 16 and 21 April) and *Misericordiae* (23 April )1724.<sup>77</sup> During periods of official mourning (in 1724 due to the death of Princess Sophia) the princes and princesses of the court normally withdrew from the Schloßkirche and had services conducted in their private chambers.

There are indications in the various entries in the column marked *Musicires* in the Verzeichnis that performances were concluded with verses from a chorale, such as hymn 55 vs.16-24 (Palm Sunday morning, 1739) and vs. 25-end (Palm Sunday evening, 1739) ‘Ach! Wir armen Sünder’ (Wednesday 1739) ‘O hilf Christe Gottes Sohn’ (Gründonnerstag morning, 1739). As in the services containing performances of the oratorio Passions, there was great rigidity in the choice of readings:

<u>Gründonnerstag</u>	<i>Vormittage</i> :	<u>1st reading</u> I Corinthians 11: 20-32
		<u>2nd reading</u> St John 13: 1-5.
	<i>Nachmittage</i> :	Psalm 111
<u>Karfreitag</u>	<i>Vormittage</i> :	Psalm CXI
	<i>Nachmittage</i> :	Psalm 22

<sup>76</sup> The textbook only survives of *Die höchst-tröstliche Fasten-Zeit / wurde nebst andern gottseeligen Betrachtungen über das bittere Leiden und Sterben unsers HERN und Heylandes JESU Christi / auch mit harmonischer Devotion, nach Anleitung der vier Evangelisten / zugebracht / Also / daß wöchentlich zweymal / nemlich Sonntags und Donnerstags / von Invocavit an bis auf Palmarum des 1711-ten Jahres / bey öffentlichem Gottesdienste / einen Theil davon musicalisch aufführete Ihro Hochfl. Durchl. zu Sachsen Eisenach Capelle. Gotha. C. Reyher. ) anon (possibly Telemann?), 1711. (See Blankenburg (1963) Footnote p. 58.)*

<sup>77</sup> The handwriting in the Verzeichnis changes might suggest that there was a different Pastor in 1724. More likely, however, the pastor dictated to various scribes.



#### 4.7 On the repertoire of Passion Music of the Court of Anhalt-Zerbst

It seems unlikely that, after 1723, a new Passion setting was composed for each year, though new settings of each of the Gospels were produced in the period 1742-1750 when the scale of the works increased as well as the pattern of performance. There seems to be ample evidence to suggest that there was repetition of music. Unlike Hamburg, where Telemann and C.P.E. Bach prepared new settings each year, Zerbst seemed to follow the general trend in Lutheran centres of periodically introducing new settings of the Gospels but repeating works in the repertoire many times. Evidence for this comes from entries in the Verzeichnis and from the music of the three surviving Zerbst scores.

An indication of the regular practice of repeating previous settings/music is given in the layout of the music in the surviving instrumental parts of *Ja deine Sünd*. These consist solely of lyrical music (instrumental movements, chorales, arias and *Schlußchor*) and are devoid of any Gospel music (indeed, the only indication that the work is an oratorio Passion comes from the title). That there is no trace of the words of Jesus or of the maid in the bass and soprano vocal parts, nor of any recitative or *arioso* in the cello part, leads one to conjecture how the gospel text might have been performed. Was the Gospel text *a)* recited,<sup>78</sup> or *b)* reused each performance of the same gospel with the lyrical sections inserted at the same points each time (in common with C.P.E. Bach's practice in Hamburg)? If the latter is the case, there was no need, therefore, to insert the gospel text into the parts as the gospel music would be on separate sheets of music reused for each performance. This would suggest that the selection of concerted music might have been changed periodically, though there is no evidence of this.

One final indication of repeated performance is the changes and additions to the instrumental parts themselves with the addition of a sinfonia at the opening of Part III (*Karfreitag* morning service) in the hand of an aged Fasch suggesting that the music was modified on subsequent performances. (See discussion of parts of the surviving St Luke and St John Passions below in Chapter 8, and Appendix 4 for a description of the sources.)

