



THE UNIVERSITY OF  
**WAIKATO**  
*Te Whare Wānanga o Waikato*

Research Commons

<http://researchcommons.waikato.ac.nz/>

## Research Commons at the University of Waikato

### Copyright Statement:

The digital copy of this thesis is protected by the Copyright Act 1994 (New Zealand).

The thesis may be consulted by you, provided you comply with the provisions of the Act and the following conditions of use:

- Any use you make of these documents or images must be for research or private study purposes only, and you may not make them available to any other person.
- Authors control the copyright of their thesis. You will recognise the author's right to be identified as the author of the thesis, and due acknowledgement will be made to the author where appropriate.
- You will obtain the author's permission before publishing any material from the thesis.

**Eighteenth-century solo soprano cantatas:  
A study of  
Christoph Graupner's (1683-1760)  
style and contribution to this genre**

A thesis  
submitted in partial fulfilment  
of the requirements for the degree

of

**Doctor of Musical Arts**

at

**The University of Waikato**

by

**Amy Louise Kate Thomas**



THE UNIVERSITY OF  
**WAIKATO**  
*Te Whare Wānanga o Waikato*

2024

## Abstract

The Baroque composer Christoph Graupner (1683-1760) worked as the Kapellmeister for the Hesse-Darmstadt court from 1709 to his death in 1760. A prolific composer of several genres of music, including operas, concertos, sinfonias and many other instrumental works, Graupner wrote over 1,400 sacred cantatas for use in the court chapel's weekly services. In this study I will examine a small, but significant, segment of Graupner's cantata oeuvre; the forty-eight solo soprano cantatas. The purpose of this study is to examine Graupner's compositional techniques for these cantatas and to report on his progressive style, particularly in regards to *stile galant*. Using John White's methodology, a detailed musical analysis of thirteen solo soprano cantatas is given in chapters two and three, along with broader structural and stylistic analysis of all forty-eight solo soprano cantatas. Chapter three also highlights the instrumentation of several solo soprano arias within selected SATB chorus cantatas. Chapter four considers the six sopranos employed during Graupner's tenure and examines the tessitura and range of a selection of cantatas. Chapter four also investigates the role of the basso continuo in solo soprano cantatas and the influence of opera on Graupner's cantata compositional style. Chapter five details the performative considerations for the thirteen solo soprano cantatas presented over four public recitals during this study. Performance methodology by Sarah Fuller, Brad Haseman, and Margaret Kartomi is employed in order to reflect on the aspects of both listening and performing the music of Graupner, in a modern twenty-first century setting.

## Acknowledgements

First and foremost, I wish to acknowledge the staff of Waikato University, Hamilton, New Zealand for their constant support of my studies over the years. It has been a humbling experience to receive multiple scholarships from this university, and I am grateful for the funding and ongoing financial support that has been awarded to this project. My chief project supervisor, Dr. Rachael Griffiths-Hughes, has worked tirelessly to provide me with support, encouragement, inspiration, and direction. As well as her academic advice and guidance, Rachael has played the harpsichord (and the chamber organ at times) in every rehearsal and every concert for this project over the last six years. Rachael, her husband Dr. Martin Griffiths, and their two musical daughters are wonderful representatives for Baroque music in Hamilton, New Zealand, and I have appreciated their enthusiasm and dedication to this project. I have been fortunate to be part of *Vox Baroque*, a group of keen singers and instrumentalists in Hamilton, New Zealand, directed by Rachael Griffiths-Hughes, who regularly perform music from the Baroque era. The members of this group have supported my love of Graupner, and I thank them all for their efforts. Thank you to *NZ Barok* violinist Catherine Polglase, who has led my recital group for many years; her experience and knowledge have contributed greatly to the success of this project.

I wish to thank Professor Martin Lodge, my secondary supervisor, for his vast knowledge of methodology, and his encouragement to seek a solid basis on which to present my musical analysis. During my time at Waikato University, I have had invaluable input and support from singing tutors Glenese Blake, David

Griffiths, Ian Campbell and Dame Malvina Major. I especially want to acknowledge the support of Baroque vocal specialist Jayne Tankersley, who has shared many insights into her substantial musical education in this genre.

It has been my honour to work with some amazing vocalists in the Waikato Conservatorium of Music. My thanks go to Kristin Darragh (director of vocal performance) and TANZOS director Madeleine Pierard, for encouraging students in these study programmes to participate in this unique project. I wish to acknowledge the support of the Waikato University Postgraduate department, the Waikato University Scholarship department, the Waikato University Library and Interloans staff, Gallagher Academy of Performing Arts department venue staff, and the academic music department administrators. There have been many challenges over the last six years, particularly with the pandemic, so I appreciate the goodwill and motivation that these staff members have shown to me.

A special thanks to Professor Ray Harlow, Friederike André, and Luca Mangi who have supported me with translations and linguistic education. Professor Harlow's extensive linguistic experience was invaluable at the beginning of my Graupner journey. Many of the words on the original manuscripts I first encountered, were near-impossible to decipher for an English speaking student. Friederike's experience as a native German speaker, an active soprano in the Baroque genre, and her excellent teaching skills, have also been most appreciated.

To the Graupner Society based in Germany, I want to send my thanks and appreciation for supporting this project. Particular thanks to Burkhard Switaiski

for taking the time to create a modern score for all forty-eight solo soprano cantatas. I also really appreciate Burkhard's effort in transcribing a selection of pieces from Graupner's opera *Dido, Königin von Carthago*. His effort has enabled me to showcase Graupner's early opera work, with the forces available to me here in Hamilton.

I wish to thank the venue coordinators of St Peter's Cathedral, and Hillcrest Baptist Church, Hamilton. Both venues have been a pleasure to perform in, and have been very supportive of the project.

And finally, to my extremely supportive family members, who have always found a way to say yes to every request this project has demanded; a huge heartfelt thank you. Particular thanks to my parents Shirley and Tasman Scott, who have encouraged me to pursue the subject of music since I was very young. Thanks to Helen Scott for the hours of proofreading time she has given to this project. To my husband Andrew, who has willingly taken on countless extra parental tasks in order that I might be able to attend rehearsals, perform, and study part-time while still being a mother to our small children; I thank God for finding such a wonderful man to support me.

It has been my privilege and pleasure to learn about Christoph Graupner's music and to present a selection of his works to the Hamilton public and wider international community (via YouTube). This project has combined my love of God's word with my love of music, and I am forever grateful to have had the opportunity to study this outstanding Baroque composer.

## Table of Contents

<b>Abstract</b> .....	ii
<b>Acknowledgements</b> .....	iii
<b>List of Figures</b> .....	viii
<b>List of Tables</b> .....	x
<b>List of Abbreviations</b> .....	xi
 <b>Chapter 1</b> <i>Christoph Graupner and his sacred solo soprano cantatas</i>	
<b>1.1 Thesis overview</b> .....	1
<b>1.2 Methodology</b>	
1.2.1 Analytical Analysis.....	5
1.2.2 Performative analysis.....	8
 <b>Chapter 2</b> <i>Structural features of Graupner's solo soprano cantatas</i>	
<b>Overview</b> .....	11
<b>2.1 General structure</b> .....	13
<b>2.2 Secco recitative</b> .....	18
<b>2.3 Accompanied recitative</b> .....	22
<b>2.4 Arias</b>	
2.4.1 Binary form.....	33
2.4.2 Da capo form.....	34
2.4.3 Arioso.....	37
<b>2.5 Dictum</b> .....	41
<b>2.6 Chorale</b> .....	47
<b>2.7 Sinfonia</b> .....	53
 <b>Chapter 3</b> <i>Stylistic features of Graupner's solo soprano cantatas</i>	
<b>Overview</b> .....	57
<b>3.1 Harmonic preferences</b> .....	58
<b>3.2 Meter and Tempo</b> .....	69
<b>3.3 Rhythm</b> .....	82
<b>3.4 Texture</b> .....	87
<b>3.5 Musical Rhetoric</b> .....	91
<b>3.6 Dynamics</b> .....	95
<b>3.7 Instrumentation</b> .....	100
<b>3.8 <i>Stile galant</i></b> .....	113

## **Chapter 4** *The voice of the soprano in a Graupner cantata*

<b>Overview</b> .....	121
<b>4.1 The sopranos at the Court of Hesse-Darmstadt</b> .....	122
<b>4.2 Range and Tessitura</b> .....	127
<b>4.3 The soprano and the continuo</b> .....	137
<b>4.4 Operatic influences on composition style</b> .....	140

## **Chapter 5** *Performing Graupner: A twenty-first century response*

<b>Overview</b> .....	148
<b>5.1 Listening</b> .....	149
<b>5.2 Reflecting on performance</b> .....	151

<b>Conclusion</b> .....	159
-------------------------	-----

<b>Bibliography</b> .....	165
---------------------------	-----

## **Appendix A: Harmonic Analysis**

(i) Da capo / Binary arias with <i>major</i> key A section.....	176
(ii) Da capo / Binary arias with <i>minor</i> key A section.....	179
(iii) Ariosi, short non-repeating arias, and accompanied recitatives.....	180

<b>Appendix B: A survey to support Chapter 3.5 (musical rhetoric)</b> .....	182
---	-----

<b>Appendix C: Supporting examples, Chapter 3.4 (texture)</b> .....	186
---	-----

<b>Appendix D: Supporting examples, Chapter 3.8 (case studies)</b> .....	194
--	-----

<b>Appendix E: Supporting examples, Chapter 4.3 (continuo and soprano)</b> ....	202
---	-----

<b>Appendix F: Supporting examples, Chapter 4.3 (lack of continuo)</b> .....	209
--	-----

<b>Appendix G: Concert programmes for the recitals mentioned in 5.2</b> .....	213
---	-----

## List of Figures

Figure 2.1	Original libretto for GWV 1114/16, movement three.....	20
Figure 2.2	Excerpt from GWV 1107/44, bars 21-26.....	25
Figure 2.3	Libretto for GWV 1114/16, movement one.....	27
Figure 2.4	Original libretto for GWV 1147/11, movement three.....	30
Figure 2.5	Original libretto for GWV 1147/11, movement six.....	31
Figure 2.6	Excerpt from GWV 1147/11, bars 116-120.....	31
Figure 2.7	Structure of PSC with ariosi.....	39
Figure 2.8	Excerpt from GWV 1123/18, bars 1-11, OS.....	44
Figure 2.9	Excerpt from GWV 1107/44, bars 32-34 and bars 38-40....	45
Figure 2.10	Excerpt from GWV 1162/12, chorale, OS.....	50
Figure 3.1	Excerpt from GWV 1155/09b, bars 116-11.....	72
Figure 3.2	Excerpt from GWV 1155/09b, bars 171-176.....	73
Figure 3.3	Excerpt from GWV 1165/09, bars 137-144.....	74
Figure 3.4	Excerpt from GWV 1165/09, bars 203-208.....	75
Figure 3.5	Excerpt from GWV 1118/12b, bars 1-10, OS.....	79
Figure 3.6A	Excerpt from GWV 1118/12b, bars 53-56.....	80
Figure 3.6B	Excerpt from GWV 1118/12b, bars 73-76.....	80
Figure 3.7	Excerpt from GWV 1118/12b, bars 1-17, OS.....	81
Figure 3.8	Excerpt from GWV 1137/13, bars 96-99.....	83
Figure 3.9	Excerpt from GWV 1151/22, bars 25-30.....	84
Figure 3.10	Excerpt from GWV 1151/22, bars 73-74.....	84
Figure 3.11	Excerpt from GWV 1102/11b, bars 56-58.....	85
Figure 3.12	Excerpt from GWV 1145/16, bars 34-37.....	86
Figure 3.13	Excerpt from GWV 1132/12b, bars 79-84.....	89

Figure 3.14	Three examples of <i>tasto solo</i> , OS, (Fig 3.14.A:B:C).....	90
Figure 3.15	Excerpt from GWV 1107/44, bars 11-13.....	93
Figure 3.16	Excerpt from GWV 1151/22, bars 6-9.....	93
Figure 3.17	Excerpt from GWV 1162/12, bar 128, OS, Dynamics.....	95
Figure 3.18	Excerpt from GWV 1147/11, bars 3-14.....	96
Figure 3.19	Excerpt from GWV 1118/12b, bars 69-71, OS.....	97
Figure 3.20	Excerpt from GWV 1114/16, bars 103-106.....	97
Figure 3.21	Excerpt from GWV 1131/44, bars 38-42.....	98
Figure 3.22	Excerpt from GWV 1131/44, bars 205-208.....	99
Figure 3.23	Excerpt from GWV 1107/44, bars 16-20.....	103
Figure 3.24	Excerpt from GWV 1107/44, bars 58-61.....	104
Figure 3.25	Excerpt from GWV 1107/44, bars 344-349.....	105
Figure 3.26	Excerpt from GWV 1132/12b, OS, Instrumentation.....	107
Figure 3.27	Excerpt from GWV 1145/16, OS, Flauto traverso.....	108
Figure 4.1	Excerpt from GWV 1114/16, bars 227-230.....	130
Figure 4.2	Excerpt from GWV 1162/12, bars 72-76.....	132
Figure 4.3	Excerpt from GWV 1145/16, bar 28 and bar 60.....	132
Figure 4.4	Excerpt from GWV 1118/12b, bar 45 and bars 49-50 .....	133
Figure 4.5	Excerpt from GWV 1132/12b, bars 82-87.....	133
Figure 4.6	Excerpt from GWV 1132/12b, bars 102-103.....	134
Figure 4.7	Excerpt of <i>Dido, Königin von Carthago</i> 1:5, b: 22-23, OS... 144	
Figure 4.8	Excerpt of <i>Dido, Königin von Carthago</i> , 1:5, b: 1-8, OS.... 144	
Figure 4.9A	Virtuosic writing in soprano part, bars 128-130.....	145
Figure 4.9B	Virtuosic writing in soprano part, bars 133-135.....	146
Figure 4.9C	Virtuosic writing in soprano part, bar 147.....	146

## List of Tables

### Chapter Two

Table 1	Length of secco recitatives in PSC.....	19
Table 2	Frequency of placement of an accompanied recitative.....	23
Table 3	Frequency of accompanied recitative by decade.....	24
Table 4	SSC with accompanied recitatives.....	26
Table 5	Number of da capo arias in PSC.....	37
Table 6	Placement of the chorale in SSC.....	49
Table 7	Treatment of chorale tune in SSC.....	51
Table 8	The sonata ‘sections’ of GWV 1155/09b.....	54

### Chapter Three

Table 9	Key signatures for PSC which contain a chorale.....	66
Table 10	Key modulations for GWV 1131/44.....	68
Table 11	Time signatures for PSC.....	70
Table 12	Instruments added to SSC.....	102
Table 13	Instrumentation required for the PSC.....	106
Table 14A	Summary of <i>d’amore</i> instrument use .....	109
Table 14B	SATB chorus cantatas with an aria featuring solo soprano, plus Chalumeaux .....	110

### Chapter Four

Table 15	SSC versus total cantata output per decade.....	125
Table 16	Soprano range required for PSC.....	127
Table 17	Sustained high tessitura in arias.....	129
Table 18	Sustained high tessitura in secco recitatives.....	131

## List of Abbreviations

AR	Accompanied Recitative
CAR	Cantata Accompanied Recitative
DMA	Doctor of Musical Arts (degree title)
OAR	Operatic Accompanied Recitative
OS	Original score
PhD	Doctor of Philosophy
PSC	Performance subset cantata/s
SATB	Soprano, alto, tenor, bass (voices)

Other SATB configurations refer to chalumeau instrument combinations:

(S), (A), (B), (TB), (AB), (AT), (STB), (SAB)

SSC	Solo Soprano Cantata
SOP	Soprano voice

## Chapter 1

# Christoph Graupner and his sacred solo soprano cantatas

### 1.1 Thesis Overview

The German composer Christoph Graupner (1683-1760) was a prolific late Baroque composer with a progressive compositional style. He was born in 1683 in Kirchberg, which is a town south-east of Leipzig, near the Czechia border. Graupner studied with the local cantor and organist Nikolaus Küster and at age ten Graupner followed him to Reichenbach (south-west of Leipzig).<sup>1</sup> At age twelve he was admitted to the prestigious Thomasschule in Leipzig, a boarding school well known for its focus on art, languages and musical education. Here Graupner received instruction from both Johann Schelle and Johann Kuhnau over a period of nine years.<sup>2</sup> In 1706, age twenty-three, the Great Northern War between Sweden and Saxony forced Graupner to emigrate north to Hamburg, where he took the position of Harpsichordist in the Hamburg Opera company.<sup>3</sup> Here, Graupner collaborated with Reinhard Keiser to compose several operas and worked alongside George Frideric Handel. In 1709 Ernst Ludwig, the Landgrave of Hesse-Darmstadt, offered Graupner a position at his court.<sup>4</sup> Graupner retained the role Kapellmeister (musical director) for fifty-one years, composing over 1,400 sacred cantatas for the weekly services at the court chapel, as well as many other instrumental and vocal compositions.

---

<sup>1</sup> Evan Cortens, *The Sacred Cantatas of Christoph Graupner: Music at The Intersection of Opera and Theology* (New York: Cornell University, 2014), PhD Dissertation, p. 9.

<sup>2</sup> Cortens, p. 10.

<sup>3</sup> Cortens, p. 11.

<sup>4</sup> Cortens, p. 15.

The late Baroque period, in which Graupner composed music, was a time of significant change in musical style. Although he originally learnt Baroque compositional techniques, Graupner was a progressive composer whose music is often known to have elements of *stile galant*.<sup>5</sup> Information about Graupner has been slow to appear in the English language, but there are now several well informed theses detailing his life and compositional style, as well as many recordings (both professional and amateur) on the World Wide Web. The focus of this thesis is Graupner's forty-eight solo soprano sacred cantatas; a topic that has meagre and sporadic analytical commentary. My thesis will use a combination of analytical methods in order to address three different facets of research analysis: descriptive, stylistic and performative research. I hope to reveal the musical trends and stylistic features of Graupner's solo soprano cantatas, and further the recognition of this important composer through both analysis and performance.

This thesis primarily examines a smaller subset of Graupner's forty-eight solo soprano cantatas. The subset consists of thirteen cantatas, ranging from 1709 to 1744, all of which I have performed and analysed. I have included Graupner's first and last solo soprano cantatas in the sample set, plus a purposeful selection of eleven other cantatas to represent Graupner's work during his tenure at Darmstadt. While Graupner's sacred cantata output was a constant feature of his weekly duties, he only occasionally composed these works for solo soprano. In the years 1711, 1712, and 1720, he wrote several cantatas for solo soprano (twelve, eight, five cantatas respectively). However, Graupner wrote no solo

---

<sup>5</sup> See Chapter 3.8 for a comprehensive definition of galant style (*stile galant*).

soprano cantatas at all in the years 1714, 1717, 1721, 1723-43, 1745-60. All the cantatas between 1722 and 1744 were composed for chorus (SATB), solo bass, or various combinations of singers such as soprano and bass. The thirteen solo soprano cantatas I have chosen to perform and analyse will be henceforth known as the performance subset cantatas (PSC) and include:

- GWV 1155/09b** Die Kranckheit so mich drückt
- GWV 1165/09** Diese Zeit ist ein Spiel der Eitelkeit
- GWV 1102/11b** Furcht und Zagen
- GWV 1147/11** Vergnügte Ruh, beliebte Seelen Lust
- GWV 1118/12b** Mein Hertz erquicket sich allein
- GWV 1132/12b** Schmeichelt nur ihr Welt Sirenen
- GWV 1162/12** Verzage nicht wenn gleich das Leidt
- GWV 1137/13** Ich esse nichts als Aschen Brodt
- GWV 1114/16** Verleyh daß ich aus Hertzens Grund
- GWV 1145/16** Muß ich denn noch ferner leiden
- GWV 1151/22** Seht, Jesus weint
- GWV 1107/44** Das Licht des Lebens gehet auf
- GWV 1131/44** In Jesu hab ich Trost und Frieden

In Chapters two, three and four I will use John White's analytical method, from his book *Comprehensive Musical Analysis*, to analyse and comment on descriptive and stylistic features of Graupner solo soprano cantatas.<sup>6</sup> I will specifically include White's category labels: *Macro*, *Middle* and *Micro* analysis and a selection of musical elements listed under these titles (see Chapter 1.2). In Chapter five I will discuss and apply performative analysis to my performance subset cantatas, combining several ideas on this relatively new methodology from theorists in this field.

---

<sup>6</sup> John White, *Comprehensive Musical Analysis* (Scarecrow Press, 1994).

This project has sparked an extended lifetime goal to perform, analyse, and simply spend more time with all forty-eight of Graupner's solo soprano cantatas. My project amalgamates past academic research on the wider topic of Graupner's sacred cantatas and his influential background in opera composition. I offer a research-based account of the style and compositional devices Graupner used to create his solo soprano cantatas. It is my intention to contribute to the burgeoning pool of knowledge in the area of sacred cantatas by adding detailed information specifically about Graupner's solo soprano cantatas. I hope to continue promoting Christoph Graupner as an important composer of sacred music from the late Baroque era.

## 1.2 Methodology

### 1.2.1 Analytical analysis

White suggests that the methodology used for any musical analysis be ‘simple and basic’.<sup>7</sup> This allows the analyst to ‘modify and expand [the methodology’s] features... to best suit the nature of the work being analysed’.<sup>8</sup> White explains that descriptive analysis can be completed at three levels: macro-analysis, middle-analysis, and micro-analysis. White lists an extensive number of elements for each level, the most relevant of which I have included in my study.<sup>9</sup>

#### **Macro-analysis**

- Meter
- Tempo
- Form
- Broad pitch profile
- Rhythmic traits
- The medium
- Broad overview of timbre

#### **Middle-analysis**

- Contrapuntal, polyphonic and homophonic passages
- Tonal and harmonic shape
- Affective qualities (physiological effects)

#### **Micro-analysis**

- Range
- Tessitura
- Relationship of text to melody
- Harmonic analysis
- Texture
- Dynamics
- Relationship of voices to sound

---

<sup>7</sup> White, p. 22.

<sup>8</sup> Ibid.

<sup>9</sup> White, pp. 25-27 for the full description of the elements in each level.

I have used a combination of all three levels in order to comprehensively analyse Graupner's solo soprano cantatas, and to suggest compositional trends over his lengthy career. On occasion I will make statements using all forty-eight solo soprano cantatas, and at times I will comment on Graupner's entire sacred cantata oeuvre. Predominantly though, I will discuss trends found in the narrowed sample set of thirteen solo soprano cantatas (the performance subset cantatas).

White divides all three levels of his descriptive analysis methodology into four musical element categories. These are: Rhythm, Melody, Harmony, Sound.

White warns that none of the elements can really be separated from the others, but that the categories can prove useful as long as the 'analyst acknowledges and deals with their symbiotic relationships'.<sup>10</sup> White also comments that all of the three levels of analysis should only be attempted after a 'cursory macro-analysis' has taken place, which is specifically in the form of 'listening to the piece as a whole, leafing through the score, perhaps playing it at the piano'.<sup>11</sup> Macro-analysis is designed to serve as a broad overview, describing 'form and the generative process of the work as a whole'.<sup>12</sup>

For this study I will use a combination of:

- Original music scores found on the Graupner society website:

<https://christoph-graupner-gesellschaft.de/>

---

<sup>10</sup> White, p. 23.

<sup>11</sup> White, p. 22.

<sup>12</sup> White, p. 26.

- Published documents about each cantata libretto, provided by Bernhard Schmitt of the Graupner society. These are also found on the society website: <https://christoph-graupner-gesellschaft.de/>
- Modern scores provided by Burkhard Switaiki, which are found on [www.sheetmusicplus.com/](http://www.sheetmusicplus.com/)
- Professional recordings (where available), on [www.spotify.com](http://www.spotify.com), [www.naxosmusiclibrary.com/](http://www.naxosmusiclibrary.com/) , and/or [www.youtube.com](http://www.youtube.com)

Over the last six years, Vox Baroque and I have presented several of the performance subset cantatas in the context of a Vespers service (St Peter's Cathedral, Hamilton, New Zealand). This opportunity has given me useful working knowledge of how these cantatas might have been performed in the original context for which they were written.

### 1.2.2 Performative Analysis

As a soprano, performing music which is not mainstream repertoire, I consider it vitally important to include an aspect of performance analysis in my research.

This type of analysis offers additional insights (via audio-based research methodology), that would otherwise simply not be accounted for. My investigation into performative analysis methodology has produced a number of definitions, guidelines and opinions. I have amalgamated my findings to produce a performance analysis suitable for my project. Essentially, I want to include the component of listening, the action of performing, and the ability to reflect on the process, within the analytical framework of my thesis.

The term *listening* has had a number of definitions over the years, as outlined by Worthington & Bodie.<sup>13</sup> These scholars suggest that listening is recognised as a multidimensional construct and an ‘information-processing activity consisting of a stable set of practices that can be trained and improved’.<sup>14</sup> Listening to Graupner cantatas, therefore, should be an opportunity for information to be gathered and processed; information that may not be forthcoming in non-audio forms of analysis. Encouraged by White’s insistence that ‘audio listening is vital to assessing musical works’, I have sought the opportunity to hear professional recordings of the performance subset cantatas, where available.<sup>15</sup>

---

<sup>13</sup> Debra Worthington & Graham Bodie (Eds.), *Defining Listening. The Sourcebook of Listening Research*, (Hoboken, NJ: John Wiley & Sons, 2018), pp. 3-17.  
<<https://doi.org/10.1002/9781119102991.ch1>>

<sup>14</sup> Worthington & Bodie, p. 5.

<sup>15</sup> White, p. 12.

Sarah Fuller has articulated her Audio Listening Methodology through research on fourteenth-century French vocal music.<sup>16</sup> Fuller's process-based approach 'regards tonal structure not as an external property to be assessed rapidly from written notation or a score, but as a perceptual category that becomes constituted in the course of performance and in the course of concentrated listening'.<sup>17</sup> Fuller notes that 'performance or listening in this case can be either actual or mental' and explains that the results of this style of analysis, over many pieces by the same composer, 'can lead toward a general hypothesis about the nature of tonal structures in the repertory'.<sup>18</sup> Two elements I will discuss, related to Fuller's performative research, are:

1. Listening to the cantata during my rehearsals or performances
2. Listening to recordings of either professional performances or my own performances.

Brad Haseman defines performative research as 'expressed in non-numeric data, ... in forms of symbolic data other than words in discursive text. These include material forms of practice, of still and moving images, of music and sound, of live action and digital code'.<sup>19</sup> Alongside elements of Fuller's research model, I will also discuss two performative elements observed by Haseman. These are:

1. Reflecting on the personal experience of performing the cantata.
2. Participant observations including the instrumentalists involved.<sup>20</sup>

---

<sup>16</sup> Sarah Fuller, Exploring tonal structure in French polyphonic song of the Fourteenth Century. *Tonal Structures in Early Music*, Ed: Cristle Collins Judd, (Routledge, 1998), pp. 73-98, (p. 62).

<sup>17</sup> Ibid.

<sup>18</sup> Fuller, pp. 62, 82.

<sup>19</sup> Brad Haseman, A Manifesto for Performative Research. *Media International Australia*, 118:1 (2006), pp. 98-106, (p. 103).

<sup>20</sup> Haseman, p. 104.

Margaret Kartomi explains that performative research can be broken down into four observational and reflective levels. These levels are based on J.L. Austin's (1911-1960) founding work in speech and act theory, and are combined with Eve Kosofsky-Sedgwick's (1950-2009) peri-performative model of research.<sup>21</sup> In Chapter five I will describe and employ these levels, in conjunction with Haseman and Fuller's performance-based research methodologies. I hope to address audio aspects of Graupner's solo soprano cantatas and demonstrate the importance of performing, and listening to, Graupner's work in the twenty-first century.

---

<sup>21</sup> Margaret Kartomi, Concepts, Terminology and Methodology in Music Performativity Research. *Musicology Australia*, 36:2 (2014), pp. 189-208, (pp. 191-192), [accessed 19th December 2022].

## Chapter 2

### Structural features of Graupner's solo soprano cantatas

#### Overview

- 2.1 General structure
- 2.2 Secco recitative
- 2.3 Accompanied recitative
- 2.4 Arias
  - 2.4.1 Binary form
  - 2.4.2 Da capo form
  - 2.4.3 Arioso
- 2.5 Dictum
- 2.6 Chorale
- 2.7 Sinfonia

There are forty-eight solo soprano cantatas in the collection of original music by Christoph Graupner, held at the *Universitäts und Landesbibliothek* in Darmstadt, Germany. All of these original manuscripts are scanned and digitally available on the Darmstadt University library website via the portal:

[https://www.ulb.tu-darmstadt.de/die\\_bibliothek/index.en.jsp](https://www.ulb.tu-darmstadt.de/die_bibliothek/index.en.jsp)

Recently, a number of people have created modern scores for these cantatas. For this study, I have elected to use modern scores created by Burkhard Switański. At times I will use the original score, for clarity. These can be found on the Graupner Society website <https://christoph-graupner-gesellschaft.de/>. I have also included information found on Florian Heyerick's website, <http://www.graupner2010.org/>, much of which has now been added to the Graupner society website.

I have purposefully chosen thirteen cantatas to represent the beginning, middle and end of Graupner's tenure (1709-1760) as the Kapellmeister for the court of Ernest Ludwig, the Landgrave of Hesse-Darmstadt. Much of the statistical data concerning these thirteen cantatas (the performance subset), will be supported by figures and tables within the document and/or supporting examples found in the Appendices. This chapter is divided into seven parts, beginning with a general structural overview of Graupner's solo soprano cantatas. This is followed by a detailed account of the types of movements that Graupner includes in his cantatas.

## 2.1 General structure

The general structure of Graupner's sacred cantatas was, for the most part, dictated by the poet of the libretto. Henry Cutler Fall explains that, in general, the 'textual plan of a cantata, and consequently musical structure, was stabilized relatively early in the eighteenth century'.<sup>22</sup> Graupner's earliest sacred cantatas (1709-1710), have libretti by either Erdmann Neumeister (1671-1756) or are not credited to a particular poet. In 1711, Georg Christian Lehms (1684-1717) became the Darmstadt court's poet (and librarian), providing cantata libretti until his death in 1717. A short gap between 1717 and 1719 was temporarily filled by the new court librarian 'Heinrich Walther Gerdes, who wrote, or in part collected, cantata texts'.<sup>23</sup> Johann Conrad Lichtenberg (1689–1751) then became the librettist for Graupner's cantatas until his death in 1743. After this, Graupner used Lichtenberg's libretti from previous text books, selecting examples originally set by his Vice-Kapellmeister Gottfried Grünewald (1675-1739).<sup>24</sup> Graupner stopped composing in 1754 due to poor sight and general health, but officially held his title of Kapellmeister until his death in 1760; at this time Graupner's student Johann Samuel Endler (1694-1762) took the position. In terms of general structure, a solo soprano by Graupner contains:

### **Always**

At least one da capo aria

At least one secco recitative

### **Optional**

Dictum – verbatim from the Bible

Instrumental movement (Sinfonia)

Accompanied recitative

Arioso

---

<sup>22</sup> Henry Cutler Fall, *The Passiontide Cantatas of Christoph Graupner* (Santa Barbara: University of California, 1971), p. 38.

<sup>23</sup> Vernon Estil Wicker, *Solo Cantatas for Bass by Christoph Graupner* (Oregon: University of Oregon, 1979), p. 31.

<sup>24</sup> *Ibid.*

In his PhD thesis, Evan Cortens presents a thorough analysis of the general structure of all Graupner's sacred cantatas (over 1400 compositions). Cortens notes that the most common sequence of movements is:

**Chorus (or chorale) + Recitative + Aria + Recitative + Aria + Recitative + Chorale**<sup>25</sup>

Cortens also comments that, in a more general sense, Graupner widely uses the pattern of an opening movement and a closing movement, separated by alternating recitative and aria movements.<sup>26</sup>

Of the thirteen solo soprano cantatas I have studied, only one starts with a chorale (GWV 1114/16). No cantatas begin with a chorus (due to the soloist nature of the subset cantatas), one opens with a sinfonia (GWV 1155/09b), and the remaining eleven cantatas open with either a da capo aria, or an arioso. Widening the parameters to include all forty-eight solo soprano cantatas, we find three more cantatas that begin with a chorale (GWV 1142/11, GWV 1144/11, GWV 1157/13), and two that begin with an accompanied recitative (GWV 1152/12b and GWV 1154/12a). The other forty-one solo soprano cantatas follow the structural trend observed in the performance subset cantatas; opening with a da capo aria, an arioso, or a dictum. The closing movements in my subset vary, but most commonly include a da capo aria, or in later years a chorale.

---

<sup>25</sup> Cortens, p. 86.

<sup>26</sup> Ibid.



These cantata structures are used sporadically by Graupner and are primarily chosen to suit the textual foundation of each cantata. Examples of the four cantata structures include:

1. **Biblical cantata** Text exclusively from the Bible  
**Example:** The cantata GWV 1140/11 uses Psalm 23 text exclusively.  
**Structure:** aria da capo - aria da capo - aria da capo
  
2. **Chorale cantata** A Lutheran chorale is interspersed with devotional poetry.  
**Example:** There are fifteen solo soprano cantatas that contain a chorale and devotional poetry. One example is GWV 1114/16, which uses verse three from the chorale *Ich ruf zu dir* (1527) by J. Agricola (1494-1566).  
**Structure:** The placement of the chorale varies for each cantata. See 2.6 for more information.
  
3. **Aria cantata** (*Odenkantate*) Includes a regular pattern of movements using free devotional prose as a textual foundation.  
**Examples:** There are multiple examples in Graupner's work including:  
GWV 1169/09, GWV 1132/12b and GWV 1118/12b.  
**Structure:** aria da capo - secco recitative - aria da capo - secco recitative - aria da capo
  
4. **Concerto-aria** (*Spruchodenkantate*) A mixture of the concerto motet with the Odenkantate (aria cantata); it uses a verse from the Bible as its motto (referred to as dictum or *spruch*).

**Examples:** GWV 1123/18 (movement one uses Psalm 102:1-2),  
and GWV 1107/44 (movement two uses John 1:12).

**Structure:** The structure varies, but the dictum is usually the first,  
second or third movement.

Krummacher comments that ‘by the turn of the eighteenth century, the *odenkantate* advanced to become the favourite type of cantata among organists and court composers’.<sup>28</sup> Of Graupner’s forty-eight solo soprano cantatas, 66% satisfy the requirements of this category. In her study of J. F. Fasch (1688-1758), Barbara Reul states that ‘the structure of the concerto-aria or *spruchodenkantate*, was the most frequently employed textural pattern in the first half of the eighteenth century’.<sup>29</sup> ‘This type of cantata was readily accepted by the Orthodox Lutheran Church and was embraced by virtually every composer employed at Orthodox Lutheran courts.’<sup>30</sup> Graupner employed the *spruchodenkantate* style in his mid to late solo soprano cantatas; the examples of this structural style listed on page fifteen are found after 1716. Graupner began to make sole use of Lichtenberg's cantata libretti in 1719, which inevitably brought stylistic changes to the structure of Graupner’s cantatas. This, and other influential late Baroque styles such as *stile galant* (discussed in Chapter 3.8), may account for the shift to the concerto-aria style structure.

---

<sup>28</sup> Friedhelm Krummacher, as quoted in Reul, p. 65.

<sup>29</sup> Reul, p. 71.

<sup>30</sup> Ibid.

## 2.2 Secco Recitative

Late Baroque ‘simple’ recitative (*recitativo semplice*, now known as secco recitative) was a piece of vocal music accompanied only by the continuo.<sup>31</sup>

Michael Talbot suggests that the expectation of the singer in such a piece is to ‘exercise great rhythmic freedom, lending considerable plasticity to the square-cut series of crotchets, quavers, and semiquavers from which his or her line is formed’.<sup>32</sup> Laurel Zeiss adds that the ‘notated rhythms and the bar lines are only a guide’ and that the ‘tempo should be flexible’.<sup>33</sup> Since secco recitative is an essential element of all Graupner’s solo soprano cantatas (with a singular exception), a short discussion on the length and structural placement of this type of recitative is warranted.<sup>34</sup> An investigation into the expectations of the singer in terms of vocal range will be mentioned but is expanded on in Chapter 4.2.

The length of Graupner’s secco recitatives varies according to the volume of text set by the librettist and is affected by the standard treatment of text in this form of composition.<sup>35</sup> Longer secco recitatives, such as the second recitative (of three) in GWV 1165/09 (26.5 bars), the second of two in GWV 1118/12b (25.5 bars) and the last of four in GWV 1114/16 (19.5 bars), are all encompassed by lengthy arias. Table 1 details the length of each recitative in every performance subset cantata.

---

<sup>31</sup> Edward O. D. Downes, Secco Recitative in Early Classical Opera Seria (1720-80). *Journal of the American Musicological Society*, 14(1) (1961), p. 50.

<sup>32</sup> Michael Talbot, *The Chamber Cantatas of Antonio Vivaldi* (Boydell & Brewer, 2006), p. 47, <http://www.jstor.org/stable/10.7722/j.ctt81nhn> [Accessed 17 Dec 2022]

<sup>33</sup> Laurel E. Zeiss, How to sing recitative: some advice from the 1700s. *Journal of Singing* 61:2, Nov/Dec 2004 (National Association of Teachers of Singing, 2004), p. 143.

<sup>34</sup> The singular exception is GWV1140/11 *Der Herr ist mein Hirt*, which is set to Psalm 23 of the Lutheran Bible (1545). It is written in the form of three da capo arias with no recitative interludes at all.

<sup>35</sup> There are very few/no melisma and words are not repeated, unless this is the case in the libretto.

**Table 1**

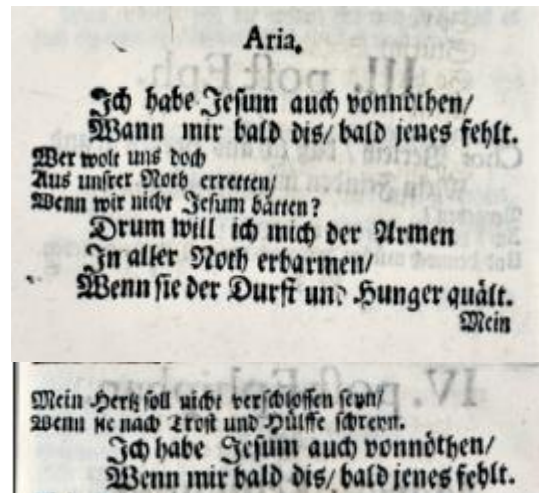
Length of secco recitatives in the performance subset

<b>Solo soprano cantata - GWV</b>	<b>Number of secco recitative movements</b>	<b>Total movements in cantata</b>	<b>Number of bars in each recitative</b>
<b>GWV 1155/09b</b> Die Kranckheit so mich drückt	3	9	8 10 21
<b>GWV 1165/09</b> Diese Zeit ist ein Spiel der Eitelkeit	3	7	27 26.5 5.5
<b>GWV 1102/11b</b> Furcht und Zagen	4	9	10 8 6 3
<b>GWV 1147/11</b> Vergnügte Ruh, beliebte Seelen Lust	2	8	19 11
<b>GWV 1118/12b</b> Mein Hertz erquicket sich allein	2	5	13 25.5
<b>GWV 1132/12b</b> Schmeichelt nur ihr Welt Sirenen	1	3	17
<b>GWV 1162/12</b> Verzage nicht wenn gleich das Leydt	3	7	6.5 3.5 13.5
<b>GWV 1137/13</b> Ich esse nichts als Aschen Brodt	2	7	16.5 14.5
<b>GWV 1114/16</b> Verleyh daß ich aus Hertzens Grund	4 (two are embedded in a da capo aria)	5	15 3 3 19.5
<b>GWV 1145/16</b> Muß ich denn noch ferner leiden	4	9	13 10 5.5 7
<b>GWV 1151/22</b> Seht, Jesus weint	2	7	16 19
<b>GWV 1107/44</b> Das Licht des Lebens gehet auf	2	8	20 12
<b>GWV 1131/44</b> In Jesu hab ich Trost und Frieden	3	7	15 14 9

**Source:** Statistics derived from [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

The shortest secco recitatives, such as the middle two (of four) in GWV 1114/16, are in fact part of the same movement. The librettist G.C. Lehms indicates the need for both aria style and recitative style composition for this movement.<sup>36</sup>

See Fig. 2.1



**Figure 2.1** Excerpt from G.C. Lehms' original transcript for GWV 1114/16, movement three.

**Source:** Bernhard Schmitt, Verleÿh' daß ich aus Hertzens Grund, GWV 1114/16. *Lehms 1715-1716, Nachmittagsandachten*, S. 22, p. 18.

All secco recitatives in the performance subset cantatas are placed between arias or between another movement such as chorale, arioso or dictum. Secco recitatives are employed as the second movement 77% of time in the performance subset. The other 23% of second movements are set as accompanied recitatives. Secco recitatives are also often used in the fourth movement of the performance subset cantatas (75% of the time), with the other 25% set as accompanied recitatives. The pattern of using a secco recitative for

<sup>36</sup> The indication for recitative style movements is text that is flush with the margin. Indications for aria style movements are usually the word 'aria' combined with indented text. The Graupner Society website contains documents with the original libretto linked to each cantata. See p. 18 of this linked document for an example.  
[https://christoph-graupner-gesellschaft.de/PDF-Texte/text\\_zu\\_mus\\_ms\\_424\\_03\\_verleih\\_dass\\_ich\\_aus\\_hertzensgrund\\_v\\_02.pdf](https://christoph-graupner-gesellschaft.de/PDF-Texte/text_zu_mus_ms_424_03_verleih_dass_ich_aus_hertzensgrund_v_02.pdf)

every alternate movement continues, even with cantatas which contain eight or more movements.

The cantata GWV 1147/11 is the only example from the performance subset cantatas where a secco recitative segues to an accompanied recitative. The unique musicality of this anomaly is discussed further in Chapter 2.3. GWV 1155/09b is also unusual, in that the first secco recitative is the vocal entry point. In all other performance subset cantatas, the vocal entry point is usually a melodic piece.<sup>37</sup> The secco recitative in which the soprano first enters in GWV 1155/09b is not the opening of the cantata itself, as a sinfonia movement precedes it. A wider investigation of all forty-eight solo soprano cantatas reveals a further two cantatas where the vocal entry is a recitative: GWV 1152/12b (accompanied recitative) and GWV 1154/12a (secco recitative). Both of these cantatas feature the soprano in the opening movement, unlike GWV 1155/09b.

Influenced by the late Baroque Italian opera scene, Graupner wrote his secco recitatives in accordance with the conventions of the time. The singer would have been expected to be flexible with the time signature and bar lines of the piece, and to ‘deliver the text *parlando* so as to emulate a form of musical speech’.<sup>38</sup> It is curious then that several solo soprano cantata secco recitatives call for a particularly high tessitura, unlike the average range of a soprano’s speaking voice. This concept is examined further in Chapter 4.2.

---

<sup>37</sup> A melodic piece such as a dictum, chorale, arioso or da capo aria.

<sup>38</sup> Winton Dean, The Performance of Recitative in Late Baroque Opera. *Music & Letters*, 58(4) (1977), p. 390.

