RESURREXIT
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RESURREXIT
Editor, Jane W. Davidson

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Choir of Newman College Concert Series

RESURREXIT

at the Chapel of the Holy Spirit, Newman College

3.00pm Sunday 21st April 2013

Johann Sebastian Bach (1685-1750)
Nun ist das Heil und die Kraft [BWV 50]

Johann Sebastian Bach
Easter Oratorio [BWV 249]

INTERVAL

Jan Dismas Zelenka (1679-1745)
Regina coeli ZWV 134

Jan Dismas Zelenka
Missa Paschalis ZWV 7

Director Gary Ekkel

Soloists
Sopranos Jennifer Cook, Hannah Irvine
Countertenor Christopher Field
Tenor Daniel Thomson
Bass Stephen Grant
Musicological Consultant for the Edition and the Performance – Janice B. Stockigt

The Newman Baroque Orchestra
(performing on period instruments)

Violins: Cathy Shugg (leader), Simone Slattery, Ruby Paskas, Bridget Crouch, Briar Goessi, Stephanie Eldridge

Violas: Christian Read, Robin Venables

Cellos: Rosanne Hunt, Fiona Furphy

Violone: Ruth Wilkinson

Flute: Alison Catanach

Recorder: Ruth Wilkinson, Hannah Coleman

Oboe: Andrew Angus, Samantha Owen, Adam Masters

Bassoon: Simon Rickard

Trumpet: Simon Wolnizer, Tristram Williams, Sarah Brown

Timpani: Arwen Johnston

Organ: David Macfarlane

The Choir of Newman College

Daniel Thomson (Senior Scholar), Ian Travers, Matthew Thomson (Principal Scholars), Tom Attard, Tristan Beale, Matthew Bennett, Darcy Carroll, Robin Czuchnowski, Shakira Dugan, Ashleigh Edwards, Jack Fang, Hana Fraser, Justin Glyn, Hannah Irvine, April Kim, Jacklyn Li, Elizabeth Lieschke, Kieran Macfarlane, Odette MacKenzie, Robert Muirhead, Lily Nalder, Gaille Ramos, Cordelia O’Rourke
Introduction

This project is a three-way collaboration between the Choir and Orchestra of Newman College, The Faculty of the VCA and MCM of The University of Melbourne, and The Australian Research Council’s Centre of Excellence for the History of Emotions. Historically informed practice in European music from the Middle Ages to the Classical Period has been a central research focus at The University of Melbourne for many decades. Working with CHE, the current project builds on these interests, aiming to understand long-term changes in emotional concepts and regulation in Europe, 1100-1800. CHE projects analyse and demonstrate how emotions were performed in all art forms over this period. This specific project on eighteenth century music for Eastertide has encouraged and invigorated contemporary music performance practices through collaborative research findings. This booklet provides the reader with contextual notes on this programme of deeply affecting music and also gives insights in the results of Dr Janice Stockigt’s research as an Associate Investigator of CHE who has spent the last year exploring ‘The role of music for Lent and Eastertide in the Dresden Catholic Church 1710-1742’. The essay included in this booklet is the product of these investigations.

Winthrop Professor Jane W. Davidson
Deputy Director CHE
Performance Program Leader
Saxony, religion and Eastertide music

Though not more than seventy kilometres apart, Saxony’s two principal cities celebrated Easter in contrasting styles. In Johann Sebastian Bach’s Leipzig, Eastertide was the occasion for the annual book fair which attracted foreigners from all over Europe. Leipzig, at the crossroads of Europe, was a festive, crowded, cosmopolitan centre at Easter. The Dresden that Jan Dismas Zelenka knew, on the other hand, was the Saxon capital and the home of the royal court. As such, Easter was celebrated with the generous patronage and pageantry of the court of the Elector of Saxony.

Saxony’s principal cities were critically divided in matters of religion. As the home state of Martin Luther, Saxony’s general population was staunchly Protestant. Leipzig, Saxony’s largest city, was a bastion of Lutheranism, while Saxony’s royal court was Catholic. In 1697, August II, the Elector of Saxony, converted to Catholicism so that he could claim the throne of Poland. Throughout the first half of the eighteenth century, Dresden – as the home of the court – became progressively more Catholic in its worship. A Catholic royal chapel was established in the Court Theatre in 1708. From 1733 onwards the Habsburg wife of August III, Maria Josepha, took personal responsibility for the church music of the royal chapel and by 1737, the Lutheran chapel of the Dresden court was closed down.

Although Bach and Zelenka worked for employers on opposite sides of the religious divide, it is known that Bach had great respect for the Dresden court, its chapel and Zelenka. In his Entwurff of 1730, Bach lists his complaints about the organization of church music in Leipzig, comparing its resources unfavourably with those available in Dresden. He made at least five documented trips to Dresden and is likely to have made several more. One of those visits was to deliver the Kyrie and Gloria of what was to become his Mass in B minor to the Elector, possibly with an eye to a position there. Bach is likely to have come into contact with Zelenka on these trips. In 1775 C.P.E. Bach wrote that his father was acquainted with Zelenka and admired his music.
J.S. Bach arrived in Leipzig in 1723 to take the post of Kantor of the city’s four main churches and lived there until his death in 1750. Apart from his duties as a teacher of the choristers at the Thomasschule, Bach was expected to write and perform a cantata for most weeks of the liturgical year. Bach completed five annual cycles of cantatas but, increasingly from the 1730s, turned away from writing sacred cantatas and turned instead to composing secular cantatas and larger works, in part because of his disagreements with the town council about underfunded church music.