<sup>78</sup> There is no evidence to suggest that Gospel text was spoken rather than sung in any 18th-century oratorio Passion setting. However, that it might have been recited in this way has been a serious suggestion, to explain the lack of Gospel texts in the surviving scores of C.P.E. Bach's Passions (See Chamblee (1973) p. 44.) However, Clark (1984) has shown that the settings of the Gospel texts for the C.P.E. Bach Passions were written out on separate music and reused on each occasion the Gospel was performed and interpolated between concerted music which was prepared anew each year.

It seems likely that the tradition of the annual performance of oratorio Passions commenced in the first year of the newly-consecrated Schloßkirche - there is certainly little evidence of the performance of music in the Schloßkirche prior to the official opening in October 1719 and it also coincides with an increase in the size of the Kapelle and the production of a 'new' *Zerbstisches Gesangbuch*.<sup>79</sup> It is most unlikely that oratorio Passions were performed before this date though it is conceivable that works such as the *Die Passion aus den vier Evangelisten* were the staple diet of pre-1720 Holy Week performances either in Schloßkirche or in one of the *Stadtkirchen*.

A condensed list of the Passions produced in Zerbst below (Table 4.14) gives an indication of the richness of the repertoire in this centre. Assuming that Passions were given repeat performances over a period of time until a change in the format of the performance warranted a 'new' composition, at least 10 different oratorio Passions were produced for the Court of Anhalt-Zerbst.<sup>80</sup> There may have been more works; it is highly likely that first two Kuch Passions were re-written by Fasch at some point as *Ja deine Sünd* appears to have been. This work is a revised version of Kuch's 1722 St Luke Passion the greater part of which (the arias, chorus and some of the instrumental music) is by Fasch, whilst the missing setting of the Gospel text is most likely to be Kuch's original. The surviving St John and St Mark Passions are notable for being the last two examples composed for the cycle, whilst some of the surviving sections of *Ja deine Sünd* are amongst some of the last-heard Passion music in the Court. Significantly, it would appear that the four-part works by Kuch and revised by Fasch were the staple diet until 1742. Coinciding with the period considered to be the flowering of courtly life is the introduction of five and seven-Part works—with six new works being introduced over a period of seven years. After 1750 performances of these larger-scale works continued until the late 1760s, when the tradition of the performance of oratorio works at Passion-tide at Zerbst came to an end.

<sup>79</sup> See discussion of the Zerbst hymnbooks in Chapter 5

<sup>80</sup> Possible composers of the Passions are indicated though the question of authorship is dealt with in some detail at the end of the dissertation in Chapter 10, following the detailed discussion of the music of the surviving works.

<b>Table 4.18 - Condensed list of the Zerbst oratorio Passions</b>			
		<i>Status</i>	<i>probable composer / work</i>
<b>In Four Parts:</b>			
1720	St Matthew	<i>lost</i>	Kuch (revised Fasch?)
1721	St Mark	<i>lost</i>	Kuch (revised Fasch?)
1722	St Luke	<i>incomplete</i>	Kuch (surviving music is mostly by Fasch) <i>Ja deine Sünd</i>
1723	St John	<i>lost</i>	Fasch
<b>In Five Parts:</b>			
1743	St John	<i>lost</i>	?Fasch / Röllig <i>Komm o Vater?</i>
1750	St Mark	<i>complete</i>	Röllig? <i>Die betrübte und getröstete ...Sulamith</i>
<b>In Seven Parts</b>			
1745	St Matthew	<i>lost</i>	?Fasch / Röllig
1746	St Mark	<i>lost</i>	?Fasch
1747	St Luke	<i>lost</i>	?Fasch / Röllig
1748	St John	<i>complete</i>	Fasch? <i>Ach! Wir armen Sünder</i>