## 2.3 Accompanied Recitative

The earliest known notated accompanied recitative is Claudio Monteverdi's (1567-1643) '*Sol tu nobile Dio*' in his opera *Orfeo* (1607).<sup>39</sup> Monteverdi's music influenced German composer Heinrich Schütz (1585-1672), who in turn had a great influence on German music in the Baroque era.<sup>40</sup> Graupner's use of accompanied recitative appears to be sporadic throughout his career.

Florian Heyerick's online catalogue of Graupner cantatas calculates that he wrote approximately 590 accompanied recitatives for the 1,417 sacred cantatas he composed in his lifetime.<sup>41</sup> All of Graupner's accompanied recitatives are sung by a solo voice, even those in a cantata set for chorus (SATB). Table 2 shows the frequency of placement within the cantata of each of these accompanied recitatives. In my study, an accompanied recitative is defined as; 'an accompanied solo song that imitates the rhythms and accents of spoken language', but 'has a stricter rhythm than secco recitative, [a] more involved orchestral accompaniment [and its] vocal line is more melodic'.<sup>42</sup>

---

<sup>39</sup> Liam Gorry, *Handel and his accompanied recitatives* (Belfast: Queen's University, 2012), PhD Dissertation, p. 8.

<sup>40</sup> Ibid.

<sup>41</sup> See [www.Graupner2010.org](http://www.Graupner2010.org)

<sup>42</sup> Britannica, The editors of Encyclopaedia. Recitative (*Encyclopedia Britannica*, 2015), <<https://www.britannica.com/art/recitative-accompanied>> [accessed 21st January 2023]

**Table 2**Frequency of placement of an accompanied recitative<sup>43</sup>

<b>Movement Number</b>	<b>Frequency of accompanied recitative placement within a Graupner cantata</b>
movement 1	228
movement 2	84
movement 3	41
movement 4	59
movement 5	34
movement 6	89
movement 7	28
movement 8	10
movement 9	9
movement 10	2
movement 11	2
movement 12	1
movement 13+	0

**Source:** Statistics derived from [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

The most common placement of an accompanied recitative in Graupner's sacred cantatas is the opening movement. In general, the chance of an accompanied recitative occurring decreases as the cantata progresses. However, from the 590 cantata subset, eight-nine of these have an accompanied recitative in movement six. Graupner very rarely uses an accompanied recitative in movements ten, eleven, or twelve, and furthermore, he never uses an accompanied recitative to end a cantata.

---

<sup>43</sup> The sample set is 590 sacred cantatas. Two cantatas use more than one accompanied recitative. These are: GWV 1102/38 (AR in movement one and four), and GWV 1167/39 (AR in movement one and three); both are composed for chorus SATB. All other cantatas have one accompanied recitative each.

**Table 3**

Frequency of cantatas with at least one accompanied recitative, by decade

<b>Decade</b>	<b>Cantatas containing at least one AR</b>	<b>Total sacred cantatas per decade</b>	<b>Percentage of cantatas with at least one AR</b>
1709-1718	59	176	33.5%
1719-1728	101 (21 of these cantatas were written in 1719)	335	30%
1729-1738	75	293	26%
1739-1748	174	482	36%
1749- 1759	35	129	27%

**Source:** Statistics derived from [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

Table 3 indicates that Graupner's use of accompanied recitative in a cantata averages at 30.5% per decade over his entire tenure. Graupner's use of accompanied recitatives is slightly less in his second and third decade; however, there is an increase in frequency of accompanied recitatives in his fourth decade at Darmstadt. Cortens states that 'over time, Graupner increased his use of recitatives and that by 1738 there was a pronounced move towards more accompanied recitative and chorale, and a move away from secco recitative'.<sup>44</sup> I agree that in the decade 1739-1748 there is a 10% increase in the use of accompanied recitatives from the previous decade. However, Graupner's use of accompanied recitative in a cantata then decreases by 9% in his final decade.<sup>45</sup> René Schmidt comments that 'although secco recitatives are most prevalent in Graupner's Christmas cantatas, frequently one recitative, which is placed at the

<sup>44</sup> Cortens, p. 87.

<sup>45</sup> Composition of cantatas ceased in 1754 due to poor eyesight and general health.

beginning, will be accompanied'.<sup>46</sup> As there are only two solo soprano cantatas written after 1738, it is difficult to see a trend within the performance subset. Both solo soprano cantatas written in 1744 have at least two secco recitative movements, but only GWV 1107/44 contains an accompanied recitative. As seen in Fig. 2.2, this accompanied recitative is joined onto the end of the first movement (arioso) in segue.

Accomp.[agnato]

21

war. Ihr Men-schen, mercket doch darauf, stelt

24

euch Ihm wil-lig dar, dass auch Sein Glantz in euch ent - stehe.

**Figure 2.2** Excerpt from GWV 1107/44, bars 21-26, movement two. Page 5 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

<sup>46</sup> René Schmidt, *The Christmas Cantatas of Christoph Graupner (1683-1760): Vol. 1.* (Denton, Texas: University of North Texas, 1992), PhD dissertation, p. 244.

Within the forty-eight solo soprano sacred cantatas by Graupner, thirteen contain an accompanied recitative (see Table 4).<sup>47</sup> In five of the thirteen cantatas, Graupner uses two accompanied recitatives, which is the maximum number used in a solo soprano cantata.

**Table 4**

Solo soprano cantatas with accompanied recitatives (AR). PSC stands for performance subset cantata.

GWV 1155/09b	Die Kranckheit so mich drückt	PSC
GWV 1138/11	Reiner Geist lass doch mein Hertz	(has two AR)
GWV 1142/11	Ach Gott wie manches Hertzeleid	
GWV 1144/11	Ach Gott und Herr	(has two AR)
GWV 1147/11	Vergnügte Ruh beliebte Seelenlust	(has two AR), PSC
GWV 1137/13	Ich esse nichts als Aschenbrot	PSC
GWV 1147/13	Rüste dich mein Geist zu beten	
GWV 1114/16	Verleyh daß ich aus Hertzens Grund	(has two AR), PSC
GWV 1124/16	Sehet welch ein Mensch	(has two AR)
GWV 1155/16	Mein Gott woran liegts doch	
GWV 1137/18	Geist der Geister, Seel der Seelen	
GWV 1151/22	Seht Jesus weint	PSC
GWV 1107/44	Das Licht des lebens gehet auf	PSC

**Source:** [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

GWV 1114/16 contains two accompanied recitatives that are uniquely situated in between lines of the text in the chorale. The accompanied recitatives are short (six bars, four bars respectively) and create a link between the chorale stanza text that has been divided into three parts by the librettist, Lehms.

<sup>47</sup> This number can vary due to the labelling given to arioso and accompanied recitative by different academic scholars.

The original libretto indicates the need for both melodic and recitative style composition for this cantata.<sup>48</sup> In his extensive studies on Antonio Vivaldi (1678-1741), Talbot states that while ‘many passages remain in simple recitative, accompanied recitative tak[es] over at moments of exceptional drama or poignancy’.<sup>49</sup> The recitative libretto for the opening movements of GWV 1114/16 consists of prose that questions and ponders the chorale text immediately preceding it (Fig. 2.3).

<b>Chorale</b>	<i>Verleih daß ich aus Hertzen grund, mein Feinden mög vergeben</i> Grant that I may forgive my enemies from the bottom of my heart
<b>Accompanied Recitative</b>	<i>Vergeben? Ach dieses ist ein schweres Wort, und dennoch müssen wir nach dieser Vorschrift leben</i> Forgive? Oh, this is a difficult word, and yet we have to live by this rule
<b>Chorale</b>	<i>Verzeih mir auch zu dieser Stund! Schaff mir ein neues Leben</i> Forgive me at this hour too! Create a new life for me
<b>Accompanied Recitative</b>	<i>Laß deine Gnade nicht verschwinden, so soll mein Nächster auch Verzeihung finden</i> Do not let your grace disappear, so my neighbour shall also find forgiveness
<b>Chorale</b>	<i>Dein Wort mein Speise lass allweg sein, damit meine Seele zu nähren.</i> Let your word be my food everywhere, to feed my soul with it. <sup>50</sup>

**Figure 2.3** Libretto for GWV 1114/16, movement one, consists of the third stanza from the chorale *Ich ruf zu dir, Herr Jesu Christ* (1526/1527) by Johannes Agricola (1494-1566).

**Source:** <https://christoph-graupner-gesellschaft.de/details-einer-kantate?GWV=1114/16>

<sup>48</sup> See footnote 36.

<sup>49</sup> Talbot, p. 50.

<sup>50</sup> All translations by language specialist Friederike André, unless otherwise stated.

As Graupner was a devoted Lutheran, the recitative text written in between the chorale text was perhaps seen by him as a matter of deeply personal reflection and therefore deserving of the more dramatic accompanied recitative. By using accompanied recitatives here, Graupner provides a similar canvas of texture and timbre to the surrounding ariosi. If a secco recitative had been Graupner's choice, the texture would have been dramatically thinned, just when the poet was considering the important idea of forgiveness. The use of accompanied recitative in this case, ensures the momentum of the piece is kept consistent and the atmosphere of reverence is held steadfast and unyielding.

Cortens explores the use of secco recitative versus accompanied recitative in a comparison of Graupner's *Mein Hertz schwimmt im Blut* (GWV 1152/12b) and Johann Sebastian Bach's setting of the same text (BWV 199).<sup>51</sup> Lehms' 1711 text, published in a double cycle of cantata texts entitled *Gottgefälliges Kirchenjahr*, is used first by Graupner in 1712 and then by Bach in 1714. Both cantatas are set for solo soprano and share many qualities, including structure, word painting, melodic and harmonic similarities, and instrumentation.

However, Bach chooses to compose three accompanied recitatives (first, third and seventh movement), whereas Graupner only uses one (the first movement), with the other two movements being set as secco recitative. Cortens suggests that Graupner's use of secco recitative instead of accompanied recitative is meant to 'edify the text and create space' for the words of the cantata to be heard.<sup>52</sup>

---

<sup>51</sup> Cortens, pp. 61-74.

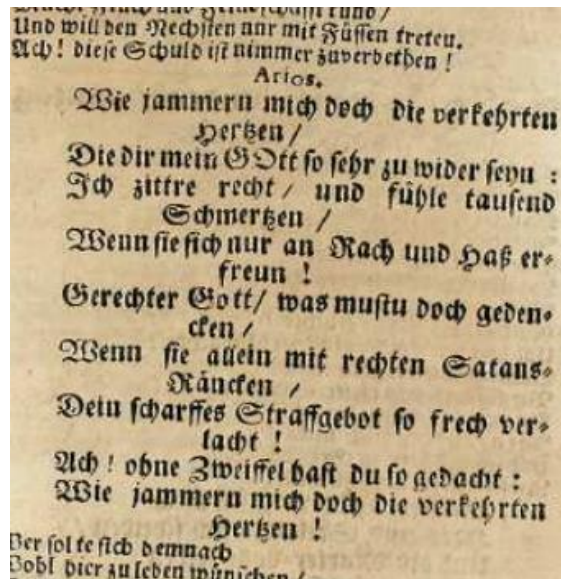
<sup>52</sup> Cortens, p. 68.

Another example of both Bach and Graupner setting the same text, but using different styles of composition, is *Vernügte Ruh, beliebte Seelen Lust* (GWV 1147/11 and BWV 170). Andrew Talle extensively examines and compares these two cantatas in his 2013 essay entitled *Bach, Graupner, and the Rest of Their Contented Contemporaries*.<sup>53</sup> The text, again written by Lehms in 1711, was used by Graupner in that same year, but employed by Bach fifteen years later in 1726. While both are set for solo voice, Graupner's version is for solo soprano and Bach's cantata is for solo alto voice. BWV 170 has three da capo arias alternating with two secco recitatives. It has similar instrumentation to Graupner's cantata; scored for an oboe d'amore, strings and continuo. However, while Graupner's version is twelve and a half minutes long, Bach's is about twenty-four minutes in duration. There are a few notable differences between the two versions; in particular, Graupner sets a portion of the aria text as short accompanied recitatives during two different arias. Graupner's choice of accompanied recitative instead of a standard da capo aria form is most intriguing. In the original by Lehms, there is a clear indication (through indentation of the text in question), that the text is to be set in a melodic aria style, not a recitative style. Graupner's accompanied recitative section is inclusive of the fifth and sixth line of 'aria text', seen in Fig. 2.4. It reads:

*Gerechter Gott, was musst du doch gedenken,*  
                     Righteous God, what must you think of them  
*wenn sie allein mit rechten Satans-Ranken*  
                     when they deal only with proper Satanic schemes  
*dein scharfes Straffgebot so frech verlacht?*  
                     and laugh at your strict judgement so cheekily

---

<sup>53</sup> Andrew Talle, *Bach, Graupner, and the Rest of Their Contented Contemporaries, J. S. Bach and His Contemporaries in Germany* (Baltimore: University of Illinois Press, 2013), pp. 50-76.



**Figure 2.4** Excerpt from G. C. Lehms original libretto for GWV 1147/11, movement three.

**Sourced:** Bernhard Schmitt. Vergnügte Ruh, beliebte Seelen Lust, GWV 1147/11. *Lehms 1711-1712, Nachmittagsandachten*, S. 57, pg. 13.

These two lines of text present a question, unlike the statements or comments made in the surrounding text of the aria. Talle explains that ‘this shift from aria to recitative clarifies the movement’s structure and offers more evidence for Graupner’s literary orientation’.<sup>54</sup>

Graupner opts for another change of pace in this cantata when he ends the penultimate movement, a secco recitative, with the more dramatic accompanied recitative for the last three lines of text. The accompanied recitative text starts on the second line of the libretto in Fig. 2.5. It reads:

*Ach! Eintrachts-voller Geist,*  
 O, Soul full of harmony,  
*Wenn wird er dir doch nur Sein Himmels-Zion geben?*  
 when will He give you His heavenly Zion?

<sup>54</sup> Talle, p. 62.



**Figure 2.5** Excerpt from G.C. Lehms original transcript for GWV 1147/11, movement six.

**Sourced:** Bernhard Schmitt, Vergnügte Ruh, beliebte Seelen Lust, GWV 1147/11. *Lehms 1711-1712, Nachmittagsandachten, S. 57, p. 13.*

Again, this text, which ends the recitative, is a question which Graupner clearly intends to highlight by adding string accompaniment for dramatic impact.

Fig. 2.6 shows the segue from secco recitative to accompanied recitative for this cantata.

116

Hert-ze Zorn und Groll und wünscht al - lein bey Gott zu le-ben, der

118 **Accomp.[agnato]**

V1

V2

Va

S selbst die Liebe heist. O ein-trachts-vol-ler Geist, wann wird er dir doch

B.c.

Vne

6

**Figure 2.6** Excerpt from GWV 1147/11, bars 116-120, movement five to six.

Page 19 of the edition by Burkhard Switański.

**Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

This movement leads on to the final da capo aria which, like the rest of the text, is in first person. The poet implores Jesus to take this poor sick sinner to heaven so they can find rest. This unique text stands apart from the usual cantata finale texts, which often discuss salvation in a more declamatory and positive way, using musical elements such as a different tempo, different key, and/or more rhythmical movement in the score than previously within the cantata.

In summary, approximately one third of Graupner's 1,417 sacred cantatas contain an accompanied recitative. Placement of these movements varies, but Graupner most often used an accompanied recitative at the beginning of a cantata. The use of an accompanied recitative is strongly linked to the libretto text, the need for dramatic impact and continuous rhythmic momentum. Five solo soprano cantatas contain two accompanied recitatives; these are often short and situated in between lines of a chorale, or at the end of an arioso or secco recitative.

## 2.4 Arias (binary form, da capo, arioso)

Every solo soprano cantata written by Graupner contains at least one aria. The arias written by Graupner can be divided into three types: binary form arias, da capo arias, and through-composed arias (arioso). I have examined these three types separately, so as to highlight trends and progressions throughout Graupner's career.

### 2.4.1 Binary form aria

As noted by Fall, binary form arias (generally called *lieder*) were only used in Graupner's early works.<sup>55</sup> Schmidt goes further and suggests that, in general, 'Graupner's deviations from the structural norm of the strict da capo form are rare'.<sup>56</sup> There is certainly a consensus among academic literature that Graupner preferred to write in da capo aria form. Analysis of Graupner's solo soprano cantatas reveals there are only two examples of binary form arias in the performance subset; both from early cantatas. These are:

1. GWV 1165/09 *Diese Zeit ist ein spiel der Eitelkeit* (1709)

The fourth (final) aria, *Ich Scheide voll Freude*, is written in Binary form (AAB). The A section is 18.5 bars, which includes an introduction that is not played on the repeat (*dal segno* indicated, not *da capo*). The B section is 24.5 bars, which is substantially shorter than the repeated A section. By using the AAB binary format, Graupner finishes the cantata with the phrase:

---

<sup>55</sup> Fall, p. 47.

<sup>56</sup> Schmidt, p. 175.

*Kom Jesu, mein Liebster*

Come Jesus, my most beloved,  
*und führe mich fort, ach wär ich schon dort,*  
and lead me away, oh were I already there.

2. GWV 1118/12b *Mein Hertz erquicket sich allein* (1712)

The third aria (movement five) *Ach Gott, laß mir dein theures Wort* is written in Binary form (AABB). Both sections are in simple duple time and have a reasonably balanced number of bars (section A = 25 bars, section B = 23 bars). The strings play noticeably less in the B section and the presence of several hemiolas at cadence points contributes to the feel of a different time signature.

2.4.2 *Da capo aria*

According to Grove music online's concise history of the German cantata to 1800, it was Erdmann Neumeister [1671-1756] who 'recommended the da capo form for the aria, without, however, proscribing other forms'.<sup>57</sup> 'Though the old and new types of cantata overlapped in many ways, it was the use of madrigalian recitative and mainly da capo arias that mostly distinguished the modern style.'<sup>58</sup> This progressive style in the early 1700s was quickly employed by Graupner and can be seen in his earliest solo soprano cantatas.<sup>59</sup> Graupner often interrupts his da capo arias with 'moments of recitative; a technique seen

---

<sup>57</sup> Colin Timms et al. (Eds.), *Cantata: II. The German cantata to 1800. Grove Music Online* (Oxford University Press, 2001).

<sup>58</sup> *Ibid.*

<sup>59</sup> Both arias in GWV 1155/09 are da capo form. The third aria in GWV 1165/09 is da capo form.

in Reinhard Keiser's work, who was an early influential composer for Graupner'.<sup>60</sup>

Graupner uses a number of formats for his solo soprano arias, almost always in direct relation to the structure of the libretto. Examples of da capo aria formats in the performance subset cantatas include:

**1. Embedded *accompanied* recitative format**

Section A aria style

Section B accompanied recitative style

Section A aria style

**Example:**

GWV 1137/13 *Ich esse nichts als Aschen Brodt*

First aria

B section is a five bar accompanied recitative

Libretto by G. C. Lehms

**2. Embedded *secco* recitative format**

Section A aria style

Section B *secco* recitative style AND aria style

Section A aria style

**Example A:**

GWV 1114/16 *Verleyh dass ich aus Hertzens Grund*

Second aria

B section consists of two *secco* recitatives with a short *arioso* in the middle.

Libretto by G. C. Lehms

**Example B:**

GWV 1102/11b *Furcht und Zagen*

First aria

B section consists of two *secco* recitatives with a short *arioso* in the middle.

Libretto by G. C. Lehms

---

<sup>60</sup> Fall, p. 45.

### 3. Continuous aria style format

Section A aria style

Section B aria style

Section A aria style

#### Examples:

GWV 1155/09b (all arias), GWV 1165/09 (third aria), GWV 1102/11b (final aria), GWV 1147/11 (final aria), GWV 1118/12b (first two arias), GWV 1132/12b (all arias), GWV 1162/12 (all arias), GWV 1137/13 (final two arias), GWV 1114/16 (final aria), GWV 1145/16 (final aria), GWV 1151/22 (all arias), GWV 1107/44 (all arias), GWV 1131/44 (all arias).

The average number of da capo arias in a cantata from the performance subset is two, with a maximum of three (see Table 5). In the wider total of forty-eight solo soprano cantatas, there are four cantatas that appear to contain four da capo arias. However, three of these cantatas have at least one repeated da capo aria:

- |              |  |
|--------------|--|
| GWV 1111/10  | Contains two different da capo arias; the first one is repeated three times, with small secco recitative sections in between. The last da capo aria is different from the first three. |
| GWV 1121/12b | Contains three different da capo arias, but the opening da capo aria is then repeated in movement seven.   |
| GWV 1152/12b | Contains three different da capo arias; one is repeated. The first aria (movement two) is repeated after a secco recitative.   |

The only solo soprano cantata with four different da capo arias is GWV 1106/19.

**Table 5**

Number of different da capo arias in the performance subset

<b>Number of Da capo arias</b>	<b>GWV number of the cantata</b>
1	GWV 1165/09
	GWV 1102/11b
	GWV 1147/11
2	GWV 1118/12b
	GWV 1132/12b
	GWV 1114/16
	GWV 1145/16
	GWV 1151/22
	GWV 1107/44
	GWV 1131/44
3	GWV 1155/09b
	GWV 1162/12
	GWV 1137/13

**Source:** [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

#### 2.4.3 *Arioso*

‘Arioso...entails a switch to a style that is virtually indistinguishable from that of an aria except by its greater simplicity and its through-composed structure. Such sections, if placed at the end of a recitative, lend gravitas and reinforce closure. Short passages of arioso can also be used to excellent effect in the middle of a recitative whenever passing illustration of a keyword is desired.’<sup>61</sup> Graupner uses arioso in several of his sacred solo soprano cantatas and appears to favour one particular combination of movements:

**arioso - secco recitative - repeat of arioso**

---

<sup>61</sup> Talbot, p. 50.

Examples include:

- GWV 1102/11b, movements one-five (repeats first arioso after the fourth)
- GWV 1144/11, movements three-five
- GWV 1118/15, movements three-five
- GWV 1123/18, movements two-six (repeats the first arioso twice)
- GWV 1117/20, movements two-four

GWV 1102/11b *Furcht und Zagen* (fear and apprehension) has nine movements and is scored for strings and continuo. It is one of only two solo soprano cantatas to be written for the season of Advent. The opening arioso is in the key of C minor and is forty-five bars long, with a sixteen bar instrumental introduction. This arioso is in 3/2 meter, with both the instrumental and vocal part containing a large number of minims and semibreves, indicating a slow tempo. The tempo and the minor key of the piece reflect the text, which reads:

*Furcht und Zagen will anitzt die Seele nagen,*

Fear and apprehension will now gnaw at the soul,

*da des Herren Tag erscheint.*

as the day of the Lord appears.

The initial arioso is followed by a short ten-bar recitative (in common time) and a second arioso in G minor, which is also ten bars in length. This second arioso is broken into two parts by contrasting tempo markings *adagio* (three bars) and *andante* (seven bars).<sup>62</sup> Another short eight-bar recitative, after this second arioso, brings us to a complete repeat of the initial arioso as indicated by the librettist, Lehms. Graupner makes use of the through-composed style of the arioso in two other solo soprano cantatas from the performance subset.

See Fig. 2.7

---

<sup>62</sup> See Fig. 3.11 for the score.

GWV 1102/11b	GWV 1147/11	GWV 1145/16
<b>Arioso 1</b>	<b>Arioso 1</b>	<b>Arioso 1</b>
Secco Recitative	Secco Recitative	Secco Recitative
<b>Arioso 2</b>	<b>Arioso 2</b>	<b>Arioso 2</b>
Secco Recitative	Accompanied Recitative	Secco Recitative
<b>Arioso 1 (REPEAT)</b>	<b>Arioso 3</b>	<b>Arioso 3</b>
Secco Recitative	Secco Recit/ Accomp Recit (tail end of secco recit)	Secco Recitative
Chorale	Aria 1 (Da Capo)	Aria 4 (Full repeat of Arias 1,2,3 plus a repeat of aria 1)
Secco Recitative		Secco Recitative
Aria 1 (Da Capo)		Aria 1 (Da Capo)

**Figure 2.7** Structure of the performance subset cantatas containing arioso

**Source:** Statistics derived from the modern score editions by Burkhard Switaiski and original score links via GWV number on <https://christoph-graupner-gesellschaft.de/>

The cantata GWV 1145/16 is through-composed, with three arioso and three secco recitatives linked together at the beginning. As dictated by the librettist, Graupner recapitulates the three arioso in movement seven, this time devoid of their secco recitative interludes. The second and third arioso act like a ‘B section’ and the initial arioso is then repeated again; its third reiteration of the cantata. This repetition allows the soprano to clearly restate the agonizing question:

*Muss ich denn noch ferner leiden?*

Must I suffer further (longer yet)?

*Muss ich? Ach, wer sagt mir's doch?*

Must I? Oh, who will tell me that?

With the exception of the final aria, all the movements are in common time. The first movement is twenty bars long, the second is seven bars, and the third is 8.5

bars long. The second arioso has no instrumental introduction and segues to the following secco recitative. Both the second and third arioso have no whole bar rests for the soprano, indicating the importance of the text here. The abundant use of arioso in this cantata certainly makes it one of Graupner's most poignant and dramatic solo soprano cantatas. Three other cantatas in the performance subset, GWV 1165/09, GWV 1151/22 and GWV 1107/44, contain an arioso at the beginning of the cantata. However, they do not continue to use arioso in a through-composed style, but instead are followed by a recitative coupled with either an aria da capo or a dictum movement.

In conclusion, Graupner uses an arioso as the first movement in 46% of the performance subset cantatas. An arioso is always followed by a recitative (usually secco), and is never used in the last movement of a cantata. Graupner's use of arioso is strongly linked to the libretto. Both Lehms and Lichtenberg offer some instructions for cantata structure in their original text, including: *D.C.* or *Aria* for da capo aria, recitative text is flush with the margin, and indented text is often an indication for an arioso. Arioso text often has recitative text directly before or after it, creating a platform for Graupner to use a through-composed style. In Schmidt's study of Graupner's Christmas cantatas, he suggests that 'through-composed arioso... are rare for Graupner'.<sup>63</sup> My study of solo soprano cantatas indicates that Graupner uses through-composed arioso sparingly and, in most cases, in accordance with the librettist instructions. The da capo aria form certainly becomes more prevalent as Graupner's career progresses.

---

<sup>63</sup> Schmidt, p. 181.

## 2.5 Dictum

According to Johann Mattheson (1681-1764), there were a ‘number of different textual and musical models that led to the late Baroque cantata form’, including: the dictum motet, the chorale concerto, and Neumeister’s reform model of libretti.<sup>64</sup> Fall claims that ‘the opening movement of a Graupner cantata was drawn from scripture... and announced the central theme of the work’.<sup>65</sup> Schmidt proposes that ‘quotations and paraphrases from the Bible are present in other accompanied recitatives and chorus numbers’ throughout Graupner’s works.<sup>66</sup> Schmidt indicates that the biblical text used as the cantata’s theme was ‘not consistently labelled a dictum, nor was it confined to the opening movement’.<sup>67</sup> To avoid confusion, this study will refer to a dictum as a movement of the cantata that contains a verbatim quote from the Lutheran Bible of 1545.<sup>68</sup>

Like J.S. Bach, Graupner found himself composing church music in the first half of the eighteenth century, a time of substantial musical and textual development. As stated in Chapter 2.1, Graupner almost exclusively uses libretti by G. C. Lehms for his early cantatas, and then exclusively uses J.C. Lichtenberg’s libretti for all remaining cantatas after 1718. There are very few cantatas from Graupner’s first decade of tenure that contain a dictum. These cantatas are

---

<sup>64</sup> Johann Mattheson, as quoted by Andreas Loewe, et al. *Johann Sebastian Bach’s St John Passion (BWV 245): a Theological Commentary with a New Study Translation by Katherine Firth and a Foreword by N. T. Wright*. Trans. Katherine Firth. Leiden, (Netherlands: Brill, 2014), p. 45.

<sup>65</sup> Fall, p. 38.

<sup>66</sup> Schmidt, p. 247.

<sup>67</sup> Ibid.

<sup>68</sup> see [www.biblegateway.com](http://www.biblegateway.com) (keywords: Lutheran Bible)

almost always composed for chorus (SATB) and have text by either Lehms or an unknown poet. From the 215 cantatas Graupner wrote between 1709 and 1719 (inclusive of both years), there are only seven cantatas with a dictum movement. Included in this group are a solo soprano cantata and a solo bass cantata:

- 1.** GWV 1157/09b *Bestelle dein Haus*  
Libretto by an Unknown poet  
Composed for chorus SATB  
Movement one uses Isaiah 38:1
  
- 2.** GWV 1104/11a *Mein Gott betrübt ist meine Seele*  
Libretto by G.C. Lehms  
Composed for chorus SATB  
Movement one uses Psalm 42:6
  
- 3.** GWV 1159/12a *Erforsche mich Gott und erfahre mein Hertz*  
Libretto by G.C. Lehms  
Composed for chorus SATB  
Movement one uses Psalm 139: 23-24  
Movement three uses Psalm 139: 21
  
- 4.** GWV 1126/16 *Eßet meine Lieben und trincket*  
Libretto by G.C. Lehms  
Composed for chorus SATB  
Movement one uses 1 Corinthians 11:29  
Movement three uses 1 Corinthians 11:26
  
- 5.** GWV 1123/18 *Herr höre mein Gebet*  
Libretto by J.C. Lichtenberg  
Composed for solo soprano  
Movement one uses Psalm 102:1-2
  
- 6.** GWV 1131/18 *Gleichwie mich der Vater*  
Libretto by J.C. Lichtenberg  
Composed for solo bass  
Movement one uses John 20:21
  
- 7.** GWV 1119/19 *Siehe ich komme, im Buch ist*  
Libretto by J.C. Lichtenberg  
Composed for chorus SATB  
Movement one uses Psalms 40:7 (also quoted in Hebrews 10:7)

The frequency of cantata movements using a dictum increases during the 1720s, 1730s, and most especially the 1740s, with the majority of these written for chorus SATB. There is only one solo soprano cantata containing a dictum movement composed after 1720:

GWV 1107/44 *Das Licht des Lebens gehet auf*

Libretto by J.C Lichtenberg

Composed for solo soprano

Movement two uses John 1:12

Both solo soprano cantatas with a dictum movement, GWV 1123/18 and GWV 1107/44, have libretti by Lichtenberg, who was ‘well known for successfully blending scriptural passages, chorale strophes and free madrigalesque poetry’.<sup>69</sup>

The cantata GWV 1123/18 contains a dictum in the opening movement. Taken from Psalm 102:1-2, the text reads:

<sup>1</sup> *Herr, höre mein Gebet und laß mein Schreien zu dir kommen!*

<sup>1</sup> Lord, hear my prayer and let my cry come to you!

<sup>2</sup> *Verbirg dein Antlitz nicht vor mir in der Not,*

<sup>2</sup> Do not hide your face from me when you are in trouble,  
*neige deine Ohren zu mir; wenn ich dich anrufe, so erhöre mich bald!*

but incline your ears to me; if I call on you, answer me soon!<sup>70</sup>

The dictum movement is in common time and begins in G major. There is no tempo marking on the original, but the presence of quavers, dotted quavers and

---

<sup>69</sup> Fall, p. 38.

<sup>70</sup> Text from the Lutheran Bible 1545, [www.biblegateway.com](http://www.biblegateway.com).

semiquavers in the opening soprano melody suggests a reasonably fast paced movement. The soprano line also focuses on the word *Schreien* (scream/cry/shout) which suggests an upbeat, fast paced tempo, with a somewhat assertive mood to the piece. The text is sung once through, with local repetitions of words occurring only at the end of each phrase. Much like an arioso, the piece involves the full complement of instruments. However, this accompaniment is sparse, with all instruments (except first violin) playing singular quavers on every beat (or not at all, e.g. bar 22). See Fig. 2.8



**Figure 2.8** Excerpt from GWV 1123/18 *Herr, höre mein Gebet*, bars 1-11. The circle captures the melisma for the word *Schreien* (scream/cry/shout). Original score.

**Source:** <https://christoph-graupner-gesellschaft.de/details-einer-kantate?GWV=1123/18>

The solo soprano cantata GWV 1107/44 *Das Licht des Lebens gehet auf*, uses a Bible quote as the text for movement three, placed directly after the opening arioso (which segues to an accompanied recitative). The dictum for this cantata is from John 1:12 and reads:

<sup>12</sup>Wie viele ihn aber aufnahmen, denen gab er Macht,

<sup>12</sup>But as many as received him, to those who believed  
Kinder Gottes zu werden, die an seinen Namen glauben.

in his name he gave power to become children of God.<sup>71</sup>

This dictum movement is short (nineteen bars) and does not repeat. It is set for tempo *largo* in complete contrast to the opening *vivace* arioso. The music focuses on the words *Macht* (power) and *glauben* (believe) and has long legato lines with several minims and dotted crotchets in the soprano melody line. See Figure 2.9

**Figure 2.9** Excerpt from GWV 1107/44, movement three, (dictum). *Macht* melisma (bars 32-34) and *Glauben* melisma (bars 38-40). Page 7 of the edition by Burkhard Switaiski.

Source: [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

<sup>71</sup>Text from the Lutheran Bible 1545, [www.biblegateway.com](http://www.biblegateway.com)

In summary, the librettist dictates the use of direct quotes from the Bible in a cantata, the use of which appears to increase throughout Graupner's tenure. Verbatim quotes from the Bible are used as the text for a dictum movement, which is a short piece with no repeats. Much like an arioso, dictum movements are melodic and rhythmic, often with a full complement of instruments for accompaniment. There are only two solo soprano cantatas containing a dictum movement, and overall these movements are used early in the cantata (often movement one) and written for SATB chorus.

## 2.6 Chorale

‘Chorales have two equally essential elements; music and text.’<sup>72</sup> The use of a Lutheran chorale and accompanying text is frequently seen in cantatas throughout Graupner’s career. Graupner’s contemporaries also included chorales in their cantata compositions; particularly J. S. Bach, who composed forty cantatas between June 1724 and March 1725, all of which are based on a chorale text and melody.<sup>73</sup> Both of Graupner’s reliable poets, Lehms and Lichtenberg, include at least one chorale stanza in the overwhelming majority of their cantata libretti. Interestingly, in complete contrast to the usual pattern, 1720 was the only year that the majority of cantatas (thirty of thirty-three) were devoid of a chorale setting. The texts Graupner used in 1720 were Lichtenberg’s first complete year of writing for the Landgrave of Hesse-Darmstadt. Marc-Roderich Pfau explains that Lichtenberg initially modelled his cantata structure on Erdmann Neumeister’s *spiritual cantatas* of 1702.<sup>74</sup> These cantatas use the Baroque Italian model, which contain arias and recitative, but are devoid of chorale or biblical verses.<sup>75</sup>

Of the thirty-three cantatas Graupner wrote in 1720, twenty-three are written for solo, duet or trio forces: bass solo (twelve), soprano solo, (five), soprano + alto (two), soprano + bass (two) and the trio grouping soprano + soprano + bass (two).

---

<sup>72</sup> George Pratt, *A performance Guide to the music of the Baroque Period* (Series Editor: Anthony Burton) (London, UK: Associated Board of the Royal Schools of Music, 2002), p. 9.

<sup>73</sup> Mark A. Peters, J. S. Bach’s *Meine Seele Erhebt Den Herren* (BWV 10) as Chorale Cantata and Magnificat Paraphrase. *Bach*, vol. 43, no. 1, (July 2012), pp. 29–64, (p. 29).

<sup>74</sup> Marc-Roderich Pfau, *personal email communication*, 26 Jan 2023.

<sup>75</sup> *Ibid.*

From 1721 onwards, the use of at least one chorale stanza in every Graupner cantata is standard, except those written for anniversaries or special occasions. All the exceptions are written for chorus SATB and end with a chorus movement instead of the chorale. The placement of the chorale tune within the cantata varies in the early years of Graupner's tenure, but as his career progresses, the pattern of ending with a chorale prevails.

There are fifteen solo soprano cantatas with a chorale movement: this is 31% of all Graupner's solo soprano cantatas. Four of these cantatas have a chorale at the beginning; four cantatas have a chorale movement at the end, and the remaining seven have a chorale as an 'inner' movement. The last solo soprano cantata written by Graupner has both an inner movement chorale *and* an end chorale movement (GWV 1131/44). See Table 6.

**Table 6**

Placement of the chorale within the solo soprano cantata

<b>Cantata Name</b>	<b>Chorale movement (number)</b>	<b>Total number of movements</b>
GWV 1155/09b	3	9
GWV 1102/11b	7	9
GWV 1142/11	1	7
GWV 1144/11	1	7
GWV 1152/12b	8	10
GWV 1162/12	3	7
GWV 1164/12	3	5
GWV 1131/13	5	5
GWV 1157/13	1	7
GWV 1114/16	1	5
GWV 1155/16	4	6
GWV 1137/18	5	5
GWV 1151/22	6	6
GWV 1107/44	7	7
GWV 1131/44	3 and 7	7

**Source:** [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

Fall states that in contrast to Bach's treatment of a chorale, 'Graupner considered the chorale melody and text essentially as an objective, untouchable entity ...[he] left the melody as he had received it; the tune was virtually never ornamented or embellished in any way'.<sup>76</sup> All of the solo soprano cantatas with a chorale movement expect the vocalist to sing the hymn tune, while accompanying instruments play a polyphonic embellishment. GWV 1162/12 is the only exception to this standard treatment. In this cantata the soprano is still expected to sing the hymn tune with no embellishments; however, the instrumental accompaniment is completely homophonic. See Fig. 2.10

<sup>76</sup> Fall, pg. 51. Fall explains that J. S Bach's preference, in contrast to Graupner, was to continuously rework the chorale tune motif throughout the entire cantata.



As Table 7 shows, Graupner exclusively gives the chorale tune to the soprano in twelve of the fifteen solo soprano cantatas containing a chorale movement. The other three cantatas have an instrument such as a hautboy (oboe) or violin doubling the soprano's chorale tune (GWV 1102/11b, GWV 1162/12, GWV 1131/44). The two solo soprano cantatas GWV 1142/11 and GWV 1144/11, both have two hautboy instruments playing the chorale tune first (in entirety), before the soprano enters, at which time the hautboys join the strings to play a polyphonic accompaniment.

**Table 7**

Treatment of Chorale tune in solo soprano cantatas

Solo soprano Cantata (GWV)	Treatment of Chorale hymn tune	
	Soprano Sings	Accompaniment
GWV 1155/09b	Chorale tune	Strings + BC
GWV 1102/11b	Chorale tune Hautboy doubles	Unison violins + BC
GWV 1142/11	Chorale tune	Strings + BC 2 Hautboys play the chorale tune in entirety first and then accompany soprano with a more florid line.
GWV 1144/11	Chorale tune	Strings + BC 2 Hautboys play the chorale tune in entirety first and then accompany soprano with a more florid line.
GWV 1152/12b	Chorale tune	Strings + BC
GWV 1162/12	Chorale tune 1 <sup>st</sup> Violin doubles	Strings + BC <i>NOTE: homophonic accompaniment</i>
GWV 1164/12	Chorale tune	Strings + BC
GWV 1131/13	Chorale tune	Strings + 2 Hautboys + BC
GWV 1157/13	Chorale tune	Strings + 2 Hautboys + BC

GWV 1114/16	Chorale tune	Strings + 2 solo violins + BC <i>NOTE: Soprano sings 3 stanzas of the chorale interspersed with ariosi (free poetry)</i>
GWV 1155/16	Chorale tune	Strings + BC
GWV 1137/18	Chorale tune	Strings + BC
GWV 1151/22	Chorale tune	Strings + BC
GWV 1107/44	Chorale tune	String quartet + solo clarino + BC
GWV 1131/44	Chorale tune 2 <sup>nd</sup> Violin doubles	String quartet + BC

**Source:** [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

In summary, when a solo soprano cantata contains a chorale, Graupner most often places the chorale as one of the inner movements. However, the last three solo soprano cantatas all end with a chorale movement. Graupner always gives the unchanged chorale tune to the vocalist, and 94% of the time the instruments play a polyphonic accompaniment. The soprano is often the only one with the chorale melody, but 20% of the time Graupner doubles the vocalist with an individual instrument such as hautboy or violin. Graupner only uses one stanza of a chorale per cantata, with the exception of GWV 1131/44 which uses two from the same chorale.

## 2.7 Sinfonia

The *Sinfonia* (or *canzona*, or *sonata*) is a musical convention of the seventeenth and eighteenth century that was commonly used as an orchestral introduction to an opera, oratorio, or cantata.<sup>78</sup> In the south of Germany, Johann Phillip Krieger (1649-1725) was instrumental in advancing the development of the sacred cantata and was known to use *sinfonias* at the beginning of his cantata works.<sup>79</sup> Graupner began his tenure at Darmstadt as Vice-Kapellmeister under Wolfgang Carl Briegel (1626-1712) in 1709. Briegel, like Krieger, was also from Nuremberg (southern Germany) and was undoubtedly influenced by his compositional style. The use of programmatic music (such as a sonata) in a sacred cantata can also be linked to Graupner's earlier influences such as 'musical innovator' Johann Schelle (1648-1701), and subsequently the equally innovative Johann Kuhnau (1660- 1722) at the prestigious *Thomasschule* in Leipzig.<sup>80</sup>

Graupner's first sacred cantata for solo soprano, *Die Kranckheit so mich drückt* (GWV 1155/09b) was written in 1709 for the twenty-first Sunday after Trinity with text by an unknown librettist. This cantata begins with a *sinfonia* consisting of five short distinct sections in contrasting meter, tempo and key (see Table 8).

---

<sup>78</sup> Britannica, The editors of Encyclopaedia. *Sinfonia* (*Encyclopedia Britannica*, 2016), <<https://www.britannica.com/art/sinfonia-music>> [accessed 21st January 2023]

<sup>79</sup> Reul, p. 60. Reul explains that Krieger's *Traufelt, Ihr Himmel, von oben* is a good example.

<sup>80</sup> John Patrick McCarty, *A Conductor's Analysis: The Birthday Cantatas of Christoph Graupner (1683-1760)* (Harrisonburg, VA: James Madison University, 2012). DMA Dissertation, pp. 14 -16.

## Table 8

The sonata 'sections' of GWV 1155/09b, *Die Kranckheit so mich drückt*

Section	Meter	Tempo	Key
Bars 1-12	C	Adagio	C minor
Bars 13- 20	3/4	Largo	Eb major
Bars 21-28	C	Adagio	C minor
Bars 29- 36	3/4	Unmarked	Eb major
Bars 37- 42	C	Unmarked	C minor

Source: [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

The theme of this cantata is one of personal pain and a longing for redemption by God. The opening text translates to 'this disease, which is depressing me, is the fault of my sin', and comes directly after the sonata movement in the form of a secco recitative. The chorale *Erbarm' dich mein', O Herre Gott* (by Erhard Hegenwald, 1524) follows on from this short recitative, asking God to 'wash away and clean up my wrongdoing'. The instrumental introduction appears to outline the mood and text of the piece. The *Adagio* sections are dominated by a sombre minor key melody in the violins, which portrays the anguish and suffering of the poet's slow death from a painful illness. In contrast, the *Largo* sections brighten the mood, with a change to running quavers in the relative major. These sections appear to portray the poet's joyful thought of leaving their suffering behind to finally join God in heaven.