_Nun ist das Heil und die Kraft, BWV 50_, is a single-movement fragment of a lost cantata, probably written for performance in 1723, just after Bach’s arrival in Leipzig. Unusually for his cantatas, Bach employs a double chorus – in addition to timpani, triple trumpets, triple oboes, strings and continuo – to express the unbridled joy of the text.

_Easter Oratorio (Oster-Oratorium), BWV 249_, was probably performed for the first time on Easter Sunday, 1735. Its evolution, however, occurred over the span of at least ten years. Bach borrows and develops music from an Easter cantata of 1725 and a birthday cantata of 1726. In its final form, Bach includes a two-movement instrumental sinfonia at the beginning of the work, expands the opening duet into a brilliantly scored chorus, and exchanges the solo oboe of the original cantata with a solo flute, possibly because of the arrival of one of the Dresden flute virtuosos – Johann Joachim Quantz or Pierre Gabriel Buffardin – in Leipzig.

Between the two outer choruses are a series of recitatives and arias. Unlike Bach’s Passions or the _Christmas Oratorio_, the recitatives are not Biblical narratives. Rather, they are dialogues between the main protagonists at the graveside on Easter morning: Mary, the mother of James (soprano soloist), Mary Magdalene (alto soloist), Peter (tenor soloist) and John (bass soloist). As the climactic revelation of Christ approaches, the recitative transforms itself into dramatic _arioso_ writing. Dividing the dialogues are three contemplative arias, the second of which is the tenor ‘slumber’ aria that occurs at the centrepoint of the oratorio. After using an array of trumpets, timpani and oboes at the beginning of the work, Bach simply draws on two recorders and muted strings to depict Christ’s triumph over death, reducing death to mere sleep.

Notes by Gary Ekkel
Director, Choir of Newman College
Newman College
The University of Melbourne
Jan Dismas Zelenka (1679–1745) arrived in Dresden between 1710 and 1711 as a player of the violone in the Dresden court orchestra. As a royal musician, he immediately began to compose masses for the royal Catholic church with his Missa Sanctissimae Caeciliae of 1712. Missa Judica me followed in 1714. Between at least 1716 and 1719 Zelenka was based in Vienna, although later he claimed that he was there for eighteen months at the command of the Elector of Saxony and King of Poland, August II ('The Strong'). The remaining time might have been spent between Dresden and Prague. It is possible that Zelenka was sent to Vienna to determine the style of church music appropriate to accompany the devotions of a Habsburg archduchess, since marriage plans were already underway in Dresden to unite its court with one of two daughters of the late Habsburg Emperor, Joseph I.

In Vienna the 33-year-old Zelenka studied music with the Imperial Kapellmeister Johann Joseph Fux. He also made a notable collection of vocal and instrumental music by Frescobaldi, Froberger, Morales, and Palestrina – among others. Between 1717 and 1718 Zelenka wrote four instrumental capriccios for entertainments given by the electoral prince. Today, these works are famous for their incredibly high and virtuosic horn writing.

By September 1719 Zelenka had returned to Dresden. From 1721, when the organ of the Dresden royal chapel was adjusted so that it could play at the same pitch (and temperament) as the growing court orchestra, Kapellmeister Johann David Heinichen, Giovanni Alberto Ristori and Zelenka began to compose and collect a repertory of sacred music appropriate to a royal chapel in which the king, his son, and his daughter-in-law – Maria Josepha of Austria –worshipped. The outpouring of sacred music from these composers led to the era being termed the Blütezeit (blossom time) of the royal chapel of Dresden. Zelenka’s two compositions for Eastertide represent a small sample of the type of music heard in there during the 1720s.

**Regina coeli:** Jan Dismas Zelenka ZWV 134 (c. 1726)
The ancient Marian hymn Regina coeli (Queen of Heaven) is sung throughout Eastertide from Holy Saturday until Pentecost Sunday. As numerous contemporary reports relate, it was the concluding music heard at the Resurrection ceremonies that took place on the evening of Holy Saturday in Dresden. The many settings once held and performed in the Catholic court church of Dresden are jubilant compositions with lively tempos and an occasional little fanfare (in this case, played by two oboes). Gregorian chant melody is heard at the opening of this work. Due to his idiosyncratic musical notation of that time, Zelenka’s undated setting was probably composed during the mid 1720s, possibly in 1726. It is likely that it was written to be sung by the Kapellknaben of the chapel – the young musicians from Bohemia who provided the music of the royal chapel. In 1726 this ensemble comprised eleven boys and young men, an organist, their teacher (a violinist) and a Music Prefect.

The score and performance materials used for this performance were edited and prepared by Frederic Kiernan, an MMus candidate from the Faculty of the VCA and MCM, The University of Melbourne.
1735 Engraving of Thomasschule in Leipzig, artist unknown

View of Dresden from the Right Bank of the Elbe with the Augustus Bridge by Bernardo Bellotto, 1748
**Missa Paschalis:** Jan Dismas Zelenka ZWV 7 (1726; revised early 1730s)