GWV 1155/09b is the only example of a solo soprano cantata with a sinfonia.

Additional Graupner cantatas with an instrumental opening movement are:

- GWV 1153/09a *Mich überfällt mein Kreuz* (chorus SATB)  
For the twelfth Sunday after Trinity, text by unknown lyricist
- GWV 1154/09a *Alle eure Dinge* (chorus SATB)  
For the thirteenth Sunday after Trinity, text by unknown lyricist

- GWV 1162/09 *Siehe selig ist der Mensch* (Soprano, Bass)  
For the twenty-first Sunday after Trinity, text by unknown lyricist
- GWV 1102/11a *Nehmet euch untereinander auf* (chorus SATB)  
For Advent, text by G.C. Lehms.

Graupner only ever employs the use of a sonata movement in these five sacred cantatas, four of which were written in his first year in Darmstadt. At this time, the sacred cantata was evolving, and Krieger, in particular, ‘contributed to the development of a structural pattern which includes a choral introduction instead of an instrumental one’.<sup>81</sup> There are nineteen surviving sacred cantata manuscripts written for the year 1709, and only four during the year 1710.<sup>82</sup> These early cantatas vary in their structural layout and chosen vocal forces. Of the nineteen cantatas in 1709, nine start with an aria, one with a chorus (SATB), two with an accompanied recitative, two with a dictum, one with a chorale and four with a sinfonia. The majority of these cantatas are written for chorus SATB (63%), with four cantatas for soprano and bass duo, two for solo soprano and one for solo bass. None of the four cantatas in 1710 begin with a sinfonia. The cantatas written during this initial two-year period in Graupner’s Darmstadt tenure, reflect the changeable environment of the time.

Julian Mincham states that J. S. Bach uses an instrumental movement to open ten cantatas in his first cycle, and then only two cantatas in his second cycle.<sup>83</sup> ‘The opening instrumental movements of Bach’s later cantatas are often re-

---

<sup>81</sup> Reul, p. 29.

<sup>82</sup> Low cantata output in 1710 is likely due to Graupner’s involvement with the composing and staging of his opera *Berenice und Lucilla*, and one other unnamed opera; as mentioned by Schmidt, p. 20.

<sup>83</sup> Julian Mincham, Sinfonias in the cantatas, *discussion forum*, (June 7, 2010), <<https://www.bach-cantatas.com/Topics/Sinfonias.htm2010>> [accessed 02 May 2023]

called, pre-composed concerto movements.’<sup>84</sup> Mincham gives the example of BWV 146, where ‘the first movement of Bach’s Dm keyboard concerto is used as the sinfonia for this cantata. The second movement of the Dm keyboard concerto, with the addition of a four part choir, forms the following chorus movement [in BWV 146]’.<sup>85</sup>

Several studies into Telemann indicate that cantatas with opening sinfonias certainly exist in this composer’s extensive oeuvre. Nina Eichholz comments, in her study of Telemann’s cantata cycle of 1733-1734, that ‘several works have a self-contained instrumental introduction’.<sup>86</sup> With cantata texts from multiple sources, and new innovative ideas to investigate in the early part of the eighteenth century, Graupner and his contemporaries had plenty of opportunities to vary the structure of their sacred cantatas.

---

<sup>84</sup> Mincham, Sinfonias in the cantatas (as per footnote 83).

<sup>85</sup> Ibid.

<sup>86</sup> Nina Eichholz, Telemann’s Stolbergischer Jahrgang (1736–1737) in the Context of His Sacred Cantata Cycles, Wolfgang Hirschmann and Steven Zohn (Eds), *Telemann studies: Cambridge composer studies* (Cambridge: Cambridge University Press, 2022), pp. 285–300, (p. 297), <<https://doi.org/10.1017/9781108663472.015>>

## Chapter 3

### Stylistic features of Graupner's solo soprano cantatas

#### Overview

- 3.1 Harmonic preferences
- 3.2 Meter and Tempo
- 3.3 Rhythm
- 3.4 Texture
- 3.5 Musical Rhetoric
- 3.6 Instrumentation
- 3.7 Dynamics
- 3.8 *Stile galant* characteristics

In White's musical analysis methodology, the traditional four categories of musical elements (rhythm, melody, harmony and sound), are considered useful points of analysis only when 'the analyst recognises and deals with their symbiotic relationship'.<sup>87</sup> It is therefore my intention in this chapter to firstly comment on general stylistic features in isolation. Subsequently I will look for broader musical relationships as a whole, leading to an assessment of Graupner's compositional style.

---

<sup>87</sup> White, p. 2.

### 3.1 Harmonic preferences

The late seventeenth century saw the development of a revolutionary new harmonic structure in music. Burnett & Nitzberg state that Italian composer Arcangelo Corelli (1653-1713) was the ‘first major composer to create a hierarchy of function between the fifths of a central hexachord of a key and the background tonic’.<sup>88</sup> It seems that the timing of Graupner’s musical education (and subsequent musical influence) was most advantageous in this regard. One of Graupner’s direct musical influences was Johann Kuhnau (1660-1722), who was successor to Johann Schelle (1648-1701) in the position of cantor of the *Thomaskirche* (St Thomas Church) in Leipzig. Graupner studied clavier and composition with Kuhnau as well as working as his copyist, giving Graupner first hand access to Kuhnau’s manuscripts and an insight into his Italian and French inspired writing.<sup>89</sup> From Leipzig, Graupner moved to Hamburg in 1706 and was immersed in the opera scene for three years as a harpsichordist and budding composer. ‘It was here that Ernst Ludwig, Landgrave of Hesse-Darmstadt,... [saw Graupner’s potential and] invited him to take up the position of musical director at the Darmstadt court.’<sup>90</sup> Elizabeth Noack reports that there are ‘300 copies of European repertory made by Graupner himself’.<sup>91</sup> This, plus Graupner’s many transcriptions of contemporary theoretical treatises, explains how Graupner was able to acquire knowledge of, and participate in, the ‘varying

---

<sup>88</sup> Henry Burnett & Roy Nitzberg, *Composition, Chromaticism and the Developmental Process: A New Theory of Tonality (1st ed.)* (Routledge, 2007), p. 117.

<sup>89</sup> Marius Bahnean, *The Good Friday cantatas of Christoph Graupner* (Louisiana: Louisiana State University, 2015). DMA dissertation, p. 15.

<sup>90</sup> Cortens, p. 15.

<sup>91</sup> Elizabeth Noack as quoted by Andrew D. McCredie, Christoph Graupner: The suites and sonatas for instrumental ensemble at Darmstadt. *Studies in Music, Vol 17*, (Nedlands Australia: University of Western Australia Press, 1983), pp. 91-111, (p. 95).

stylistic manifestations of the day'.<sup>92</sup> Graupner's harmonic preferences, especially in his early solo soprano cantatas, are shaped by his exposure to both sacred church music and secular opera music in these early years.<sup>93</sup>

Stephen Crist notes that 'the normal spectrum of tonal possibilities for a Bach aria...includes the tonic, dominant, subdominant, and the relative major or minor of these keys'.<sup>94</sup> This corresponds to what J. D. Heinichen (1683-1729) called 'the *ambitus* of six keys, that represent the nearest tonal relationships and the normal limit of modulation within a single movement'.<sup>95</sup> 'The vast majority of Bach's arias do not venture beyond the ambitus of the six closely related keys.'<sup>96</sup> As Graupner is only two years older than Bach, it is not surprising to find that this pattern of related keys is consistently employed in Graupner's cantatas as well.

The tonal analysis overview that supports the comments made in this section of my study can be found in Appendix A. It is separated into:

- (i) Da capo / Binary arias with *major* key A section
- (ii) Da capo / Binary arias with *minor* key A section
- (iii) Ariosi, short non-repeating arias, and associated accompanied recitatives.

An analysis of the key signatures of the arias and ariosi in the performance subset reveals a preference for traditional tonal relationships. However, there is

---

<sup>92</sup> McCredie, p. 95.

<sup>93</sup> Forty of the forty-eight solo soprano cantatas were written between 1709 and 1719.

<sup>94</sup> Stephen A. Crist, *Bach, Theology, and Harmony: A New Look at the Arias*. *Bach*, vol. 27, no. 1, (Spring/Summer, 1996) (Newark, New Jersey: Gordon and Breach, 1996), p. 4.

<sup>95</sup> Crist, p. 4.

<sup>96</sup> *Ibid.*

a tendency towards exploring related keys, predominantly in the B sections of the da capo arias. Particularly interesting is Graupner's tendency to end the B section of an aria that started in a major key, with the relative minor of the dominant key. Examples of this are found in: GWV 1118/12b movement one, GWV 1118/12b movement three, GWV 1132/12b movement one, GWV 1132/12b movement three, GWV 1107/44 movement six. Ariosi and non-repeating arias contain a more complicated harmonic structure and often come in pairs, interrupted by short secco or accompanied recitatives.

My analysis results contrast with those of Fall, who studied Graupner's *Passiontide cantatas* in 1971. He found that 'it was in fact rather seldom that the composer [Graupner] contrasted keys according to ... the traditional opposition of tonic and dominant, or through the use of the relative major or minor'.<sup>97</sup> Fall suggests that instead, Graupner uses parallel keys to differentiate and contrast sections in his *Passiontide cantata* arias.<sup>98</sup> None of the twenty-nine arias in the performance subset use this method of tonal differentiation. Instead, Graupner firmly employs the traditional opposition of tonic to dominant, or tonic to a related key, but not a parallel one.

In John McCarty's 2012 study of Graupner's *Birthday cantatas* he notes that Graupner predominantly uses Heinichen's ambitus of related keys in the da capo arias.<sup>99</sup> McCarty suggests that Graupner's preference for major keys in the opening section of an aria, and use of simple harmonic movement to a closely related key, is in keeping with the galant style of composition commonly

---

<sup>97</sup> Fall, p. 45.

<sup>98</sup> Ibid.

<sup>99</sup> McCarty, p. 45.

associated with Graupner's works.<sup>100</sup> I agree that Graupner's use of major keys in the opening section of a da capo aria is common, as this trend can be seen throughout his solo soprano cantatas. Nineteen of the twenty-six da capo or binary arias in the performance subset have an A section in a major key. I have excluded from this particular analysis, arioso and short arias with no repeated sections (or those with recitative B sections); these will be discussed separately.

Graupner consistently employs a variety of related keys during his arias.

Noticeable harmonic preferences include:

- Brief movement to, or through, several related keys in both the A and B sections
- More harmonic movement in the B section
- Arias in later years often begin the B section with a continuation of the final A section key
- Several examples of the B section ending in the relative minor of the dominant.

As well as noticeable preferences, it is apparent that Graupner does not favour the use of certain compositional devices such as *Tierce de Picardie* in his solo soprano cantata arias. There is only one instance of this compositional device in the twenty-six da capo or binary arias analysed; GWV 1137/13, movement five, B section ending goes to the dominant.<sup>101</sup> In the early years, Graupner was often presented with libretti that required short arioso with embedded recitatives. This through-composed writing style was slowly replaced over the first two decades of Graupner's tenure with a more standardised form of da capo aria. This form of aria became the prevailing style of libretto (the words 'da capo' were written on

---

<sup>100</sup> McCarty, p. 69. Also see Chapter 3.8.

<sup>101</sup> There is also one example of a *Tierce de Picardie* in the arioso analysis: GWV 1114/16, movement three, B section goes to the dominant.

the original libretto), although there are still instances of through-composed style, even in 1744 (example: GWV 1107/44). This through-composed style of composition called for a strong link between the text and the emotion or mood portrayed at any given time. Dissmore states that ‘although there were differing views concerning the relationship of keys to emotions, it is clearly evident that the Doctrine of Affections (Affektenlehre) influenced Baroque composers’ choice of keys to produce the passions and effects that they intended’.<sup>102</sup> As seen in Appendix A’s tonal analysis, Graupner often modulates or passes through keys without settling on them. The opening arioso from GWV 1147/11 is an interesting example of multiple modulations through related keys in just one movement. During this arioso it is obvious that Graupner moves through different keys to emphasise the text:

<i>Vergnügte Ruh’, beliebte Seelenlust,</i>	(F major, bars 1-9)
Contented rest, beloved joy of my soul,	
<i>Dich kann man nicht bei Höllensünden,</i>	(C major, bars 10-15)
One cannot find you amongst sins of hell,	
<i>Wohl aber Himmelseintracht finden.</i>	
But rather in heavenly harmony.	
<i>Du stärkst allein die schwache Brust,</i>	(A minor, bars 16-20)
You alone strengthen the weak chest,	
<i>Vergnügte Ruh’, beliebte Seelenlust!</i>	(F major, bars 21-25)
Contented rest, beloved joy of my soul!	
<i>Drum sollen lauter Tugendgaben in</i>	(D major, then D minor (bars 26-33))
Therefore all gifts of virtue should	

---

<sup>102</sup> Joshua L. Dissmore, *Baroque Music and the Doctrine of Affections: Putting the Affections into Effect* (The Research and Scholarship Symposium, Cedarville University, 2017), p. 8.

(and) Britannica, The editors of Encyclopaedia, *Doctrine of the Affections* (*Encyclopedia Britannica*, 2014), <<https://www.britannica.com/art/doctrine-of-the-affections>> [accessed 21st January 2023]

*Meinem Herzen Wohnung haben.*

Reside (live) in my heart.

*Vergnügte Ruh', beliebte Seelenlust.* (F major, bars 34-43)

Contented rest, beloved joy of my soul.

In Schmidt's 1992 study of Graupner's Christmas cantatas, he makes four observations about Graupner's harmonic preferences. Here, I seek to compare the performance subset analysis against these four observations, in order to ascertain if these preferences are universal. Schmidt's observations will be listed numerically and addressed individually, with evidence from the tonal analysis in Appendix A.

### **Observation One**

Schmidt presents evidence of a consistent harmonic plan which was 'methodically used, focus[ing] Graupner's attention solely on musical considerations and help[ing] facilitate his extraordinary productivity'.<sup>103</sup>

Schmidt outlines the harmonic plan of a Graupner da capo aria in a *major* key as follows:<sup>104</sup>

#### **A section:**

- Opens in tonic major key
- Tonic reaffirmed by vocal line
- Modulation to dominant or relative major
- Concludes in tonic key

#### **B section:**

- Mediant or sub-mediante tonal relationship to the tonic key in A section

---

<sup>103</sup> Schmidt, p. 169.

<sup>104</sup> Schmidt, p. 168.

With one exception, all seventeen da capo arias in the performance subset that begin in a *major* key, either stay in the tonic key or modulate to the dominant key and return to the tonic in the A section.<sup>105</sup> The B sections of these cantatas predominantly move to a mediant or submediant tonal relationship with the tonic key and then commonly end on one of three key relationships:

1. Ends in the dominant key (35% of my subset)
2. Ends in the relative minor of the dominant key<sup>106</sup> (47% of my subset)
3. Ends in the relative minor (18% of my subset).

The three da capo arias that end on the relative minor are all from 1744 (GWV 1107/44 and GWV 1131/44), while the arias that end in the dominant are from Graupner's earlier years (1709 -1713). This indicates that Graupner's harmonic preferences changed in his later years. The two binary arias in the performance subset both start and finish in the tonic key. The A sections in both binary arias finish in the dominant key, before both modulating in the B section to the submediant minor key and back to the tonic. Both binary arias are from Graupner's early years, 1709 and 1712, confirming that the da capo aria format became the preferred style later on.

## **Observation Two**

Schmidt claims that Graupner da capo arias beginning in *minor* keys, usually 'start the B section with the dominant or the relative major, ending in either the submediant or dominant'.<sup>107</sup> All seven cantatas from the performance subset that

---

<sup>105</sup> The exception is the A section of GWV 1162/12, movement one; which moves to the relative minor (A minor) before returning to the tonic (C major).

<sup>106</sup> I have included here GWV 1162/12, movement one, where the B section ends on a *Tierce de Picardie* of the relative minor of the dominant.

<sup>107</sup> Schmidt, p. 169.

start in a minor key, open the B section on the dominant or relative major. In GWV1155/09b movement five, Graupner very briefly opens the B section in the relative minor, but quickly modulates to the dominant minor.

In all performance subset da capo arias that begin in a *minor* key, the B section either:

1. Ends in the tonic major (43% of the subset),
2. Ends in the tonic key (29% of the subset) or
3. Ends in the dominant (14%, with an additional 14% ending in the dominant minor).

This analysis confirms Schmidt's initial observations regarding the opening of the B section. However, the close of the B section in solo soprano cantatas appears to differ from the Christmas cantatas. The majority of arias in the performance subset that begin in a minor key, end in the tonic major. Almost one third end in the tonic key of the aria and one third end on the dominant. None of the performance subset da capo arias that begin in a minor key end in the submediant.

### **Observation Three**

Schmidt claims that Christmas cantatas after 1740 have a B section that 'frequently cadences on the dominant'.<sup>108</sup> There are only two solo soprano cantatas written by Graupner after 1740; each has two da capo arias. All four arias start in a major key and all of them do at least touch on the dominant key in the B section. These da capo arias then cadence at the end of the B section on their respective relative minors (submediant), before repeating the A section.

---

<sup>108</sup> Schmidt, p. 169.

Graupner's preference for ending the B section of a da capo aria in the relative minor is found in 75% of his later solo soprano cantatas. As there are only three cantatas in the performance subset that I have classed as 'later', this finding warrants further research in the wider cantata opus, to ascertain if this trend was prevalent in Graupner's later years.<sup>109</sup>

#### Observation Four

Schmidt presents evidence that indicates the 'key of the chorale provides an anchor that helps mediate the choice of keys for the other movements'.<sup>110</sup> An analysis of the performance subset cantatas reveals that this statement, in general, appears to also be true of Graupner's solo soprano cantatas. Table 9 explains how the chorale key affects the entire cantata.

**Table 9**

Overview of key signatures for performance cantatas that contain a chorale

Solo soprano cantata	Chorale key	Overall comments about keys used throughout the cantata
<b>GWV 1155/09b</b>	C minor - Eb major – C minor	The whole cantata has a tonal centre around C minor. However, the final aria is in the parallel key, C major (tonic major) with movement to A minor and G major (relatives of C major).
<b>GWV 1102/11b</b>	Bb major	All other movements are centred in relative minors, except for the B section of the final aria which is in Eb major (dominant of chorale key).
<b>GWV 1162/12</b>	D minor - F major – D minor	Graupner makes particular use of related major keys. The middle aria (movement four) is in the dominant key at first, but then goes to its own dominant key at the end of section B.

<sup>109</sup> 'Later solo soprano cantatas' in my project are defined as the final three in the performance subset (GWV1151/22, GWV 1107/44 and GWV 1131/44).

<sup>110</sup> Schmidt, p. 226.

<b>GWV 1151/22</b>	C minor- Eb major- C minor	Graupner makes sole use of related keys (G minor, Eb major), with movement six (da capo aria) mirroring the key transitions of the Chorale finale, except in reverse order (Eb major - C minor - Eb major).
<b>GWV 1107/44</b>	D major	Graupner makes use of several related keys, but the final aria adopts a colourful combination of the parallel minor and its dominant minor.
<b>GWV 1131/44</b>	G minor - F major - G minor (both times the chorale appears)	*See in depth comment in the main text.

**Source:** [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

All the cantatas (with chorales) in the performance subset use the chorale key as an anchor for the whole cantata. Graupner makes use of relative keys in all cantatas, sometimes employing parallel keys (GWV 1155/09b, GWV 1162/12, GWV 1107/44). In one instance, he uses chain modulation to access distantly related keys (GWV 1131/44). The solo soprano cantata GWV 1131/44 has two different chorale stanzas (from the same hymn) placed in movements three and seven. The key of the chorale (both times it is presented) is G minor, which passes through a number of related keys. With G minor as the *anchor key* (or tonic key) for the cantata, as per Schmidt's analysis, then the first aria starts in the parallel (tonic) major (G major), modulating through various related keys to end on its relative minor (E minor). The second aria is in the dominant (D major), which modulates through various related keys to end on the relative minor of the initial key (see Table 10).

**Table 10**

Key modulations for GWV 1131/44

<b>GWV 1131/44</b>	<b>Key modulations</b>
1. Aria (da capo)	G major – D major- C major - G major - C major - A minor - G major - D major - E minor
2. Secco recitative	
<b>3. CHORALE</b>	<b>G minor – Bb major - F major - Eb major - G minor</b>
4. Secco recitative	
5. Aria (da capo)	D major – A major - D major - A major - F# minor - B minor
6. Secco recitative	
<b>7. CHORALE</b>	<b>G minor – F major - Eb major - G minor</b>

Source: [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

## 3.2 Meter and Tempo

At the beginning of the Baroque period, meter and tempo were undergoing extensive changes, as outlined in detail in Michael Praetorius' treatise *Syntagma Musicum III* (1619).<sup>111</sup> Music theory for the mid-Baroque musicians (mid-seventeenth century) was 'reasonably stable, as concepts had been in place for a number of decades'.<sup>112</sup> Julia Dokter notes recently, however, that 'the 3/4 time signature first appeared in the mid-seventeenth century' and that while the earlier Baroque composers used the letter C to describe a measure of two beats, the 'late Baroque composers used the same symbol to describe a measure of four beats (later assigned the fractional numbers 4/4)'.<sup>113</sup> As Graupner is considered to be a late Baroque composer, he would have used meters like 3/4 and C (meaning 4/4) with confidence.

Johann Schelle (1648-1701), an influential forerunner to Graupner, began to use 'less weight and polyphony, more sections of arioso character, and he... employed the use of triple meters and dance rhythms in his cantatas'.<sup>114</sup> While four crotchet beats in a bar (C) was Graupner's reliable and most consistent time signature for sacred cantatas, his frequent use of triple meter in his solo soprano cantatas is significant. All solo soprano cantatas in the performance subset contain at least one movement using a triple meter (such as 3/4 or 3/8), except for GWV 1165/09, GWV 1147/11 and GWV 1132/12b. Of the exceptions,

---

<sup>111</sup> Julia Dokter, Triple and compound meter: proportional relationships. *Tempo and Tactus in the German Baroque Treatises, scores and the Performance of Organ music*. (Boydell & Brewer, 2022), p. 51, [accessed 12th January 2023].

<sup>112</sup> Dokter, p. 50. The term *mid-baroque musicians* is defined by Dokter as 'those who are not generally seen as very early Baroque or very late Baroque'.

<sup>113</sup> Dokter, pp. 130, 143.

<sup>114</sup> Fall, p. 28.

GWV 1165/09 contains a da capo aria in 6/8 (compound duple) time and GWV 1132/12b contains a da capo aria in 12/8 (compound quadruple) time. GWV 1147/11 is the only cantata in the performance subset to be composed completely in common time.

See Table 11

**Table 11**

Time signatures for all performance subset cantatas

<b>Solo soprano Cantata GWV</b>	<b>Number of movements</b>	<b>Time signatures</b>
<b>GWV 1155/09b</b> Die Kranckheit so mich drückt	9	All 4/4 except movement 7 (da capo aria) which has a 3/4 time signature
<b>GWV 1165/09</b> Diese Zeit ist ein Spiel der Eitelkeit	7	All 4/4 except movement 5 (da capo aria) which has a 6/8 time signature
<b>GWV 1102/11b</b> Furcht und Zagen	9	3/2 in the opening arioso, which is repeated later. Section B of the final movement (da capo aria) is in 3/4 All other movements in 4/4
<b>GWV 1147/11</b> Vernügte Ruh, beliebte Seelen Lust	8	All in 4/4
<b>GWV 1118/12b</b> Mein Hertz erquicket sich allein	5	The opening da capo aria is in 12/8. movements 2 to 4 are in 4/4 The final movement (binary aria) is in 3/4
<b>GWV 1132/12b</b> Schmeichelt nur ihr Welt Sirenen	3	Movements 1 & 2 are in 4/4 The final da capo aria is in 12/8
<b>GWV 1162/12</b> Verzage nicht wenn gleich das Leidt	7	All movements in 4/4 except movement 5 (da capo aria) which is in 3/4 and movement 7 (da capo aria) which has a B section in 3/4
<b>GWV 1137/13</b> Ich esse nichts als Aschen Brodt	5	All movements in 4/4 except the B section of movement 3 (da capo aria), which is in 3/4

<b>Solo soprano Cantata GWV (Table 11 continued)</b>	<b>Number of movements</b>	<b>Time signatures</b>
<b>GWV 1114/16</b> Verleyh daß ich aus Hertzens Grund	5	The opening chorale is in 3/4 with embedded accompanied recitatives in 4/4. movement 3 is in 12/8 (da capo aria with embedded secco recitatives which are in 4/4). The final aria is in 3/4. Stand-alone recitatives for movements 2 and 4 are in 4/4.
<b>GWV 1145/16</b> Muß ich denn noch ferner leiden	9	All in 4/4 except the final movement (da capo aria) which is in 3/8
<b>GWV 1151/22</b> Seht, Jesus weint	7	Opens and closes with a movement in 3/4 (dictum and chorale). All other movements are in 4/4
<b>GWV 1107/44</b> Das Licht des Lebens gehet auf	8	All in 4/4 except movements 4 & 6 (both da capo arias) which are in 3/4. The final chorale is also in 3/4.
<b>GWV 1131/44</b> In Jesu hab ich Trost und Frieden	7	All in 4/4 except the opening movement (da capo aria) which is in 3/4

Source: [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>,  
and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

A cantata movement with the metrical indication of 3/4 (most commonly a da capo aria, but occasionally a dictum or chorale) was in keeping with the Minuet dance of the Baroque era. Mattheson commented that the Minuet had a ‘moderate gaiety about it’.<sup>115</sup> Graupner creates rhythmic contrast in GWV 1155/09b between the two middle da capo arias which illustrates this concept.

<sup>115</sup> Johann Mattheson, as quoted in Meredith Little & Natalie Jenne, Ch. 5. The Minuet. *Dance and the Music of J. S. Bach, Expanded Edition* (Indiana University Press, 2001), pp. 62–82, (p. 67) <<https://www-jstor-org.ezproxy.waikato.ac.nz/stable/j.ctt16xwc0p>> [accessed 2nd May 2023]

The first aria in this cantata is in common time and is a slow, mournful, reflective piece, with words born of desperation and pleading:

4/4 *Brich, du stumme Tränensee, aus meinen matten Augenquellen.*  
Break forth, you mute ocean of tears, from the tired  
springs of my eyes.  
*Und spritz auf meine Sünden Weh, die mich anitzt zu Boden fällen.*  
And splash on the pain of my sins which now  
fell me (cut me down).

While the first violin sets the scene with a mournful opening motif, the accompanying instruments have a static, repetitive set of quavers, one for every beat of the bar. The soprano then enters where the violin finishes, combining and imitating both the laboured accompaniment and the mournful melody.

See Fig. 3.1

116

Brich, brich, du stum-me Thrä-nen See,

**Figure 3.1** Excerpt from GWV 1155/09b, Bars 116-118, movement five. Page 14 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission

In the following da capo aria (set after a short, ten-bar recitative), the new text is set in simple triple meter, with a feel of one beat per bar. Together with the key of Bb major, this time signature creates a spritely dance-like mood (Minuet

style), mirroring the poet's realisation that Jesus will take care of him in his dying hour:

*3/4 Brich, du frohe Tränensee, aus meinen muntern Augenquellen.*  
Break, you happy ocean of tears, from my cheerful eyes' wells.  
*Es flieht nunmehr der Sünden Weh und kann mich weiter gar nicht fällen.*  
The woe of sins now flees and can no longer fell me.

The accompanying instruments have a more involved, less ponderous role to play, with dotted rhythms and off-beat quaver runs. The soprano's opening motif, although rhythmically similar to the previous aria, quickly ascends a Major 6th to a climatic G5, before descending to C5, giving the feeling of gaiety and elation. See Fig. 3.2

171

Brich, brich, brich, du fro-he Thrä-nen See,

6 6 6 6 6

**Figure 3.2** Excerpt from GWV 1155/09b, bars 171-176, movement seven. Page 22 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

An investigation of the cantata GWV 1165/09 reveals that all four arias have contrasting meters, tempos and rhythmic organisation, two of which resemble familiar Baroque dances; the Gigue and Bourrée. The third aria of GWV 1165/09 is a lively piece in 6/8, set in the style of a Gigue. The distinctive five-

bar opening rhythmic motif in the violins reappears three times in the A section.

The soprano's initial rhythmic motif, in bar 143, also continues to feature in multiple phrases throughout the piece. See Fig. 3.3

**Figure 3.3** Excerpt from GWV 1165/09, bars 137-144, movement five. Page 20 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com) , reprinted with permission.

GWV 1165/09 aria four is a Bourrée style piece with a lively tempo and the binary structure of AAB. It is in common time, but has a cut, double time feel to the music. The soprano line has a dactylic (long, short, short) rhythm throughout the piece, to accommodate the long vowel on the first beat of the bar (followed by two unstressed syllables). See Fig 3.4

203

ich schei-de voll Freu-de und la-chend von hin-nen. Ich wer-de vor

206

Er-de den Him-mel ge-win-nen,

6 6 5 6 6 6

**Figure 3.4** Excerpt from GWV 1165/09, bars 203-208, movement seven. Page 29 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

Graupner changes to simple triple meter in the B section of three performance subset arias. These da capo arias are found in three different solo soprano cantatas from early in Graupner's career. They are:

- GWV 1102/11b, movement nine (final)
- GWV 1162/12, movement seven (final)
- GWV 1137/13, movement three (middle)

In each aria, Graupner changes from the A section in 4/4, to 3/4 in the B section. In GWV 1102/11b and GWV 1162/12, the final movement contains the change of meter. Both of these cantatas finish with similar text, which I suggest is the

possible reason for such a drastic mid-movement time signature change. The whole of cantata GWV 1102/11b contains words of apprehension, fear, and desperate pleas for repentance and forgiveness. The opening words of the final aria are still spoken from the same point of view:

4/4     *Verstoße doch dein Erbteil nicht und*  
           Don't reject your inheritance and  
           *lass mich deine Gnade finden.*  
           let me find your grace.

However, the next sentence is a much stronger statement of dedication to God, prompting a complete change of meter (for the B section):

3/4     *Du bleibst mein Gott, dem ganz allein Hertz,*  
           You remain my God, to whom alone heart,  
           *Geist und Mund gewidmet sei'n.*  
           mind and mouth are entirely dedicated.

A change of text also occurs in the final da capo aria of GWV 1162/12. The first statement of this aria is a personal one, made by the poet, to sum up his experience of God.

4/4     *Gott mischt das Weinen und das Lachen,*  
           God makes me weep and laugh;  
           *auf Donner folget Sonnenschein.*  
           thunder is followed by sunshine.

However, the very next sentence is directed outwards, offering other people a similar experience, if they choose to believe in God. Such an obvious change in the direction of the libretto has been musically highlighted by Graupner's change to a triple meter.

3/4     *Wer hier viel Qual und Angst gespüret,*  
           Whoever feels a lot of torment and fear here  
           *wird oben an den Ort geführt, wo Geist und Seele selig sein.*  
           will be led up to the place where spirit and soul are in bliss.

The third time Graupner uses a mid-movement meter change is in GWV 1137/13. This time it is the third movement that harbours the switch from 4/4 to 3/4 meter. The libretto opens with a challenge, but closes the movement with an encouraging personal reflection.

4/4     *Nun so raßt und tobt ihr Feinde*  
          Now then, you enemies rage and go wild,  
*ich verlache Wuth und Gifft.*  
          I laugh at your anger and poison.

The atmosphere of a positive life experience with Jesus continues after this point in the cantata; thus the need for a time signature change in a middle movement, rather than in a later one.

3/4     *Wenn mir Gott zur Seiten bleibet und die Pfeile von mir treibet,*  
          When God stays by my side and diverts the arrows from me,  
*weiß ich daß mich keiner trifft.*  
          I know that none of them will hit me.

And finally, GWV 1118/12b warrants discussion here due to its exceptional variety of time signatures:

- First da capo aria set in compound quadruple time
- Second da capo aria set in common time
- Final aria in binary form set in simple triple time.

Composed for Sexagesima Sunday in 1712, this cantata is the second of two to be performed in the same service. The first is GWV 1118/12a *Mein Gott warum hast du mich verlassen*, which is written for chorus SATB and has seven movements, including a chorale to finish. This chorus cantata starts with the words ‘My God, My God why have you forsaken me’, a direct quote from the Bible (found in Psalm 22.1, but also famously quoted by Jesus in Matthew 27:46 and Mark 15.34). The cantata reflects the Epistle reading for Sexagesima Sunday, in which the Apostle Paul describes the thorn in his side and his

revelation that ‘God’s power is made perfect in weakness’ (2 Corinthians 12:9). In contrast, the following solo soprano cantata GWV 1118/12b *Mein Hertz erquicket sich allein* is a joyous celebration of Paul’s realisation. ‘The 12/8 time signature and its association with the Gigue...was a convention observed in the works of Bach’s predecessors and contemporaries.’<sup>116</sup> While a Gigue-style movement would normally reside as a finale to a cantata, Graupner employs this lively Baroque dance style to open GWV 1118/12b, perhaps because the entire cantata *is* the finale. Lehms’ text for the first aria reads:

*12/8 Mein Hertz erquicket sich allein an Gottes teure, werten Wort.*  
 My heart is only refreshed by God's precious word.  
*Denn dessen hohe Wunderkraft, so tausend, tausend Nutzen schafft,*  
 Because its great miraculous power creates a thousand,  
*bringt mich auch einst zur Himmelspforte.*  
 thousand benefits, it will bring me to the gate of heaven one day.

During the opening movement in 12/8, Graupner creates a simple, trio-like atmosphere by writing for unison violins, refraining from using viola, and keeping the rhythm very similar in both the violin and continuo parts.<sup>117</sup> The ‘consistent use of [quaver] figures and large interval leaps in all parts, the imitative texture and the simplistic harmonic progression, contribute to the Gigue-like qualities of this movement’, drawing parallels to Graupner’s predecessors and contemporaries such as Giovanni Bononcini (1670-1747) and J.S Bach.<sup>118</sup> See Fig. 3.5

---

<sup>116</sup> Kayoung Lee, *The role of the 12/8 time signature in J.S. Bach’s sacred vocal music* (Arizona: University of Pittsburgh, 2005). PhD Dissertation, p. 126.

<sup>117</sup> The 12/8 time signature of this movement is also used by Graupner in movement three of GWV 1114/16 and the final movement of GWV 1132/12b.

<sup>118</sup> Kayoung Lee, pp. 42-43, 123. Lee presents evidence from the final soprano aria in J.S.Bach’s *Wie freudig ist mein Hertz* (BWV 199), written in 1714.



**Figure 3.5** Excerpt from GWV 1118/12b, bars 1-10, movement one. Original score.

**Source:** <https://christoph-graupner-gesellschaft.de/>

The second aria is in common time and is wonderfully virtuosic, both in the solo violin and vocal lines, indicating a fast tempo. Graupner writes long semiquaver melismas for the soprano, especially on the words *Wonne* (bliss) and *Krafft* (power), (see Fig. 3.6A). Graupner also composes dotted semiquavers and hemidemisemiquavers in the solo violin part of this aria and keeps the momentum going in the B section with more of the same (see Fig. 3.6B). The dotted crotchets in the vocal line for the B section feel long compared to the violin's relentless semiquaver runs, and the only break in the texture is at bar 90-91 where the violin drops out for two bars in order to bring the text *Angst und Schmerz* (fear and pain) to the forefront.

[Aria]

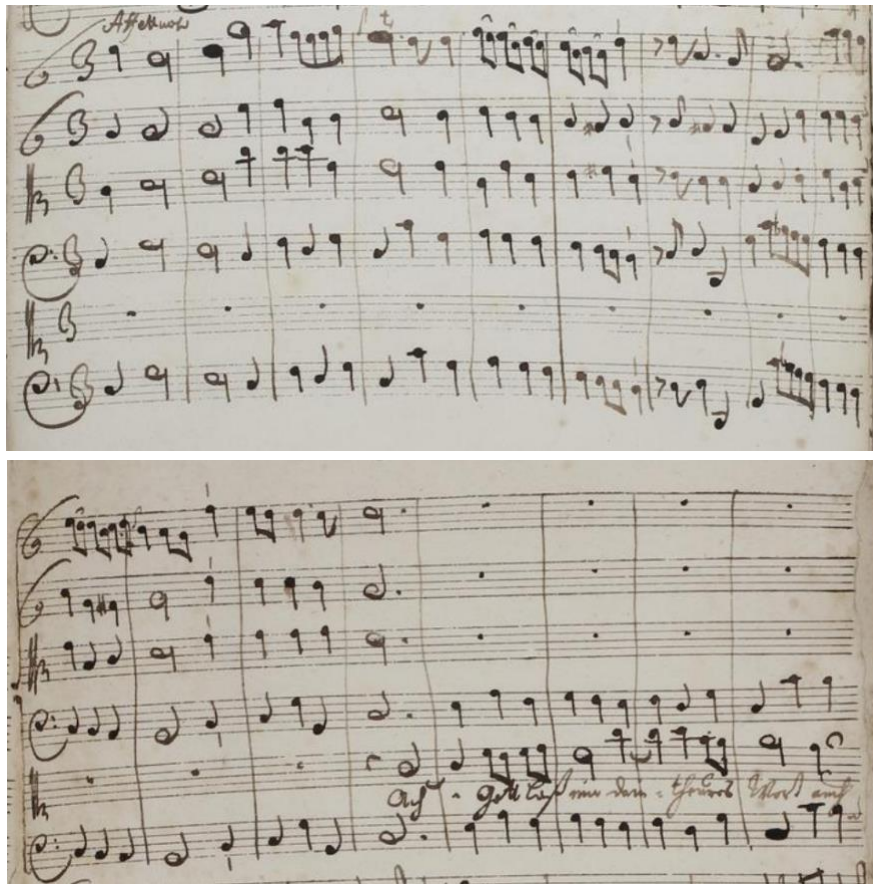
**Figure 3.6A** Excerpt from GWV 1118/12b, bars 53-56, movement three.

**Figure 3.6B** Excerpt from GWV 1118/12b, 73-76, movement three. Virtuoso violin line. Page 8 and 11 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

Graupner composes the third aria in GWV 1118/12b (movement five), in 3/4 time and structures it in binary form (AABB). This aria has the hallmark of a Baroque Minuet dance, with both sections repeated (AABB). The performance

marking, written by Graupner in the original, is *Affettuoso* (affectionate), and the playful instrumental introduction creates this atmosphere almost immediately.

See Fig. 3.7



**Figure 3.7** Excerpt from GWV 1118/12b, bars 1-17, movement five. Original score.

Source: <https://christoph-graupner-gesellschaft.de/>

The opening vocal phrase of this aria makes use of several hemiolas; a well known Baroque compositional practice often used at ‘important cadence points in medium to fast pieces in triple meter’.<sup>119</sup> In both (repeated) sections of this final movement, the soprano starts with a tied note across the bar line and is

---

<sup>119</sup> Matthew Santa, *Hearing Rhythm and Meter: Analyzing Metrical Consonance and Dissonance in Common-Practice Period Music* (New York, NY: Routledge, 2020), p. 16.

compelled to sing ‘two-against-three cross rhythms’ for the entire first eight-bar phrase.<sup>120</sup>

### 3.3 Rhythm

‘Much of the early eighteenth century music relies upon a variety of rhythmic patterns, rather than on melodic profile.’<sup>121</sup> Claude Palisca suggests that ‘the principal schemes of rhythmic organisation [in the Baroque period] were founded on the [Baroque] dance and on speech; while the rhythm of speech ruled the recitative and arioso, the rhythm of dance governed the aria and chorus’.<sup>122</sup> An examination of the recitatives and ariosi in the performance subset cantatas reveals that Graupner consistently preserves the linguistic idiosyncrasies of the German language spoken in the early eighteenth century. The rhythm of the opening phrase of Graupner’s recitatives is standardised, with minor alterations permitted to allow for placement of various stressed syllables in the German libretto. There are two secco recitatives (SR) and two ariosi in which the text starts on the first beat:

- GWV 1137/13, movement four (SR)
- GWV 1151/22, movement two (SR)
- GWV 1102/11b, movement three (Arioso)
- GWV 1145/16, movement three (Arioso)

---

<sup>120</sup> Ibid.

<sup>121</sup> Burnett & Nitzberg, p. 145.

<sup>122</sup> Claude V. Palisca, Baroque: Ch. 4. Technical features of Baroque Music. *Grove Music Online* (Oxford University Press, 2001).

The secco recitative in GWV 1137/13 (movement four) is constructed rhythmically to suit the main stressed syllables of the words *Schirmen* (shield) and *Stürmen* (storm). The phrase opens on the first beat of the bar with a crotchet beat on the word *Seht* (look). After a crotchet rest, Graupner continues with running quavers, landing on the main stressed syllable of *Schirmen* at the start of the second bar. Again Graupner runs the next few words together with quavers in order to reach the main stressed syllable of *Stürmen* on the first beat of the third bar. He completes the initial phrase by running four more quavers to emphasise the word *sein* (be) on the first beat of bar four. See Fig. 3.8

**Recit.[ativo]**  
96

Canto  
Seht, un-ter Je-su Schir-men kan ich vor al-len

Continuo

Violoncello  
Violone

6

98

Stür-men be-freyt und ru-hig seyn. Gott ist der rech-te

6(4)  
4+  
2

6(4)  
4

**Figure 3.8** Excerpt from GWV 1137/13, bars 96-99, movement six. Page 17 of the edition by Burkhard Switański. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

The secco recitative in GWV 1151/22 (movement two) is rhythmically constructed to add emphasis to the word *ach* (oh), by starting with a minim on the first beat. This opening minim sustains the melody on a D5, which then descends using running quavers, to a dotted crotchet on the main stressed syllable of the word *Mörder* (murderer). The rhythmical organisation of this

initial phrase is an example of Graupner's attention to the phonemic flow of the text. See Fig. 3.9

**[Recitativo]**

25

Canto

Ach Sa-lem wird ein Mör-der Hauß, das Got-tes Ra-che auf sich

Continuo

[Violoncello]  
[Violone]

27

spart. Noch will sie nicht durch Bu-ße in sich ge-hen. So mey-nen wir oft wohl zu

**Figure 3.9** Excerpt from GWV 1151/22, bars 25-30, movement two. Page 4 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

Contrastingly, two movements later in another secco recitative, Graupner places the initial word *ach* on the offbeat. This is possibly because the word ‘*ach*’ in this phrase is said with resignation (as in ‘*alas*’), not said in desperation, as it is in movement two. See Fig. 3.10

**[Recitativo]**

73

Canto

Ach wie so weit kan nicht ein Volk von sei-nem Schöp-fer

Continuo

[Violoncello]  
[Violone]

**Figure 3.10** Excerpt from GWV 1151/22, bars 73-74, movement four. Page 13 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

In movement three of GWV 1102/11b, the rhythmic organisation of the arioso text is such that Graupner requires the singer to start directly on the first beat. This helps capture the penultimate stressed syllable in the word *bereue* (repent) on the strong third beat of the common time bar. The word is repeated twice more, both times placing the stressed syllable on the strong first beat of the bar. The lack of instrumental introduction in this movement creates a sense of urgency and starkness of the plea to repent from sin. The sense of urgency is, however, suspended in time with Graupner's choice of both the dotted crotchet on the opening word (*ach*) and the tempo marking *adagio* for bars 56-58, where this agonizing plea is stated three times. See Fig. 3.11

The image shows a musical score excerpt for GWV 1102/11b, Bars 56-58, movement three. The score is in common time (C) and features a vocal line (Canto) and instrumental accompaniment (Continuo, Violoncello, Violone). The tempo marking is Adagio for bars 56-58 and Andante for bar 58. The lyrics are: "Ach be-reu - e, be - reu - e dei - ne Sün - den, be - reu - e dei - ne Sün - den, so kans - tu das Le -". The score includes fingerings for the instruments and a key signature of one flat (B-flat).