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

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<tr>
<th>Kyrie eleison I [Larghetto]:</th>
<th>Tutti</th>
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<tr>
<td>Christe eleison [Larghetto]:</td>
<td>A solo; solo vn; vn I/II; bc 'Kyrie da Capo dal Segno'</td>
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<td>Kyrie eleison II:</td>
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<th>Gloria in excelsis Deo [Allegro]:</th>
<th>Tutti</th>
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<tr>
<td>Domine Deus [Andante]:</td>
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<tr>
<td>Qui tollis [Adagio/Vivace]:</td>
<td>Tutti</td>
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<td>Quoniam tu solus Sanctus [Allegro]:</td>
<td>ATB soli; vn I/II; va; bc</td>
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<tr>
<td>Cum sancto Spiritu [Vivace]:</td>
<td>Tutti</td>
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<th>Credo in unum Deum [Allegro]:</th>
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<td>Et incarnatus est [Largo]:</td>
<td>SAT soli; bc</td>
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<tr>
<td>Crucifixus [Adagio]:</td>
<td>Tutti [without tpts and timp]</td>
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<tr>
<td>Et resurrexit [Allegro]:</td>
<td>Tutti</td>
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<tr>
<td>Amen:</td>
<td>'Amen come nel Gloria'</td>
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<th>Sanctus [Gravè]:</th>
<th>Tutti</th>
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<td>Benedictus [Larghetto]:</td>
<td>S solo; [Il obbligato]; bc</td>
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<td>Osanna [Andante]:</td>
<td>Tutti</td>
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<tr>
<th>Agnus Dei [Largo]:</th>
<th>Tutti</th>
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<tr>
<td>Dona nobis pacem:</td>
<td>'Come Kyrie'</td>
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*Missa Paschalis* is a relatively early example by Zelenka of a complete solemn mass – a *Missa tota*. It follows the pattern for mass settings established in Naples, emulated by the Venetians, by composers of the Habsburg Lands, and then by composers in courts in German-speaking lands; Bach’s great *Missa* in B minor [BWV 232] was composed to the principles of the Neapolitan mass. These mass settings employed a mixture of old and new musical styles. Great choruses, some with vocal *concertante* writing (where solo singers are pitted against the chorus) are heard, while others are composed in the *a cappella* style. An orchestra that could be organised along *concertante* [solo] and *ripieno* [full] lines was usual for solemn masses, interspersed with solo vocal arias, often with solo *obbligato* accompaniment. The text ‘*Qui tollis*’ was often composed by Zelenka as a dramatic ‘Szene’. Here, contrasting tempi, great pauses, and daring harmonies were used, and in this mass a sustained *tremulo* is specified in the upper strings at the word ‘Miserere’. Repetitions of movements create great satisfying musical arches. Thus, in *Missa Paschalis*, Kyrie II is a repetition of Kyrie I, the Amen of the Credo is a repetition of the Amen from the Gloria, and *Dona nobis pacem*, another repeat of Kyrie I.

We are fortunate to be able to refer to contemporary documents written by the Jesuits from the Province of Bohemia who staffed the Dresden royal chapel. From their...
entries into the Diarium in 1726 we know that on Easter Sunday (21 April) Kapellmeister Heinichen produced the music with the royal musicians. On the following day, it was recorded that at 10.30 there was a sung mass ‘with assistance’. The music was produced by Zelenka. A note bene gives further information: We learn that throughout the following days – Easter Sunday, Monday and Tuesday – trumpets and timpani played in the masses, as well as for the Resurrection ceremonies which had taken place on the previous Saturday evening. Without doubt, Zelenka’s Missa Paschalis, with its trumpets and timpani, was the mass performed on Easter Monday 1726.

Interestingly, examination of the score shows that at some stage in the early 1730s Zelenka re-worked final sections of this mass. From changes to his notation that occurred in and around 1728, we can see that he remodelled the conclusion of the Osanna and he wrote out the Benedictus setting. It is not known whether or not he replaced an earlier Benedictus setting, or whether this movement was omitted in earlier performances. Zelenka did not specify which instrument should play the obbligato to accompany the solo singer in the Benedictus of Missa Paschalis.

Finally, at end of sections of his Missa Paschalis, Zelenka penned these mottos:

- O A M D G B M V 00 SS H AA P in R (conclusion of Christe eleison);
- O A M D G V M 00 SS H AA P in R (conclusion of the Gloria);
- 00 A M D G V M 00 SS H AA P in R (conclusion of the Credo);
- O A M D G V M 00 SS H AA P in R (conclusion of the score).

These formulae honour God (A M D G – ‘Ad Majorem Dei Gloriam’: the Jesuit motto), the Virgin Mary (V M – ‘Virgini Mariae’), saints (00 SS H – ‘Omnibus Sanctis honor’), and Zelenka’s patrons, the royal and electoral family (P J R, possibly ‘Augustissimis’). Many variations occur, but the ordering of the four groups of letters remained constant.

Notes by Janice B. Stockigt, FAHA Faculty of the VCA and MCM The University of Melbourne

The basis of the score for today’s performance was generously provided by Arnaud Debayieux (Toulouse). Using a copy of Zelenka’s autograph score kept in Dresden (D-Dl Mus. 2358-D-19) and score copy kept at Tenbury (GB-Ob MS Tenbury 749, without Benedictus), the score was edited by Andrew Frampton, a Bachelor of Music [Honours] student at the Faculty of the VCA and MCM, The University of Melbourne. Andrew also prepared the orchestral parts used for this performance.
Johann Sebastian Bach (1685-1750) *Nun ist das Heil und die Kraft* (BWV 50)

NUN ist das Heil und die Kraft und das Reich und die Macht unser Gottes seines Christus worden, weil der verworfen ist, der sie verklagete Tag und Nacht vor Gott.

**1. Sinfonia**

**2. Arie (Duett) T B, Chor**

KOMMT, eilet und laufet, ihr flüchtigen Füße,
Erreicht die Höhle, die Jesum bedeckt!
Lachen und Scherzen
Begleitet die Herzen,
Denn unser Heil ist auferweckt.