**Figure 3.11** Excerpt from GWV 1102/11b, Bars 56-58, movement three. Page 5 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

The arioso in GWV 1145/16, movement three, is the only example in the performance subset where all performers have a crotchet rest on beat one in the opening bar. Graupner chooses to stay in common time for this movement, perhaps in order to keep the rhythmic continuity between the surrounding

movements (which are also in common time), due to the through-composed nature of the cantata at this point. Graupner begins the phrase *Soll mein Jammer nicht bald scheiden* on the second beat of the bar as a way to rhythmically align the language with the music, emphasising the first syllable of the word *Jammer* (ruefulness) on the strong beat of the bar. See Fig. 3.12

**Aria**

34

Flauto traverso

Violino 1

Violino 2

Viola

Canto  
Soll mein Jam-mer nicht bald schei-den, soll mein

Continuo

Violone

35

Jam-mer nicht bald schei-den, wenn zer-bricht, zer - bricht, wenn zer -

**Figure 3.12** Excerpt from GWV 1145/16, bars 34-37, movement three. Page 8 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

### 3.4 Texture

Graupner employs homophonic and polyphonic textures in his solo soprano cantatas; however, there is a tendency toward more homophonic composition as his career progresses. My conclusions are similar to McCarty's research into Graupner's Birthday cantatas.<sup>123</sup> I have made three textual observations in the performance subset cantatas.

These are:

- A. Use of Homophonic texture
- B. Sparse instrumentation
- C. Use of Polyphonic texture

A fourth observation; the textural effect of bars without continuo, will be comprehensively discussed in Chapter 4.3. Appendix C contains excerpts of music which support the examples used in this section of the chapter.

A) Examples of **homophonic** texture in Graupner's solo soprano cantatas include:

1. GWV 1162/12 movement three (chorale). **See Ch:2.6 Fig. 2.10**
2. GWV 1165/09 movement seven (aria four). **See Appendix C:1**
3. GWV 1155/09b movement nine (final aria, end of the A section). The homophonic texture starts at the 3/4 bar, (bar 287). **See Appendix C:2**
4. GWV 1137/13 movement one (aria, during the A section), bars 10-16.

**See Appendix C:3**

---

<sup>123</sup> McCarty, p. 37.

**B)** Graupner also makes use of sparse instrumentation, often at the end of the B section in a da capo aria, creating a very thin texture.

Examples of this include:

1. GWV 1107/44 movement three (aria, end of B section), bars 184-192.

**See Appendix C:4**

2. GWV 1155/09b movement seven (aria, end of B section), bars 239-244.

**See Appendix C:5**

3. GWV 1155/09b movement nine (aria, end of B section), bars 303-308.

**See Appendix C:6**

4. GWV 1137/13 movement seven (aria, beginning of B section), bars 159-165. The end of this B section also has a relatively thin texture.

**See Appendix C:7**

**C)** Examples of Graupner's use of polyphonic texture in the performance subset cantatas include:

1. GWV 1118/12b movement one (aria), bars 21-25, between the unison violins and the soprano. **See Appendix C:8**

2. GWV 1165/09 movement one (aria), bars 16-18, between the unison violins and the soprano. This polyphonic texture is employed through the entire aria. **See Appendix C:9**

3. GWV 1165/09 movement three (aria), bars 78-80, between the solo bassoon and the soprano. This polyphonic texture is employed through the entire aria. **See Appendix C:10**

Two other performance subset cantatas with notable textural anomalies include:

- GWV 1118/12b, entire cantata: The continuo instruments play in every bar, throughout the entire cantata. Sparse instrumentation under the soprano's melisma and also in the B section, are created by shorter, more widespread chords (on strong beats only). The final aria is homophonic throughout and in binary form.
- GWV 1132/12b movement three: The soprano has an unusually low register melody. Here, Graupner repeats a short motif in the soprano line, while the violins play a different harmonizing melody (in thirds).

See Fig. 3.13

79

tref-fen, den sein ge-lieb-ter, den sein ge-lieb-ter, den sein ge-

82

lieb-ter Je-sus schützt, den sein ge-lieb-ter Je-sus

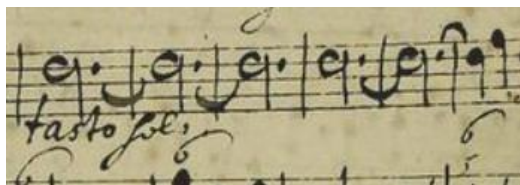
**Figure 3.13** Excerpt from GWV 1132/12b, bars 79-84, movement three. Page 17-18 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

Graupner makes use of *tasto solo* in three of the performance subset cantatas, including the very first one he wrote in 1709:

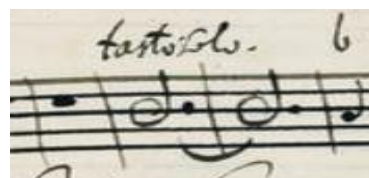
- GWV 1155/09b, movement seven
- GWV 1114/16, movement three
- GWV 1114/16, movement five

The *tasto solo* marking is written into Graupner's original part work for the continuo, indicating no chords should be placed over the bass note (see Fig. 3.14:A:B:C). The phrase *tasto solo* was not written about in literature until Heinichen's *Der General Bass in der composition* (Dresden, 1728), but Corelli was known to use this compositional feature in his works, especially Opus 5 (1700).<sup>124</sup> Since Graupner uses this term in his very first solo soprano cantata, GWV 1155/09b, it is likely he was familiar with this compositional device from either his time in the Hamburg Opera Company (playing harpsichord) or from his time in Leipzig as a copyist for Johann Kuhnau.

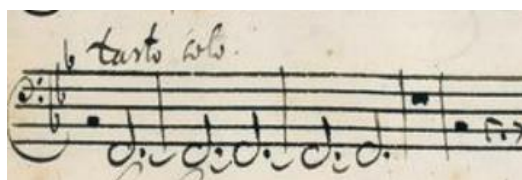
A. GWV 1155/09b movement seven



B. GWV 1114/16 movement five



C. GWV 1114/16 movement three



**Figure 3.14A:B:C** Three excerpts from three solo soprano cantatas showing use of *tasto solo*. Original Scores. Source: [www.christoph-graupner-gesellschaft.de](http://www.christoph-graupner-gesellschaft.de)

<sup>124</sup> Peter Williams, *Tasto solo*. *Grove Music Online* (Oxford University Press, 2001).

### 3.5 Musical Rhetoric

*Anaphora* is an important rhetorical device described in Joachim Burmeister's (1564- 1629) *Musica autoschediastikē* treatise of 1601.<sup>125</sup> The incomplete exposition of a subject (*anaphora*) is a rhetorical device that was expanded on throughout seventeenth-century music.<sup>126</sup> Mattheson implied, in the final chapter of his treatise *Der vollkommene Capellmeister* (1739), that the use of rhetorical techniques, including *anaphora*, was 'now very familiar in musical composition'.<sup>127</sup> It is not by chance then, that many rhetorical devices are found in Graupner's solo soprano cantatas, in particular his use of *anaphora*. In a musical context (and not an oratory context from which the term derives), *anaphora* is a 'repetition of musical ideas or a repetition of the opening phrase or motive in a number of successive passages'.<sup>128</sup> Graupner uses this device in the initial phrase of his arias 63% of the time. In the seventeen solo soprano cantata arias which contain an *anaphora*, Graupner cuts short the opening phrase of the aria after 2.25 bars on average, with a gap of between one and four bars, before the exact musical subject is introduced again. On the repeat, Graupner restates the opening motif, before continuing with the remaining text from the first sentence of the libretto. Graupner usually shortens the last note of the initial motif to allow for rhythmical continuity, which brings the opening phrase to a satisfying melodic, rhythmic and lyrical conclusion. Graupner then proceeds

---

<sup>125</sup> Benito V. Rivera, and Martin Ruhnke, Burmeister: Joachim. *Grove Music Online* (Oxford University Press, 2001).

<sup>126</sup> Gregory G. Butler, Fugue and Rhetoric. *Journal of Music Theory*, vol. 21, no. 1 (1977), p. 58.

<sup>127</sup> Johann Mattheson, as quoted in Dietrich Bartel, Rhetoric in German Baroque Music: Ethical Gestures. *The Musical Times*, vol. 144, no. 1885 (2003), p. 18.  
<<https://doi.org/10.2307/3650721>>

<sup>128</sup> Sangjoon Park, *Musical Oration: J.S. Bach's use of Rhetorical Devices in the 'Fantasia and Fugue in a minor, BWV 904', and the 'Chromatic Fantasia and Fugue in D minor, BWV 903'* (United States: The University of Arizona, 2020). DMA Dissertation, p. 39.

with the rest of the movement without employing this rhetorical device again. The entry of the repeated phrase is often moved within the bar, giving it a different focus. In eight of the seventeen da capo arias in which Graupner uses anaphora, the repeated phrase starts in a different part of the bar. Appendix B surveys the use of anaphora in every aria (da capo or binary style) in the performance subset.

Graupner never uses this device in recitatives, chorale movements, and most ariosi. There is one example of anaphora in an arioso from the performance subset: GWV 1165/09 movement one. Here, the initial two-bar phrase starts on beat two and is repeated after a 2.5 bar gap, beginning this time on beat four. Two other arioso movements in the performance subset have elements of repetition that resemble a very abbreviated version of anaphora; however, only the first word is repeated (melodically and rhythmically) before the phrase continues. These are GWV 1107/44 movement one and GWV 1151/22 movement one.

See Fig. 3.15 and Fig. 3.16

13

Das Licht des Le - bens, das Licht des Le-bens ge-het auf,

(p)

p

p

6 3

**Figure 3.15** Excerpt from GWV 1107/44, bars 11-13, movement one. Page 3 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

7

Seht, seht, Je-sus

**Figure 3.16** Excerpt from GWV 1151/22, bars 6-9, movement one. Page 1-2 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

Fall noted Graupner's use of this musical rhetorical device in movement two (a soprano da capo aria) from the chorus (SATB) cantata GWV 1126/22 *Jesus gibt sich selbst zu essen*. He states that ‘the voice enters, stating an opening motto in the manner of a "devisen" aria, and after a two measure interlude, the motto

returns and the aria gets under way'.<sup>129</sup> 'The text of the first section is stated twice; and while both statements are precisely the same length, the second is more embellished than the first.'<sup>130</sup> The da capo arias in the solo soprano performance subset cannot be called true *devisenarie* arias, due to the lack of an initial orchestral ritornello.<sup>131</sup> However, the use of a 'motto-aria style opening' (also known as *anaphora*) in cantata arias is found throughout the Baroque period, particularly in the works of G.B. Bassani (1647-1716), Domenico Scarlatti (1685-1757), and J.S. Bach (1685-1750).<sup>132</sup>

In summary, Graupner uses the rhetorical device *anaphora* in two-thirds of his cantata da capo arias, opting to repeat a two-bar section of the initial phrase after one to four bars. He often moves the entry of this repeat from its initial place to start somewhere else in the bar, perhaps to add rhythmical energy to the restated phrase. He predominantly uses this device in his da capo arias, very rarely in his arioso movements, and never in his recitatives, dictum or chorales. In later solo soprano arias (1722, and 1744) Graupner does not use anaphora, but instead moves the opening phrase forward immediately. This creates textual momentum from the beginning, offering the listener a chance to hear the entire textual phrase at the earliest opportunity. In these cantatas Graupner often uses text repetition within the phrase itself, but not an entire repeat of the opening few bars.

---

<sup>129</sup> Fall, p. 87. 'Devisen' is short for *devisenarie*.

<sup>130</sup> Fall, p. 87.

<sup>131</sup> Jack Westrup, *Devisenarie*. *Grove Music Online* (Oxford University Press, 2001).  
(and) *Motto Aria*. *Grove music online* (Oxford University Press, 2002).

<sup>132</sup> Colin Timms et al. (Eds.), *Cantata*. *Grove Music Online* (Oxford University Press, 2001).

### 3.6 Dynamics

‘In general, dynamic markings occur only sporadically in music of the Baroque period.’<sup>133</sup> Graupner’s use of dynamics can be found in several of his early solo soprano cantatas, becoming more frequent in his later cantatas. In the early eighteenth century, the use of *piano* and *forte* markings were ‘often intended merely as a guide to instrumentalists in their role as accompanists’.<sup>134</sup> Many of the dynamic markings in Graupner’s works direct the instrumentalists to play *piano* upon the entry of the voice/s, or *forte* for instrumental interludes.

See Fig. 3.17



**Figure 3.17** Example of dynamic markings in GWV 1162/12, bar 128. Original score.

*Forte* is marked for strings and continuo.

**Source:** <https://christoph-graupner-gesellschaft.de/details-einer-kantate?GWV=1162/12>

Graupner often created dynamic differentiation using texture instead of dynamic markings. GWV 1147/11 and GWV 1132/12b are completely devoid of any dynamic markings; instead Graupner varies the volume by adding and subtracting instruments. Graupner makes use of sparse (or zero) accompaniment while the soprano is singing, saving dense instrumentation for carefully crafted

---

<sup>133</sup> Matthias Thiemel, Dynamics. *Grove Music Online* (Oxford University Press, 2001).

<sup>134</sup> Mary Cyr, *Performing Baroque Music* (1st ed.). London, Routledge, 2011, pp. 53-54

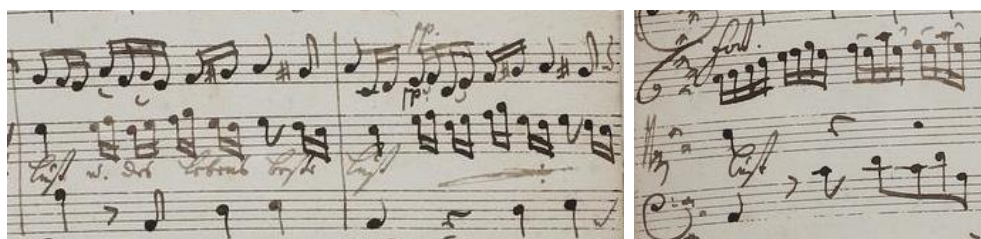
interludes. In GWV 1147/11, movement one, the instruments stop playing completely as the singer enters. Once the soprano is settled on a long held note, the instrumentalists begin again, only to cease playing as the singer begins the second phrase. The seesaw effect between the instrumentalists versus the singer and continuo persists for the rest of the arioso, giving total prominence to the text of this opening movement. See Fig. 3.18

The image shows a musical score for BWV 1147/11, movement one, bars 3-8. The score is in G major and 3/4 time. It features a vocal line and a keyboard accompaniment. The vocal line has lyrics: "Ver - gnüg - te Ruh, be -". The keyboard part has a complex texture with many sixteenth notes and rests. The score is divided into two systems, with bar numbers 3, 6, and 8 indicated.

**Figure 3.18** Excerpt from GWV 1147/11, bars 3-8, movement one. Page 2-3 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

Graupner occasionally uses dynamic markings for more expressive purposes, particularly for creating a repetition of either the melody, text or both. In the third movement of GWV 1118/12b, Graupner indicates that both the instrumentalist and the vocalist should be *piano* for the repeat of the melody in

bar 70. The instruments are then instructed to be *forte* in bar 71, as the singer finishes the phrase. See Fig. 3.19



**Figure 3.19** Excerpt from GWV 1118/12b, bars 69 -71, movement three. Original score. *Piano* marked in bar 70 and *forte* marked in bar 71.

**Source:** <https://christoph-graupner-gesellschaft.de/details-einer-kantate?GWV=1118/12b>

In the third movement of GWV 1114/16, Graupner indicates the soprano should be *piano* for a six-note repetition of the words *auch vonnöten* (also necessary), in both bar 103 and bar 105. See Fig. 3.20

**Figure 3.20** Excerpt from GWV 1114/16, bars 103-106, movement three. The editor's dynamic markings are in brackets, Graupner's original marks are not. Page 13 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

Graupner makes more frequent use of dynamic markings in his last solo soprano cantata (GWV 1131/44), written in 1744. As expected, there are a number of dynamic markings written to prioritize the vocal line and accentuate the text, but there are also three examples of expressive dynamics in this cantata. The first is a repetition of the word *Frieden* (peace) in bars 41-42. The soprano and the continuo are directed to be *piano* for the echo (which is now a semitone higher). Secondly, the viola is directed to be *piano* in the bar before the echo and is given the further direction of *forte* in bar 43, alongside the violins and continuo.

See Fig. 3.21

**Figure 3.21** Excerpt of GWV 1131/44, bars 38-42, movement one. Page 4 of the edition by Burkhard Switański. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

Thirdly, in the final moments of the chorale movement, the strings and continuo are suddenly asked to play *piano* before returning to *forte* two beats later. The first violin and the viola have been playing triplet semiquaver runs for almost the entire chorale and are less than two bars away from the end. The second violin has been doubling the soprano (playing the chorale tune), but now joins the other instruments for the last three bars. The echo in bar 207 is two crotchet beats long (half a bar) and is an exact repeat in all parts. See Fig. 3.22

**Figure 3.22** Excerpt from GWV 1131/44, bars 205-208, movement three. Page 19 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

Fall comments that the ‘continued increase in attention to precise detailing of dynamics’ indicates Graupner’s progression towards the approaching style of the coming era (the Classical period).<sup>135</sup> It is somewhat difficult to establish Graupner’s trend for increased attention to precise dynamics, when investigating his solo soprano cantatas. While the very last solo soprano cantata, written in 1744, has many dynamic markings, the other solo soprano cantata from the same year, GWV 1107/44, has relatively few markings. As the gap between the last three solo soprano cantatas is substantial, we must rely on the extensive work of other Graupner scholars in order to see a trend.

<sup>135</sup> Fall, p. 186.

### 3.7 Instrumentation

Graupner's use of particular instrumental combinations in his solo soprano cantatas relied on the availability of instrumentalists at the time. 'In the period immediately following Graupner's arrival in particular, the Darmstadt court had at its disposal an extraordinarily high number of vocalists and instrumentalists.'<sup>136</sup> Kramer notes that by 1714 there were forty-six individuals in the Darmstadt *Hofkapelle*; however, this number dwindled by the second decade due to long term financial difficulties.<sup>137</sup> Many musicians of the *Hofkapelle* (paid court musicians) played a combination of instruments such as hautboy, flauto traverso & flauto (recorder) or violin & viola. Some were virtuosos of one instrument in particular; others were utilised as vocalists as well as instrumentalists.<sup>138</sup> In short, Graupner had plenty of instrumentalists to work with at the beginning of his tenure as Kapellmeister of the Court of Hesse-Darmstadt. Graupner's preferred instrumentation for solo soprano cantatas throughout his career includes:

- Violin (usually 2 parts per cantata, sometimes scored *unison*)
- Viola
- Continuo

Of the solo soprano cantatas, 81% have at least one viola part. While the viola was often written for, it was occasionally only used for a singular movement

---

<sup>136</sup> Ursula Kramer, The Court of Hesse-Darmstadt. *Music at German Courts, 1715-1760: Changing Artistic Priorities* (Eds.) Samantha Owens, Barbara M. Reul, and Janice B. Stockigt (Suffolk: Boydell & Brewer, 2011), p. 333.

<sup>137</sup> Kramer, p. 338.

<sup>138</sup> Kramer, pp. 356 -362, See Table 12.1. As an example, Gottfried Grünewald (1673-1739) was employed as a bass vocalist, harpsichordist and pantaleon player, composer; and held the position of Vice-Kapellmeister from 1711 until his death in 1739.

within a solo soprano cantata, or it was not used at all. Examples include GWV 1102/11b and GWV 1118/12b where the viola is only used in the last movement. There are nine solo soprano cantatas in total that do not require viola.

In the late seventeenth century ‘doubling of the bassline by a sustaining instrument was more prevalent’.<sup>139</sup> The vast majority of Graupner’s solo soprano cantatas have a combination of continuo instruments such as violoncello and violone parts listed at the end of his original full score. Graupner primarily played the court chapel organ, which was built by Christian Vater (1679-1714) in 1711. Johann Ludwig Brauer, a bassoon player, and Ernst Christian Hesse, a viola da gamba player, were employed at the court full-time for much of Graupner’s tenure. The exact bass instrument combination used for particular cantatas is somewhat unclear; however, according to court records, it is likely that the continuo group included the chapel organ, bassoon and viola da gamba.<sup>140</sup>

Other instruments such as the flauto traverso, hautboy (oboe), and clarino (trumpet) were also included in solo soprano cantatas, sometimes added to double the string or continuo parts. At times these instruments were given independent melody lines. Table 12 shows the number of cantatas with added woodwind, brass or string instruments (over and above the standard strings and continuo instrumentation).

---

<sup>139</sup> Cyr, p. 73.

<sup>140</sup> Kramer, pp. 240, 358.

**Table 12**

Instruments added to solo soprano cantatas

Added instruments	Solo soprano cantatas with parts for this instrument	Comments
Flauto traverso	6	Three cantatas require two flauti traverso Written between 1709-1716
Hautboy (oboe)	21	Nineteen cantatas require two hautboys (often doubling strings) Not found in solo soprano cantatas after 1718
Fagotto (Bassoon)	4	Only listed as <i>Bassoon Obligato</i> (solo) in one cantata (GWV 1165/09) Bassoon is listed in three other cantatas, but the part is the same as the continuo.
Extra violins (concertino)	5	GWV 1155/09b and GWV 1107/44 both require an additional solo violinist in at least one movement of the cantata. GWV 1137/13 and GWV 1114/16 require two concertino violins throughout the cantata. GWV 1140/11 requires three additional violins (a total of five violins for the cantata).
Viola	3	Although viola was considered as a standard instrument, three cantatas require two violas. Written between 1709 and 1713
Clarino	1	Used in the outer movements of GWV 1107/44
Violetta	2	Both cantatas that have parts for Violetta were written in 1711, within weeks of each other. Possibly a violetta musician was passing through, perhaps involved in Graupner's opera.

**Source:** [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

According to Florian Heyerick, there are only ten cantatas with clarino (high pitched valveless trumpet) in Graupner's entire cantata collection.<sup>141</sup> Several of these cantatas are written for Christmas, Easter or special liturgical dates such as Palm Sunday, Whit Sunday, Ascension Day and the Visitation of Mary.

Graupner often pairs the clarino with instruments such as flauti (recorders), cornets (horns), hautboys (oboes), fagotti (bassoons) and timpani. All of these cantatas are written for either SATB or ATB forces, with one exception.

<sup>141</sup> See [www.graupner2010.org](http://www.graupner2010.org); keyword: *clarino*.

GWV 1107/44 is the only example of a solo soprano cantata with a clarino part. Although Graupner wrote plenty of other (mainly instrumental) music involving a clarino, especially in the mid-eighteenth century, this soprano cantata is unique.<sup>142</sup> Set for the third day of the Christmas week, this cantata has seven movements, of which the clarino features in three. Graupner is careful not to overwhelm the soprano, and despite the busy instrumental rhythms in the first arioso, the texture is always thinner when the soprano is singing. See Fig. 3.23

16

leuch - tet, er -

18

leuch-tet, was ver - fin - stert, was ver - fin - stert

**Figure 3.23** Excerpt from GWV 1107/44, bars 16-20, movement one. Page 4 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

<sup>142</sup> A comprehensive study of Graupner's works with horns and trumpets can be found in: Thomas Hiebert, Early Examples of mixed-keyed Horns and Trumpets in works of C. Graupner (Eds) Jeffrey Nussbaum, Stewart Carter, Barry Bauguess. *Historic Brass Society Journal Volume 6* (1994), pp. 231-243.

The clarino then disappears during the following accompanied recitative and dictum, only to reappear triumphantly in the fourth movement. In this da capo aria, the clarino takes a solo role, with string accompaniment. See Fig. 3.24

The musical score excerpt shows two systems of music. The first system starts at bar 57 and the second at bar 63. The vocal line (soprano) is in the upper staff of each system. The piano accompaniment consists of a clarino line (middle staff) and a string line (lower staff). The clarino line features trills (tr) and a 'Komm' instruction above it. The string line has dynamics markings 'p' and 'f'.

**Figure 3.24** Excerpt from GWV 1107/44, Bars 57-68, movement four. Page 11 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

As soon as the soprano enters, however, the clarino plays either very short motifs or nothing at all (bars 66-67). The trumpet's opening motif returns at bar 98 and again at bar 130; in both cases immediately taking over as the soprano finishes their phrase. The clarino does not return in the following aria, replaced instead by a violin solo. This is in addition to the two original violin parts which also play here. The final movement is a chorale in which the clarino plays a more rhythmical role than before. As this movement contains a well-known Lutheran hymn tune, Graupner places less emphasis on the vocalist, but focuses

instead on the instruments, creating a thick texture with running semiquavers in the violins and quavers in the clarino part. Graupner does, however, make sure the instruments either finish their phrase, or play less rhythmically once the soprano begins a phrase, so as to emphasise the start of the next line of text.

See Fig 3.25

The image shows two systems of a musical score. The first system, starting at bar 344, includes a soprano line with the lyrics 'ist die Thür' and a piano accompaniment. The second system, starting at bar 347, includes a soprano line with the lyrics 'zu den wah - ren' and a piano accompaniment. The score is in G major and 3/4 time. The instrumental parts include violins, violas, cellos, and a clarinet. The score shows a thick texture with running semiquavers in the violins and quavers in the clarino part. Dynamics include p and f.

**Figure 3.25** Excerpt from GWV 1107/44, bars 344-349, movement eight (chorale).

Pages 40-41 of the edition by Burkhard Switaiski.

**Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

Graupner's lifelong interest in writing for new instruments, or uncommon instrumental combinations has been well documented.<sup>143</sup> Table 13 shows the array of instruments required for the performance subset cantatas.

<sup>143</sup> McCarty, p. 8.

Flauti and hautboys were quite often called upon to add timbral interest to the accompaniment.

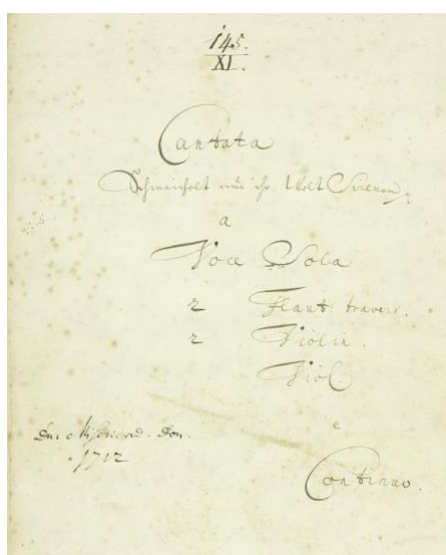
**Table 13**

Instrumentation required for the performance subset cantatas

<b>Solo soprano Cantata GWV</b>	<b>String instruments</b>	<b>Other instruments (woodwind, brass)</b>
<b>GWV 1155/09b</b> Die Kranckheit so mich drückt	Violin Solo (aria 1 only) Violin 1, Violin 2, Viola 1, Viola 2, and Continuo	Hautboy (Hb) indicated for Chorale movement only.
<b>GWV 1165/09</b> Diese Zeit ist ein Spiel der Eitelkeit	Violin 1, Violin 2, Viola, Continuo (incl. cello)	Bassoon indicated for the entire cantata, with a solo part in the second aria only.
<b>GWV 1102/11b</b> Furcht und Zagen	Violin 1, Violin 2, Viola (in last movement only), and Continuo	X
<b>GWV 1147/11</b> Vergnügte Ruh, beliebte Seelen Lust	Violin 1, Violin 2, Viola 1, Viola 2, Violetta 1, Violetta 2, Continuo (incl. cello)	2 Flauti traverso double the Violin 1 and Violetta 1 parts throughout. Solo flauto traverso in movements 3-5
<b>GWV 1118/12b</b> Mein Hertz erquicket sich allein	Violin 1 & 2 Unison, Viola (in last movement only), and Continuo	X
<b>GWV 1132/12b</b> Schmeichelt nur ihr Welt Sirenen	Violin 1, Violin 2, Viola, and Continuo	2 Flauti traverso (doubling violins)
<b>GWV 1162/12</b> Verzage nicht wenn gleich das Leidt	Violin 1, Violin 2, Viola, and Continuo	2 Hautboy (only needed in movement 7 for doubling the Violins)
<b>GWV 1137/13</b> Ich esse nichts als Aschen Brodt	2 x Violin concertini, 2 x Violin ripieno, Viola, and Continuo	X
<b>GWV 1114/16</b> Verleyh daß ich aus Hertzens Grund	2 x Violin concertini, 2 x Violin ripieno, Viola, and Continuo	X
<b>GWV 1145/16</b> Muß ich denn noch ferner leiden	Violin 1, Violin 2, Viola, and Continuo	2 Flauti traverso indicated throughout
<b>GWV 1151/22</b> Seht, Jesus weint	Violin 1, Violin 2, Viola, and Continuo	X
<b>GWV 1107/44</b> Das Licht des Lebens gehet auf	Solo Violin (aria 2 only) Violin 1, Violin 2, Viola, and Continuo	Clarino (trumpet) in all but aria number two
<b>GWV 1131/44</b> In Jesu hab ich Trost und Frieden	Violin 1, Violin 2, Viola, and Continuo	X

Source: [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

‘In the early eighteenth century, a pastoral style of instrumentation was developed... [using] wind instruments to symbolize the fluting or playing of reed pipes by classical shepherds.’<sup>144</sup> ‘Flutes (flauti traverso or flauti d’amore), recorders (flauti), chalumeaux, and oboes d’amore were used for this style of writing.’<sup>145</sup> The final aria in GWV 1132/12b is an example of pastoral writing, featuring common elements of this style, including a 12/8 time signature and composed predominantly in a major key (C major). It is set for solo voice, two flauti traverso, two violins, viola, and continuo (see Fig. 3.26).<sup>146</sup> Graupner wrote for the flauto traverso in over one hundred sacred cantatas dating from 1712 to 1754.



**Figure 3.26** Original manuscript page for GWV 1132/12b detailing instrumentation.

<https://christoph-graupner-gesellschaft.de/details-einer-kantate?GWV=1132/12b>

<sup>144</sup> Geoffrey Chew & Owen Jander, Pastoral [pastorale], Chapter 5. 17th and 18th Century Christmas and instrumental pastorals outside Italy. *Grove Music Online* (Oxford University Press, 2001).

<sup>145</sup> Ibid.

<sup>146</sup> A flauto traverso doubles the violin all the way through this cantata. Statistics gathered from [www.graupner2010.org](http://www.graupner2010.org)

The solo soprano cantata GWV 1145/16, also requires a flauto traverso. In this cantata, the flauto traverso has an independent line in every aria, often playing a competing harmonic melody. Virtuoso Johann Michael Böhm (b. 1685) was employed as the Hofkapelle's only flautist in 1716, so it is more than likely the flauto traverso part was written with him in mind.<sup>147</sup> See Fig. 3.27



**Figure 3.27** Excerpt of GWV 1145/16. Opening bars showing the flauto traverso solo line. OS.  
 Source: <https://christoph-graupner-gesellschaft.de/details-einer-kantate?GWV=1145/16>

Although Graupner wrote for many innovative instrument combinations such as a chalumeau plus a clarino, and an oboe d'amore plus a flauto d'amore, he did not often call for these instruments in a solo soprano cantata. This is likely due to the complete lack of solo soprano cantatas in the 1730s, the decade that Graupner most frequently writes for these instruments. There is one solo soprano cantata, *Herr höre mein Gebet* (GWV 1123/18) with part work (for *Hautbois*) written a minor third below the original key of the cantata. This suggests an oboe d'amore was used for this cantata, or at least for the performance in which those parts were used. A regular oboe may have been used originally, as indicated in the title page and main score.

<sup>147</sup> Kramer, p. 356.

There are two other cantatas written in 1718 (both SATB chorus), that indicate the use of an oboe d'amore (GWV 1113/18 and GWV 1127/18). Both of these cantatas only pair the soprano voice with this instrument; all other movements in these cantatas are sung by other voice types and do not call for the oboe d'amore. Table 14A gives a summary of the use of *d'amore* instruments in all cantatas throughout Graupner's tenure. The summary clearly indicates that Graupner preferred to pair d'amore instruments with the soprano voice.

**Table 14A**

A summary of *d'amore* instrument use in Graupner cantatas

Instrument	Cantatas	Type	Years	Solo voice used
Viola d'Amore	16	SATB chorus cantatas	1714 -1740 Multiple examples through all decades	SOP 11 arias BASS 5 arias SATB 3 choruses
Flute d'Amore	5	SATB chorus cantatas	1730 (all)	SOP 4 arias BASS 4 arias ALTO 2 arias TENOR 2 arias SATB 2 choruses
Oboe d'Amore	25	24 = SATB chorus cantatas  1 = solo Soprano	1717 -1741 Multiple examples through all decades  Solo SOP =1718	SOP 11 arias BASS 10 arias ALTO 4 arias (3 of which are duets with another voice) TENOR 5 arias (4 of which are duets with another voice) SATB 8 choruses

Source: [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

Chalumeau parts appear in seventy-one Graupner cantatas, thirty-four of which require two. All of the cantatas containing chalumeaux were written for SATB chorus and date between 1734 and 1749. A number of arias within these cantatas were written for solo soprano voice. In these arias, Graupner includes various combinations of woodwind instruments, often featuring chalumeaux (see Table 14B).

**Table 14B**

SATB chorus cantatas with movements that feature a solo soprano paired with a chalumeau or chalumeaux (in chronological order).

<b>GWV number &amp; cantata name</b>	<b>Movement number &amp; Instruments</b>
<b>GWV 1163/34</b> <i>Seid barmhertzig wie auch euer Vater</i>	Three, Chalumeau (B)
<b>GWV 1174/34</b> <i>Gelobet sei Gott der Herr</i>	Six, 2 x Chalumeaux (TB), 2 x Flauti traverso
<b>GWV 1128/35</b> <i>Freude Freude über Freude</i>	Five, 2 x Chalumeaux (TB)
<b>GWV 1125/36</b> <i>Jesu Leiden Pein und Tod</i>	Three, 2 x Hautboy, Oboe d'amore
<b>GWV 1154/36</b> <i>O Gottes Sohn von Ewigkeit</i>	Three, 2 x Chalumeaux (TB)
<b>GWV 1174/36</b> <i>Die auf den Herrn harren</i>	Seven, 2 x Chalumeaux (TB), Fagotto (solo)
<b>GWV 1101/37</b> <i>Singet Gott lobsinget seinem Namen</i>	Five, Chalumeau (A)
<b>GWV 1124/37</b> <i>Ach Gott vom Himmel sieh darein</i>	Five, 2 x Chalumeaux (TB)
<b>GWV 1151/37</b> <i>Jesus' Augen stehn voll Tränen</i>	Five, 2 x Chalumeaux (TB)
<b>GWV 1163/37</b> <i>Mache dich los von deinen Sünden</i>	Five, 2 x Chalumeaux (TB)
<b>GWV 1174/37</b> <i>Danket dem Herrn aller Herren</i>	Five, 2 x Chalumeaux (TB)
<b>GWV 1102/39</b> <i>Wie lange liegst du sichere Welt</i>	Five, 3 x Chalumeaux (SAB)
<b>GWV 1103/39</b> <i>Wir wissen dass der Sohn Gottes kommen</i>	Five, Chalumeau (S)
<b>GWV 1111/39</b> <i>Das ist das ewige Leben</i>	Five, Chalumeau (S)
<b>GWV 1113/40</b> <i>Komm wertester Jesu sei mein Gast</i>	Six, Chalumeau (S)
<b>GWV 1127/40</b> <i>Nun gibt mein Jesus gute Nacht</i>	Three, 3 x Chalumeaux (STB)
<b>GWV 1128/40</b> <i>Weg Trauern weg Weinen</i>	Five, Chalumeau (S)
<b>GWV 1134/40</b> <i>Sende dein Licht und deine Wahrheit</i>	Three, 3 x Chalumeaux (STB)
<b>GWV 1138/40</b> <i>Es fällt ein holder Tau der Gnade</i>	Three, 3 x Chalumeaux (STB)
<b>GWV 1147/40</b> <i>Vertrage einer den Anderen</i>	Five, 3 x Chalumeaux (STB)
<b>GWV 1125/41</b> <i>Fürwahr er trug unsre Krankheit</i>	Four, 3 x Chalumeaux (STB)
<b>GWV 1118/42</b> <i>Merkt Seelen was Jesus spricht</i>	Two, 2 x Chalumeaux (TB)

<b>GWV 1127/43</b> <i>Vater ich befehle meinen Geist</i>	Three, 2 x Chalumeaux (TB)
<b>GWV 1138/43</b> <i>Du lechzendes du dürres Land</i>	Five, 2 x Chalumeaux (TB)
<b>GWV 1174/43</b> <i>Herr du bist Gott</i>	Five, 2 x Chalumeaux (TB), 2 x Horn
<b>GWV 1111/44</b> <i>Merk auf mein Hertz und sieh dorthin</i>	Five, 2 x Chalumeaux (TB)
<b>GWV 1124/44</b> <i>Die Wahrheit findet keinen Glauben</i>	Four, 2 x Chalumeaux (TB)
<b>GWV 1141/44</b> <i>Der Gnadenbrunn fleusst noch</i>	Six, 2 x Chalumeaux (AB)
<b>GWV 1174/44</b> <i>Hebet eure Hände auf</i>	Five, 2 x Chalumeaux (AB)
<b>GWV 1135/46</b> <i>Vater unser im Himmelreich</i>	Three, 2 x Chalumeaux (TB)
<b>GWV 1174/46</b> <i>Bringet her dem Herrn Ehre</i>	Five, 2 x Chalumeaux (TB)
<b>GWV 1105/48</b> <i>Es ist erschienen die heilsame Gnade</i>	Five, 2 x Chalumeaux (TB)
<b>GWV 1107/48</b> <i>Wandelt wie die Kinder</i>	Three, 2 x Chalumeaux (AB)
<b>GWV 1143/48</b> <i>Der Herr sprach zu dem Knechte</i>	Three, 2 x Chalumeaux (AT)
<b>GWV 1110/49</b> <i>Werfet euer Vertrauen nicht weg</i>	Six, 2 x Chalumeaux (AB)
<b>GWV 1169/49</b> <i>Wir werden ihn sehen</i>	Six, 2 x Chalumeaux (AB)

**Source:** [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

All of the chorus (SATB) cantatas with solo soprano arias listed in Table 14B, are also written for either hautbois (usually two), flauti traverso, clarino, or horn. However, these instruments do not often play in the soprano aria movements. Two exceptions are GWV 1174/34 and GWV 1174/43, which are both cantatas written for anniversary purposes, and contain a large number of instruments, including timpani. While the percussion instruments only play in the outer chorus movements of the cantata, the solo soprano arias contain:

- GWV 1174/34, two chalumeaux (T,B) and two flauti traverso
- GWV 1174/43, two chalumeaux (TB) and two horns.

One other anniversary cantata, GWV 1174/36, is the only chorus (SATB) cantata with a solo soprano aria containing both a chalumeau part and a solo fagotto part.

In summary, Graupner had plenty of instrumentalists at his disposal in the first decade of his employment in Darmstadt. Surviving instrumental parts show that he often doubled the bassline with a sustaining instrument such as violoncello, fagotto and/or viola da gamba. He wrote for a variety of instruments, especially new and developing Baroque instruments such as the chalumeau, flauto traverso, flute d'amore, oboe d'amore and viola d'amore. Due to a lack of solo soprano cantatas written after 1730, there is only one example of a solo soprano cantata involving a clarino (GWV 1107/44), and one example of a solo soprano cantata involving an oboe d'amore (GWV 1123/18).

### 3.8 *Stile galant*

There is a considerable amount of literature on the subject of Graupner's musical style. George Buelow states that writers on the topic of music from the late seventeenth century 'did not have a simple definition of what constituted musical style; and the diversity of styles lay at the heart of the concept of composing'.<sup>148</sup> In this modern age, however, stylistic labels have been assigned to various historical time frames (with some variability). The stylistic term *stile galant* is linked to music, art and literature of the early to mid-eighteenth century. Graupner's cantata compositions span five decades (1709-1754) of a historical time period known for its worldwide stylistic innovation. But how do we define *stile galant* when the word refers to such a 'broad collection of traits, attitudes and manners associated with cultured nobility'?<sup>149</sup> A brief look at previous Graupner cantata studies reveals several references to *stile galant* music:

#### 1. Henry Cutler Fall (1971), *Passiontide cantatas*:

- Predilection for solo form instead of choral writing
- More modern handling of instrumental ensembles
- Decrease of biblical texts in favour of free poetic commentary<sup>150</sup>

#### 2. René Schmidt (1992), *Christmas cantatas*:

- Orchestral reinforcement of the harmony and doubling of the melody
- Symmetry and balance in A section of arias
- Less word painting in favour of vocal virtuosity
- Expressive use of accents dissonance to enhance the melody
- Use of major keys
- Use of new instruments (particularly chalumeau and oboe d'amore)<sup>151</sup>

---

<sup>148</sup> George J. Buelow, *The Late Baroque Era: From the 1680s to 1740* (London, UK: Palgrave Macmillan, 1993), p. 16.

<sup>149</sup> Robert Gjerdingen, *Music in the Galant Style* (Oxford University Press, 2007), p. 6.

<sup>150</sup> Fall, p. viii.

<sup>151</sup> Schmidt, pp. 165, 173, 196, 217, 252, 257, 315.

### 3. John McCarty (2015), *Birthday cantatas*:

- Light texture
- Periodic phrasing with frequent cadences
- Simple harmony
- Free treatment of dissonance
- New instrument combinations
- Increased precision of dynamic and ornamental markings.<sup>152</sup>

Wicker, who studied Graupner's solo bass cantatas, mentions that 'Graupner's form of composition tends toward classical style, rather than continuing Baroque forms and trends'.<sup>153</sup> Wicker does not, however, give any particular musical elements to explain how Graupner's music fits into this style. Cortens' PhD thesis is remarkable for its depth and insight in several areas of Graupner's life and music. However, despite a number of references to the word *galant* in terms of poetry, society and other contemporaries (such as the work of Handel), Cortens does not present any defining elements to explain Graupner music in terms of his progressive style.

In Talle's comparison of Graupner and Bach's *Vergnügte Ruh beliebte Seelen Lust* GWV 1147/11 and BWV 170 (first noted in Chapter 2.3), he suggests that 'Graupner opted to present the text as clearly as possible, allowing it to flow into the ears of his listeners with a minimum of musical competition'.<sup>154</sup> Talle further states that Bach moved beyond the specific text (text that was so important to Graupner and Telemann), and instead 'relied heavily upon the wordless rhetoric

---

<sup>152</sup> McCarty, pp. 59-60, 67-69, 74, 77, 81-82, 89, 95-96.