**3. Rezitativ (Maria Magdalena [A], Maria Jacobi [S], Petrus [T], Johannes [B])**

Maria Magdalena
O kalter Männer Sinn!
Wo ist die Liebe hin,
Die ihr dem Heiland schuldig seid?

Maria Jacobi
Ein schwaches Weib muß euch beschämen!

Petrus
Ach, ein betrübtes Grämen

Johannes
Und banges Herzeleid

Peter, Johannes
Hat mit gesalzen Tränen
Und wehmutsvollem Sehnen
Ihm eine Salbung zugedacht.

Johann Sebastian Bach (1685-1750) *Easter Oratorio* (BWV 249)

NOW is the salvation and the strength and the kingdom and the might of our God become [those] of his Christ, since he has been cast out who complained about them day and night before God.

**1. Sinfonia**

**2.Aria (Duet) T B and Chorus**

COME, hurry and run, you speedy feet,
reach the cavern which conceals Jesus!
Laughter and merriment accompanies our hearts,
since our Saviour is risen again.

**3. Recitative (Mary Magdalene [A], Mary Jacobi [S], Peter [T], John [B])**

Mary Magdalene
O cold hearts of men!
Where has your love gone,
that you owe to the Saviour?

Mary Jacobi
A weak woman must put you to shame!

Peter
Alas, a troubled grieving

John
and anxious heartache

Peter, John
along with salty tears
and woeful longing
were intended as a salve for Him.
Maria Jacobi, Maria Magdalena
Die ihr, wie wir, umsonst gemacht.

4. Arie S
Seele, deine Spezereien
Sollen nicht mehr Myrrhen sein.
Denn allein
Mit dem Lorbeerkränze prangen,
Stilts dein ängstliches Verlangen.

5. Recitativ (Petrus [T], Johannes [B], Maria Magdalena [A])

Petrus
Hier ist die Gruft

Johannes
Und hier der Stein,
Der solche zugedeckt.
Wo aber wird mein Heiland sein?

Maria Magdalena
Er ist vom Tode auferweckt!
Wir trafen einen Engel an,
Der hat uns solches kundgetan.

Petrus
Hier seh ich mit Vergnügen
Das Schweißtuch abgewickelt liegen.

6. Arie T
Sanfte soll mein Todeskummer,
Nur ein Schlummer,
Jesu, durch dein Schweißtuch sein.
Ja, das wird mich dort erfrischen
Und die Zähren meiner Pein
Von den Wangen trässtlich wischen.

7. Recitativ und Arioso (Duet) S A
Indessen seufzen wir
Mit brennender Begier:
Ach, könnt es doch nur bald geschehen,
Den Heiland selbst zu sehen!

Mary Magdalene
Which you, like us, prepared in vain.

4. Arie S
O soul, your spices
shall no longer be myrrh.
For only
crowning with the laurel wreath
will quiet your anxious longing.

5. Recitative (Peter [T], John [B], Mary Magdalene [A])

Peter
Here is the grave

John
and here the stone
which sealed it.
Where, however, can my Saviour be?

Mary Magdalene
He is risen from the dead!
We encountered an angel
who gave us these tidings.

Peter
Here I behold, with pleasure,
His shroud lying tossed aside.

6. Aria T
Gentle shall my death-throes be,
only a slumber,
Jesus, because of your shroud.
Indeed, it will refresh me there,
and the tears of my suffering
it will tenderly wipe from my cheeks.

7. Recitative (Duet) S A
Meanwhile we sigh
with burning desire:
Ah, could it only happen soon,
to see the Savior ourselves!
8. Arie A
Saget, saget mir geschwinde,
Saget, wo ich Jesum finde,
Welchen meine Seele liebt!
Komm doch, komm, umfasse mich;
Denn mein Herz ist ohne dich
Ganz verwaiset und betrübt.

9. Rezitativ B
Wir sind erfreut,
Daß unser Jesus wieder lebt,
Und unser Herz,
So erst in Traurigkeit zerflossen
und geschwebt,
Vergiß den Schmerz
Und sinnt auf Freudenlieder;
Denn unser Heiland lebet wieder.

10. Chor
Preis und Dank
Bleibe, Herr, dein Lobgesang.
Höll und Teufel sind bezwungen,
Ihre Pforten sind zerstört.
Jauchzet, ihr erlösten Zungen,
Daß man es im Himmel hört.
Eröffnet, ihr Himmel, die prächtigen Bogen,
Der Löwe von Juda kommt siegend gezogen!

Jan Dismas Zelenka (1679-1745) Regina coeli ZWV 134

REJOICE, thou Queen of Heaven,
alleluia.
For He, whom you were worthy to bear,
alleluia.
Has risen, as he said,
alleluia.
Pray to God for us,
alleluia.
Jan Dismas Zelenka Missa Paschalis ZWV 7

1. Kyrie Eleison
   a. Kyrie Eleison
   Choir, soloists, trumpets, timpani, oboes, strings, basso continuo
   
   **KYRIE eleison.** LORD, have mercy.

   b. Christe Eleison
   Soprano solo, violins, basso continuo
   
   **Christe eleison.** Christ, have mercy.

   c. Kyrie Eleison
   Choir, soloists, trumpets, timpani, oboes, strings, basso continuo
   
   **Kyrie eleison.** Lord, have mercy.

2. Gloria in excelsis Deo
   a. Gloria in excelsis Deo
   Choir, trumpets, timpani, oboes, strings, basso continuo
   
   **GLORIA in excelsis Deo.** Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi. Propter magnam gloriam tuam.
   
   GLORY to God in the highest. And on earth peace to men of good will. We praise Thee, we bless Thee, we adore Thee, we glorify Thee, we give Thee thanks. For Thy great glory.

   b. Domine Deus
   Alto soloist, strings, basso continuo
   
   **Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine fili unigenite, Jesu Christe.**
   
   O Lord God, heavenly king, God the Father almighty. O Lord Jesus Christ, the only begotten Son.

   **Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis.**
   
   O Lord God, Lamb of God, Son of the Father, who takes away the sins of the world, have mercy upon us.

   c. Qui tollis
   Choir, oboes, strings, basso continuo
   
   **Qui tollis peccata mundi, miserere nobis.**
   
   [O Lord God] who takes away the sins of the world, have mercy upon us.
Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

**d. Quoniam tu solus sanctus**

ATB soloists, violins, viola, basso continuo

_Quoniam tu solus sanctus, Tu solus Dominus,_
 _Tu solus Altissimus, Jesu Christe._

**e. Cum Sancto Spiritu**

Choir, trumpets, timpani, oboes, strings, basso continuo

_Cum Sancto Spiritu, in gloria Dei Patris,_
_Amen._

**3. Credo in unum Deum**

**a. Credo**

Choir, trumpets, timpani, oboes, strings, basso continuo

_CREDO in unum Deum, Patrem omnipotentem factorem coeli et terrae, visibilium omnium et invisibium._
_Et in unum Dominum Jesum Christum,_
_Filium Dei unigenitum._
_Et ex Patre natum ante omnia saecula._
_Deum de Deo, lumen de lumine,_
_Deum verum de Deo vero._
_Genitum non factum, consubstantialem Patri: per quem omnia facta sunt._
_Qui propter nos homines, et propter nostram salutem descendit de coelis._

I BELIEVE in one God, the Father Almighty,
Maker of heaven and earth, and of all things,
visible and invisible.
And in one Lord, Jesus Christ, the only-begotten Son of God.
Born of the Father before all ages.
God of God; Light of Light;
True God of true God.
Begotten, not made, consubstantial with the Father, by Whom all things were made.
Who for us men, and for our salvation, came down from heaven.
b. Et incarnatus est
SAT soloists, basso continuo

Et incarnatus est de Spiritu Sancto, ex Maria Virgine: et homo factus est.

And was incarnate by the Holy Ghost, of the Virgin Mary; and was made Man.

c. Crucifixus
Choir, oboes, strings, basso continuo

Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est. d. Et resurrexi

He was crucified also for us, suffered under Pontius Pilate, and was buried.

d. Et resurrexi
Choir, trumpets, timpani, oboes, strings, basso continuo

Et resurrexit tertia die, secundum Scripturas. Et ascendit in coelum:

Sedet ad dexteram Patris. Et iterum venturus est cum gloria, judicare vivos et mortuos: cujus regni non erit finis.

And on the third day He rose again according to the Scriptures. And ascended into heaven, and sits at the right hand of the Father. And he shall come again with glory to judge both the living and the dead, and His kingdom shall have no end.


And in the Holy Ghost, the Lord and Giver of Life, Who proceeds from the Father and the Son, who, together with the Father and the Son, is adored and glorified; who spoke by the Prophets.

Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptismam in remissionem peccatorum, Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen (’Amen come nel Gloria’)
4. Sanctus  
   a. Sanctus  
   Choir, trumpets, timpani, oboes, strings, basso continuo

SANCTUS, sanctus, sanctus  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra,  
gloria tua.  
Hosanna in excelsis.

HOLY, Holy, Holy,  
Lord God of hosts.  
Heaven and earth are  
full of Your glory.  
Hosanna in the highest.

b. Benedictus  
Soprano soloist, flute solo, basso continuo

Benedictus qui venit  
in nomine Domini.  
Blessed is he who comes  
in the name of the Lord.

c. Hosanna  
Choir, trumpets, timpani, oboes, strings, basso continuo

Hosanna in excelsis.  
Hosanna in the highest.

5. Agnus Dei  
   a. Agnus Dei I  
   Choir, soloists, trumpets, timpani, oboes, strings, basso continuo

AGNUS Dei, qui tollis peccata mundi: miserere nobis.  
Agnus Dei, qui tollis peccata mundi: miserere nobis.  
LAMB of God, who takes away the sins of the world, have mercy on us.  
Lamb of God, who takes away the sins of the world, have mercy on us.

b. Agnus Dei II  
Choir, soloists, trumpets, timpani, oboes, strings, basso continuo

Agnus Dei, qui tollis peccata mundi: dona nobis pacem.  
Lamb of God, who takes away the sins of the world, grant us peace.
Music for Holy Week, Resurrection, and Eastertide in the Catholic Court Church of Dresden during the Reign of August II ‘The Strong’

The King’s musicians, both by their voices and their instruments, inflame the devotion of the people as they suffer with the dying Son of God. These Catholic refinements, expressive of a most tender love of God, last until 8 pm on Saturday, when they most joyfully conclude with the solemn procession of the Lord’s Resurrection, amidst the playing of trumpets and timpani and the delightful concertus of the most exquisite music. (Litterae Annuae, Dresden to Rome, 1724)

Music, as this report illustrates, was a key element in intensifying the emotions of the small Catholic congregation of the Dresden royal chapel, a church established in 1708. The liturgies of Lent, of Holy Week especially, and the ceremonies for the Resurrection as observed in this church, offer a powerful representation of contrasting emotional states that were experienced by congregations throughout Catholic Europe and beyond during the eighteenth century. Music reflected and heightened these states.