<sup>153</sup> Wicker, p. 2.

<sup>154</sup> Talle, p. 74.

of instrumental music to make their emotions palpable'.<sup>155</sup> The suggestion of Graupner's intention to clearly present the text is certainly true, as documented by many other scholars. But unlike Talle, who declares Bach's compositional style a success because it is 'better able to sever... denominational tethers', I argue here that Graupner's methods of edifying the text are both warranted and successful at keeping their theological origins relevant and truthful.<sup>156</sup> Graupner's desire to clarify the text is evidenced by the compositional devices he used to quieten the accompanying instruments during sung lines of text. These devices include use of dynamic markings, use of sparse texture, and careful pairing of instruments, so as to fully reveal and magnify the text. All of the stylistic elements reported by Talle lead us to connect Graupner with the galant style. The comparative study of these two great composers in such a specific way reveals Graupner and Bach certainly had different ideas, strengths and priorities.

Gjerdingen explains that the composer of galant style music was 'like a prosperous civil servant, with a title such as Kapellmeister..., who managed an aristocrat's sacred and secular musical enterprises'.<sup>157</sup> Radice and Hertz both present a number of historical theorists' views on the definition of galant style. Radice quotes British musicologist Charles Cudworth (1908-1977), explaining that 'the word galant is a convenient term of reference for the new style which gradually took shape beneath the older late-baroque style.'<sup>158</sup> Hertz furthers

---

<sup>155</sup> Talle, p. 75.

<sup>156</sup> Ibid.

<sup>157</sup> Gjerdingen, pp. 6-7.

<sup>158</sup> Charles Cudworth as quoted in Mark Radice, The Nature of the 'Style Galant': Evidence from the Repertoire. *The Musical Quarterly*, Vol. 83, No. 4 (Winter, 1999), p. 612, [accessed 28th November 2022].

this statement by commenting that it was in fact Mattheson who ‘apparently originated the term *stile galant*’ in 1721’.<sup>159</sup> Hertz reports that ‘the original French term’s societal and conversational connotations, was adapted by German critics for musical purposes, thus the word galant, not at first a technical term in music, became one’.<sup>160</sup> While many scholars agree that defining galant style music is somewhat challenging, there are several consistently reported elements, especially amongst the afore-mentioned modern theorists, that codify galant style:

- Thin/sparse texture
- Homophonic, less (or no) polyphony/counterpoint
- Preference of major mode / spritely mood
- Clearly defined melody and bass line
- Frequent points of articulation and cadence / shorter phrases
- Simple schemes of repetition or contrast / balanced sections
- Enrichment of texture by means of harmonic expansion / increased use of dissonance.

It is with these identifying elements in mind that I have surveyed the performance subset cantatas, to discover evidence of the galant style in Graupner’s work. In the following three case studies I will present evidence, and comment on, galant style elements in Graupner’s work. Where there is a lack of these galant style features, I have looked for late baroque style elements instead, such as polyphony, ornamentation, thick texture, and an overarching theme (based on the Doctrine of Affections).

---

<sup>159</sup> Daniel Hertz, *Music in European Capitals: the Galant Style, 1720-1780*, 1st ed. (New York: W.W. Norton, 2003), p. 18. Hertz states that Mattheson first mentions ‘*einem galanten Stylo*’ in *Das forschende Orchestre* (p. 352).

<sup>160</sup> Hertz, p. 19.

The following three solo soprano cantatas were purposely selected to represent a broad spectrum of works from Graupner's fifty-one year tenure in Darmstadt. For each case study I looked for evidence of both galant and baroque style features to ascertain what defines Graupner's style during that time frame. Appendix D contains supporting excerpts of appropriate scores and should therefore be consulted in conjunction with these case studies.

**Case study ONE:** GWV 1118/12b *Mein Hertz erquicket sich allein*

**Stylistic features include:**

- The first aria has polyphony between the violin and soprano at bars 21-25 (**Appendix D:1**), with call and response in the B section at bars 34-39 (**Appendix D:2**). The piece shows very little sign of extended dissonance and harmonic expansion.
- In the second aria, the violin and soprano have similar rhythmic patterns and no sign of polyphony. Graupner makes use of dissonance in the B section, especially in bars 90-94 (**Appendix D:3**), during which time the soprano sings the words *Angst und Schmerz* (fear and pain).
- The final movement is a binary aria in 3/4 time, with homophonic writing throughout the piece.

**Overall summary**

This cantata has several elements of traditional Baroque style (polyphony, long phrases, and binary aria form). There are also some galant style features, such as homophony, clear melody and bass lines (**Appendix D:4**) and use of sparse texture in places (**Appendix D:5**). Overall, the style of this cantata is traditional Baroque; however, the alternating structure of da capo arias with secco

recitatives and the use of some galant style features do suggest Graupner is looking to create a more progressive style.

**Case study TWO:**                      GWV 1151/22    *Seht, Jesus weint*

**Stylistic features include:**

- In the opening arioso and accompanied recitative, the soprano has a clearly defined melody, supported by the strings and continuo which move together in homophony. Graupner uses dissonant, descending melodies and a long melisma on *weint* (crying) to create the atmosphere of sadness and pain, which reflects the text (**Appendix D:6**).
- In the first da capo aria the strings in the B section are sparsely used, with the continuo as the only constant accompaniment to the voice.
- The second aria sees the strings play homophonically with the soprano throughout the whole piece, especially during long descending motifs, such as bars 97-99, and 105-107 (**Appendix D:7**). In the B section, the continuo, does not play at all (**Appendix D:8**).
- The final chorale is completely homophonic with small rhythmical and ornamental flourishes from the first violin throughout the piece.

**Overall summary:**

The most prominent galant style element that can be identified in this cantata is the clear definition of the melody and bass lines. Graupner makes use of a homophonic accompaniment or sparse use of instruments at times. There is some use of dissonance, particularly in the opening arioso, and in the soprano's melismas, but this appears to be word painting and not the galant style harmonic

expansion seen in Graupner's later works. Graupner also makes use of traditional word painting with dissonance, and highly ornamented soprano melody lines, which bind this cantata to the baroque style at times.

**Case study THREE:            GWV 1131/44 *In Jesu hab ich Trost und Frieden***

**Stylistic features include:**

- The homophonic style of writing is very obvious in the opening movement.
- The chorale setting is highly virtuosic for first violin and viola, who play multiple bars of semiquaver triplets.
- The second aria has a relentless *vivace* tempo, with running semiquavers (sometimes demi-semiquavers) in the violin score.
- The cantata is written in major keys for the majority (including G major, D major, F major, A major and Eb major), despite the chorale being in G minor.
- There are patches of deliberate chromaticism based on the seventh of the chord, such as *willt* (eighteenth century spelling of *willst* = want) at bars 53, 54 and 55 (**Appendix D:9**) and *erfüllt* at bars 133-134 (**Appendix D:10**). This aligns with the chorale tune for the cantata, which also makes use of the dissonant seventh note (**Appendix D:11**).<sup>161</sup>

---

<sup>161</sup> The chorale used is "Schwing dich auf zu dein Gott" (1653) by Paul Gerhardt (1607-1676).

**Overall summary:**

This cantata has an overwhelming number of galant style elements such as homophony, use of dissonance for harmonic expansion, clearly defined soprano and bass lines, preference for major keys, and vocal, violin and viola virtuosity. The cantata still employs biblical text (chorale) and has several long ornamented phrases, which is not in keeping with the galant style. Graupner's individual style during this time appears to include many galant style features, while retaining some traditional elements.

Just as G. P. Telemann helped to establish the characteristic German style of his time by combining traits from multiple sources (including those of the Italian and French Baroque style), Graupner synthesized elements from both the late Baroque era and the more progressive galant style to create his own unique musical style.<sup>162</sup> The use of late baroque style elements persisted throughout Graupner's career; however, galant style features were employed more often in his later years.

---

<sup>162</sup> James Peter, Burkholder, & Donald Jay Grout, & Claude V. Palisca, *A History of Western Music*, 8th ed. (New York: W. W. Norton & Company, 2010), p. 438.

## Chapter 4

### The voice of the soprano in a Graupner cantata

#### **Overview**

- 4.1 The Sopranos at the Court of Hesse-Darmstadt
- 4.2 Range and Tessitura
- 4.3 The Soprano and the Continuo
- 4.4 Operatic influences on composition style

It is of particular interest to me that Graupner worked with female singers in the church environment; not young male trebles as J.S. Bach did, as much of my own experience as a soprano lies in sacred music. In this chapter I will investigate who the Hofkapelle sopranos were and the music Graupner composed for them to sing. A number of Hofkapelle sopranos were influenced by the opera genre and therefore, I will briefly examine Graupner's compositional style in both sacred music and secular opera music.

## 4.1 The sopranos at the Court of Hesse-Darmstadt

In Graupner's cantatas, 'the soprano part (designated Cantus or Canto) was always sung by women'.<sup>163</sup> Graupner worked with a number of young female sopranos in the first decade of his Darmstadt tenure.<sup>164</sup> During the most prolific years of his solo soprano cantata output (1709-1722), there were four regular sopranos in the Hofkapelle. A further two sopranos joined the Hofkapelle in later years (1735-1760). In order to give insight into the performers that Graupner was writing music for, the following is a brief historical background of the six sopranos employed at the Darmstadt Hofkapelle between 1709 and 1760.

### **Margaretha Susanna Kayser-Vogel (1690-1748)**

*Official dates of service in the Hofkapelle during Graupner's tenure: 1709-1718*

Frau Kayser made her début in Graupner's opera *Antiochus und Stratonica* in 1708 with the Hamburg Opera Company, at the young age of eighteen. The dramatic soprano and her husband Johann Kayser, an oboe player, then 'moved to Darmstadt with Graupner when he took up his new position in 1709'.<sup>165</sup> The Kaysers moved back to Hamburg in 1718 where Frau Kayser went on to be 'an active and well-known soprano, featuring in operas by Reinhard Keiser, Telemann, and Handel'.<sup>166</sup>

---

<sup>163</sup> Fall, p. 40.

<sup>164</sup> Cortens, p. 9. Table 2.3 Singers at the Darmstadt Hofkapelle, 1709-60. and Kramer, p. 360.

<sup>165</sup> Hans Joachim Marx, Kayser; Margaretha Susanna. *Grove Music Online* (Oxford University Press, 2002). and Schmidt, p. 20.

<sup>166</sup> Thomas Seedorf, Kayser: Margaretha Susanna. (Ed.) Laurenz Lütteken. *MGG Online* (Kassel, Germany: Bärenreiter & J. B. Metzler and RILM, 2016), <<https://www.mgg-online.com/mgg/stable/18570>> [accessed 11 December 2022].

### **Johanna Elisabeth Döbricht (1692-1786)**

*Official dates of service in the Hofkapelle during Graupner's tenure: 1711-1745*

Frau Döbricht's first exposure to Graupner's work was at the age of twenty, when she was a guest singer for the opera *Telemach* at the newly opened opera house in Darmstadt in 1711. She continued as a court singer after this opera, marrying composer and viola da gamba player Ernst Christian Hesse in 1713.

Frau Döbricht was considered to be one of the finest German opera singers of her time; German composer J.J. Quantz once commented she had a 'beautiful, euphonious high register and a genuine womanliness [about] her acting'.<sup>167</sup>

Although granted a pension in 1740, after several concert tours and almost three decades of service to the Darmstadt Hofkapelle, Frau Döbricht continued to sing frequently for the Hofkapelle.<sup>168</sup>

### **Anna Maria Schober (1672-1728)**

*Official dates of service in the Hofkapelle during Graupner's tenure: 1709-1728*

Frau Schober was the daughter of Frankfurt Kapellmeister Johann Schober and was already established as a singer before Graupner's arrival in Darmstadt. At the age of thirty-eight, Frau Schober featured alongside Frau Kayser and

Gottfried Grünewald in Graupner's opera *Berenice und Lucille* (1710). Frau Schober also played the part of a nymph in Graupner's *Telemach* (1711).<sup>169</sup>

---

<sup>167</sup> Elisabeth Noack, & Dorothea Schröder, Döbricht; Johanna Elisabeth. *Grove Music Online* (Oxford University Press, 2001).

<sup>168</sup> Ibid.

<sup>169</sup> Schmidt, p. 20.

**Maria Ludmilla Schetky-Vogel (1694–1750), Maria Elisabeth Schetky-Eberhardt (1714-1769), and Charlotte Louise Schetky (1739–1765)**

*Official dates of service in the Hofkapelle during Graupner’s tenure: 1709-1750, 1735 - , and 1751 - , respectively.*

Frau Schetky-Vogel was the longest serving soprano in the Darmstadt Hofkapelle during Graupner’s tenure. She was only thirteen when Graupner arrived, eventually becoming the eldest of three generations of the Schetky family who ‘furnished the Kapelle in Darmstadt with singers and musicians’.<sup>170</sup> Married in 1715 to Johann Christoph Schetky (1686–1760), she had two sons. Her daughter-in-law Maria Elisabeth Schetky-Eberhardt (1714-1769) began as a soprano in the Hofkapelle in 1735 (remaining there beyond Graupner’s time).<sup>171</sup> Upon Frau Schetky-Vogel’s death in 1751, she was replaced by her granddaughter, twelve year old soprano Charlotte Louise Schetky (1739–1765).<sup>172</sup>

Fall notes that ‘the majority of the solo cantatas [for all voices] were composed in the first fifteen years of Graupner's residence in Darmstadt. Around 1726 there was an abrupt halt, with no more solo cantatas [of any voice type] appearing until the 1740s’.<sup>173</sup> Table 15 details the number of solo soprano cantatas written per decade and the total cantata output per decade.

---

<sup>170</sup> Schmidt, p. 67.

<sup>171</sup> Additional information linking the family members together: Schetky, Ernst Gottlieb; Hessian biography, 2022, [www.lagis-hessen.de/de/subjects/idrec/sn/bio/id/12135](http://www.lagis-hessen.de/de/subjects/idrec/sn/bio/id/12135); Schetky family, Stadtlexikon Darmstadt, [www.darmstadt-stadtlexikon.de/sch/schetky-familie.html](http://www.darmstadt-stadtlexikon.de/sch/schetky-familie.html)

<sup>172</sup> Barbara Reul, Sharing Resources: J. F. Fasch, J. S. Bach and Princely Funeral Music at the Courts of Anhalt-Zerbst and Anhalt-Köthen. *Musicology Australia*, vol. 41, no. 2, (2019), pp. 106-120, (p. 116).

<sup>173</sup> Fall, p. 40.

The circumstances that led to Graupner writing fewer cantatas for solo soprano voice are strongly linked to the availability of the Hofkapelle performers, their various abilities, and the financial situation of the court.

**Table 15**

The number of solo soprano cantatas versus total cantata output per decade<sup>174</sup>

Years by Decade	Solo Soprano Cantatas	Total Cantatas for the decade	Comments
1709-1718	38	176	Lehms was the librettist (until 1717) and Gerdes 1717/18.
1719-1728	8	335	Lichtenberg became the librettist.
1729-1738	0	293	No solo soprano cantatas.
1739-1748	2	482	Both cantatas were written in 1744. Lichtenberg text.
1749-1760	0	129	Graupner went blind in 1754. Died in 1760.

**Source:** Statistics derived from [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

In Graupner's first decade as Kapellmeister (1709-1718) he wrote 176 cantatas, of which thirty-eight are for solo soprano. Although this is only 22% of the total cantatas for that decade, these cantatas constitute 79% of Graupner's total output of solo soprano cantatas (forty-eight) for his entire tenure at Darmstadt. In this early decade, Graupner was financially well-resourced and had four regularly employed sopranos in the Hofkapelle. Two were young operatic sopranos; Margaretha Susanna Kayser-Vogel and Johanna Elisabeth Döbricht. Anna Maria Schober, also employed at this time, was a more mature, but competent, singer.

<sup>174</sup> Graupner wrote 1,417 cantatas. Only 1,415 are represented in this table, as two cantatas have no marks to identify the year (these are: 1101/xx *Wie soll ich dich empfangen*, and 1155/xx *Jesus kann den Aussatz heilen*).

The fourth soprano employed at the court in the first decade of Graupner's tenure was Maria Ludmilla Schetky-Vogel.

In the second decade of Graupner's service, 1719-1728, only eight solo soprano cantatas were written, despite a huge increase in cantata output (334 cantatas were written in this decade). The financial situation of the Court of Hesse-Darmstadt became increasingly dire during this period. The Landgrave's living quarters (and several surrounding buildings in the palace complex) burnt to the ground in May 1715, 'causing financial strain which stretched well into the next two decades'.<sup>175</sup> 'The Landgrave continued his lavish lifestyle during this time and by 1717 bankruptcy threatened, directly affecting the court musicians' salaries [including Graupner]'.<sup>176</sup> Frau Kayser moved back to Hamburg to pursue her career in opera in 1719, while the other three sopranos continued their tenancy in Darmstadt.

Frau Schober died in 1728, age fifty-six, leaving Graupner to begin his third decade (1729-1738) with only two sopranos in the Hofkapelle. Frau Döbricht featured in many touring concerts during this period, rendering her unavailable for court duties at times, before retiring from service in 1745.<sup>177</sup> Graupner wrote no solo soprano cantatas at all during this time. In 1744, Graupner wrote two solo soprano cantatas for two important liturgical occasions: Easter (GWV 1131/44) and Christmas (GWV 1107/44). These cantatas are very isolated occurrences, despite the enormous output of 440 cantatas between 1739-1748, which suggests there may have been a visiting soprano available to sing on these occasions.

---

<sup>175</sup> Kramer, p. 345.

<sup>176</sup> Ibid.

<sup>177</sup> Cortens, p. 91.

## 4.2 Range and Tessitura

The range required to sing Graupner's solo soprano cantatas is standard for a soprano. However, the overall tessitura is high, suggesting that at least one female voice in the Hofkapelle was, in modern terminology, a coloratura soprano; literature suggests this was Frau Döbricht.<sup>178</sup> The overall vocal range of the performance subset is C4 to B5, with the average cantata requiring a breadth of 18 notes, usually D4 to A<sup>b</sup>5. Three cantatas require a twenty-one note range: GWV 1132/12b and GWV 1107/44 (C4 to A5), and GWV 1131/44 (D4-B5). Two cantatas have a smaller range of 16 notes: GWV 1114/16 (E4 - A<sup>b</sup>5) and GWV 1151/22 (E4 - A<sup>b</sup>5). Table 16 indicates the overall vocal range required for each performance subset cantata.

**Table 16**

Soprano range for the performance subset cantatas

Solo soprano cantata GWV	Range of cantata	Number of notes in the range
<b>GWV 1155/09b</b> Die Kranckheit so mich drückt	E <sup>b</sup> 4 - A <sup>b</sup> 5	17
<b>GWV 1165/09</b> Diese Zeit ist ein Spiel der Eitelkeit	D4 to A5	19
<b>GWV 1102/11b</b> Furcht und Zagen	D4 - A <sup>b</sup> 5	18
<b>GWV 1147/11</b> Vergnügte Ruh, beliebte Seelen Lust	E4 - A5	17
<b>GWV 1118/12b</b> Mein Hertz erquicket sich allein	D4 - A5	19

<sup>178</sup> Britannica, The editors of Encyclopaedia. Soprano (*Encyclopedia Britannica*, 2023), <https://www.britannica.com/art/soprano> [accessed 21st February 2023]  
Also see footnote 167

<b>Solo soprano cantata GWV (Table 16 continued)</b>	<b>Range of cantata</b>	<b>Number of notes in the range</b>
<b>GWV 1132/12b</b> Schmeichelt nur ihr Welt Sirenen	C4 - A5	21
<b>GWV 1162/12</b> Verzage nicht wenn gleich das Leydt	C4 - G5	19
<b>GWV 1137/13</b> Ich esse nichts als Aschen Brodt	D4 - G5	17
<b>GWV 1114/16</b> Verleyh daß ich aus Hertzens Grund	E4 - A <sup>b</sup> 5	16
<b>GWV 1145/16</b> Muß ich denn noch ferner leiden	E4 - A5	17
<b>GWV 1151/22</b> Seht, Jesus weint	E4 - A <sup>b</sup> 5	16
<b>GWV 1107/44</b> Das Licht des Lebens gehet auf	C4 - A5	21
<b>GWV 1131/44</b> In Jesu hab ich Trost und Frieden	D4 - B5	21

**Source:** [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

There are multiple examples of consistently high tessitura in both the arias and the recitatives for the performance subset cantatas. In this study, the tessitura of a movement is calculated as follows:

- Each crotchet beat in the movement is labelled either high or low, with C5 or above being considered high.
- Crotchet beats that contain smaller divisions, such as quavers or semiquavers, are considered high if 75% of the beat is C5 or higher.
- Rests are considered neutral and are not used in the calculations.
- All time signatures for selected arias and recitatives are either 3/4 or 4/4.
- An overall percentage for the movement is calculated (shown in Table 17 and 18). This is referred to in three ways:

- a. *High tessitura* for the movement = The overall percentage of notes above C5 is 60% or higher.
- b. *Middle tessitura* = The overall percentage is between 50-59%.
- c. *Low tessitura* = A percentage under 50%.

I have selected to study one da capo aria and one recitative for each of the performance subset cantatas dated between 1709 and 1722. The later two performance subset cantatas, both from 1744, are discussed separately.

The following table (Table 17) shows examples of overall tessitura in a selection of Graupner's solo soprano cantata arias.<sup>179</sup> With one exception, all of the arias in this study require the soprano to sing in a high tessitura.

**Table 17**

The tessitura of selected Graupner cantata arias, showing overall percentage of notes above C5.

<b>GWV number</b>	<b>Movement number &amp; name</b>	<b>Overall % of notes above C5</b>
GWV 1155/09b	7. Bricht du frohe Thränen See	66%
GWV 1165/09	7. Ich scheide voll Freude	60%
GWV 1102/11b	9. Verstoße doch dein Erbteil nicht	67%
GWV 1147/11	1. Vergnügte Ruh	65%
GWV 1118/12b	3. Gott, dein Wort ist meine Wonne	60%
GWV 1132/12b	1. Schmeichelt nur	66%
GWV 1162/12	7. Gott mischt das Weinen	62%
GWV 1137/13	3. Nun so raßt und tobt ihr Feinde	74%
GWV 1114/16	5. So bin ich Gottes Kind	69%
GWV 1145/16	7. Muss ich denn noch ferner leiden	69%
GWV 1151/22	3. Falt ihr heiße Liebes Thränen	56%

**Source:** [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

<sup>179</sup> A small selection of examples has been recorded here to give an indication of this phenomenon. It is not intended to be an exhaustive account, but instead a possible starting point for future discussion and research.

GWV 1137/13, movement three, requires the most amount of time spent singing at C5 and above (74%). The soprano is asked to sing at C5 or above 56% of the time in GWV 1151/22, movement three, which is regarded in my study as middle tessitura. In GWV 1114/16, there are several long held notes on the word *Ruh* (peace) with all notes above C5 which contribute to the 69% high tessitura of the piece. See Fig. 4.1

The image shows two systems of musical notation. The left system contains five staves: a vocal line with a melodic line and a long held note on the word 'Ruh', and four piano accompaniment staves. The right system, starting at bar 229, contains five staves: a vocal line with a melodic line and a long held note on the word 'Ruh', and four piano accompaniment staves. The lyrics 'in Ruh. in' and 'Ruh. we' are written below the vocal lines.

**Figure 4.1** Excerpt from GWV 1114/16, bars 227-230, movement five.

Long held notes for *Ruh* (peace). Pages 34-35 of the edition by Burkhard Switaiski.

**Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

Table 18 shows the tessitura for a selection of recitatives. For consistency, I have purposely chosen to examine the first secco recitative in each of the performance subset cantatas.<sup>180</sup> The overall tessitura for solo soprano cantata secco recitatives is slightly lower than the arias. In most cases, however, the tessitura is in the mid to high range with GWV 1155/09b and GWV 1118/12b both requiring the soprano to stay above C5 64% of the time.

<sup>180</sup> The first recitative is always movement number two.

**Table 18**

The tessitura of movement two (secco recitative) in the performance subset cantatas; showing overall percentage of notes above C5

GWV number	% of notes above C5
GWV 1155/09b	64%
GWV 1165/09	50%
GWV 1102/11b	49%
GWV 1147/11	57%
GWV 1118/12b	64%
GWV 1132/12b	58%
GWV 1162/12	33%
GWV 1137/13	46%
GWV 1114/16	50%
GWV 1145/16	50%
GWV 1151/22	55%

Source: [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

GWV 1162/12 requires a low tessitura for the first recitative (movement number two). Although the overall range of this cantata is C4-G5, many movements require a low range at times. The opening four-bar vocal phrase of the second aria (movement five) requires a sustained low range, only moving between an E4 and an A4 initially (see Fig. 4.2). As the phrase is repeated, the melody ascends to a mid-high tessitura. It may be that the chorale tune has influenced Graupner's choice of vocal range in movement five, as the vocal range for the chorale is D4-E5, 77% of which is below C5. The final movement of this cantata does, however, require the soprano to stay above C5 62% of the time.

72

Ach der Creutz Gang ist mein Glück,

7/5 6/4 # 6 # 5b 5 7/5 6

**Figure 4.2** Excerpt from GWV 1162/12, bars 72-76, movement five. Low tessitura.

Page 11 of the edition by Burkhard Switaiski.

**Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

A number of Graupner's secco recitatives contain the highest note in the entire cantata, including the following two examples:

1. GWV 1145/16 bar 28 and bar 60 contain the highest note in the cantata

(A5). See Fig. 4.3

28

Ach die-Bes stel-let mir mein E-lend nur als

7 (h)

Recit.[ativo]

60

Gehn dir noch nicht die Au-gen

5/3 6/4

**Figure 4.3** Excerpt from GWV 1145/16, bar 28, movement two and bar 60, movement six.

Pages 7 and 14 of the edition by Burkhard Switaiski.

**Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

2. GWV 1118/12b bars 45 and 49-50 contain the highest note in the cantata (A5). See Fig. 4.4

**Figure 4.4** Excerpt from GWV 1118/12b, bar 45 and bar 49-50 (both from secco recitatives). Page 7 of the edition by Burkhard Switaiki.

Source: [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

One exception to Graupner's high vocal tessitura requirement is cantata GWV 1132/12b. Towards the end of the first section of the final aria, the continuo and viola stop playing completely, at which point the soprano is asked to sing in her lower range for a sustained period of time. See Fig. 4.5

**Figure 4.5** Excerpt from GWV 1132/12b, Bars 82-87, movement three.

Lower register notes required for soprano. Page 18 of the edition by Burkhard Switaiki.

Source: [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

The final aria B section also finishes on a descending motif of four lower range notes B4, G4, F#4 and E4. See Fig. 4.6

102

Macht auf uns ge - blitzt.

6 5      6 5(♯)  
4 ♯

**Figure 4.6** Excerpt from GWV 1132/12b, bars 102-103, movement three.

Lower register notes required for soprano. Page 21 of the edition by Burkhard Switaiski.

**Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

The text of this example offers a possible explanation for the lowered vocal range. Bars 82-87 read: *den sein geliebter Jesus schützt*; which translates to ‘who his beloved Jesus protects’. Previously in this aria the text has been about lightning flashes, for which Graupner has set the soprano range higher (often above C5). The contrasting lowered vocal range and the absence of the bass instruments in the final part of the phrase is perhaps intended to represent Jesus calming the storm (a biblical reference from Matthew 8:23-26). The text at the end of the movement (*die sonst mit Macht auf uns geblitzt*) also translates to explain that ‘Jesus will protect us from the thunder that would otherwise flash down on us’.<sup>181</sup> The lowered vocal range here gives the sense of the storm becoming calm.

<sup>181</sup> The complete text for this aria is: *Den kann kein Unglückswetter treffen, den sein geliebter Jesus schützt, weil in desselben heil’gen Händen sich alle Marterstunden enden, die sonst mit Macht auf uns geblitzt.*

An examination of the final two solo soprano cantatas (both written in 1744) reveals that the vocal range is lower than earlier cantatas and revolves around C4-E5. The most common high note in both cantatas is E5, with the very occasional F5 or G5.<sup>182</sup> Lower vocal range in these later cantatas may be connected to the age and ability of the incumbent sopranos or the range of a visiting soprano.

Literature on the late Baroque recitative appears to be focused more on the rhythmical emphasis of the cadences (in particular) and in the placement of appropriate appoggiaturas. The range and tessitura of secco recitatives from this era seems to have received little scholarly emphasis. Zeiss states that ‘many eighteenth-century authors direct singers to the precise pronunciation and pace of public speaking or on-stage dialogue, not the hurried tones of casual conversation’.<sup>183</sup> To add to Zeiss’ statement, I suggest that the vocal range and tessitura of the soprano recitative are also important considerations for composers, so that a successful environment for effective communication of the text can be produced. Graupner’s soprano recitatives are often set for a mid to high tessitura. This may be due to the need to project sound in the Hesse-Darmstadt Court chapel where these cantatas were first performed. The venue for most of Graupner’s sacred cantatas (the Schlosskirche) ‘was fairly small, and relatively narrow, with two galleries running the length of the space (approx. 18m x 7m)’.<sup>184</sup> When in residence, the Landgrave was ‘seated at the opposite end to the chapel organ’.<sup>185</sup> A mid to high tessitura, coupled with the

---

<sup>182</sup> GWV 1131/44 contains a G5 as its highest note.

<sup>183</sup> Zeiss, p. 144.

<sup>184</sup> Cortens, pp. 76-77.

<sup>185</sup> Cortens, p. 77.

indication of unhurried tempo and precise pronunciation, as suggested by Zeiss, may have assisted the soprano in conveying the text of the recitatives in the chapel venue. The importance of the vocal range in a recitative and a comparison with Graupner's contemporaries on this matter, certainly invites closer examination in the future.

In summary, the range of Graupner's solo soprano cantatas is standard for a soprano, with requirements for all cantatas ranging between C4 and B5. The tessitura of several cantata arias is high, often requiring the soprano to sing virtuosically above C5. Recitatives are set in the middle tessitura in most cases.

### 4.3 The soprano and the continuo

The Baroque period saw the ‘influential rise of the bass continuo, which facilitated interaction between voices and instruments’.<sup>186</sup> White indicates that comprehensive musical analysis involves investigating ‘the *relationship* between the voices and other sounds’.<sup>187</sup> In Graupner’s solo soprano cantatas, the relationship between the continuo and the soprano is arguably the most important of all. As stated by Ashworth, the continuo players ‘provide harmony and rhythm’, and ‘gestures that match or complement the solo part(s)’, in this case the soprano.<sup>188</sup> Graupner played harpsichord for the Hamburg Opera (1706-1708) and then organ at the Hesse-Darmstadt Court chapel (1709-1754). His experience on this continuo instrument gave him insight to create a strong relationship between the bass and the solo soprano. Graupner had a number of continuo players at his disposal throughout his tenure. In his early years Graupner undoubtedly made use of Johann Ludwig Brauer and Johann Corseneck (bassoon), Ernst Christian Hesse (viola da gamba) and Johann Kasper Braun (contrabass).<sup>189</sup> Graupner’s Vice-Kappellmeister, Gottfried Grünewald, also played harpsichord and organ when needed. Later in Graupner’s career, lute players such as Johann Gottfried and violoncello players such as Christoph Ehrenfried Riedel would also have been part of the continuo.<sup>190</sup>

---

<sup>186</sup>Gregory S. Johnston, Voices and Instruments in Baroque Germany. *Early Music*, vol. 37, no. 4 (2009), p. 668. [www.jstor.org/stable/40390831](http://www.jstor.org/stable/40390831), [accessed 05 March 2023].

<sup>187</sup> White, p. 24.

<sup>188</sup> Jack Ashworth, et al., Basso Continuo. *A Performer’s Guide to Seventeenth-Century Music*, Edited by Stewart Carter. 2nd ed. (Indiana: Indiana University Press, 2012), p. 322.

<sup>189</sup> Kramer, p. 356.

<sup>190</sup> Ibid.

The soprano line is supported by the continuo part in the following five ways:

1. The continuo refrains from playing for short intervals, creating a lighter texture and higher tessitura. Examples are found in **Appendix E:1** and include:

**E:1.1 Example:** GWV 1162/12, bars 130-136

**E:1.2 Example:** GWV 1132/12b, bars 82-84

**E:1.3 Example:** GWV 1145/16, bars 179-183

2. The continuo ‘provides gestures to complement the singer’ by emphasising the cadence points.<sup>191</sup> Examples are found in **Appendix E:2** and include:

**E:2.1 Example:** GWV 1132/12b, bars 100-103

**E:2.2 Example:** GWV 1145/16, bars 74-75

3. The continuo complements the singer by reinforcing melodic motifs.

Examples are found in **Appendix E:3** and include:

**E:3.1 Example:** GWV 1102/11b, bars 139-144. Both the soprano and continuo have a crotchet tied to a four semiquaver motif.

**E:3.2 Example:** GWV 1107/44, bars 75-81. There is a dotted quaver-semiquaver rhythm in both parts.

4. The continuo holds a pedal note (*tasto solo*), while the singer and instrumentalists feature a melodic motif. Examples are found in **Appendix E:4** and include:

**E:4.1 Example:** GWV 1155/09b, bars 225-230

**E:4.2 Example:** GWV 1114/16, bars 105-108

---

<sup>191</sup> Ashworth et al., p. 322.

5. Graupner concludes the continuo part before the end of the B section, allowing the soprano to finish the section with only string accompaniment.

Examples are found in **Appendix E:5** and include:

**E:5.1 Example:** GWV 1155/09b, bars 306-308

**E:5.2 Example:** GWV 1145/16, bars 57- 59

**E:5.3 Example:** GWV 1145/16, bars 98-100

As a general rule, the continuo plays at all times during recitatives, and is involved in every movement of the performance subset. However, at times Graupner asks the continuo not to play, usually only for a short number of bars.

**Appendix F** details the whole-bar rests given to the continuo, in selected movements of the performance subset cantatas. One da capo aria of particular interest is GWV 1162/12, movement seven, which has an unusually large number of whole-bar rests and four-beat rests (over bar lines) for the continuo. The B section of this aria has a very sparse homophonic texture, with the continuo only playing two chords at two cadence points.

In summary, the relationship between soprano and continuo is extremely important. Graupner played a continuo instrument himself and therefore wrote skilfully to support the vocalist with a bass line that emphasises the cadence points, reinforcing melodic motifs, and/or highlights the melody line by being absent.

## 4.4 Operatic influences on composition style

‘During the seventeenth century, the word *cantata* was used to describe secular Italian works for solo voice and continuo, whose content and style are closely related to opera.’<sup>192</sup> Just as the origins of the cantata are intertwined with opera, so too was Graupner’s initial experience as a composer. Keefe states that ‘German Baroque opera was cultivated at the opera house at the Gänsemarkt (goose market) in the Imperial city of Hamburg’. This public opera house opened in 1678 and hosted many operas from German composers ‘such as Keiser, Bronner, Mattheson, Schieferdecker, Grünewald, Handel and Graupner’ until its decline in 1738.<sup>193</sup> Graupner was part of the resident ensemble at this opera house from 1706 to 1708, where he held the position of harpsichordist and composer. In three years, Graupner ‘composed five complete operas, collaborating with Reinhard Keiser to compose portions of at least three more’.<sup>194</sup> Cortens explains, in detail, the importance of Graupner’s opera experience to his subsequent, lengthy career in Darmstadt. Several academics, including Cortens, state that the primary reason for the Landgrave Ernst Ludwig of Hesse-Darmstadt’s trip to Hamburg in 1709 was to hire an opera composer.<sup>195</sup> Graupner accepted the Landgrave’s invitation, and ‘with a well funded ensemble at his disposal, was able to devote significant time to opera composition’.<sup>196</sup> With eight operas written in Hamburg, and evidence of four others in

---

<sup>192</sup> Calvin Stapert, *My Only Comfort: Death, Deliverance, and Discipleship in the Music of Bach* (Grand Rapids, Michigan: W.B. Eerdmans, 2000), p. 20.

<sup>193</sup> Simon P. Keefe, *The Cambridge History of Eighteenth-Century Music* (Cambridge: Cambridge University Press, 2009), p. 333.

<sup>194</sup> Cortens, p. 15.

<sup>195</sup> Cortens, p. 16.

<sup>196</sup> Cortens, p. 17.

Darmstadt, the association between Graupner's opera and his sacred cantata composition is undeniable.

Talbot states that 'in accompanied recitative, more than anywhere else, the Baroque cantata comes close to the world of Opera'.<sup>197</sup> To investigate the musical elements that connect Graupner's solo soprano cantatas with his opera compositions, I will compare an accompanied recitative and aria from GWV1155/09b (1709) with an accompanied recitative and aria from Graupner's opera *Dido, Königin von Carthago* (1707). I will briefly discuss the following musical elements:

- Instrumentation and Texture
- The Tessitura and Range requirements
- Ornamentation and virtuosic coloratura

The operatic aria *Holde Nahrung reger Hertzen* and the accompanied recitative preceding it, are from act one, scene five, sung by Anna, the sister of Dido.

Before this accompanied recitative and aria, Anna sings a short secco recitative and accompanying aria, explaining how she is resistant to love, due to Dido's current romantic entanglements and ongoing heartbreak.

During the accompanied recitative, Anna realises that she is only human and can no longer deny her love for Juba, the Prince of Tyre.<sup>198</sup> Graupner highlights this important development in the storyline by using a number of musical elements.

---

<sup>197</sup> Cortens, p. 17.

<sup>198</sup> This synopsis is based on a personal translation of the relevant parts of the original libretto, and from Thomas Bauman, *Dido, Königin von Carthago*. *Grove Music Online* (Oxford University Press, 2002).

Similar to Talbot's assessment of Vivaldi's chamber cantatas, Graupner carefully 'rationed the addition of instruments in his recitatives', thereby creating a more intense and dramatic air to the narrative when appropriate.<sup>199</sup> The choice of an accompanied recitative offers momentum and harmonic emphasis to create the dramatic mood desired. Graupner carefully strips back the instruments to just strings and continuo, dropping the two hautboys that featured in the previous aria. The time signature is now 4/4 (previous aria is in 3/8), and Graupner moves the accompanied recitative into the relative minor (E minor, from G major). He eventually ends the accompanied recitative in C major, reflecting the declamatory text in the final four bars. Graupner adds the flauto traverso to the final aria of scene five as this aria is where Anna asks Cupid to bring love into her heart.

There are a number of similarities and differences between the two accompanied recitatives include:

- The operatic accompanied recitative (OAR) is eleven bars long, while the cantata accompanied recitative (CAR) is fifteen bars long.
- Both are scored for soprano, violin 1, violin 2, viola and continuo
- Both are in common time
- Both are used at a dramatic point in the narrative<sup>200</sup>
- Both stay in related keys:
  - CAR: Eb major - Ab major – C minor with G major chord to finish (*Tierce de Picardie* to the dominant)

---

<sup>199</sup> Talbot, p. 50.

<sup>200</sup> The opening words of the cantata accompanied recitative are: *Vor Schmerz kann meine Brust kaum Atem finden* (My chest can barely breathe with the pain).

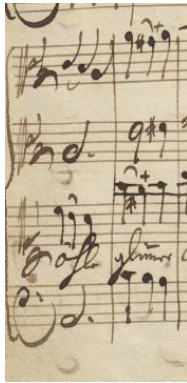
- OAR: E minor - A minor - C major
- Both have a wide range and require a mid to high tessitura:
  - CAR: Range E4- A5, High tessitura
  - OAR: Range G4 - A5, Mid to high tessitura
- There is no written ornamentation in either accompanied recitative.
- The CAR has two melisma, one on the word *vergehet* (fade away) and one on the word *gebrochen* (broken). The OAR has no melisma.

The operatic aria is in 3/4 time and is written for soprano, violetta, flauti, and continuo. Allen notes that ‘the variety of tonal colours and effects used by the orchestra was one of the traits unique to the Hamburg Opera’.<sup>201</sup> This sparsely orchestrated aria tells its narrative through tone colour. The original manuscript title for this piece is ‘*aria con Violetta e Flaut*’ which translates to ‘aria with violetta and flute’. These two instruments represent the comfort and joy of love, emphasising the text of this aria. It is possible that the term violetta is referring to a viola d’amore, an instrument often associated with sweetness and love.<sup>202</sup> Previously in this scene, the instrumentation calls for hautboy plus violin, which gives an air of firmness and adherence to the belief that love is not the destiny of the character Anna. The da capo aria format is standard, with the A section (fifty-four bars) substantially longer than the B section (sixteen bars). The soprano range is G4 - B5 and the tessitura is high throughout. In several places, both the soprano and strings play trills, which are written on the original score with the symbol +. See Fig. 4.7

---

<sup>201</sup> Sheila M. Allen, *German Baroque Opera (1678-1740) With A Practical Edition Of Selected Soprano Arias* (New York, NY: Eastman School of Music, University of Rochester, 1974). DMA dissertation, p. 27.

<sup>202</sup> Rachael Durkin. *The Viola d’amore : Its History and Development*. Routledge, 2020, <https://doi.org/10.4324/9780429433993>. p.7



**Figure 4.7** Original score of Dido aria, Act One, scene five, bars 22-23.

The + symbol indicates a trill in both violin and soprano parts.

**Source:** International music score library project (IMSLP)

The entire aria is homophonic, with very little independent movement within the parts and no change in texture, other than the soprano's break between phrases.<sup>203</sup>



**Figure 4.8** Original score of Dido aria, Act One, scene five, bars 1-8. Scored for soprano, violella, flauto and continuo. **Source:** International music score library project (IMSLP).

In contrast, the cantata aria *Brieh, Brieh, du stumme Thränen See*, which is written two years after the opera, is in common time, and is scored for soprano, solo violin, violin 1, violin 2, viola and continuo. The addition of a third violin

<sup>203</sup> There are no rests of any kind for the instrumentalists throughout the whole aria.

playing a solo line in this aria is unique, as the cantata only requires two violin parts for all other movements.<sup>204</sup> The aria is the fifth movement of the nine-movement cantata GWV 1155/09b. During this aria, the soprano and violin solo work together in harmony, while the strings and continuo relentlessly pulse on every crotchet beat throughout the piece. The soprano range is E4-G5 and the tessitura is mid range. The A section of this da capo aria is twenty-nine bars long, with the B section less than half the size (eleven bars). There is no written ornamentation in the soprano part; however there are a number of virtuosic passages, including bars 129-130 on the word *matten* (languid), bars 133-134 on the word *Augenquellen* (springs of my eyes), and bar 147 on the words *zu Boden*, as in *zu Boden fällen*, (cut me down) (see Fig. 4.9A:B:C). The only written ornamentation for the instrumentalists is a trill (marked *tr*) in the solo violin part, bar 129.

**Figure: 4.9A** Virtuoso writing in soprano part. GWV 1155/09b, bars 128-131, movement five. The melisma on *matten* (languid) contains a tied note and several quaver-semiquaver patterns. Page 16 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

<sup>204</sup> The chorale movement in this cantata is scored for unison violins.

134

Au - gen- quel - - - - - len.

(h) 6 6 6 6 6 6

**Figure: 4.9B** Virtuoso writing in soprano part. GWV 1155/09b, bars 133-135, movement five. The melisma on *Augenquellen* (springs of my eyes) contains triplet semiquavers. Page 16 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

Bo - den, zu Bo - den, zu

6 6

**Figure: 4.9C** Virtuoso writing in soprano part. GWV 1155/09b, bar 147, movement five. Demisemiquavers are used for the words *Boden* and *zu*, as in *zu Boden fällen* (cut me down). Page 16 of the edition by Burkhard Switaiski. **Source:** [www.sheetmusicplus.com](http://www.sheetmusicplus.com), reprinted with permission.

In summary, there are several similarities between the two accompanied recitatives, including format, instrumentation, range/tessitura and lack of ornamentation. The tessitura is slightly higher for the CAR, but in general these two accompanied recitatives are very similar. The arias, however, are quite different from each other. While the operatic aria has a high tessitura and several scored trills, the cantata aria sits lower in the voice and has no written ornamentation. Surprisingly, there is more virtuosic movement in the soprano part of the cantata aria than the operatic one. Both arias have homophonic unity within the instrumental parts; however, the cantata aria has a solo violin line which plays either independently or in tandem with the soprano. The knowledge and experience Graupner brought with him to Darmstadt certainly helped to shape his cantata compositions, but these sacred works definitely had their own characteristics, developing into a different entity from Graupner's operas.

## Chapter 5

### Performing Graupner: A Twenty-first Century response

#### Overview

##### 5.1 Listening

##### 5.2 Reflecting on performance

For the practical component of my studies in Graupner's solo soprano cantatas, I gave four one hour recitals. Each had a theme, based on chronological time order and the instrumentation used. Recital One contained four early Graupner solo soprano cantatas that were scored for soprano, continuo, and strings. The second recital contained four early Graupner cantatas, scored for soprano, solo instruments, strings and continuo. The third recital contained three Graupner cantatas from his later years, one of which had a solo trumpet. In my fourth and final recital, I presented two Graupner cantatas, both of which involved solo instruments (bassoon for GWV 1165/09, and concertino violins for GWV 1114/16). I also included works from Graupner's contemporaries, Telemann and J. S. Bach, plus a number of arias by Graupner from various other cantatas, and an excerpt from his Opera, *Dido Königin von Carthago* (1701). The time I have spent preparing for these concerts has been invaluable to my research. I have been able to listen, reflect and learn from my rehearsals, both on my own, and with the Vox Baroque instrumentalists (who have greatly assisted in bringing these pieces to life). In this chapter, I will briefly discuss the process of incorporating performance methodology into my research and how this has contributed to the process of analysis.

## 5.1 Listening

Brad Haseman explains that performance analysis is ‘expressed in non-numeric data’ (see Chapter 1.2.2).<sup>205</sup> As such, the observations I have made via listening are presented as written text, with the intention of adding audio-based observations to my analysis via non-numeric data. The question of style, the addition of ornaments, and the tempo of the pieces were areas in which concentrated listening contributed to the overall analysis of the pieces. As stated in Chapter 1.2.2, Sarah Fuller's performance methodology is based on the idea that while performing, a performer is able to take note of their surroundings, to be aware of their performance, and to listen, so that ‘one can add to any descriptive analysis, the element of auditory perception’.<sup>206</sup> Fuller notes that by performing and listening to one’s self, and to the recordings of others, an impression can be formed about the nature of the composer’s music and his stylistic traits.<sup>207</sup> Two elements I will discuss, related to Fuller’s performative research, are:

- Listening to the cantata *during* my rehearsals or performances
- Listening to recordings of performances.

During my study I worked with a group of musicians known as Vox Baroque, directed by New Zealand harpsichordist Dr. Rachael Griffiths-Hughes.

Throughout my study, concentrated listening analysis has occurred during rehearsals, in particular with soprano and continuo. These were invaluable rehearsals, as they often pointed to harmonic challenges, and points of reference in the continuo part, that would ultimately guide me in a concert setting.

---

<sup>205</sup> Haseman, p. 103.

<sup>206</sup> Fuller, p. 62.

<sup>207</sup> Fuller, pp. 62, 82.

As mentioned in Chapter 4.3, the continuo part often provides ‘gestures that match or complement the solo part(s)’.<sup>208</sup> One such gesture that became much more obvious once the score was heard aloud, was the start of the secco recitatives. By concentrated listening, I started to hear patterns in these recitatives and they became easier to anticipate. An example of this is the opening bar of many of the secco recitatives, as there appears to be two significant patterns that Graupner often uses. In the first pattern, the continuo plays the initial chord and the soprano ascends, using the notes of this first chord. The second pattern is different; after the initial chord by the continuo, the soprano descends with the notes of this chord. After extensive listening, I found that this opening secco recitative pattern became easier to predict. The rehearsals with Vox Baroque instrumentalists were valuable as they created a harmonic context for my vocal line. Mistakes in the score, sections of polyphony and homophony, tempo, and places to add ornamentation were all areas that were greatly enhanced by listening to the piece.

Many recordings of the performance subset cantatas are now available worldwide. This presents the opportunity to hear a different interpretation of these works. From listening to professional recordings of the performance subset cantatas, I made the following observations:

- Ideas for ornamentation of da capo arias were demonstrated.
- Ideas for the speed of secco and accompanied recitatives, and particularly the intonation of the German language, were ascertained.
- The timbre of the original instruments playing in Baroque pitch (in most cases) clearly identified original tessitura and harmonic unity.

---

<sup>208</sup> Ashworth et al., p. 322.

## 5.2 Reflecting on performance

Haseman explains that by reflecting on the personal experience of performing, and by including participant observations, research can be enriched and enhanced to create a broad, multi-method analysis.<sup>209</sup> Margaret Kartomi goes further, outlining a four step method of performance methodology which is based on J.L. Austin's founding work in speech act theory, and combines Eve Sedgwick's peri-performative model of research.<sup>210</sup>

The steps are:

- Actual music performed (rationale behind the choice of repertoire)
- Execution of the music (and factors that affected it)
- Effects of the performers on the audience and vice versa
- Contributions of all stakeholders to the success of the event.

I have used these steps, with a focus on the first two in particular, to write a personal reflection for each of my four recitals. See Appendix G for the detailed programme notes for each of the four recitals.

### **Recital One - The Early Years**

Performed by Vox Baroque

St Peter's Cathedral, Hamilton, New Zealand

December 2020

**Repertoire:** GWV 1155/09b *Die Kranckheit so mich drückt*  
GWV 1102/11b *Furcht und Zagen*  
GWV 1118/12b *Mein Hertz erquicket sich allein*  
GWV 1162/12 *Verzage nicht wenn gleich das Leydt*

---

<sup>209</sup> Haseman, p. 104.

<sup>210</sup> Kartomi, p. 192.

## **Rationale**

For my first recital I chose four cantatas from the first four years of Graupner's tenure. I began the programme with GWV 1155/09b, as this was the first solo soprano cantata that Graupner wrote for the Court of Hesse-Darmstadt. I was interested in studying his very early works so as to gain an idea of where Graupner's compositional style (for cantatas) began. The other three cantatas were chosen from those that had only strings and continuo accompaniment. There are seven solo soprano cantatas that fit this criteria, so I looked through the original scores of all seven and chose three to represent 'the early years' due to their length and variety of structure.

## **Comment**

I thought the performance itself went well, but I had underestimated the stamina required to sing four cantatas in a row. As the lead violinist sets the initial tempo during the performance, a meeting with myself and the leader would be important for next time, so as to check we are in complete agreement. Upon reflection I have noted that, during my recitatives, I need to lead with more obvious gestures and clearer diction, in order to give good indications to the continuo players. The venue was St Peter's Cathedral, Hamilton, which is a large reverberant building with an extremely high roof. The promotion of the event was via the cathedral notice sheet, word of mouth, and online 'what's on in Hamilton' event pages. Approximately sixty people attended, which is reasonable for an event of this kind in Hamilton, New Zealand, especially as Vox Baroque performs this style of music regularly in this venue.

## **Recital Two - Cantatas with a solo instrument**

Performed by Vox Baroque

Te Whare Tāpere Iti, Gallagher Academy of Performing Arts,

Waikato University, Hamilton, New Zealand

May 2021

**Repertoire:** GWV 1147/11 *Vergnügte Ruh, beliebte Seelen Lust*

GWV 1132/12b *Schmeichelt nur ihr Welt Sirenen*

GWV 1137/13 *Ich esse nichts als Aschenbrot*

GWV 1145/16 *Muß ich denn noch ferner leiden*

### **Rationale**

For my second recital I chose solo soprano cantatas by Graupner that have a part for a solo instrument. These cantatas are all taken from Graupner's first decade as Kapellmeister because I wanted to present the later cantatas together in recital three. My choices were again based on length and variety of structure, but I was also strongly influenced by availability of instrumentalists.

### **Comment**

I chose to perform in the *Te Whare Tāpere Iti* room at Waikato University's Gallagher Academy of Performing Arts facility. This room is purpose-built for Māori performing arts, and is perfect for holding small-scale concerts. The room holds approximately 120 people and has a flat wooden floor, one wall made completely of windows, and wooden panelling on the ceiling and remaining walls which is specially designed to create the best acoustics. I was more prepared for this recital in terms of stamina, having practised for up to four

hours a day for three months prior. I felt I improved the pacing of my recitative and collaborated more successfully with the continuo players. The harpsichordist had an issue with her computerised score during one of the cantatas, but it was covered by the cello player. I also had an issue with turning too many pages at once on my device and thus lost my place for a moment in one cantata. On reflection, I noted that I must be even more familiar with the pieces, in case such a problem was encountered again. The audience appeared to enjoy the concert and it was well attended (sixty-five people) by a wide variety of people. Advertising for this concert was through the university's 'what's on' page, digital flyers on Facebook profiles, and on the Hamilton events page. This successful concert had a (paid) door usher and was professionally recorded by Waikato University.

### **Recital Three - The Later Years**

Performed by Vox Baroque

Hillcrest Baptist Church, Hamilton, New Zealand

February 2022

**Repertoire:** GWV 1151/22 *Seht Jesus Weint*

GWV 1107/44 *Das Licht des Lebens gehet auf*

GWV 1131/44 *In Jesu hab ich Trost und Frieden*

## **Rationale**

In this recital I chose the latest three solo soprano cantatas from Graupner, written in 1722 and 1744. I performed them in chronological order and only presented three (instead of four) due to the length of the 1744 cantatas, both of which are about twenty-one minutes long. This programme includes the very last cantata Graupner wrote for solo soprano. This is significant because, over the course of these three recitals, I have performed Graupner's first and last solo soprano cantatas, leading me to a greater awareness of the stylistic changes throughout his long tenure in Darmstadt.

## **Comment**

This concert was held during the worldwide Covid pandemic, which presented a huge number of challenges. The venue was chosen due to its availability, hire cost and location. It is a large auditorium with a high but flat ceiling, carpeted throughout, and not as reverberant as the previous two venues. The biggest challenge for this concert was the severely reduced rehearsal time we had together, due to pandemic restrictions. This was most obvious during GWV 1107/44 when the trumpet player started the end chorale at a slower tempo than the strings. We recovered the piece well, but it highlighted the need for adequate rehearsal, particularly in works with no recordings available.

## **Recital Four - Doctorate of Musical Arts final recital**

Performed by Vox Baroque

Te Whare Tāpere Iti, Gallagher Academy of Performing Arts,

Waikato University, Hamilton, New Zealand

May 2023

### **Repertoire**

*Dir stell ich meine Rach anheim*, from *Wenn wir in höchsten Nöthen seyn*

by Christoph Graupner (GWV 1143/12)

*So kämpfet, gerüiste Krieger*, from *Verfolgter Geist wohin*

by G. P. Telemann (TWV 1:1467)

*Diese Zeit ist ein Spiel der Eitelkeit* (GWV 1165/09)

by C. Graupner

*Jauchzet Gott in Allen Landen* from BWV 51, first aria only

by J.S. Bach

A selection of pieces from *Dido Königin von Carthago* (1707):

- Act 1, Scene 6 *Piu crudo Tiranno* (chorus da capo aria)

- Act 1, Scene 5 The entire scene, minus the first aria

- Act 1, Scene 13 *Agitato da Tempeste* (da capo aria)

by C. Graupner

*Ich recke schon die matten Hände*, from *Reiner Geist*

by C. Graupner (GWV 1138/11)

*Verleyh daß ich aus Hertzens Grund*

by C. Graupner (GWV 1114/16)

## **Rationale**

For my final recital I chose to showcase a number of arias from various Graupner cantatas, a selection from an early Graupner opera, and two pieces by Graupner's contemporaries, Telemann and J.S. Bach. The final repertoire list went through a number of revisions over a period of six months. I considered the length of the programme, a variety of tempos and timbre, and featured instruments (eventually trumpet, bassoon and flute). I also considered who to include from Graupner's contemporaries and contemplated a balance of early and later Graupner works. I chose to present two cantatas in their entirety, as this was the main feature of my three previous concerts and an important aspect of my musical analysis. The opera pieces were included in the programme so that a comparison could be heard between Graupner's cantatas and his writing in the secular environment.

## **Comment**

We performed in the *Te Whare Tāpere Iti* room again with a team of technical staff in attendance, a digital programme available via QR code, and a professional recording made by Waikato University. The audience number was forty-two and this included several people who had limited experience with repertoire of this nature. Due to the easing of the New Zealand government's pandemic rules, we were able to have several rehearsals for this concert. I thought the programme was executed well and I enjoyed performing a selection of Graupner's opera pieces. The programme was exactly 1.5 hours as planned, and I was happy with the extra effort I took to learn the German language more precisely.

Jeffrey Swinkin comments that ‘a single analysed event will yield multiple performance implications, and each of those implications, in turn, will yield multiple possible realizations’.<sup>211</sup> The performative analysis I have reported here is, of course, my own experience of these Graupner pieces. My interpretation is, as McVeigh and Hirshberg describe, ‘not a definitive route map for the listener, but an indication of a possible way of listening’.<sup>212</sup> I expect other performers to have different experiences with these pieces; however, I think it is important to audio record these cantatas for future reference. Swinkin warns that ‘recordings arguably transform the sound phenomena they capture into texts; they turn what is inherently ephemeral into something permanent. Affording such analytic weight to recordings threatens to hypostatize performance even further’.<sup>213</sup> For Graupner cantatas with no available recording, I found it both refreshing, but also challenging, to interpret the song in my own way. Professional recordings of the cantatas in the performance subset were helpful in some ways as I could gain an idea of tempo, timbre of (often Baroque) instruments, and ornamentation for the da capo section of arias. However, to continuously study these professional recordings creates, as Swinkin warns, a permanent idea of the piece itself, leaving little room in one's mind for a fresh interpretation. I therefore used these recordings sparingly in my research, focusing instead on the score, the libretto and time spent with the instrumentalists.

---

<sup>211</sup> Jeffrey Swinkin, *Performative Analysis: Reimagining Music Theory for Performance*, NED-New edition (Boydell & Brewer, 2016), p. 7.

<sup>212</sup> Simon McVeigh & Jehoash Hirshberg, *The Italian Solo Concerto, 1700-1760: Rhetorical Strategies and Style History* (Suffolk, UK: Boydell Press, 2004), p. 1.

<sup>213</sup> Swinkin, p. 11.

## Conclusion

The forty-eight solo soprano cantatas by Graupner are but a snapshot of his vast cantata output, and yet these cantatas offer insight into his musical and stylistic development. Through detailed musical analysis of thirteen solo soprano cantatas, I set out to examine the compositional techniques Graupner used and to report on his progressive style, particularly in regards to *stile galant*. I can conclude that while Graupner adhered to Baroque compositional trends at times, he frequently included a number of more modern elements, such as the da capo aria, new instruments, dynamic markings, and several features of *stile galant*. The following is a summary report of Graupner's compositional techniques and stylistic trends found in his solo soprano cantatas.

Graupner's solo soprano cantatas can be arranged into four structural patterns; biblical cantata, chorale cantata, aria cantata and concerto-aria cantata. Sixty-six percent of Graupner's forty-eight solo soprano cantatas are written as aria cantatas (*Odenkantate*). An analysis of the structural arrangement of Graupner's solo soprano cantatas reveals several important musical trends. Secco recitatives are placed between arias or other movements in accordance with the libretto. Graupner writes for a mid to high tessitura for the soprano in these movements, with several secco recitatives containing the highest note in the entire cantata. One third of the 1,417 sacred cantatas written by Graupner contain an accompanied recitative, most commonly placed in movement one. Graupner often uses accompanied recitative to emphasise text, particularly when the text asks a question or the poet implores God to release them from pain and suffering.

Every solo soprano cantata written by Graupner contains at least one aria. Of the three types of aria in Graupner's solo soprano cantatas, da capo aria is the most often employed. Graupner uses a number of formats for da capo arias, including embedding accompanied or secco recitatives as the B section, in accordance with the libretto. The continuous aria style (ABA) format is employed most often, with all thirteen performance subset cantatas containing at least one aria in this format. The average number of da capo arias per cantata is two, with a maximum of three. Ariosi are most commonly paired with secco recitatives, followed by a repeat of the previous arioso. Seven cantatas in Graupner's first decade contain a dictum movement (only one of which is a solo soprano cantata, GWV 1123/18). The frequency of cantata movements that contain a dictum increases in the following decade; however, there is only one solo soprano cantata, GWV 1107/44, with this kind of movement composed after 1720, as most are written for chorus SATB.

In solo soprano cantatas with a chorale, Graupner always gives the unchanged chorale tune to the vocalist, and 94% of the time the instruments play a polyphonic accompaniment. Occasionally Graupner calls for individual instruments such as hautboy or violin to double the soprano chorale tune. Graupner only uses one verse of a chorale per cantata with the exception of GWV 1131/44 which uses two. Graupner's use of sinfonia movements is restricted to five sacred cantatas, four of which were written in 1709. The musical trend of beginning a cantata with an instrumental movement appears to be replaced by the aria - recitative -aria model early in Graupner's tenure.

Harmonic analysis of the performance subset cantatas reveals a preference for traditional tonal relationships, which is in keeping with the galant style of composition. Graupner's arias follow a predictable harmonic plan, with few variations. In particular, Graupner employs several related keys in the B section of da capo arias and uses the key of the chorale to create a tonal anchor point for those cantatas that contain one.

Graupner makes use of several time signatures including 4/4, 3/4, 6/8, 12/8, and 3/2. A number of arias are linked to Baroque dances such as the Gigue, the Bourrée and the Minuet due to their time signatures and rhythmic motives. Graupner's choice of rhythm for the soprano's melody constantly preserves the linguistic idiosyncrasies of the German language. Graupner uses three compositional devices to create textural differences in his cantatas. He uses homophonic texture to strengthen important cadences, sparse instrumentation to highlight the text, and polyphonic texture to create interest and tension between solo instruments and the soprano.

Graupner uses the rhetorical device *anaphora* in two thirds of his da capo arias, opting to repeat a two-bar section of the initial phrase after one to four bars. The use of this composition device appears to cease after Graupner's first decade in Darmstadt, replaced with other more contemporary compositional trends such as the sequence. Dynamic markings in Graupner's cantatas are sporadic, but do increase in his later years. Dynamic differentiation is often created via changes in timbre or by adding and subtracting instruments. Graupner tends to indicate *forte* and *piano* only as a guide for the accompanying instruments, but he occasionally uses expressive dynamics, particularly for creating repetition of

either the melody, the text, or both. Graupner had plenty of instrumentalists at his disposal in the first decade of his employment in Darmstadt. He often doubled the bassline with a sustaining instrument such as violoncello, fagotto and/or viola da gamba. He wrote for a variety of instruments, especially new and developing Baroque instruments such as the chalumeau, the flauto traverso and the oboe d'amore.

Graupner's progressive compositional style can be identified in many solo soprano cantatas from across his lengthy career. Case study analysis reveals that Graupner retains some traditional Baroque elements in his cantatas, such as binary form, long phrases, word painting, highly ornamented melody lines and polyphony. However, Graupner's increasing use of homophony, dissonance for harmonic expression, clear melody and bass lines, preference for major keys, and use of sparse texture to highlight the text, are an indication of his progression towards *stile galant*.

There were six sopranos in the Hofkapelle working during Graupner's tenure. The range of Graupner's solo soprano cantatas is standard for a soprano, with requirements for all cantatas ranging between C4 and B5. The tessitura of several cantata arias is high, often requiring the soprano to sing virtuosically above C5. Recitatives are set in the middle tessitura in most cases. The relationship between soprano and continuo is extremely important. Graupner played a continuo instrument himself and therefore wrote skillfully to support the vocalist with a bass line that emphasises the cadence points, reinforcing melodic motifs, and/or highlights the melody line by being absent.

There are clear links between Graupner's opera writing and his sacred cantatas. Through a study of selected pieces from *Dido, Königin von Carthago* it is noted that there is more virtuosic movement in the soprano part of the cantata aria than the operatic one. Both the cantata aria and the opera aria studied have homophonic unity within the instrumental parts. However, the cantata aria has a solo violin line which plays either independently or in tandem with the soprano. The knowledge and experience Graupner brought with him to Darmstadt certainly helped to shape his cantata compositions, but these sacred works definitely had their own characteristics and became a different entity to Graupner's operas.

Performative analysis of Graupner solo soprano cantatas confirmed the importance of listening to others during rehearsals and performances. The action of listening during rehearsals provided invaluable harmonic context for the soprano melody, increased my ability to predict melodic patterns (particularly in secco recitatives), and highlighted important focus points in the music (such as tempo, sections of polyphony and likely places to add ornamentation). Listening to professional recordings, where available, added to my knowledge of different timbral settings, and identified original tessitura (from recordings in Baroque pitch) and places of harmonic unity. Reflecting on my performance has been a worthwhile task as I have been able to identify areas for improvement and areas of success. I found it important to reflect on the rationale behind my repertoire choices, the limitations, successes, challenges and effects of the performers on the audience and vice versa. The most challenging aspect of performing Graupner's work was creating space to interpret the cantatas in my own way.

An aspect of Graupner's solo soprano cantatas that invites future research is a wider study on the tessitura requirements for Graupner's solo soprano cantatas and that of his contemporaries. This prolific and progressive composer deserves to be mentioned alongside his Baroque contemporaries. I am pleased to add my research to the increasing scholarship on Christoph Graupner and his works. I am looking forward to the appearance of Graupner's name in more general scholarship about the Baroque period, as he is one of the most prolific Baroque composers of his time.

*Soli Deo Gloria*

## Bibliography

Allen, Sheila M., *German Baroque Opera (1678-1740) With A Practical Edition Of Selected Soprano Arias* (New York, NY: Eastman School of Music, University of Rochester, 1974). DMA dissertation

Ashworth, Jack, et al., *Basso Continuo. A Performer's Guide to Seventeenth-Century Music*, edited by Stewart Carter, 2nd ed. (Indiana: Indiana University Press, 2012), pp. 317–46, *ProQuest Ebook Central*, <<https://www.jstor.org/stable/j.ctt16gzcwn>>

Bahnean, Marius, *The Good Friday cantatas of Christoph Graupner* (Louisiana: Louisiana State University, 2015). DMA dissertation.

Bartel, Dietrich, Rhetoric in German Baroque Music: Ethical Gestures. *The Musical Times*, vol. 144, no. 1885, (2003), pp. 15–19 <<https://doi.org/10.2307/3650721>>

Bauman, Thomas, Dido, Königin von Carthago. *Grove Music Online* (Oxford University Press, 2002), [accessed 12 January 2023]

Britannica, The editors of Encyclopaedia, Doctrine of the Affections (*Encyclopedia Britannica*, 2014), <https://www.britannica.com/art/doctrine-of-the-affections> [accessed 21st January 2023]

- Recitative (*Encyclopedia Britannica*, 2015),  
<https://www.britannica.com/art/recitative-accompagnato>  
[accessed 21st January 2023]
- Sequence (*Encyclopedia Britannica*, 2007),  
<https://www.britannica.com/art/sequence-musical-composition>  
[accessed 21st January 2023]
- Sinfonia (*Encyclopedia Britannica*, 2016),  
<https://www.britannica.com/art/sinfonia-music>  
[accessed 21st January 2023]
- Soprano (*Encyclopedia Britannica*, 2023),  
<https://www.britannica.com/art/soprano>  
[accessed 21st January 2023]

Buelow, George J., *The Late Baroque Era: From the 1680s to 1740* (London, UK: Palgrave Macmillan, 1993). Print.

Burkholder, James Peter, & Donald Jay Grout, & Claude V. Palisca, *A History of Western Music*, 8th ed. (New York, NY: W.W. Norton & Company, 2010). Print.

Burnett, Henry, & Roy Nitzberg, *Composition, Chromaticism, and the Developmental Process : a New Theory of Tonality*. 1st ed. (Routledge, 2007). Print.

Butler, Gregory G., Fugue and Rhetoric. *Journal of Music Theory*, vol. 21, no. 1, (1977), pp. 49–109 <<https://doi.org/10.2307/843479>>

Chew, Geoffrey & Owen Jander, Pastoral [pastorale]; Chapter 5. 17th and 18th Century Christmas and instrumental pastorals outside Italy. *Grove Music Online* (Oxford University Press, 2001), [accessed 16th January 2023]

Cortens, Evan, *The Sacred Cantatas of Christoph Graupner: Music at The Intersection of Opera and Theology* (New York, NY: Cornell University, United States, 2014). PhD dissertation.

Crist, Stephen A., Bach, Theology, and Harmony: A New Look at the Arias. *Bach*, vol. 27, no. 1, Spring/Summer 1996, (Newark, New Jersey: Gordon and Breach, 1996), p.1-30,  
<<https://www.jstor.org/stable/41640418>>

Cyr, Mary, *Performing Baroque Music (1st ed.)* (Routledge, 2011). Print

Dean, Winton, The Performance of Recitative in Late Baroque Opera, *Music & Letters*, vol. 58, no. 4 (1977), pp. 389–402  
<<https://www.jstor.org/stable/733986>>

Dissmore, Joshua L., Baroque Music and the Doctrine of Affections: Putting the Affections into Effect, *The Research and Scholarship Symposium. Vol. 18* (2017), pp. 1-17  
<[https://digitalcommons.cedarville.edu/cgi/viewcontent.cgi?article=1384&context=research\\_scholarship\\_symposium](https://digitalcommons.cedarville.edu/cgi/viewcontent.cgi?article=1384&context=research_scholarship_symposium)>  
[accessed 19th December 2022]

Dokter, Julia, Triple and Compound Meter: Proportional Relationships. *Tempo and Tactus in the German Baroque: Treatises, Scores, and the Performance of Organ Music* (Boydell & Brewer, 2021), pp. 124–151  
<<https://www.jstor.org/stable/j.ctv1q16rcz>>

Downes, Edward O. D., Secco Recitative in Early Classical Opera Seria (1720-80). *Journal of the American Musicological Society*, Vol 14. No. 1 (1961), pp. 50–69 <<https://doi.org/10.2307/829465>>

Durkin, Rachael, *The Viola d'amore : Its History and Development*. Routledge, 2020. eBook <<https://doi.org/10.4324/9780429433993>>

Eichholz, Nina, Telemann's Stolbergischer Jahrgang (1736–1737) in the Context of His Sacred Cantata Cycles, Eds: Wolfgang Hirschmann & Steven Zohn, *Telemann Studies: Cambridge composer studies* (Cambridge: Cambridge University Press, 2022). eBook  
<<https://doi.org/10.1017/9781108663472.015>>

Fall, Henry Cutler, *The Passiontide Cantatas of Christoph Graupner* (Santa Barbara: University of California, 1971). PhD dissertation

Fuller, Sarah. Exploring Tonal structure in French Polyphonic song of the Fourteenth Century. *Tonal Structures in Early Music*. (Ed: Cristle Collins Judd), (Routledge, 1998), pp. 73–98,  
<<https://www.jstor.org/stable/854382>>

- Gjerdingen, Robert. *Music in the Galant Style* (Oxford University Press, 2007).  
Print.
- Gorry, Liam. *Handel and his accompanied recitatives* (Belfast: Queen's  
University, 2012). PhD dissertation.
- Haseman, Brad, A Manifesto for Performative Research. *Media International  
Australia Incorporating Culture & Policy*, no. 118, 2006, pp. 98–106  
<<https://doi.org/10.1177/1329878X0611800113>>
- Hertz, Daniel, *Music in European Capitals: the Galant Style, 1720-1780*. 1st  
ed. (New York, NY: W.W. Norton, 2003). Print.
- Hiebert, Thomas, Early Examples of mixed-keyed Horns and Trumpets in works  
of C. Graupner. *Historic Brass Society Journal Volume 6*. (Eds) Jeffrey  
Nussbaum, Stewart Carter, Barry Bauguess, 1994. pp. 231-243  
<[https://www.historicbrass.org/edocman/hbj-  
1994/HBSJ\\_1994\\_JL01\\_009\\_Hiebert.pdf](https://www.historicbrass.org/edocman/hbj-1994/HBSJ_1994_JL01_009_Hiebert.pdf)> [accessed 15th May 2023]
- Johnston, Gregory, Voices and Instruments in Baroque Germany. *Early Music*,  
*vol. 37, no. 4*, (2009), pp. 667–69, <[www.jstor.org/stable/40390831](http://www.jstor.org/stable/40390831)>
- Kartomi, Margaret, Concepts, Terminology and Methodology in Music  
Performativity Research. *Musicology Australia*, 36:2 (2014), pp. 189-  
208, <<https://doi.org/10.1080/08145857.2014.958268>>

- Keefe, Simon P, *The Cambridge History of Eighteenth-Century Music*.  
(Cambridge: Cambridge University Press, 2009). Print.
- Kramer, Ursula, The Court of Hesse-Darmstadt. *Music at German Courts, 1715-1760: Changing Artistic Priorities*. (Eds.) Samantha Owens, Barbara M. Reul, and Janice B. Stockigt (Suffolk: Boydell & Brewer, 2011). Print.
- Lee, Kayoung, *The role of the 12/8 time signature in J.S. Bach's sacred vocal music* (Pennsylvania: University of Pittsburgh, 2005). PhD dissertation.
- Little Meredith, & Natalie Jenne, The Minuet. *Dance and the Music of J. S. Bach, Expanded Edition*, (Indiana: Indiana University Press, 2001), pp. 62–82, <<https://www.jstor.org/stable/j.ctt16xwc0p>>
- Loewe, Andreas, et al., *Johann Sebastian Bach's St John Passion (BWV 245) : a Theological Commentary with a New Study Translation by Katherine Firth and a Foreword by N. T. Wright*. Trans. Katherine Firth. Leiden, (Netherlands: Brill, 2014). Print.
- Marx, Hans Joachim, Kayser; Margaretha Susanna. *Grove Music Online* (Oxford University Press, 2002), [accessed 23rd February 2023]
- McCarty, John Patrick, *A Conductor's Analysis: The Birthday Cantatas of Christoph Graupner (1683-1760)* (Harrisonburg, VA: James Madison University, 2012). DMA Dissertation

- McCredie, Andrew D., Christoph Graupner: The suites and sonatas for instrumental ensemble at Darmstadt (Nedlands, Australia: *University of Western Australia Press*, 1983), Vol 17. pp. 91-111, Print. (ISBN 0081-8267)
- McVeigh, Simon & Jehoash Hirshberg, *The Italian Solo Concerto, 1700-1760: Rhetorical Strategies and Style History* (Suffolk, UK: Boydell Press, 2004). Print
- Mincham, Julian, Sinfonias in the cantatas, *discussion forum* (June 7, 2010), <<https://www.bach-cantatas.com/Topics/Sinfonias.htm>> [accessed 25th January 2023]
- Motto aria. *Grove Music Online* (Oxford University Press, 2002), [accessed 28th November 2022]
- Noack, Elisabeth, & Dorothea Schröder, Döbriicht; Johanna Elisabeth. *Grove Music Online* (Oxford University Press, 2001), [accessed 15 October 2022]
- Palisca, Claude V., Baroque: Ch. 4. Technical features of Baroque Music. *Grove Music Online* (Oxford University Press, 2001), [accessed 01 May 2023]
- Park, Sangjoon, *Musical Oration: J.S. Bach's use of Rhetorical Devices in the Fantasia and Fugue in A minor Bwv 904, and the Chromatic Fantasia*

*and Fugue in D minor Bwv 903*' (Arizona: The University of Arizona, 2020). DMA dissertation

Penny, Michael K., *A Performer's Study Of The Cantata Cycle: Der Harmonische Gottesdienst by Georg Philipp Telemann (1681-1767)* (Texas: Southwestern Baptist Theological Seminary, ProQuest Dissertations Publishing, 1986). DMA dissertation

Peters, Mark A., J. S. Bach's *Meine Seele Erhebt Den Herren* (Bwv 10) as Chorale Cantata and Magnificat Paraphrase. *Bach*, vol. 43, no. 1 (2012), pp. 29–64. <<https://www.jstor.org/stable/41640620>>

Pfau, Marc-Roderich, A question about Graupner chorales. *Personal email communication from [mrpfau@t-online.de](mailto:mrpfau@t-online.de)*, 26 Jan 2023

Pratt, George, *A performance Guide to the music of the Baroque Period* (Series Editor: Anthony Burton) (London, UK: Associated Board of the Royal Schools of Music, 2002). Print

Radice, Mark A., The Nature of the 'Style Galant': Evidence from the Repertoire. *The Musical Quarterly*, vol. 83, no. 4 (1999), pp. 607–47, <<https://doi.org/10.1093/mq/83.4.607>>

Reul, Barbara M., *The Sacred cantatas of Johann Friedrich Fasch (1688-1758)* (Victoria, Canada: University of Victoria, 1996). PhD Dissertation

Reul, Barbara M., Sharing Resources: J.F. Fasch, J.S. Bach and Princely Funeral Music at the Courts of Anhalt-Zerbst and Anhalt-Köthen. *Musicology Australia*, 41:2 (2019), p. 106-120

<[DOI: 10.1080/08145857.2019.1703474](https://doi.org/10.1080/08145857.2019.1703474)>

Rivera, Benito V., and Martin Ruhnke, Burmeister: Joachim *Grove Music Online* (Oxford University Press, 2001), [accessed 07 January 2023]

Santa, Matthew, *Hearing Rhythm and Meter: Analyzing Metrical Consonance and Dissonance in Common-Practice Period Music* (New York, NY: Routledge, 2020). Print

Schmidt, René, *The Christmas Cantatas of Christoph Graupner (1683-1760): Vol.1* (Texas: University of North Texas, 1992). PhD dissertation

Schmitt, Bernhard, Vergnügte Ruh, beliebte Seelen Lust, GWV 1147/11. *Lehms 1711-1712, Nachmittagsandachten, S. 57*, p. 13

<[https://christoph-graupner-gesellschaft.de/PDF-Texte/text\\_zu\\_mus\\_ms\\_419\\_12\\_vergnuegte\\_ruh\\_beliebte\\_seelenlust\\_v\\_01.pdf](https://christoph-graupner-gesellschaft.de/PDF-Texte/text_zu_mus_ms_419_12_vergnuegte_ruh_beliebte_seelenlust_v_01.pdf)> [accessed 27th November 2022]

Schmitt, Bernhard, Verleÿh' daß ich aus Hertzens Grund, GWV 1114/16. *Lehms 1715-1716, Nachmittagsandachten, S. 22*, p. 18 <[https://christoph-graupner-gesellschaft.de/PDF-](https://christoph-graupner-gesellschaft.de/PDF-Texte/text_zu_mus_ms_424_03_verleih_dass_ich_aus_herzensgrund_v_02.pdf)

[Texte/text\\_zu\\_mus\\_ms\\_424\\_03\\_verleih\\_dass\\_ich\\_aus\\_herzensgrund\\_v\\_02.pdf](https://christoph-graupner-gesellschaft.de/PDF-Texte/text_zu_mus_ms_424_03_verleih_dass_ich_aus_herzensgrund_v_02.pdf)> [accessed 27th November 2022]

Seedorf, Thomas, Kayser: Margaretha Susanna. (Ed.) Laurenz Lütteken, *MGG Online* (Kassel, Germany: Bärenreiter & J. B. Metzler, 2016), <<https://www.mgg-online.com/mgg/stable/18570>> [accessed 11 December 2022]

Stapert, Calvin, *My Only Comfort: Death, Deliverance, and Discipleship in the Music of Bach* (Grand Rapids, Michigan: W.B. Eerdmans, 2000). Print

Swinkin, Jeffrey, *Performative Analysis: Reimagining Music Theory for Performance. NED-New edition* (Boydell & Brewer, 2016), <<https://doi.org/10.2307/j.ctvc16ncq>>

Talbot, Michael, *The Chamber cantatas of Antonio Vivaldi* (UK: Boydell & Brewer, 2006) <<http://www.jstor.org/stable/10.7722/j.ctt81nhn>>

Talle, Andrew, Bach, Graupner, and the rest of their Contented Contemporaries, *Bach Perspectives, Vol. 9*. (United States: University of Illinois Press, 2013), p. 50- <<http://www.jstor.org/stable/10.5406/j.ctt3fh4gn>>

Thiemel, Matthias, Dynamics. *Grove Music Online* (Oxford University Press, 2001), [accessed 12 November 2022]

- Timms, Colin, Nigel Fortune, Malcolm Boyd, Friedhelm Krummacher, David Tunley, James R. Goodall, and Juan José Carreras (Eds), *Cantata: II. The German cantata to 1800. Grove Music Online*, (Oxford University Press, 2001), [accessed 12th January 2023]
- Westrup, Jack, *Devisenarie. Grove Music Online* (Oxford University Press, 1991), [accessed 15th October 2022]
- White, John David, *Comprehensive Musical Analysis* (Scarecrow Press, 1994).  
Print
- Wicker, Vernon Estil, *Solo Cantatas for Bass by Christoph Graupner* (Oregon: University of Oregon, 1979). DMA dissertation
- Williams, Peter, *Tasto solo. Grove Music Online* (Oxford University Press, 2001), [accessed 14 January 2023]
- Worthington, D. L. & G. D. Bodie, *Defining Listening: A Historical, Theoretical, and Pragmatic Assessment. The Sourcebook of Listening Research: Methodology and Measures* (Hoboken, NJ: John Wiley & Sons, 2017), pp. 3-17 <<https://doi.org/10.1002/9781119102991.ch1>>
- Zeiss, Laurel E., *How to sing recitative: some advice from the 1700s. Journal of Singing, Nov/Dec 2004 Vol. 61, No. 2* (National Association of Teachers of Singing, 2004). Print, pp. 143–153

## Appendix A

### Harmonic Analysis to support Chapter 3.1:

(i) **Da capo / Binary arias with *major* key ‘A section’**

(NB: all arias are da capo unless otherwise stated)

Da capo / Binary arias with a <i>major</i> key ‘A section’	Tonal movement (overview) of arias in the performance subset	
	A section	B section
GWV 1155/09b Movement 7	Bb major to F major returns to Bb major	F major to G minor (briefly) to F major again <b>Ends in the Dominant</b>
GWV 1155/09b Movement 9 (final)	C major, 6/4 section to G major briefly then returns to C major	A minor - but transitions to G major five bars from the end <b>Ends in the Dominant</b>
<u><i>BINARY ARIA</i></u> <i>AAB format</i> GWV 1165/09 Movement 7 (final)	G major with Lydian mode (raised C# - 4th) Ends in D major <i>(repeated immediately)</i>	Starts in D major but goes to A minor and then to G major <i>(not repeated)</i>
GWV 1147/11 Movement 8 (final)	F major Short transition to C major and back to F major	D minor Transitions very briefly through A minor and ends in C major <b>Ends in the Dominant</b>
GWV 1118/12b Movement 1	C major	A minor then E minor then G major, A minor and E minor <b>Ends in the RELATIVE MINOR of the dominant</b>
GWV 1118/12b Movement 3	D major (with a very short diversion to A major)	A major to F# minor <b>Ends in the RELATIVE MINOR of the dominant</b>
<u><i>BINARY ARIA</i></u> <i>AABB format</i> GWV 1118/12b Movement 5 (final)	C major to G major <i>(repeated immediately)</i>	D minor to C major <i>(repeated immediately)</i>

Da capo / Binary arias with a <i>major</i> key 'A section' (continued)	Tonal movement (overview) of arias in the performance subset	
	A section	B section
GWV 1132/12b Movement 1	C major with moments of G major	F major, through G major to C major then A minor then E minor <b>Ends in the RELATIVE MINOR of the dominant</b>
GWV 1132/12b Movement 3 (final)	C major to G major in bars 74-75 before repeat of opening phrase in C major	A minor (relative minor) then briefly to G major bars 94-95, then eventually ending up in E minor <b>Ends in the RELATIVE MINOR of the dominant</b>
GWV 1162/12 Movement 1	C major (through A minor and back). Dissonance at bar 19 is harmonic colour only	A minor to F major, and <b>ends in E major i.e. Tierce de Picardie on the RELATIVE MINOR of the dominant</b>
GWV 1162/12 Movement 5	A major (regular use of flattened 7ths)	E major <b>Ends in the dominant</b>
GWV 1162/12 Movement 7 (final)	C major	A minor then to G major <b>Ends in the dominant</b>
GWV 1137/13 Movement 3	F major (with a diversion to C major and back)	C major briefly -D minor - C major again <b>Ends in the dominant</b>
GWV1145/16 Movement 9	D major	B minor then F# minor <b>Ends in the RELATIVE MINOR of the dominant.</b>
GWV 1151/22 Movement 6	Eb major (with fleeting Ab major)	C minor – Bb major – G minor <b>Ends in the RELATIVE MINOR of the dominant</b>

Da capo / Binary arias with a major key 'A section' (continued)	Tonal movement (overview) of arias in the performance subset	
	A section	B section
GWV 1107/44 Movement 4	D major - A major- D major	B minor - A major - B minor <b>Ends in the RELATIVE MINOR</b>
GWV 1107/44 Movement 6	F major with brief excursions to D minor - C major from 236 to F major - back to C major - briefly to G minor - back to F major	F major then Bb major, (G minor at times), back to Bb major and then finishes in A minor <b>ENDS in RELATIVE MINOR OF DOMINANT,</b> (plus often uses melodic minor raised 6th and 7th on ascending scale)
GWV 1131/44 Movement 1	G major to D major, C major back to G major	C major to A minor, to G major, transitions D major then to finish on E minor <b>Ends in the RELATIVE MINOR</b>
GWV 1131/44 Movement 5	D major to A major returns to D major	D major to A major to F# minor by bar 290 then B minor by the end (295) <b>Ends in the RELATIVE MINOR</b>

Source: [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>,

and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

(ii) **Da capo / Binary arias with *minor* key A section**

Da capo arias with a <i>minor</i> key 'A section'	Tonal movement (overview) of aria movements	
	A section	B section
GWV 1155/09b Movement 5	C minor	Starts in C minor but quickly to G minor and then Eb major <b>Ends in the RELATIVE major</b>
GWV 1165/09 Movement 5	A minor (includes transitions through the circle of 5ths)	Starts in G major to A minor then G major (pedal) point to C major <b>Ends in the RELATIVE major</b>
GWV 1102/11b Movement 9 (final)	C minor	Starts in Eb major - Bb major - G minor – C minor <b>Ends in the tonic key</b>
GWV 1137/13 Movement 5 (final)	Moves between D minor, F major and C major every few bars Bar 144 – circle of 5ths	Starts in F major - C major - A minor with a <i>Tierce de Picardie</i> chord at the end of the section to A major <b>Ends in the dominant (major)</b>
GWV 1114/16 Movement 5 (final)	G minor – D minor- G minor – C minor – F major- Bb major- G minor (all related keys)	Starts in Bb major – D minor - rotation through to G minor – ends in Bb major <b>Ends in the RELATIVE major</b>
GWV 1145/16 Movement 5	D minor (2 bars move to G minor but straight back to D minor again)	Starts in A minor – D minor- F major- A minor- D minor <b>Ends in the tonic key</b>
GWV 1151/22 Movement 4	C minor with Dorian mode (flat 6th = Ab) - Eb major - C minor	Starts in G minor - Bb major - Eb major - F minor - G minor <b>Ends in the dominant (minor)</b>

Source: [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

iii) **Arioso, short non-repeating arias, and associated accompanied recitatives (if tagged onto the end of an arioso) in the performance subset**

<b>GWV and movement number</b>	<b>Tonal overview of movements in arioso, short non-repeating arias, and associated accompanied recitatives</b>
GWV 1165/09 Movements 1 - 3	<p>Movement 1, aria one: G major with Lydian mode (raised fourth in places for harmonic colour), through D major and E minor</p> <p>Movement 3, aria two: C minor to G major, has a truncated B section: Bb major, Eb major, recap of C minor - swift harmonic movement through related keys but solid end in C minor</p> <p>Separated by secco recitative, no repeated sections</p>
GWV 1102/11b Movements 1 - 5	<p>Movement 1, arioso one: C minor (like a section A)</p> <p>Movement 2, secco recitative</p> <p>Movement 3, arioso two: G minor (like a section B)</p> <p>Movements 3-5: repeat of arioso one, after short 8 bar imbedded recitative</p>
GWV 1147/11 Movement 1	<p>F major (bar 1 - 9)</p> <p>C major (bar 10 - 15)</p> <p>A minor (bar 16 - 20)</p> <p>F major (bar 21 - 25)</p> <p>D major then D minor (bar 26- 33)</p> <p>F major (bar 34-43 end)</p> <p>Not repeated</p>
GWV 1147/11 Movements 3 - 5	<p>Movement 3, arioso: D minor (bars 63-77)</p> <p>F major (78-81), then Transitions to Bb major</p> <p>Movement 4, accompanied recitative (5 bars) C major</p> <p>Movement 5, arioso: transitions through C major to get back to D minor where the opening text comes back</p>
GWV 1137/13 Movement 1	<p>Section A is an aria in D minor</p> <p>Section B is a five bar accompanied recitative - G minor to F major in last two bars</p> <p>Repeats Section A</p>

<b>GWV and movement number (iii continued)</b>	<b>Tonal overview of movements in ariosi, short non-repeating arias, and associated accompanied recitatives</b>
GWV 1114/16 Movement 3	Section A is an aria in Bb major Three bar secco recitative at the end: G minor moves to D minor Section B is an aria in D minor, but <i>Tierce de Picardie</i> to the dominant (A major) Three bar secco recitative at the end: G minor - F major
GWV 1145/16 Movement 1-5	Movement 1, Arioso: D minor (2 bars move to G minor but then straight back to D minor again) Movement, Secco recitative Movement, Arioso: (Section B) A minor Movement, Secco recitative Movement, Arioso: in D minor- F major- A minor- D minor
GWV 1151/22 Movement 1 and 2	Movement 1, Arioso: C minor with Dorian mode (flat 6th = Ab) Movement 2, Accompanied recitative: (5 bars) continues in C minor but ends in Eb major
GWV 1107/44 Movement 1 and 2	Movement 1, Arioso: D major to A major Movement 2, Accompanied recitative: (5 bars) B minor to D major

Source: [www.Graupner2010.org](http://www.Graupner2010.org), original scores at <https://christoph-graupner-gesellschaft.de/>, and modern scores from [www.sheetmusicplus.com](http://www.sheetmusicplus.com).