Following the 1697 conversion to Catholicism by the Elector of Saxony, and eventual King of Poland August II (known as ‘the Strong’: 1670–1733), the Counter Reformation entered the heart of Lutheran Saxony. Jesuits from the Province of Bohemia were invited to staff the Catholic royal chapel in Dresden, which was established by the king in the former theatre of the court. This chapel was inaugurated on Maundy Thursday 1708 and was opened to the public. With strong royal patronage, the Catholic court church of Dresden was to develop a musical repertoire that today is seen to be a most important collection, being representative of Catholic music from the first half of the eighteenth century, and earlier. The music to accompany the liturgy of the church was written by a number of distinguished court composers who served August II. These included Johann David Heinichen (1683–1729), Jan Dismas Zelenka (1679–1745), Giovanni Alberto Ristori (1692–1753), the little-known Tobias Butz, and later, Johann Adolph Hasse (1699–1783). Following the deaths of Heinichen, Zelenka, and Ristori, the Dresden court acquired their libraries of music. The music collection held by the court church to which these composers had contributed so much was first catalogued in 1765. Although a series of historical events meant that until recent times this collection of Catholic sacred music was not promoted (as Johann Sebastian Bach’s output of sacred music had been by Carl Philipp Emanuel Bach and Mendelssohn), and despite great losses (especially of the performance parts that once accompanied the scores), a great many items are kept in Dresden today. The musical treasures from the royal chapel include items composed by Palestrina, the Viennese court’s version of Allegri’s Miserere, and great numbers of sacred works from Naples, Venice, and Vienna. This collection may be seen as a counter-balance to the much better-known works composed by Johann Sebastian Bach for the neighbouring commercial centre of Leipzig. According to his second eldest son, Carl Philipp Emanuel, the Leipzig Cantor often visited Dresden and he was certainly acquainted with, and an admirer of the music of both Zelenka and Hasse, as demonstrated in this response to Bach’s biographer, Johann Nikolaus Forkel:
In his last years [Johann Sebastian Bach] esteemed highly: Fux, Caldara, Händel, Kayser [Reinhard Keiser], Hasse, both Grauns, Telemann, Zelenka, Benda and in general everything that was worthy of esteem in Berlin and Dresden. Except for the first four, he knew the rest personally.

The development of the liturgy of the church was recorded by a series of Bohemian Jesuits in their chronicles, the Diarium and Historia, which today are kept in Dresden and Bautzen, and a series of annual letters (the Litterae Annuae) written to the General of the Society of Jesus in Rome by Dresden Superiors. Their reports for the very earliest years of the church are highly detailed and demonstrate the planning required for this foundation, which began life with little more than the building and the Jesuit fathers. Decisions had to be taken immediately about the organization of the year. Thus, on 11 February 1710, the Diarium noted:

The Father Superior summoned the fathers for a discussion on the sermons during Lent. The first question was whether there should be three or two exhortations per week? The universal response was for two per week. The second question was on which days they should be given? The unanimous answer was Sunday and Friday at 4 pm following Litanies in the presence of the Blessed Sacrament and with the Solemn Blessing after the sermon. On ferial days the Miserere is to be sung in place of the Litanies.

Moreover, in the early days of the church disagreements took place between the Jesuit fathers from Bohemia and those from the Province of the Rhine about the performance of music. One thorny issue, mentioned in the Diarium, concerned the use of the vernacular during Holy Week:

Palm Sunday ... The Passion was sung in the choir in German because we didn’t have it in Latin. Dominus Jungwirth [the Music Prefect] used the German text that is sung at Graupen [Krupka in Bohemia]. The Fathers from the Rhine Province were mightily displeased with this, but the German people welcomed it.

As many accounts demonstrate, the singing of the hymns in the vernacular during Lent and Holy Week prevailed. O Lamm Gottes and Christ ist erstanden are two examples mentioned.

Much of the musical repertoire of the church was performed by the Kapellknaben of the church, a group of boys and young men who were recruited in Bohemia; no Saxon Catholic boys were then available to carry out these musical duties. The beautiful singing of this group of young choristers, who also played musical instruments, added great lustre to the royal chapel. Surviving sets of printed part books hint at the music they might have sung, including settings of the psalms for the office of Compline composed by Giovanni Battista Bassani (Bologna, 1701), and Elia Vannini (Bonn, 1699). An account kept in the Jesuit Archive in Rome reveals that ‘a precious Royal Music Library’ was among items funded from the extraordinary expenses incurred by the Dresden Jesuits between August 1709 and February 1711.

Members of the celebrated court orchestra performed the music for state occasions and solemn events, especially when the king or members of his family were present in the church. Players from the group of royal trumpeters and timpanists were selected to play
fanfares in the royal chapel. They were required to play in masses composed for the great feasts of the church, including the Resurrection, and following days of Eastertide: Easter Sunday, Monday, and Tuesday. Each performance group had a particular role in music at this time of the year.

To be given the task of composing and directing the music for these most significant days in the church calendar was considered a great honour among the composers of the Dresden court. Even though tragic periods in Dresden’s past and more recent history have led to the loss of musical sources, much of the music for Holy Week, the Resurrection, and Eastertide survives. Besides its own intrinsic value, today this collection is regarded as a most important counter-balance to the much better-known works composed by Bach for the Lutheran churches of Leipzig.