## Appendix B

### A survey to support Chapter 3.5: Musical Rhetoric

The use of anaphora in the performance subset arias

Solo soprano Cantata GWV	Da capo aria movement	Use of anaphora <ul style="list-style-type: none"> <li>● repeated phrase length</li> <li>● gap between repeats</li> <li>● entry of repeated phrase</li> </ul>
<b>GWV 1155/09b</b> Die Kranckheit so mich drückt	<p style="text-align: center;"><b>FIVE</b></p> <p style="text-align: center;"><b>SEVEN</b></p> <p style="text-align: center;"><b>NINE</b></p>	<p>2 bar phrase 2 bar gap Repeat starts in the same place in the bar as the initial exposition (beat 1)</p> <p>5 bar phrase 4 bar gap Repeat starts in the same place (beat 1)</p> <p>1.5 bar phrase 2 bar gap Repeat starts on beat 0.5 instead of beat 3.5</p>
<b>GWV 1165/09</b> Diese Zeit ist ein Spiel der Eitelkeit	<p style="text-align: center;"><i>FIVE</i></p> <p style="text-align: center;"><b>SEVEN</b></p>	<p><i>No anaphora.</i> The rhythm repeats immediately but words of phrase are not repeated</p> <p>2 bar phrase with quaver anacrusis 4 beat gap (i.e one bar over a bar line) Repeat starts in same place (beat 2.5) NB: this is a binary aria AAB</p>
<b>GWV 1102/11b</b> Furcht und Zagen	<p style="text-align: center;"><b>NINE</b></p>	<p>1.5 bar phrase 4 beat gap (ie. one bar over a bar line) Repeat starts on the same beat (beat 1)</p>
<b>GWV 1147/11</b> Vergnügte Ruh, beliebte Seelen Lust	<p style="text-align: center;"><b>EIGHT</b></p>	<p>2 bar phrase 2.75 bars of rest The repeat has one note different in the middle of the phrase = second note of <i>eckelt</i> (disgust) is a D not a G Repeat starts in the same place (3.5 beats)</p>



Solo soprano Cantata GWV	Da capo aria movement	Use of anaphora <ul style="list-style-type: none"> <li>● repeated phrase length</li> <li>● gap between repeats</li> <li>● entry of repeated phrase</li> </ul>
<b>GWV 1114/16</b> Verleyh daß ich aus Hertzens Grund	<i>THREE</i>       <b>FIVE</b>	<i>No anaphora.</i> This aria is broken up into smaller parts with secco recitatives in between the A and B sections (similar to the opening movement). The initial phrase enters as part of a counterpoint that the violins have started.       <b>2 bar phrase</b> <b>4 bar gap</b> <b>Repeat starts in the same place (beat 1.5)</b>
<b>GWV 1145/16</b> Muß ich denn noch ferner leiden	<i>NINE</i>	<i>No anaphora.</i> The initial two bar phrase is repeated like an ascending sequence (with three quaver rests in between) and then repeated again with extension very soon after (no whole rests). The third repeat is even higher than the second.
<b>GWV 1151/22</b> Seht, Jesus weint	<i>FOUR</i>       <i>SIX</i>	<i>No anaphora.</i> The first words of the phrase (minus the first word) is repeated with exact rhythm (but not melody) with a quaver rest between (phrase is then extended).       <i>No anaphora.</i> The first words of the phrase (minus the very first word) are repeated with exactly the same rhythm except there is a crotchet rest in between. The phrase is then extended, similar to movement four.

Solo soprano Cantata GWV	Da capo aria movement	Use of anaphora <ul style="list-style-type: none"> <li>● repeated phrase length</li> <li>● gap between repeats</li> <li>● entry of repeated phrase</li> </ul>
<b>GWV 1107/44</b> Das Licht des Lebens gehet auf	<i>FOUR</i>	<i>No anaphora.</i> The first word ( <i>Kommt</i> = come) is given a three bar melisma to open. After a one bar rest the phrase starts with that word again, but only a crotchet beat. There is then a two bar sequence with no gap before the phrase continues.
	<i>SIX</i>	<i>No anaphora.</i> The first word ( <i>Jesu</i> ) is given a three bar melisma to open. After a one bar rest the phrase starts and continues for three more bars (without repeating the first word). This three bar phrase is repeated with no gaps in a sequence a third lower.
<b>GWV 1131/44</b> In Jesu hab ich Trost und Frieden	<i>ONE</i>	<i>No anaphora.</i> The opening phrase is not repeated. Long twelve bar melisma on <i>Frieden</i> (peace).
	<i>FIVE</i>	<i>No anaphora.</i> Several isolated repeated words and several melisma on the word <i>gewogen</i> (well-disposed, encouraging).

## Appendix C

### Musical excerpts to support examples of texture in Chapter 3.4.

All excerpts are from the modern edition by Burkhard Switaiski.

Sourced from [www.sheetmusicplus.com](http://www.sheetmusicplus.com) and reprinted with permission.

#### C:1 Excerpt from 1165/09, bars 209-214, movement seven (final aria)

209

ich wer - de vor Er - de den Him - mel ge - win - nen. Ich

212

nen. Ich

The musical score consists of two systems. The first system (bars 209-211) shows the vocal line and piano accompaniment. The vocal line has lyrics: 'ich wer - de vor Er - de den Him - mel ge - win - nen. Ich'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system (bars 212-214) continues the vocal line and piano accompaniment. The vocal line has lyrics: 'nen. Ich'. The piano accompaniment continues with the same rhythmic pattern.

C:2 Excerpt from GWV 1155/09b, bars 285-293, movement nine

285

*p*

of- fen und Je-sum, dei-nen Freund, und Je-sum, dei-nen Freund. Ach, \_\_\_ bis-tu nicht ent-

4 3 6 6

289 *(Fine)*

zückt, bis-tu nicht ent - zückt, bis-tu nicht ent - zückt?

*p* 6

C:3 Excerpt from GWV 1137/13, bars 10-16, movement one

10

Brod, ich e-Be nichts,

13

nichts als A-schen Brodt und mi-sche mei-nen Tranck, und mi-sche mei-nen

C:4 Excerpt from GWV 1107/44, bars 184-192, movement three

184

dei-ner Klar-  
heit se - hen kan.

6 5 6

189

heit se - hen kan.

# 5 4 #

Da Capo

C:5 Excerpt from GWV 1155/09b, bars 239-244, movement seven

239

len, und kann mich wei-ter gar nicht fäl- len.

(4) 6/5 6/4 5/3(4)

Da Capo [al Fine]

C:6 Excerpt from **GWV 1155/09b**, bars 303-308, movement nine

303

gleich wird mir mein Ster-bens Kleid ge-schickt, ja, ja, ja, ja, ja, gleich wird mir mein

6

306

Ster - bens Kleid ge - schickt, ja, ja, ja, ja.

6

**Da Capo [al Fine]**

C:7 Excerpt from GWV 1137/13, bars 159-165, final movement

159 (*Fine*)

Muß hier Leib und See - le schmachten, ach so will ichs we - nig,

we - nig ach - ten, dort kan die ge -

C:8 Excerpt from GWV 1118/12b, bars 21-25, movement one

21

an Got-tes theu- er wehr- tem Wor -

6 6 11 10 9 8

23

te,

9 8 11 10 6 11 10 5 7 6 3 6 3 6

3 6 9 8 5 9 8 5 5

C:9 Excerpt from GWV 1165/09, bars 16-18, movement one

16

tel -

5 6 7 6 7 6 7 6 7 6 #

C:10 Excerpt from GWV 1165/09, bars 78-80, movement three

78

bracht, daß un-ser Thun und Le - ben in Ei - tel-keit,

## Appendix D

### Supporting examples for three case studies in Chapter 3.8: *Stile galant*

All score excerpts are from the edition by Burkhard Switaiski.

Sourced from [www.sheetmusicplus.com](http://www.sheetmusicplus.com) and reprinted with permission.

#### Case study one: GWV 1118/12b *Mein Hertz erquicket sich allein*

##### D:1 Polyphony, bars 21-25

21

*p*

an Got-tes theu- er wehr- tem Wor -

6 6 11 10

9 8

23

*f*

te,

9 8 11 10 6 11 10 5 7 6 3

3 6 9 8 5 9 8 5

6

D:2 Call and response, bars 34-39

34

einst bringt mich auch einst, bringt mich auch

36

einst zur Hi - mels-pfor-te, bringt mich auch einst, bringt mich auch

38

einst \_\_\_\_\_ zur Hi - mels pfor-te.

**Da Capo**

D:3 Word painting dissonance, bars 90-94

90

Schmerz, Angst und Schmerz,

wenn mir Angst und Schmerz bewusst.

**Da Capo**

D:4 Homophony, bars 15-16

15

Wort, an Got - tes theu - er wehr - tem Wor - te, mein Hertz er -

11 10 5 7 6 6 4 3 9 7  
9 8 5 5 5

D:5 Sparse Texture, bar 134-140

134

Ach\_ Gott, laß mir dein theu-res Wort auch in dem

4 3 6 6 6 9 3 7 6

Case study two: GWV 1151/22 *Seht, Jesus weint*

D:6 Long melisma on *weint* (cry), bars 10-13

Musical score for the first system (bars 7-10). The score is in G minor (three flats) and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a melisma on the word "weint" (cry) in bar 10. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

7

seht, Je-sus weint

Musical score for the second system (bars 11-13). The score continues from the first system. The vocal line features a melisma on the words "ob Sa-lems Scha-den" (oh Jerusalem, destruction) in bar 13. The piano accompaniment continues with the same rhythmic and harmonic patterns.

13

- ob Sa- lems Scha - den, ob Sa- lems Scha- den.

D:7 Long descending motifs, bars 97-99 and bars 105-107

97

Tem - pel, schärf - fe Je - su dei - ne Ruth, schärf -

105

Ruth, schärf - fe Je - su dei - ne Ruth, schärf - fe, schärf - fe Je - su dei - ne

D:8 First violin and soprano together, no continuo, bars 116-119

and bars 121-125

116

tr

rein

119

und alles gut, deiner Schläge her-be Schmert-zen ma-chen

121

*pp*

in be-fleck-ten Hert-zen al-les rein

124

Da Capo [al Fine]

und alles gut.

Case study three: GWV 1131/44 *In Jesu hab ich Trost und Frieden*

**D:9** Dissonance on the word *Wilt* (the modern German word is *willst*), bars 53, 54, and 55.

51

to - - be im-mer wie du wilt, wie du wilt, wie du

6 6 4 # 6 #

55

wilt.

6 4 6 6 6

2

**D:10** Dissonance on the word *erfüllt*, bars 133-134

134

mir er - füllt.

6 # 6 #

D:11 Dissonant seventh, chorale tune, bar 204

203

seyn, wohl be - hal - ten

6  
4+  
2

6 6 6 5 # 6 6

## Appendix E

### Examples to support Chapter 4.3: The supportive continuo

The soprano line is supported by the continuo part in five ways:

1. The continuo refrains from playing for short intervals, creating a lighter texture and higher tessitura.

#### E:1.1 Example: GWV 1162/12, bars 130-136

130

Gott mischt das Wei - - - - -

6 3

133

nen, Gott mischt das Wei -

6 7<sup>b</sup>

E:1.2 Example: GWV 1132/12b, bars 82-84

82

lieb-ter Je - sus schützt, den sein ge - lieb-ter Je - - sus

The musical score for Example E:1.2 consists of five staves. The top staff is the vocal line, starting at bar 82. The lyrics are: "lieb-ter Je - sus schützt, den sein ge - lieb-ter Je - - sus". The second staff is the right-hand piano accompaniment, and the third staff is the left-hand piano accompaniment. The bottom two staves are empty.

E:1.3 Example: GWV 1145/16, bars 179-183

179

die Lieb-lich-kei - ten, die Lieb-lich-kei - ten

6 ‡

The musical score for Example E:1.3 consists of five staves. The top staff is the vocal line, starting at bar 179. The lyrics are: "die Lieb-lich-kei - ten, die Lieb-lich-kei - ten". The second staff is the right-hand piano accompaniment, featuring trills (tr) and a piano dynamic (p). The third staff is the left-hand piano accompaniment, featuring a piano dynamic (p). The bottom two staves are empty. There is a page number '6' and a double dagger symbol '‡' at the bottom.

- The continuo 'provides gestures to complement the singer' by emphasising the cadence points.

**E:2.1 Example: GWV 1132/12b, bars 100-103**

100

7 6 (4)

102

Da Capo [al Fine]

Macht auf uns ge - blitzt.

6 5 6 5(4) 4 #

**E:2.2 Example: GWV 1145/16, bars 74-75**

74

muß ich, ach wer sagt mir doch, muß ich,

*f* 6 6 6 4+ 2

3. The continuo complements the singer by reinforcing melodic motifs.

**E:3.1 Example:** GWV 1102/11b, bars 139-144

Both the soprano and continuo have a crotchet tied to a four semi-quaver motif.

139

142

- de, laß mich dei- ne Gna- de fin-den.

6 6 b 6 6 (b) 6 6 6 (b)

(f)

**E:3.2 Example:** GWV 1107/44, bars 75-81

Dotted quaver-semiquaver rhythm in both parts.

75

Glantz des Le-

6

4. The continuo holds a pedal note (tasto solo), while the singer and instrumentalists feature a melodic motif.

**E:4.1 Example:** GWV 1155/09b, bars 225-230

228

(p)

*p*

*p*

Es flieht nun-mehr der Sün- den

Weh, es flieht nun - mehr mehr

tasto solo

**E:4.2 Example:** GWV 1114/16, bars 105-108

105

nö - then, auch von-nö - then, wenn mir bald diß, bald je - nes fehlt,

tasto solo

107

bald diß, bald je-nes, bald diß, bald je-nes,

5. Graupner concludes the continuo part before the end of the B section, allowing the soprano to finish the section with only string accompaniment.

**E:5.1 Example:** GWV 1155/09b, bars 306-308

306

Ster - bens Kleid ge - schickt, ja, ja, ja, ja.

6

**Da Capo [al Fine]**

**E:5.2 Example:** GWV 1145/16, bars 57- 59 (movement five, arioso)

58

ach, \_\_\_\_\_ wo

bin ich, leb\_ ich\_ noch, leb ich noch?

**E:5.3 Example:** GWV 1145/16, bars 98-100 (movement seven, aria)

98

ach, \_\_\_\_\_ wo bin ich, leb ich noch, leb ich noch?

**Da Capo [al Fine]**

## Appendix F

### This table supports Chapter 4.3. Whole bar rests for the continuo

The lack of continuo in a selection of movements from the performance subset cantatas.

Solo soprano Cantata	Movement	Number of continuo whole bar rests (plus bars numbers and notes)
<b>GWV 1155/09b</b> Die Kranckheit so mich drückt	<b>ONE</b>	<b>1</b> bar 18 - this bar comes before a cadence in the Largo section
	<b>SEVEN</b>	<b>4</b> bar 187 - lets Violins begin phrase bars 238-240 - sparse texture through the B section <i>*plus 5 bars of <i>tasto solo</i> on an <i>F</i> bars 225-229 of B section</i>
	<b>NINE (final)</b>	<b>2</b> bars 307-308 - the end of B section
<b>GWV 1165/09</b> Diese Zeit ist ein Spiel der Eitelkeit	<b>FIVE</b>	<b>5</b> bar 144 - soprano begins phrase bar 149 and 157 - creates space for soprano and violin to work together bar 175 - this is the bar before the strong soprano entry bar 182 - gives soprano space to imitate violins repeated note motif
<b>GWV 1102/11b</b> Furcht und Zagen	<b>ONE</b>	<b>2</b> bar 1 Violin begins phrase bar 6 violins cadence on their own
	<b>FIVE</b>	<b>2</b> <i>*repeat of movement one</i>
<b>GWV 1147/11</b> Vernügte Ruh, beliebte Seelen Lust	<b>EIGHT (final)</b>	<b>3</b> bars 158-160 in the B section. Soprano holds a long 3 bar held note on the word <i>Ruhig</i> (peace)
<b>GWV 1118/12b</b> Mein Hertz erquicket sich allein	<b>none</b>	<b>none</b> (The continuo play in every bar of every movement)
<b>GWV 1132/12b</b> Schmeichelt nur ihr Welt Sirenen	<b>THREE (final)</b>	<b>5</b> bars 80-84 - soprano sings a repeated five note motif in a low register (C4-D5), while strings and doubling flauto play a running quaver motif - sopranos motif is based on the chordal notes 1-5-8

Solo soprano Cantata	Movement	Number of continuo whole bar rests (plus bars numbers and notes)
<b>GWV 1162/12</b> Verzage nicht wenn gleich das Leidt	<b>SEVEN (final)</b>	<b>14</b> bars 156-58, 161-172 - B section, very sparse homophonic texture, continuo only plays two chords at two cadences points <i>*There are 5 bars in the continuo where there are four beats of rest (over bar lines): 126/127, 132-33, 136-37, 141-42, 147-48, soprano is given the lead for entry of these phrases</i>
<b>GWV 1137/13</b> Ich esse nichts als Aschen Brodt	<b>ONE</b>  <b>THREE</b>  <b>FIVE (final)</b>	<b>1</b> bar 16 - very sparse B.C part leading up to bar 16  <b>1</b> bar 50 - the first bar in the aria  <b>4</b> bars 111, 117, 134, 156 - the concertino violins begin each phrase
<b>GWV 1114/16</b> Verleyh daß ich aus Hertzens Grund	<b>ONE</b>  <b>THREE</b>  <b>FIVE (final)</b>	<b>8</b> bars 9, 32, 53, 61, 66, 73 - the gap between hymn tune phrases bar 17 and 40 - bar before accompanied recitative begins  <b>11</b> bars 100, 103-105, 109, 112-114, and bar 117 <i>*B.C. <i>tasto solo</i> 106-108</i> - very sparse accompaniment by continuo throughout - violins and soprano play in counterpoint bars 129-130, same as above - B section of movement three aria (separated by secco recitative)  <b>8</b> bar 182 - gap here to thin out texture from relentless semiquaver runs on strings and repeated quaver motif in soprano line - bar 199 soprano melisma on <i>verdammn</i> (condemn) <i>*tasto solo bars 200-201 bar 217, 226-230</i> soprano holds long stationary notes on the word <i>Ruh</i> (rest)





## Appendix G

Programme details for the four recitals mentioned specifically in Chapter 5.2.



### **An evening with Christoph Graupner Part one: The early years**

*featuring DMA Candidate*

**Amy Thomas**

**Accompanied by Vox Baroque**

**Directed by Rachael Griffiths-Hughes**

**Tuesday 8<sup>th</sup> December 2020**

**7:30pm**

**St. Peter's Cathedral**

**51 Victoria St, Hamilton**

**ARTS & SOCIAL SCIENCES**  
TE KURA KETE ARONUI  
**WHERE THE WORLD IS GOING**

 **THE UNIVERSITY OF  
WAIKATO**  
*Te Whare Wānanga o Waikato*

## Doctor of Musical Arts - Recital One: The early years

**Music** by Christoph Graupner (1683-1760)

**Translations** by Amy Thomas and Friederike André

### Mein Hertz Erquicket sich allein      GWV 1118/12b

**Text** by Georg Christian Lehms (1684-1717)

**Written for Sexagesima Sunday 1712**

1. Aria: *Mein Herz erquicket sich allein*
2. Recitative: *Dies muss des Herzens Speise sein*
3. Aria: *Gott dein Wort ist meine Wonne*
4. Recitative: *Wer Gottes Wort verlacht*
5. Aria: *Ach, Gott, lass mir dein teures Wort*

‘Refreshing’, ‘light’ and ‘joyous’ describe this wonderfully crafted cantata from the 3<sup>rd</sup> Sunday before Lent in 1712. Christoph Graupner conveys the joyous mood of this cantata through his choice of 12/8 and 3/4 time signatures for the first and last arias respectively. The florid unison violins in the second aria, converse back and forth with the soprano throughout this movement. There is an excellent display of musical word painting for the soprano on the text *Wonne* (Bliss) and *Kraft* (Strength). The final aria is in Binary form; a structural form seen in Graupner’s early works, before being phased out in favour of the ‘da capo’ aria. Binary form repetition gives us more time to ponder the words of the second section of this aria: “You (God) help me in my weakness, so I can live forever”. The hemiola on the words *meiner Schwachheit* (my weakness) certainly highlights these words in particular.

In 1712 Graupner was *Kapellmeister* (music director) for the Court of Hesse-Darmstadt in Germany. He was employed originally in 1709 as *Vice-Kapellmeister* under his predecessor Wolfgang Carl Briegel (1626-1712), but soon succeeded him in January 1711. Graupner held the position of musical director until his death forty-eight years later in 1760. Most of the thirty-five cantatas Graupner wrote in 1712 are written for some form of SATB (Soprano,

Alto, Tenor, Bass). However, there are eight solo soprano cantatas in this year and three cantatas for soprano duet (the only three soprano duet cantatas that are extant). According to research, there were four opera-trained sopranos working for the Court at this time, making 1712 a great year for Graupner to write beautifully florid soprano cantatas.

## Translation

1. My heart is only refreshed by God's precious word, because its great miraculous power creates a thousand, thousand benefits, and will bring me to the gate of heaven one day.

2. This must be the food of the heart, otherwise it can't enjoy anything. Because God's word alone is the only panacea (cure for all ills), through which fear and pain lie on the ground; here one stills one's mind when travelling to God's Zion. Yes, yes, the word of the Highest can give me joyous refreshment in death or in life.

3. God, your word is my bliss and the best pleasure / strength in life. I want to hug you into my heart, oh, so it must always refresh me when I am aware of fear and pain.

4. Whoever laughs at God's word has dark night in daylight and has to truly endure blindness. Satan often blinds the souls, just as God did with the horny Sodomites and those Syrian forces, so that they don't see with open eyes, cannot hear with open ears, nor understand correctly the words that go through their ears. But whoever moulds the sweet teachings into his soul and carries them with him constantly, whoever holds this seed right with devotion, keeps it in his chest and grudges no pains, he will bring great (true) fruit. Anyone who is otherwise looking for help in Gilead and Basan, can here alone be perfectly happy.

5. Oh, God, let your dear word give me refreshment even in death. Help me only in my weakness, then I can live forever.

## Die Kranckheit so mich drückt

GWV 1155/09b

**Text by an unknown author.**

**Written for the 14<sup>th</sup> Sunday after Trinity 1709.**

1. Sonata
2. Recitative: *Die Kranckheit, so mich drückt*
3. Chorale: *Erbarm ' dich mein ' o Herre Gott*
4. Recitative: *Vor Schmerz kann meine Brust*
5. Aria: *Brich, du stumme Tränensee*
6. Recitative: *Doch Jesus nimmt sich meiner an*
7. Aria: *Brich, du frohe Tränensee*
8. Recitative: *Nun bin ich wieder rein*
9. Aria: *Entzückter Geist*

1709 marks the beginning of Graupner's long career composing and playing music for the court of the Landgrave Ernst Ludwig of Hesse-Darmstadt. Graupner wrote nineteen cantatas in this year, but only two of them were written for solo soprano. *Die Kranckheit so mich drückt* is Graupner's first solo soprano cantata. This cantata opens with a *sonata*, which musically outlines the mood of the piece as a mixture of solemn despair and wild (euphoric) abandonment. The text, by an unknown author, reflects the anguish and suffering of a slow death from a painful illness. Contrastingly, the text also describes the hope and awe of the thought that, with God, eternal life is but minutes away (upon imminent death).

The soprano sings two recitatives and a chorale before the first aria appears (about six minutes into the cantata). This aria *Brich, Brich, du stumme Thränen See* is in C minor which accentuates the mood of the author's oppression and tiredness. The aria has a beautiful solo violin part that soars above a string accompaniment of constant quavers on every beat of every bar. This unabating rhythmic pattern reminds me of someone pacing a room, just waiting for death (and therefore eternal life with God). The mood of the whole cantata takes a decidedly happier turn after this aria. Venturing into B-flat major and subsequently C Major, the last

two arias contain a number of dotted rhythms in both the soprano line and the strings.

These dotted rhythms combined with the dance-like feel of the 3/4 pulse (and 6/4 at times), plus the brighter key signatures in both arias, help us to hear the more positive message of the prospect of eternal life with God after death.

## Translation

2. This disease which is depressing me, is the fault of my sin. Oh Jesus, have patience! Have mercy upon me now, then my heart is refreshed anew.

3. Have mercy on me, O Lord God, according to your great mercy. Wash away, clean up my wrongdoing, for I recognize my sin and I'm sorry. Alone against you I have sinned, this is (witnessing) against me all the time. The evil can't stand (remain), before you for you remain just, even when you judge me.

4. My chest can barely breathe with the pain. All consolation wants to disappear from me I am only aware of a bitter "Oh!" My strength is quite weak now; my mouth freezes, my throat is sore, my tongue sticks, my light of life fades. Oh, oh! The words are broken and I'm falling.

5. Break forth you mute ocean of tears, from the tired springs of my eyes and splash on the pain of my sins which now fell me (cut me down).

6. But Jesus takes care of me, so I block my flood (of tears); because I can find only Him (Christ), everything will be good again. God gives me his crown of grace, that's why my song now sounds different.

7. Break, you happy ocean of tears, from my cheerful eyes' wells. The woe of sins now flees and can no longer fell me (cut me down).

8. Now I am pure (clean) again, but Jesus, let it also be permanent. I beg you through your pierced feet, feet that I kiss with silent devotion yes, which I often net with tears: Remain mine, O Jesus! I will, with a thousand tears, long for you until the mould of my ashes rises alive into Heaven and shows me the Eye of the Supreme. Oh, if only the time had come! Isn't my end near yet? Let me see the angels around my bed soon.

9. Delighted spirit, you see heaven open and Jesus your friend. Oh, aren't you delighted? Come, gentle death, I want to kiss you willingly. Come, let yourself be hugged in my tired arms. Oh Jesus, may I hope so? Yes! My death dress will be sent to me in a moment.

## Furcht und Zagen

## GWV 1102/11b

**Text by G.C. Lehms (1684-1717)**

**Written for the 2nd Sunday in Advent 1711**

1. Aria: *Furcht und Zagen*
2. Recitative: *Die Zeit ist da*
3. Arioso: *Ach bereue deine Sünden*
4. Recitative: *Durch Reu und Glaube*
5. Arioso: *Furcht und Zagen*
6. Recitative: *Ich will mich auch deswegen*
7. Chorale: *O Jesu, hilf zur selben Zeit*
8. Recitative: *Ich hoff, es wird geschehn*
9. Aria: *Verstoße doch dein Erbtheil nicht*

Before Graupner began his long career working for the Landgrave of Hesse-Darmstadt, he was a harpsichordist and budding opera composer for the Hamburg Opera Company. This was, in fact, one of the reasons why the Landgrave sought to hire him. Thus Graupner continued to write operas alongside cantatas and an array of other instrumental pieces in the early years of his tenure in Darmstadt. In 1711, a few months before *Furcht und Zagen* was composed, Graupner wrote the opera *Telemach*. Many professional opera singers were recruited for the performance and several subsequently stayed on to perform Graupner's cantatas in the Court chapel. One of these recruits was Johanna Elisabeth Döbricht, a soprano from Leipzig, 'praised by Telemann as one of the greatest singers of her time' (Mattheson as quoted by Cortens 2012). She was praised for her 'beautiful, euphonious high register and the genuine womanliness of her acting' (Noack & Schröder, 2001). Döbricht's career as a singer in the Darmstadt Hofkapelle, under the direction of Graupner, lasted for the next thirty-four years. As one of four sopranos contracted to the Court in 1711, it is not hard to imagine Johanna as the person who originally sang the cantata *Furcht und Zagen*.

Furcht und Zagen (Fear and Apprehension) is one of nineteen cantatas written in 1711 (of which twelve were set for solo soprano). It is a good example of Graupner's ability to write beautiful florid lines that sit perfectly in the tessitura of a soprano. Graupner begins this cantata with a series of short pieces, many of which link together musically and grammatically. The first arioso, with its unhurried melody, reappears for the second time (after three other movements), before a recitative leads to the chorale. An industrious unison violin part, highlights the message of the chorale that 'Jesus has come to judge the enemy and pay our debt (of sin)'. The addition of a viola part to the final aria of this cantata, creates a weighted and fuller timbre in what has been quite a sparse accompaniment until now. The B section of this final piece moves into 3/4 after an extended A section cadence, highlighting the declaration of the author that 'You are my God to whom alone my heart, mind and mouth are entirely dedicated'.

## Translation

1. Fear and apprehension will now gnaw at the soul, as the day of the Lord appears.

2. The time has come, prepare yourselves, you hard senses (hard hearts), you can now win either life or death, because both are close to you. God suddenly appears and wants to be a most just judge of the whole world.

3. Oh repent of your sins, this way you can find life and God remains your true friend.

4. By repentance and faith you can stand before God and go with Him into His heaven. But where you despise this time and laugh at His ardent anger, you must still complain further and say so:

5. Fear and apprehension will now gnaw at the soul, as the day of the Lord appears.

6. That's why I want to lie at your feet; accept me with (my) humility and grant that I can see your face.

7. O Jesus, help me at the same time, because of your wounds, That I may be found written in the book of blessedness. I don't doubt that either, because you have judged the enemy and paid my debt.

8. I hope it will happen, that I will be able to look at you forever.

9. Don't reject your inheritance and let me find your grace. You remain my God, to whom alone heart, mind and mouth are entirely dedicated. I have longingly directed my confidence towards you.

Don't let my hope vanish/ fade away!

## Verzage nicht wenn gleich

GWV 1162/12

**Text by G.C. Lehms (1684-1717)**

**Written for the 21st Sunday after Trinity 1712**

1. Aria: *Verzage nicht*
2. Recitative: *Will Kreutz und Leiden oft*
3. Chorale: *Wer hofft in Gott und dem vertraut*
4. Recitative: *Und alßo will ich nur*
5. Aria: *Ach der Kreutz Gang ist mein Glück*
6. Recitative: *Das Kreutz kan niemahls ewig währen*
7. Aria: *Gott mischt das Weinen*

*Verzage nicht (do not despair)* is a good example of Graupner's developing preference for the 'da capo aria' form (da capo = repeat from the beginning). Influenced by his teacher Reinhard Keiser (1674-1739) from his time at the Hamburg Opera Company, Graupner sought to develop the aria form with the practice of vocal virtuosity. Cutler Fall (1971) writes that the da capo aria form 'predominated Graupner's writing' even from his early years, and that Graupner 'often interrupted arias with moments of recitative'. You will notice that the opening aria uses the exact rhythmic motif also heard in the opening phrase of the final aria of *Furcht und Zagen* (which we just performed). Both arias also have a repeated opening two-bar phrase; a compositional convention commonly used by Graupner, even at this early stage of his career. My DMA studies are focused on Graupner's musical style, established over his fifty-one year career in Darmstadt. So far, I have identified a number of commonly used motifs and similar recitative melodies used by Graupner in his solo soprano cantatas. I look forward to researching these cantatas further as my studies continue next year.

This cantata consists of three da capo arias and a chorale separated by recitatives. The second da capo aria '*Ach! Der Kreuz Gang*' contains noteworthy compositional features. Composed in 3/4, the opening melody of the aria is set in the lower part of a soprano's register and is unusually chromatic. A repeated section of seven bars at the end of the A section employs a hemiola at the cadence

to accentuate the text: the thorny path (*der Dornenweg*) of life. The final aria of this cantata, originally set for full strings plus an additional two oboes (*hautbois*) doubling the violins, is an excellent example of Graupner's operatic compositional style. The busyness of the opening motif in the violins, virtuosic musical word painting of the text *Lachen* (laugh), and the move to a dance like 3/4 time signature at the B section, gives this cantata plenty to recommend itself. It is my pleasure to perform this three-hundred-year-old work this evening and I look forward to singing many more of the forty-eight solo soprano cantatas by Christoph Graupner.

## Translation

1. Do not lose despair when suffering almost emaciates your sick heart. For after the time full of torment you will be granted comfort again.

2. If cross and suffering want to be an eternity of suffering, then one only has to think of God: for to him who hopes to be in service (to God), the pain of hell nevertheless has to give him heavenly joy.

3. He who hopes for God and trusts in Him will never be ashamed; for he that builds on this rock, will have the attention of God. Although much may go awry, many accidents happen here, yet I have never seen a man fall who relies on God's consolation, as He helps all His believers.

4. And so, I just want to kiss the cross and my Jesus, so I can know consolation and help.

5. Ah! The way of the cross is my happiness, and the thorns path is my life.

For when my spirit is troubled and a bitter taste fills my mouth, God will give me heaven (eternal life).

6. The cross can never last forever, and must consume itself within itself.

Even God's wrath has one eye (only lasts for a moment), and in a short time comfort and happiness will follow. He has only Lust (pleasure) to live and wants to give us joyful hours after the fear. Weeping will last through the night, but in the morning joy has to appear. Where comets (stars) of fear are standing, they have to leave immediately.

7. God makes me weep and laugh; thunder is followed by sunshine.

Whoever feels a lot of torment and fear here (on earth), will be led up to the place where spirit and soul are blessed.

## **With Special thanks to . . .**

### **DMA Supervisors**

Dr. Rachael Griffiths-Hughes  
Prof. Martin Lodge

### **Baroque style vocal coach**

Jayne Tankersley

### **German language coach**

Friederike André

### ***Vox Baroque* Instrumentalists**

Violin I	Alex Geary
Violin II	Celia Griffiths
Viola	Matilda Griffiths
Cello	Dr. Martin Griffiths
Continuo Organ	Dr. Rachael Griffiths-Hughes

### **Academic support**

Burkhard Switaiki	Modern Cantata Editions ( <a href="http://www.sheetmusicplus.com">www.sheetmusicplus.com</a> )
Bernhard Schmitt	Academic Research of Graupner Texts
Christoph Graupner Society	<a href="http://www.christoph-graupner-gesellschaft.de">www.christoph-graupner-gesellschaft.de</a>



THE UNIVERSITY OF  
**WAIKATO**  
*Te Whare Wānanga o Waikato*

---

CULTURAL COMMITTEE  
*Te Ohu Tauahurea*

---



**The Sacred cantatas of Christoph Graupner**  
***Part Two:***  
***Solo soprano cantatas with solo instruments***

*featuring DMA Candidate*

**Amy Thomas**  
**Accompanied by Vox Baroque**  
**(Directed by Rachael Griffiths-Hughes)**

**DATE:** Saturday 22nd May 2021  
**TIME:** 3PM  
**LOCATION:** Te Whare Tāpere Iti, Gallagher Academy of  
Performing Arts, Waikato University, Gate 2B

**ARTS & SOCIAL SCIENCES**  
TE KURA KETE ARONUI  
**WHERE THE WORLD IS GOING**



## Doctor of Musical Arts - Recital Two

**Music** by Christoph Graupner (1683-1760)

**Text** by Georg C. Lehms (1684-1717)

**Translations** by Friederike André

### Schmeichelt nur ihr Welt Sirenen

**GWV1132/12b**

**Written in 1712 for Misericordias Domini Sunday (3rd Sunday of Easter)**

1. Aria: *Schmeichelt hur ihr Welt Sirenen*
2. Recitative: *Ja, Gott du läß mich nicht*
3. Aria: *Den kan kein Unglückswetter treffen*

This short cantata reflects on the gospel passage of John 10: 12–16, “I am the Good Shepherd.” The poet combines direct text references (e.g., Psalm 23:4 in the recitative), with personal remarks based on the Gospel theme, such as “I am a sheep” and “you are the shepherd of my soul” (secco recitative), and “He won’t leave his little lamb” (first aria).

This encouraging Gospel message is conveyed by using a combination of busy rhythmic motifs, major keys in both arias, and elements of pastorale-style writing in the final aria. In the first aria you will hear a motif played often in the violins (and doubling flutes) that includes a lively hemidemisemiquaver pattern. The soprano line is set typically high and elaborate, with a recurring semiquaver pattern throughout. The second section of the first aria is unusually florid (ornamented) and extended for the soprano. A long and busy melodic line centred around the words ‘finden und verläßt’ (find and leave), highlights the message of the Good Shepherd (God) always keeping his sheep safe. The second aria has elements of pastorale-style writing, including a major key signature (C), an upbeat tempo and a 12/8-time signature. Several of Graupner’s Baroque contemporaries and predecessors also employed the use of pastorale-style writing, including Corelli, Bach, Handel and Vivaldi. There are multiple examples of pastoral style composition in Graupner’s works, in particular the eighteen cantatas he wrote for Misericordias Domini Sunday.

## **Translation**

### **Aria da capo**

Just flatter, you worldly seductions,  
Jesus alone remains my light.  
He lets me find grazing pasture for my soul in his meadow,  
And won't leave his little lamb.

### **Secco Recitative**

Yes, God, you won't leave me,  
You are my light when I stand in the dark;  
You are my rod and my staff when I walk in grief and worries,  
When the Wolf of Hell (meaning Cerberus) threatens to cut me down,  
Then you, dearest God, are not far away.  
I am a sheep of your pasture that you love and that you delight in,  
To which You grant very sweet rest.  
You will not let any trouble tear me from your side, and you want to,  
Beloved God, be called the shepherd of my soul.

### **Aria da capo**

Lightning flashes of misery cannot hit that person  
Whom his beloved Jesus protects,  
Because in His holy hands all torture hours end,  
Which otherwise thundered and flashed down on us.

## Vergnügte Ruh, beliebte Seelen Lust

GWV 1147/11

Written in 1711 for the 6th Sunday after Trinity

1. Aria: *Vergnügte Ruh, beliebte Seelen Lust*
2. Recitative: *Die Welt, das Sündenhaus?*
3. Aria/Accompagnato: *Wie jammern mich doch die verkehrten Hertzen*
4. Recitative: *Wer sollte sich demanch wohl hier zu leben wünschen*
5. Aria: *Mir eckelt mehr zu leben*

This cantata comments on the biblical verse from Deuteronomy 33:12 “Let the beloved of the Lord rest secure in him, for he shields him all day long, and the one the Lord loves rests between his shoulders.” Graupner composed this cantata for an interesting array of Baroque instruments including flauto traverso, violetta, bassoon, violin, viola and continuo. We have reallocated some parts of the score in order to present this piece to you with the instruments we have available today. In the first arioso, the instruments play together as a group and often become sparse (or drop out completely) when the voice takes the melody. In the second arioso the flauto traverso is tasked with a beautiful solo line over a sparse rhythmic accompaniment by the strings. The final aria is the only da capo (repeat) aria in the cantata. It begins with a repetition of the opening phrase, a compositional element that Graupner often used. This finale is an energetic statement imploring Jesus to “take me away” (to heaven). It features an almost continuous pattern of quavers shared across all the parts, and a snappy opening melody. J. S. Bach (1685- 1750) also set this text by Lehms in 1726 as a sacred cantata for solo alto voice in his third cycle of cantatas (BWV 170). Bach’s version has three da capo arias and two recitatives. It has similar instrumentation to Graupner’s cantata; scored for an oboe d’amore, strings and continuo. There are a few notable differences between the two versions. Bach uses a 12/8 time signature in the first aria whereas Graupner uses common time (4/4) throughout the whole cantata. Bach’s second aria completely lacks a continuo part (rare for Bach) and in the final aria Bach opens his melody with a tritone on the words “mir eckelt” (I feel sick), but Graupner begins with a dominant to tonic leap, placing the piece solidly in F major.

## Translation

1. Contented rest, beloved joy of my soul,  
One cannot find you amongst sins of hell,  
But rather in heavenly harmony.  
You alone strengthen the weak chest, contented  
rest, Beloved joy of my soul!  
Therefore all gifts of virtue should reside (live) in  
my heart. Contented rest, beloved joy of my  
soul.