Musical settings required for Holy Week comprised the Passion, psalm 50 (Miserere), the Lamentations of Jeremiah, Responses for Matins of Holy Week, psalms for Compline, the Benedictus, hymns, the Te Deum, and oratorios that were performed on Good Friday and Holy Saturday. As already noted, in 1710 the Passion heard on Palm Sunday from Bohemia was sung in the vernacular. A *Diarium* entry made in this, the first year of the chronicle, reveals that because no version existed in the royal chapel, the music had to be borrowed from Graupen in Bohemia, together with the Responses [these were sent as a gift from the Superior there]. Several beautiful Miserere compositions are kept in Dresden today. In 1765, however, the Catholic court church could catalogue sixteen settings, including two by Zelenka, three by the court composer Giovanni Alberto Ristori [these are now missing], one by the Imperial *Kapellmeister* Johann Joseph Fux, another by Palestrina, and one by Gregorio Allegri. Miserere compositions also existed in printed collections that were used by the *Kapellknaben*. Otherwise, members of the court’s musical establishment, the *Hofkapelle*, or visiting musicians such as those who came from Venice under the direction of Antonio Lotti for opera seasons at the end of the second decade of the eighteenth century, led to this type of report in the annual letter to Rome for 1718: ‘In the afternoon of Good Friday, after morning worship, the royal Italian singers sang the Lamentations...Benedictus, and the Miserere to excellent music. The effect was of sorrow mixed with holy delight’. The psalms for Compline came to be composed by Ristori [these now are also missing from Dresden]. In 1722 Zelenka was commissioned to compose works for Holy Week, including music for the Tenebrae services which, in Dresden, were observed on the evenings before Maundy Thursday, Good Friday, and Holy Saturday. The *Diarium* entry indicates the problems experienced with the organ of the church, which had to be brought into tune with the instruments of the *Hofkapelle*:

NB. Zelenka was entrusted with the task of composing the Lamentations and all the rest for Holy Week. He insisted that the organ be modified to Cammerton, as it is called. This was done, with the Princess paying the bill. However, the true source of these [changes] is manifestly Father Steyerer who wants everything in the church to be done in the Viennese style. Margin note: Modification of organ. NB, this makes the fourth time.

Throughout these days the instrumentation gradually became subdued. In 1734 we learn that on Tuesday in Holy Week the final Miserere was performed without the organ. In 1722, Zelenka’s specification of the keyboard instrument to be used in his beautiful *Lamentations*
pro hebdomada sancta is ‘Cembalo’ [harpsichord] for the two final settings he composed for
the first Nocturn of Matins heard on the evening before Holy Saturday. The organ remained
silent, even in the oratorio performances given on Good Friday and Holy Saturday.

In the early years of the royal chapel the Jesuits built a sepulchre of the type seen in Jesuit
colleges. These structures and the music performed there were to become an important
impetus for the composition and performance of many oratorios by Dresden court
composers. The Diarium account of Good Friday 1710 reported:

Before the ceremonies, a sermon was given by Father Heimbach at 8 am. Then the
Father Superior performed the sacred ceremonies including the Veneration of the
Cross. The Passion was sung in German. After the ceremonies the Holy Sacrament
was taken to the sepulchre as the singers sang Ecce quomodo moritur justus ...
Matins at 3 pm with one Nocturn and Lauds. Then there was the Lenten sermon after
which O Lamm Gottes was sung. At 8 pm music was performed at the sepulchre and
the Blessed Sacrament was brought out.

The music was almost certainly performed by the Kapellknaben, and was probably similar
to, or else it was in fact, Zelenka’s early oratorio composed to a Latin text, and to be sung at
the sepulchre in the Clementinum in 1709: Immisit Dominus pestilentiam. This work was
composed for the Clementinum College in Prague, an institution with which Zelenka had an
ongoing association. The first sepulchre erected in the Dresden’s royal chapel was near to
the sacristy, and it seems to have been a type of tableau. The Historia described the
structure and its effect as follows:

… we have also performed all the usual holy ceremonies of Holy Week and have
established the grave of the Lord according to Catholic practice. For the central
theme we chose the struggle of Jacob with the angel before a background of the
holy sunrise of the Resurrection of our Redeemer. This drama, completely unfamiliar
to the heretics, set the whole city in motion. Everyone streamed in to view this
Orthodox piety.

Similar structures were built in the Dresden Catholic court church until 1718, when it is
possible that the equipment was transported to the little-known Jesuit chapel in Leipzig.
The annual letter for 1719 from Leipzig reported that ‘For the greater edification of the
congregation and indeed also for the edification of the Lutherans, we built a sepulchre at
the cost of 76 Imperials’. In anticipation of the marriage between the sole legitimate son of
August II, Electoral Prince Friedrich August, and a daughter of the late Emperor Joseph I
from the court of Vienna, in 1718 the king agreed to a glorious and magnificent sepulchre
being constructed. The designer was to be the Dresden court architect from Venice:
Dominus Alessandro Mauro, a member of one of the first great Italian families of theatrical
scenic artists. The apparatus [as these structures came to be known] was financed by,
among others, the Papal Nuncio and the Venetian Resident. It was supported by sixteen
columns and illuminated by 300 large, and 370 smaller candles. The annual letter reports
that there were twelve large silver vases with flowers, forty-eight silver candelabra with
wax candles. The monstrance, adorned by the king with 1,770 diamonds, was placed in the
centre. The building of this holy sepulchre led to anger among certain members of the
Lutheran population. In 1719 the annual letter to rome reported that ‘Numerous children of
darkness [Lutherans] flocked to see it and, using their power, they caused worse trouble …
attempting to break down the door of the sacristy’. On the king’s orders, the sepulchre was guarded by alternating pairs of sentinels from the noble royal Pretorian guard. The Historia reported that these guards ‘restrained the assault of the spectators, both Catholic and Lutheran, who gathered from everywhere’. Following the return to Dresden in 1719 of the Saxon Electoral prince with his Habsburg wife, Maria Josepha, a vigil came to be observed at the sepulchre by the electoral prince, princess, and members of their courts. During this vigil music was performed by the king’s instrumentalists and singers.