2. The world, the house of sin, only breaks out  
into songs of hell  
And seeks through hatred and envy to bear the  
image of Satan.  
Her mouth is full of viper's venom which often  
fatally hits (wounds) innocence, and only wants  
to say "Racha, Racha!\*" Just God, how far  
removed is Man from you!  
You love (him), however his mouth cries curse  
And enmity and just wants to trample his  
neighbour. Oh, this guilt defies atonement.

\*Racha: a swear word meaning "empty", "hollow head",  
"useless" which originates from the Hebrew word *Raca* =  
you fool!

3. How I lament the wayward hearts  
That are abhorrent (repugnant) to you, my God.  
I am trembling and feel a thousand pains  
When they only enjoy revenge and hatred.  
Righteous God, what must you think of them,  
When they deal only with proper (truly) satanic  
schemes And laugh at your strict judgement so  
cheekily? Oh, no doubt you have thought this:  
"How I lament these wayward hearts!"

4. Who should therefore wish to live here,  
When you only receive (see) hatred and hardship  
for one's love? Yet, because I am to love the  
enemy as if he were my best friend, According to  
God's commandment, therefore my heart avoids  
(flees away from) anger and resentment  
And wishes to live entirely with God, who is  
Himself called love.

**(Accompanied Recitative)**

O soul full of harmony,  
When will He give you His heavenly Zion?

5. I'm sick and tired of living, so take me away,  
Jesus. I dread all sins; let me find this dwelling  
where I am at rest.

**Written for Exaudi Sunday 1713**

1. Aria: *Ich esse nichts als Aschen Brodt*
2. Accompagnato: *Das macht, daß ich beständig bin*
3. Aria: *Ich esse nichts als Aschen Brodt*
4. Recitative: *So Darum verfolget mich allein*
5. Aria: *Nun so raßt und tobt*
6. Recitative: *Seht, unter Jesu Schirmen*
7. Aria: *Leid ich gleich allhier*

*Ich esse nichts als Aschen Brodt* is written in the style of a concerto grosso, a common type of orchestral music in the Baroque Era. There is a distinct contrast between the two concertino (solo) violins and the ripieno (main group). This cantata is one of only two solo soprano cantatas by Graupner to have four separate violin parts. The two concertino violins often imitate one another, particularly in the opening section of the second aria. The first movement of this cantata is a combination of a short arioso, an accompanied recitative, and a repeat of the initial short arioso. The use of accompanied recitative is reasonably common for Graupner, with a quarter of his solo soprano cantatas having at least one accompanied recitative, but to repeat the exact opening arioso is rare. This cantata connects together Psalm 102 (a prayer of an afflicted person) with 1 Peter 1 (praise to God for a living hope). The poet describes the struggle of a faithful person who is trying to walk with God while living in a sinful world. The final two da capo arias both have unusually long instrumental sections within the first half of each aria. It may be that Graupner wanted to highlight the concertino violins during these arias, as their part is particularly florid. The mood of these two da capo arias is remarkably different. In the first aria, the soprano has short sporadic phrases to portray the text 'I laugh at the anger and poison of your enemies'. In the final aria the soprano part has much longer phrases with long held notes and a continuous descending melody, which perhaps reflects the text 'Leiden auf Erden' (suffering on earth). The second section uses an ascending melody, perhaps reflecting the calm and relief that 'Heaven's pleasure is soon to come'.

## **Translation**

### **Arioso**

I don't eat anything but ash bread and mix my drink with weeping.

### **Accompanied Recitative**

That makes me consistent,

And my soul, spirit and mind remain faithful with my Jesus.

### **Arioso (da capo)**

I don't eat anything but ash bread and mix my drink with weeping.

### **Secco Recitative**

Therefore only the scum of this world chases me and only lets me see scourges,  
rope and ties, and enjoys the most pleasant hours of joy seeing my pain.

Whoever holds fast to Jesus will always suffer this. But because my Jesus  
himself found bitter hatred for love, shame and the cross may be my reward.

God will yet grant honour to me, and will himself together with me (beside me),  
wrestle with all my enemies.

### **Aria da capo**

Now then, you enemies rage and go wild, I laugh at your anger and poison.

When God stays by my side and diverts the arrows from me,

I know that none of them will hit me.

### **Secco Recitative**

See, under Jesus's protection I can be free and calm before (or in) all storms.

God is the right shield, who immediately stills the enemies rage. God is the real  
miracle man who can save us from every misery. God is the strong force which  
at once gives us comfort and help. Therefore I want to suffer here with Jesus, No  
woe or pain shall separate me from his love.

### **Aria da capo**

Even though I suffer here on earth, yet I will find heaven's pleasure there.

If body and soul must languish here, alas, I will disregard it,

But my compressed breast (pressured heart) can become heaven's sun.

**Written for the 4th Sunday after Trinity 1716**

1. Aria: *Muß ich den nun ferner leider*
2. Recitative: *Was sagt die Welt?*
3. Aria: *Soll mein Jammer nicht bald scheiden*
4. Recitative: *Du sprichst, mein Joch ist sanft*
5. Arioso: *Ach die Plagen, ach die Schmerzen*
6. Recitative: *Gehn dir noch nicht die Augen*
7. Aria: *Muß ich den nun ferner leider*
8. Recitative: *Getrost dein Mund eröffnet sich*
9. Aria: *Nun fühl ich die Strahlen*

This cantata was written in 1716, but according to academic research, the music comes from a much older Graupner cantata started (but not completed) in 1709. In 1709 Graupner began his fifty-one year career composing and playing music for the court of the Landgrave Ernst Ludwig of Hesse-Darmstadt. Prior to this long standing position, Graupner was working at the Hamburg opera house as a harpsichordist and budding opera composer. *Muß ich den noch ferner leiden* appears to be influenced by Graupner's interest in the operatic style of composition. The cantata has an unusual format whereby the first three arioso are repeated as a da capo aria (minus the interjecting recitatives), before a final da capo aria completes the cantata. I am currently examining Graupner's solo soprano cantatas for other operatic style elements. It was, in fact, the poet G.C. Lehms who initially set the text in this unusual way. The words are a reflection on the Epistle reading for the 4th Sunday after Trinity (Romans 8:18-23 - Present suffering, future glory), but it is also possible that this poem is about Lehms' own struggle with tuberculosis (a battle he lost eleven months after this cantata was performed). For this DMA recital (the second of four), I was interested to work with a selection of solo soprano cantatas with featured solo instruments. Graupner often included oboe (usually two), bassoon, and various forms of Baroque flutes in his cantata instrumentation. *Muß ich den noch ferner leiden* is one of only two solo soprano cantatas scored for solo flauto traverso and strings. The Baroque

flauto traverso developed a great deal in the late 17th Century from a one piece instrument with a cylindrical bore, to a three part instrument with a conical bore. These developments gave it a wider range of notes and a more intense sound, making it more versatile as a solo instrument. In this cantata, the flauto traverso plays a captivating descending melody in the first arioso, in response to the haunting semiquaver pattern of the violins. This section of music will be heard three times by the end of the piece, strongly establishing the question the poet continues to ask throughout the cantata, "Must I suffer longer yet?"

## Translation

1. Must I suffer further (longer yet)?  
Must I? Oh, who will tell me that?

2. What is the world saying?  
It promises to me pure comfort in this misery.  
Yet the soul's rest is uncertain that one receives from  
its joys! What is my flesh and blood saying?  
Oh! This presents my misery only as a speck of sun  
dust. Alone, what does my God say?  
My God, my Lord of Heavenly Hosts.  
Oh! He doesn't hear me, although my  
heart is just about to break.

3. Should not my woes leave me soon?  
When will the yoke of sorrow break?

4. You speak:  
"My yoke is gentle and my burden is light!"  
(John 16:33)  
How can this be possible,  
As my agony reaches the highest degree?  
Where is your consolation now?  
Where's your shining grace now?  
Just see how my heart breaks!  
Do you not hear me in my misery?

5. Ah, the troubles!  
Oh, the pain goes through my heart a thousand times:  
Oh where am I? Am I still alive?

6. Are your eyes not yet overwhelmed by this sight,  
my Jesus and my refuge?  
You don't say a word, and unfortunately you don't  
hear me, Although my heart is about to break.

7. (a repeat of Arioso 1, 2 ,3)

8. Rest assured (lit: be comforted).  
Your mouth opens and makes me completely happy  
now, Even in my suffering.  
O blessed, O sweet consolation!  
Now all pain must immediately depart from my soul.

9. Now I feel the rays of divine power.  
All suffering now hurries, now yields, now flees.  
Now I find the time that hands me relief, and gives me  
rest.

*With Special thanks to . . .*

<b>DMA Supervisors</b>	Dr. Rachael Griffiths-Hughes Prof. Martin Lodge
<b>Baroque style vocal coach</b>	Jayne Tankersley
<b>German language coach</b>	Friederike André

***Vox Baroque Instrumentalists***

Flute	Kathryn Orbell
Flute	Malcolm Carmichael
Violin	Catherine Polglase
Violin	Celia Griffiths
Violin	Alex Geary
Violin	Sarah Cathcart
Viola	Matilda Griffiths
Cello	Dr. Martin Griffiths
Harpsichord	Dr. Rachael Griffiths-Hughes

**Academic support**

Dr. Burkhard Switaiski	Modern Cantata Editions ( <a href="http://www.sheetmusicplus.com">www.sheetmusicplus.com</a> )
Dr. Bernhard Schmitt	Academic Research of Graupner Texts
Christoph Graupner Society	<a href="http://www.christoph-graupner-gesellschaft.de">www.christoph-graupner-gesellschaft.de</a>



THE UNIVERSITY OF  
**WAIKATO**  
*Te Whare Wānanga o Waikato*

---

CULTURAL COMMITTEE  
*Te Ohu Tauahurea*

---



**The sacred cantatas of Christoph Graupner:  
Part Three: Solo Soprano Cantatas from the  
later years**

*featuring DMA Candidate*  
**Amy Thomas**

**Accompanied by Vox Baroque  
(Directed by Rachael Griffiths-Hughes)**

**Wednesday 23<sup>rd</sup> February 2022  
Hillcrest Baptist Church Auditorium**

**7:30pm  
Cnr Clyde and  
Knighton Rd**

**Vaccine Pass / Mask required. Red level 100 people max applies**

**ARTS & SOCIAL SCIENCES**  
TE KURA KETE ARONU  
**WHERE THE WORLD IS GOING**



THE UNIVERSITY OF  
**WAIKATO**  
*Te Whare Wānanga o Waikato*

## *Doctor of Musical Arts - Recital Three: The later years*

**Music** by Christoph Graupner (1683-1760)

**Text** by Johann Conrad Lichtenberg (1689-1751)

**Translations** by Amy Thomas and Friederike André

### **In Jesu hab ich Trost und Frieden      GWV 1131/44**

**Written for the 1st Sunday after Easter in 1744**

1. Aria - *In Jesu hab ich Trost und Frieden*
2. Recitative - *Mein Herz, lass Jesum walten!*
3. Chorale - *Schreie tolle Welt*
4. Recitative - *Gott schenkt mir seinen Sohn*
5. Aria - *Jesus ist mir wohl gewogen*
6. Recitative - *Mein Herz ist voll Vergnügen*
7. Chorale - *Ich bin Gottes, Gott ist mein*

*In Jesu hab ich Trost und Frieden* is the last cantata Graupner wrote for solo soprano. He continued to write cantatas for other vocal forces, mostly sop/alto/tenor/bass (SATB), until 1754 when he finally went blind. The text, by Johann Conrad Lichtenberg (1689-1751), was written for the 1738-1739 cycle of cantatas, but was not used by Graupner until 1744. The theme throughout the whole cantata is one of joy and thankfulness. This is evident by phrases such as *Mein Herz, lass Jesum walten!* (My heart, let Jesus rule!), *Jesus ist mir wohl gewogen* (Jesus loves me), and *Mein Herz ist voll Vergnügen*, (My heart is full of joy). Graupner's music reflects the joyful nature of this cantata by incorporating a fast dance-like 3/4 da capo aria to begin, busy semiquaver triplets for the violins in the chorale, and a lilting, fast-paced da capo aria in the middle. The chorale hymn tune used is 'Schwing dich auf zu dein Gott' (1653) by Paul Gerhardt (1607-1676), with text from the seventh and thirteenth verses.

Graupner was a devoted Lutheran Christian. Many of his letters and diary entries show evidence that he was a very humble man, happy with his life in service to God and thankful for his position in the Court of Hesse-Darmstadt (despite rather poor employment conditions and being overworked at times).

Graupner demanded that before his death, all his musical works should be burnt, in accordance with his Lutheran faith. Luckily, this request went unheeded, and 300 years later there are over 1400 sacred cantatas by Graupner available online. In this Easter-time cantata, Graupner takes the opportunity to express his personal admiration for God, specifically for Jesus.

I have been following a line of enquiry about Graupner's use of chorales in his cantatas throughout his fifty-one year career. Graupner started writing cantatas for the Court of Hesse-Darmstadt in 1709. In his first decade (1709-1719) he wrote 215 cantatas in total, of which forty are written for solo soprano. Eleven of these have a chorale, but only one of them has a chorale at the **end** of the cantata (GWV 1131/13 *Mich umringet Angst und Weh*). Three decades later, the structure of a Graupner cantata is somewhat more standardised to a pattern similar to the one we see in *In Jesu Hab ich Trost und Frieden*. In fact, all three of the cantatas performed today finish with a chorale. By 1744, all but one of the forty-two cantatas written that year have a chorale hymn tune featured at the **end** of the cantata. Almost half of these also have a chorale da capo (repeat), which uses a different verse of the Lutheran hymn somewhere else in the cantata (often movement three or four). This is the structure we see in *In Jesu hab ich Trost und Frieden*.

## Translation

1. In Jesus I have comfort and peace.  
World, you can rampage  
as much as you want.  
The blessing He bestowed on me  
will eventually, surely be fulfilled in me.  
If stormy weather comes upon me here,  
Yet sunshine comes in the end.

2. My heart, let Jesus rule!  
What He promised to you,  
He will keep faithfully and firmly.  
Perhaps there may come a  
dark night of suffering.  
Patience! In His perfect timing,  
the sun of joy will rise again.  
The precious head (Christ) has always given gifts to His  
limbs (the church)  
And His comforting light often shines  
before the world and His flock expect it.

3. Scream, mad world:  
'It may be that I was not  
favoured by God.'  
It's all deception and basically, a lie.  
If God were angry and hostile towards me  
He would have kept His gifts,  
that have become my own, for Himself.

4. God gives me His son  
and he in turn gives me his peace  
His spirit is His promise (of peace)  
You enemies,  
just leave your scorn behind.  
My God grants me a cross (suffering),

my heart accepts it.  
In such a state, yet God is my friend.  
Yes, when the greatest need appears,  
my Jesus still speaks to me:  
"Don't be afraid, my peace be with you!"

5. Jesus loves me,  
Jesus takes care of me.  
Even when a night of fear  
is about to start  
Oh, then he will be with me.  
His hand will cover me  
So that neither need nor terror  
can cause me harm.

6. My heart is full of joy  
because my Jesus loves me dearly.  
He wants to bring about  
the best for me,  
when a cross (suffering) saddens me.  
Oh, should I not love him back?  
Yes, yes, my heart remains  
devoted to Him forever.

7. I am God's, God is mine.  
Who is it that separates us?  
When the dear cross enters in,  
with its bitter suffering  
let it enter,  
because it comes from beloved hands,  
Once God decides to end our suffering,  
it quickly gets a hole in it  
and it breaks away.

## Seht, Jesus weint

## GWV 1151/22

### Written for the 10<sup>th</sup> Sunday after Trinity in 1722

1. Recitative - *Seht, Jesus weint*
2. Recitative – *Ach, Salem wird ein Mörderhaus*
3. Aria – *Fallt, ihr heiße Liebes-Tränen*
4. Recitative – *Ach, wie so weit kann nicht ein Volk*
5. Aria - *Fege meines Herzens Tempel*
6. Chorale - *Reiß alles aus aus meiner Seele*

This cantata is an emotional roller-coaster. The poet has based his text around the theme of the chorale *Mein Gott, du weißt am allerbesten* (my God, you know best) written in 1699 by Israel Clauder. The text demands a strong sense of someone pouring out their soul to be cleansed of sin by God. There is anguish for the people of Salem (Jerusalem) and the poet implores them to turn to God. Phrases that give this impression include: *Ach, Salem wird ein Mörderhaus, das Gottes Rache auf sich spart* (Ah, Salem has become a murder house, that brings God's vengeance upon itself) and *Reiß alles aus aus meiner Seele, was dich nicht sucht und deine Her* (rip everything out of my soul that does not seek you and your honour). When we add Graupner's musical interpretation of this artistic poem (and chorale), what we get is an exceptional solo soprano cantata. There are so many moments in this cantata where I feel the sheer exhaustion of the battle waging between good and evil. The aria *Fallt, ihr heiße Liebes-Tränen, fällt auf meines Herzens Feld* (fall, you hot tears of love, fall on my heart's field) is currently my favourite Graupner aria. Graupner repeatedly uses a descending series of semiquavers for the word Falt (fall), and the second section of the aria is just as relentless as the first. The use of demi-semiquavers (very quick notes), combined with this falling pattern on "Falt" at the climax point, really brings out the desperation and longing of the singer to win the war against sin.

My ongoing analysis of Graupner's solo soprano cantatas has led to an interest in his use of accompanied recitative. This style of recitative uses stricter rhythmic timing and has more involved, often orchestral, accompaniment. It is known for being used during dramatic, declamatory points in the text and is often used to slow down the action, much like an aria would. The accompanied recitative in *Seht, Jesus Weint* precedes a lengthy

secco recitative and is preceded itself by a very short (opening) arioso based on one line of text only “Seht, Jesus weint ob Salems Schaden”. The placement of this accompanied recitative is somewhat unusual. The text is very similar to the opening arioso, and although dramatic and important, does not seem as declamatory as the opening of the following secco recitative “Ach, Salem wird ein Mörderhaus”. Graupner’s choice of accompanied recitative over full da capo aria here is unclear. However, Graupner’s focus on the clarity of the text in his cantatas is well known, so perhaps the overall poem itself benefits from the fragmented (short movement) structure of the cantata.

## Translation

1. Behold, Jesus weeps for  
Salem's harm.  
His bitter tears  
will, alas, on top of it all  
still invite the hardened to repent.

2. Ah, Salem has become a  
murder house,  
that brings God's vengeance upon itself;  
she does not yet want to look inwards (reflect)  
through penance.  
In the same way, we often think we are  
upstanding (righteous),  
but our way of life  
forces tears from Jesus.  
But even with the flood of His tears,  
He means well for us.  
He still shines His alluring glance towards us all.  
Don't let Him weep in vain for you, sinners.

3. Fall, you hot tears of love,  
Fall on my heart's field.  
As this valuable rain wets me  
oh, a thousand blessings  
arise out of it  
and the hardness that twists  
my heart so much will go away.

4. Ah, how far a community of  
people depart from the Maker,  
When pride and security  
possess the vain.  
Yea, nothing can equal this wickedness,  
When an outward advantage supports  
the taken path of duplicity.  
What avarice and arrogance  
can do to cause harm to others,  
They call out: 'Done a good deed!'  
Ah, Salem's murderous offspring  
also want to poison the  
Christian people.  
The name (Christian) makes them proud,  
but the deed does not come true (they say they  
are Christians but their actions prove they are not)  
Come, Jesus, strike hard with your whip.

5. Sweep my heart's temple,  
Sharpen your rod, Jesus.  
The bitter pains of your beatings  
Make everything in stained hearts  
clean and good.

6. Rip everything out of my soul  
that does not seek you and your honour.  
Yes, even if it wanted to hide itself,  
test my inner nature more and more  
and give me honesty of heart.

## Das Licht des Lebens gehet auf

GWV 1107/44

Written for the 3<sup>rd</sup> day in the week of Christmas 1744

1. Recitative - *Das Licht des Lebens gehet auf*
2. Dictum - *Wie viel ihn aufnahmen*
3. Aria - *Komm o Jesu, Glanz des Lebens*
4. Recitative - *Verschmähen andere Dein Licht*
5. Aria - *Jesu, meine Glaubensarme*
6. Recitative - *Ach Sterbliche*
7. Chorale - *Die ihr schwebt in großem Leiden*

Graupner wrote eighty-six Christmas cantatas (Weihnachtszeit) in the fifty-one years he worked as Kapellmeister for the Court of Hesse-Darmstadt. Many of these Christmas cantatas call for a larger array of instruments than his usual string accompaniment. Clarino (trumpet), fagotto (bassoon), hautboy (oboe), chalumeaux (single reeded woodwind) and tympani (kettle drums) are often featured alongside the strings in Graupner's Christmas cantatas. These extra instruments generate a different timbre, add a fullness of sound, and help to create a joyful atmosphere for the Christmas season. While there are many examples of a featured clarino in Graupner's works, this cantata is the only example of a solo soprano and a clarino player working together. *Das Licht des Lebens gehet auf* is also one of only two cantatas written for solo soprano in the 1740s (all others are for different combinations of voices). With no cantatas for solo soprano in the whole of the 1730s, and only one in the 1720s, *Das Licht des Lebens gehet auf* is a very special cantata; one of the last that Graupner ever wrote for solo soprano.

As well as featuring a clarino throughout the cantata, the third aria: *Jesus, meine Glaubensarme*, is written for solo violin (in addition to the ripieno strings). This "middle" aria is in 3/4 time with a very distinctive bar of repeated semiquavers that reoccurs several times in the solo violin part. The soprano often sings *gestreckt* (stretched) while this violin motif is played. This motif reflects the theme of the text and creates the feeling of someone reaching for God, grasping with outstretched arms. The work goes on to finish with a short secco recitative and a setting of the ninth verse of the chorale *Fröhlich soll mein Herze springen* (Joyfully should my heart jump) by Paul Gerhardt (written in 1607).

## Translation

1. The light of life rises,  
the beautiful sunrise from above  
enlightens what was darkened.  
You people, present yourselves to him  
willingly that His splendour also may arise  
in you.

2. Those who have received Him,  
to them He gave power to become  
God's children, all who believe in His  
name.

3. Come, O Jesus, splendour of life,  
Come, my heart accepts you.  
Let me be guided to your rays (of light)  
until there I can see the loveliness  
of your clarity.

4. If others despise your light,  
O Jesus, I will not despise it.  
If they don't worship you  
still I will go to meet you.  
I know you ask nothing of me,  
other than just a willing heart  
to receive you,  
and I'll give you this.  
I am equally poor and simple  
However, you will not shame me.  
According to your grace,

you grant me the right  
to call myself God's child and heir.  
Oh sinners, do accept Jesus,  
great is the comfort one gains from Him.

5. Jesus, my arms of faith  
are always reaching out to you.  
Let yourself be touched/hugged.  
I am willing to leave everything  
if I can just hug you here  
and obtain the treasure  
that you have \*fastened on me  
\*like a brooch pinned to our clothes up in heaven

6. O mortals, In your heart,  
which accepts Jesus,  
let yourselves be found honourable.  
Whoever does this will have eternal gain.  
The Spirit of the Lord will Himself kindle  
Within you the light of faith,  
That will lead you to your Saviour.  
Seize Him, in the appropriate manner,  
Then you can inherit His kingdom of  
heaven.

7. You who are in great suffering,  
see, here is the door to true joy.  
Hold onto Him well, and He will lead you  
to the place where from henceforth  
no suffering can touch you.

## **With Special thanks to . . .**

### **DMA Supervisors**

Dr. Rachael Griffiths-Hughes  
Prof. Martin Lodge

### **Baroque style vocal coach**

Jayne Tankersley

### **German language coach**

Friederike André

### ***Vox Baroque* Instrumentalists**

Trumpet	Bill Stoneham
Violin I	Catherine Polglase
Violin II / Solo Violin	Celia Griffiths
Viola	Matilda Griffiths
Cello	Dr. Martin Griffiths
Harpsichord	Dr. Rachael Griffiths-Hughes

### **Academic support**

Burkhard Switaiki	Modern Cantata Scores ( <a href="http://www.sheetmusicplus.com">www.sheetmusicplus.com</a> )
Bernhard Schmitt	Research of Graupner Texts
Robin Klupp Taylor	Research of Graupner Chorales
Christoph Graupner Society	<a href="http://www.christoph-graupner-gesellschaft.de">www.christoph-graupner-gesellschaft.de</a>



THE UNIVERSITY OF  
**WAIKATO**  
*Te Whare Wānanga o Waikato*

---

CULTURAL COMMITTEE  
*Te Ohu Tauahurea*

---



**Baroque Brilliance:  
G. P. Telemann, J. S. Bach and Christoph Graupner**

*featuring DMA Candidate*

**Amy Thomas**

**Accompanied by Vox Baroque, with special guests from  
The Waikato Conservatorium of Music**

**Saturday 6<sup>th</sup> May 2023**  
**Te Whare Tapere Iti**

**2:30pm**  
**Gallagher Academy of Performing Arts**

**ARTS & SOCIAL SCIENCES**  
TE KURA KETE ARONU  
**WHERE THE WORLD IS GOING**



**THE UNIVERSITY OF  
WAIKATO**  
*Te Whare Wānanga o Waikato*

## *Doctor of Musical Arts (DMA) – Final recital*

**Translations** by Friederike André, unless otherwise stated.

### **Wenn wir in höchsten Nöthen seyn**

**Christoph Graupner (1683 - 1760)**

*An aria from the cantata GWV 1143/12*

This cantata was written in 1712 for the Second Sunday of Trinity, with text by G. C. Lehms (1684 -1717). The cantata is set for two sopranos, but this aria is sung by one soprano only. There are only three duo soprano cantatas in Graupner's entire opus, all written in 1712 within weeks of each other. During the first six years of Graupner's tenure at the Court of Hesse-Darmstadt, there were four sopranos in the *Hofkapelle* (court chapel music group). These sopranos performed in weekly cantatas for the court chapel, and in operas by Graupner, which were staged at the newly built court opera house.

#### ***Translation***

*I am leaving my revenge up to You. My God, you will beat my enemies. You are my shield and strong protection, I defy the whole earth, and will scatter it like chaff.*

### **So kämpfet, gerüstete Krieger mit Freuden**

**G. P. Telemann (1681 - 1767)**

*Cantata TWV 1:1467*

*(solo flute by Kathryn Orbell)*

This cantata, by G.P. Telemann, was written in 1726 for the 21st Sunday after Trinity. It is part of *Der Harmonische Gottesdienst* (1725-26), which contains seventy-two church cantatas for Advent and Christmas, composed for solo voice, instrument and continuo. The libretto is by M. A. Wilckens (1704-1759) and is based on the book of Ephesians 6:10-17. The aria *So kämpfet, gerüstete Krieger mit Freuden* is the final aria in this short three movement cantata.

#### ***Translation***

*Therefore fight, armed warriors with joy! Win against the threatening armies of the night! The dragon roars with all its might! A power stands against the strong one, the heavenly power beats the hellish one. We fight in Jesus' name. This means we are winning, and after this, the crown of glory will grant us pleasure, and soon we will have woken up to eternal peace!*

## Diese Zeit ist ein Spiel der Eitelkeit

Christoph Graupner

*Cantata GWV 1165/09*

*(solo bassoon by Craig Bradfield)*

This seven-movement cantata was written in 1709 for the 24<sup>th</sup> Sunday after Trinity. In this same year, Graupner began his fifty-one year tenure for the Landgrave of Hesse-Darmstadt, in Germany. This is the second solo soprano cantata written by Graupner, and only his fifteenth sacred cantata ever written for the chapel services at the court (out of the 1,417 he wrote eventually). The wonderfully poetic words for this cantata are by E. Neumeister (1671-1756), a well-known German pastor and influential writer of cantata libretti. The first two arias are through-composed, with no formal repeat sections. The third aria is an example of a gigue, a well-known Baroque dance. The fourth aria is set in binary form (AAB) with the first section (A) repeated before the final section (B). There are very few examples of binary form arias in Graupner's work, as this style of aria was phased out in favour of the da capo aria (repeating the A section after the B section i.e. in ABA form).

### ***Translation***

#### **1. Aria: *Diese Zeit ist ein Spiel der Eitelkeit***

*This age is a game of vanity (in the meaning of transience). Even the sky and the earth must become its triumph, everything we know far and wide, is a game of vanity.*

#### **2. Recitative: *Wohin ich blicke***

*Wherever I look, vanity throws back at me a reminder of its mockery. A beautiful spring still must have ice and cold, the warm summer is not without its hailstones, the pleasant autumn is buried in mud, the white dress of winter soon vanishes, the fire dies out and must consume itself, the purest water cannot fend off mud, the air often is infected by rotten smells, and the earth is covered by wild floods. One can name as much as one likes, to everything vanity sets a goal (meaning an end goal), until everything crumbles into nothing. Now, when the big (whole) world bases its foundation on vanity, how could the small world, the human being, fare any better?*

#### **3. Aria: *Ach, dahin hats der Sünden Macht***

*Alas, so far, the power of sin has driven life with its cruelty, that our life and action must float in vanity. The word of the Highest himself says it, too: man can be something, and still be nothing.*

#### **4. Recitative: *Das Eisen frißt der Rost***

*The iron is eaten by rust, and strength must break. Roses get stung by beetles, and beauty is the food of worms. The highest tower collapses, and high honour will not be free from falling. The sun shines, not without spots, and all wisdom's light is still not perfect.*

**(4.) Recitative continued:**

*The most beautiful gemstone is destroyed by a single blow, and what can money and goods do in case of fire and flood? It is burnt and has swum away. Darkness comes after day, and crown and crimson must turn to dust and ashes. This happens to all. Wherever I turn, there humanity is an extract of all need, and finally death arrives, which is the song of the end.*

**5. Da capo aria: Doch der Tod hemt der Noth ihren Lauf**

*But death stops the flood of misery, all struggle here ends completely. After the flight of this vain time follows the fruit of that blessed eternity.*

**6. Recitative: Ach darum will ich gern die Eitelkeit beschließen**

*Oh therefore I'd love to finish with vanity, and enjoy an eternity full of bliss, there with Jesus my Lord.*

**7. Aria: Ich scheide voll Freude**

*I leave from here full of joy and laughing. I am going to gain heaven before earth. Oh! Were I (how I wish I was) there already. Come Jesus, my most beloved, and lead me away, Oh! Were I there already!*

## Jauchzet Gott in Allen Landen

**J. S. Bach (1685-1750)**

*An aria from cantata BWV 51*

*(solo trumpet by Bill Stoneham)*

This is the opening aria for the cantata by the same name, written by J.S. Bach (1685 - 1750) for general use. It was performed in 1730 for the 15<sup>th</sup> Sunday after Trinity. This five-movement cantata is Bach's only work for solo soprano and trumpet. It has text by an unknown author, who took inspiration from the book of Psalms, particularly Psalm 138:2 and 26:8. The first movement (performed today) is a jubilant shout of praise to God.

### **Translation**

*Raise a shout to God in all lands. All created things that heaven and earth contains must exalt his glory; With the angels let us today sing a song of acclamation to our God because he has always stood with us in [our] envy and pity.*

Translation by Michael Marissen and Daniel R. Melamed  
(Vocal Music Instrumentation Index), [www.vonii.org](http://www.vonii.org)

**Interval 15mins**

## *Dido Königin von Carthago (1707)*

**Christoph Graupner**

*(Dido, Queen of Carthage)*

Graupner was employed at Oper am Gänsemarkt (the first public opera house to be established in Germany), between 1705 and 1709. He wrote and co-wrote several operas in this time, and several more when he moved to Darmstadt in late 1709. Graupner's gift for writing in this genre is exactly the reason he was offered a job at the Court of Hesse-Darmstadt (where he worked for the rest of his life). The similarities between his opera arias and his sacred cantata arias are undeniable.

The libretto for this three-act opera is by Heinrich Hirsch (1650 -1712) and is based on Virgil's (70BC -19BC) epic poem *Aeneid*. After the fall of Troy, the Trojan prince Aeneas sets out for the land of Italy promised to him by an oracle. In a storm, his ship ends up on the coast of the city of Carthage, where he meets Queen Dido. She takes him in and falls in love with him. This is where Graupner's opera picks up the storyline. Aeneas returns Dido's affections at first, but the queen is visited by the Goddess Juno who warns of an impending disaster. With this warning, Dido begins to doubt the love of Aeneas. He reassures her, but is eventually motivated to continue his journey to Italy, deceiving Dido right until the last moment. She is heartbroken and takes her own life. Her sister Anna assumes the throne and marries her lover, Juba.

The opera is written in German but, due to the influence of Italian opera at the time, contains sixteen arias in Italian. Today I will present three pieces that encapsulate the essence of the first act. Set in a high tessitura, the three soprano characters I will portray, are all involved in complicated affairs of the heart. The score is written for orchestral accompaniment, but these three excerpts have been especially arranged for today's performance by Burkhard Switaiski of the Graupner Society.

### **Act 1, Scene 6 Chorus: *Piu crudo Tiranno***

This piece is sung by six main characters: Menalippe, Iras, Aeneas, Achates, Hiarbas and Juba. All these characters are tangled in a spiderweb of love stories, each of which has unrequited love. In this piece the characters are not singing to each other, but rather are all separately lamenting the pain of love and its cruelty towards them.

Today I will sing the role of Menalippe, an Egyptian princess who is in love with Hiarbas, the King of Numidia. Hiarbas is in love with Dido, who is in love with Aeneas. I am supported by Emma Jones (Iras), Taylor Wallbank (Aeneas), Koli Jayatunge (Achates), Aidan Phillips (Hiarbas), and Ian Campbell (Juba).

### ***Translation***

*A greater tyrant, a crueller betrayer than the god Cupid cannot be found, even in the abyss. Who follows him, who listens to his betrayals has not a moments peace.*

### **Act 1, Scene 5.**

This scene features the character Anna, Dido's sister. She is, at first, determined not to fall in love, as she has seen how miserable her sister is; Dido is currently unhappily engaged to a man she does not love. In the secco recitative *Gluck selig ist, Wer Amors Pfeil verlacht*, Anna speaks of how blissfully happy she is that cupid's arrow has not struck her. But during the following accompanied recitative *Wie Aber, soll dann Juba*, Anna is worried about her friend Juba, who obviously loves her very much. She realises that she cannot continue to give him the cold shoulder, as in fact, she secretly does love him! In the final da capo aria of the scene, *Holde Narung reger Herten*, Anna decides to give in to her feelings of love and asks for Cupid to show himself.

### ***Translation***

***Secco Recitative:*** *Blissfully happy are those who laugh at amor's arrow and won't turn themselves into a slave!*

***Accompanied Recitative:*** *But what now, should Juba die without comfort? And should he perish just because of my cruelty? Has my heart been made of snow, and my blood of ice, that it may laugh as if mad at another's pain? No Anna, no, you must be a human, not a tiger!*

***Da capo aria:*** *Lovely nourishment of living hearts, balsamic oils, glowing candles, sweet love, refresh me! Heavenly bread of cheerful spirits, joyful master of all pleasures, merry Cupid, show yourself!*

### **Act 1, Scene 13, *Agitato del Tempeste***

This piece is a da capo aria sung by the title character, Dido. At this early stage of the opera, we discover that Dido is doubting the love of Aeneas. He tries to reassure her of his love, but she has been warned by the Goddess Juno that there is disaster ahead for their relationship. In this aria, Dido is agitated, uneasy, angry at herself and the Gods, frightened of what lies ahead, and worried for her future. As she stands on the seashore, she is pouring out her emotions on the apathetic ocean that lies in front of her.

#### ***Translation***

*I am a ship, that is driven about by the storm, and desires a safe port; but my vile fate swells big waves against me with a cruel storm so that I cannot even hope for the slightest respite.*

### **Ich recke schon die matten Hände**

**Christoph Graupner**

**An aria from the cantata GWV 1138/11**

This is the final aria in the seven-movement cantata *Reiner Geist lass doch mein Herz* written in 1711 for Pentecost Sunday. The text, by G.C. Lehms, speaks of tired hands, reaching out for the peace and tranquillity of Heaven. The soprano part has long held notes on the word *recke* (stretch) and a wonderfully elaborate melisma on the word *Ende* (end). The lilting pace of this 12/8 piece aptly portrays the feeling of weariness and peace. I welcome you to listen with eyes closed, letting this beautiful music float over you.

#### ***Translation***

*I am already stretching out my tired hands full of longing to you, Oh God. Oh, pull me out of the worldly turmoil very soon into your beautiful heaven. Beloved comforter, grant to me soon a long-since yearned for end.*

# Verleyh daß ich aus Hertzens Grund

Christoph Graupner

Cantata GWV 1114/16

*(concertino violins by Rachel Moxham and Tony Wu)*

This cantata was written in 1716 for the 3<sup>rd</sup> Sunday after Epiphany, with text by G. C. Lehms. It has five movements, although the chorale and the middle da capo aria are unusually infiltrated by short passages of recitative. In the first movement these interjections are from the poet, querying the text from the Bible (the chorale text), unsure of his ability to action the words he is reading. In the middle da capo aria, these short recitative passages are rhetorical questions and personal statements acknowledging the poet's determination to forgive others as Jesus forgave us. The final da capo aria is a wonderfully fast, energetic statement explaining that *So bin ich Gottes Kind* (I am God's child). The librettist fell ill around the time he wrote this cantata libretto and died within the year. It is possible that these words were his personal pledge to God, as his short time on earth drew near. I am excited to be finishing ten years of study at Waikato University with this very true statement of faith.

## ***Translation***

### **1. Chorale & embedded recitatives**

*Grant that I may forgive my enemies from the bottom of my heart. Forgive? Alas, that is a hard word, we nonetheless have to live according to this directive. Also forgive me in this hour and grant me a new life. Do not remove your mercy, then my neighbour will find forgiveness as well. Let Your word always be my food, to nourish my soul, to arm me when disaster strikes (or when misfortune arrives) to turn me away.*

### **2. Secco Recitative**

*Yes of course, your word alone must be my faithful teacher. It shows me a true likeness, of how my heart must behave with you, with my neighbour, and with myself. It also explains very clearly to me how I am to deal with my neighbour. I shall think of him when he moans in his poverty, feed him, and give him a drink when he speaks of hunger and thirst. Therefore, your word alone shall be my faithful teacher.*

### **3. Da capo aria & embedded recitatives**

*I also need Jesus because I may now and then lack this, now that. Who else would save us from our misery if we would not have Jesus? Therefore, I will take pity on the poor in their need when they are tormented by hunger and thirst. My heart shall not be closed against them when they cry out for comfort and help.*

#### **4. Secco Recitative**

*My God will severely punish those who won't look after His poor sheep. A poor man is just as much to be called human as you and I. If one does not recognise them as such and won't relieve their pain with oil and wine, then God may not show mercy to us once we are in need. Now, I will show pity to the poor in their distress. May God in return let me overcome my fear and suffering, and bind Satan's (hell's) power with his strength.*

#### **5. Da capo aria**

*So I am God's child, therefore nothing can condemn me. When Satan storms up against me, I nevertheless stay calm (lit. in rest) because his hell's flames have already been banked.*

### **Today's performance was brought to you by:**

Soprano                      Amy Thomas

#### ***Vox Baroque Instrumentalists***

Violin	Catherine Polglase (Leader)
Violin	Celia Griffiths
Violin	Rachel Moxham
Violin	Tony Wu
Viola	Matilda Griffiths
Cello	Martin Griffiths
Harpsichord	Rachael Griffiths-Hughes
Bassoon	Craig Bradfield
Trumpet	Bill Stoneham
Flute	Kathryn Orbell
Flute	Malcolm Carmichael

#### **and Waikato Conservatorium of Music vocalists**

Soprano	Emma Jones
Tenor	Taylor Wallbank
Tenor	Koli Jayatunge
Bass	Aidan Phillips
Bass	Ian Campbell

## Amy Louise Kate Thomas

LTCL(Recital Voice), BMus (Hons), BSc, Dip Teach, Grad Dip Theatre

Christoph Graupner's music has been part of my life for so many years, I have almost forgotten what it is like to hear his music for the first time. I spent time during my honours degree (Waikato University 2013 - 2016), learning all I could about Graupner. His music combines my love of the early operatic style of singing, my experience with singing sacred music in a church setting, and my relationship with God.

During my Doctorate of Musical Arts (DMA) studies, I have sung many Graupner sacred solo soprano cantatas. Some were short and relatively straight forward, requiring only strings and continuo accompaniment. Some were longer, with more elaborate vocal phrases, requiring solo instruments like flute, trumpet, or extra violins. It has been wonderful to be able to perform such a wide array of music from just one composer. Today's concert is a representation of the variety found in Graupner's sacred cantata compositions. I have added an excerpt from one of his Operas, as Graupner was known, and eventually employed, for his ability to compose in this genre.

I would not have been able to perform this beautiful music without the expertise of my supervisor Rachael Griffiths-Hughes, my Baroque specialist singing tutor Jayne Tankersley, and the talented members of Vox Baroque. It is my pleasure to perform with special guests Bill Stoneham (trumpet), Kathryn Orbell (flute), Craig Bradfield (bassoon), Rachel Moxham (violin) and Tony Wu (violin) who have all brought a wealth of knowledge and expertise to this recital programme. It has been wonderful to work with singers and singing teachers from the Conservatorium of Music, as it has reminded me of the journey I have taken to be here. A big thank you to Emma, Taylor, Koli, Aidan and Ian for bringing Graupner's opera to life with me. A huge thank you to the members of the Griffiths family for performing in every one of my DMA recitals with me for the last seven years. I really enjoy performing Baroque music with you.

Finally, I really appreciate the immense support of my husband Andrew Thomas, my children Stephanie, Bethany and Micah, and my parents Shirley and Tasman Scott. A big thank you also to the members of the Christoph Graupner Society (based in Germany). It is because of all the 'behind the scenes' support I receive, that I can bring Graupner's beautiful music to you today.

With special thanks to...

### **DMA Supervisors**

Dr. Rachael Griffiths-Hughes  
Prof. Martin Lodge

### **Baroque style vocal coach**

Jayne Tankersley

### **German language coach**

Friederike André

### **Academic support**

Prof. Ray Harlow and Luca Mangi  
Burkhard Switaiki

Additional translation advice  
Modern cantata scores  
[www.sheetmusicplus.com](http://www.sheetmusicplus.com)

The Christoph Graupner Society

[www.christoph-graupner-gesellschaft.de](http://www.christoph-graupner-gesellschaft.de)

As my ten-year journey at Waikato University draws to a close, I wish to recognise the invaluable support I have had over this time from Dame Malvina Major, Glenese Blake, David Griffiths, Dr. Greg Neil, Francis Cowan, Dr. Beverley Pullon and Gaye Poole.

*My final performance for my DMA is dedicated to my daughter Bethany May Thomas who died on May 19th 2016. May you always be remembered through music and song.*



THE UNIVERSITY OF  
**WAIKATO**  
*Te Whare Wānanga o Waikato*

---

CULTURAL COMMITTEE  
*Te Ohu Tauahurea*

---

Check out [www.youtube.com](http://www.youtube.com)  
**Amy Thomas + Graupner** to experience more  
Christoph Graupner cantatas