From the early 1720s oratorio performances usually took place in the presence of the Saxon electoral prince and princess and their courts. It was usual for the musicians of the Hofkapelle to accompany the vocalists (including the castrati), who took the required roles in works written by court composers Kapellmeister Johann David Heinichen, Zelenka, and Ristori to Italian texts. These came to be supplied by the Dresden court poets, including the court’s opera librettist, Stefano Pallavicini. The Diarium often referred to these compositions as being elegant. Thus, on Good Friday in 1726, it was recorded that ‘at nine in the evening an oratorio composed by Heinichen; an elegant composition [was heard]’, while on Holy Saturday in 1727 it was written that ‘at four o’clock in the afternoon Ristori performed an elegantly composed Italian oratorio’. From 1734, Kapellmeister Johann Adolph Hasse began to supply these works for Holy Week. The Dresden royal library once held a great many books of libretti (mainly Italian) of oratorios.

In Dresden’s royal chapel Holy Week usually concluded on Holy Saturday at 8 pm (sometimes at 9 pm). As expected, the music heard during the following triduum changed in mood and in instrumental colour. These were days of great aural splendor when the ceremonies of Holy Week gave way to the delights of the joyful Resurrection. According to the Historia of 1725 the altar of the royal chapel was elegantly covered by a pure silk cloth and lit by numerous large candles of virgin wax. A procession accompanied by the sound of trumpets and timpani, and ‘the charming harmonies of exquisite music’ concluded Holy Week. Glorious mass settings made brilliant with trumpets and timpani, joyful compositions of the Marian antiphon Regina coeli (which began to be sung from the time when the Resurrection was celebrated until Saturday after Pentecost Sunday), and Te Deum performances, again with trumpets and timpani, enlivened Eastertide.

Among the earliest accounts of the Resurrection ceremonies is the report given in the Historia of 1710:

We also celebrated the Resurrection at 8 pm [on Holy Saturday]. The priest, standing in the place of the sepulchre, sang a triple Alleluia, to which the choir responded. The choir then sang the psalm Laudate Dominum omnes gentes, and finally the priest, holding up the Host, sang: Christ ist erstanden. There was a procession to the High Altar where the Te Deum was sung and a benediction was given after the singing of the hymn Regina coeli laetare.

In 1719, after the procession to the sepulchre, the singing of Christ ist erstanden was accompanied [according to the writer of the annual letter for that year] by the royal timpani and trumpets. The Te Deum that followed, with music described as being ‘exquisite’, was performed by the Italian musicians. The importance of the court’s trumpets and timpani in the Resurrection ceremonies and the presence of the prince and princess caused the writer of the letter of 1720 to write: ‘We celebrated the procession from the sepulchre … with all the
pomp we could. This was augmented by the presence of Their Most Serene Highnesses and others of their court as well as the king’s trumpets and timpani which, throughout the following days of Easter, played joyous music between ceremonies.

A hierarchy came to exist among the court church composers for musical responsibilities during these days. The Kapellmeister was responsible for Easter Sunday, and the Vice-Kapellmeister and one of his students for the following two days. This is clearly stated in the Diarium reports of 1725:

[Dominica Resurrectionis]
Sung Mass: There were trumpets and timpani, as there were in last night’s ceremonies for the Resurrection. Music by Heinichen with the castrati and royal musicians. At the Epistle there was a concentus and an Offertory...

[Feria II post Pascha]

[Feria III post Pascha]
Vespers at 4 o’clock. Music produced by Butz. [Tobias Butz became a composition student of Zelenka].

By 1732, the final year of the life and reign of August II, accounts of these ceremonies diminished in size and importance. Patterns set in 1710 had been established, and although the musical splendor of Holy Week and Eastertide had expanded, the Historia of the Jesuits noted that no longer was there a need to reiterate what had become the norm.

For the rest, the activities of our community were the same as in previous years and have been more than once described, especially the devotional acts of the court of the Princes [Friedrich August and Maria Josepha], which followed their usual course: for the sake of brevity we here pass over them. The night of the Lord’s Nativity, the triduum of Tenebrae during Holy Week, the sepulchre and the eve of the Lord’s resurrection achieved exactly the same, if not actually greater, devotional splendour of devotions as in other years.

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Recording

A recording of Zelenka’s Litaniae Xaverianae ZWV 155 and Magnificat in D ZWV 108 by the Schola Cantorum of Melbourne directed by Gary Ekkel is available for purchase at the entrance of the chapel.
Sunday, September 15, 3:00pm
The Chapel of the Holy Spirit,
Newman College

Rejoice in the Lamb
featuring

Benjamin Britten *Rejoice in the Lamb*
Samuel Barber *Agnus Dei*
John Tavener *The Lamb*
Morten Lauridsen *O magnum mysterium*
Eric Whitacre *Lux aurumque*

*Rejoice in the Lamb* is a celebration of the humble lamb – a vulnerable animal tended by Middle-Eastern shepherds and yet an enduring symbol in Jewish and Christian cultures. The program includes a series of works dedicated to the Lamb of God by English and American composers writing in the shadow of the two world wars. To mark the centenary of Benjamin Britten’s birth, the Choir performs his humorous and touching *Rejoice in the Lamb* as the centrepiece of the concert.

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The Choir of Newman College
directed by Gary Ekkel

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