A CONDUCTOR’S GUIDE TO THE *MAGNIFICAT* IN C, TWV 9:17
BY GEORG PHILIPP TELEMANN

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DISSERTATION
Submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in Music with a concentration in Choral Music in the Graduate College of the University of Illinois at Urbana-Champaign, 2017

Urbana, Illinois

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ABSTRACT

The purpose of this study is to investigate Georg Philipp Telemann’s *Magnificat* in C (TWV 9:17) and to create a guide for performance of the composition. The liner notes for the recording from 1964, acknowledge that “The Latin *Magnificat* in C is the more extended and elaborately scored of Telemann’s settings,” yet the work remains virtually unknown today. Thus, my thesis will shed light on this little-known work, while also preparing conductors and musicians to perform this rewarding piece.

Along with Johann Sebastian Bach (1685–1750) and George Frideric Handel (1685–1759), Telemann was one of the leading German composers and instrumentalists in the first half of the 18th century. He is regarded as a significant link between the late-Baroque and early-Classical styles, representing the *galant* style and the pre-classical style in Germany. He was also probably the first composer to write a viola concerto, which is the concerto in G major (TWV 51:G9).

This study will be comprised of three major sections. First, I will present Telemann’s background information: his biographical information (Chapter One), his compositional style with special attention to the choral compositions (Chapter Two), and historical background and liturgical use of the Magnificat (Chapter Three). Secondly, I will analyze Telemann’s *Magnificat* in C using the manuscript of the work, a facsimile of which the University of Illinois Music and Performing Arts Library owns on microfiche, and the only edition of the piece, published in 1995 by Editions Armiane (Chapter Four). In my compositional analysis, I will consider various musical features, instrumentation, treatment of the texts, texture, harmony and rhythm, and other compositional devices. Third, I will compare several musical features of Telemann’s *Magnificat*
in C to J. S. Bach’s *Magnificat* in D (BWV 243). I also consider two settings of German
*Magnificat, Meine Seele erhebt den Herren*, by Telemann (TWV 9:18) and Bach (BWV 10)
(Chapter Five). Finally, I will perform Telemann’s Latin *Magnificat* in C and German
*Magnificat* (excerpts) as my research project recital. The performance of the Latin *Magnificat* in
C is especially significant because it will possibly be the concert premiere of the work in
America.
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CHAPTER ONE: BIOGRAPHICAL INFORMATION

There are three autobiographies of Georg Philipp Telemann written at the request of the German lexicographers Johann Mattheson (1681–1764) and Johann Gottfried Walther (1684–1748), who included Telemann’s biographical information on three different occasions:¹

2. Autobiography in 1729: This is a letter (dated December 20, 1729), written to Walther, and published in his Musicalisches Lexicon in 1732, Leipzig.
3. Autobiography in 1740: It was included in Matteson’s Grundlage einer Ehren-Pforte in 1740, Hamburg.

Early Years (Magdeburg, Zellerfeld, Hildesheim), 1681–1700

Telemann (1681–1767) was born in the small city of Magdeburg, Germany, southwest of Berlin, and died in Hamburg. Telemann was not born into a professional musical family, but into a pastoral one. Perhaps this explains Telemann’s interest in church music and desire to compose music for such services. Both his father, Diakomus Henricus Telemann, and grandfather served as pastors in Lutheran churches in Magdeburg and surrounding areas. Georg’s elder brother, Heinrich Matthias (1672–1746), studied theology and also became a pastor, and his mother, Maria Haltmeier, was a daughter of Protestant clergymen. His father passed away when Georg was four-years-old, thus his mother had to take care of him, as well as two more children.²

² Maria gave birth to seven children, including two sons, but four of them died when they were young.
Telemann began his schooling in Magdeburg at the Altstadt Gymnasium and at the Domschule. According to his autobiography of 1740, “In the smaller schools, I studied the usual, namely reading, writing, the catechism, and some Latin.”^3 At the Altstadt Gymnasium, he received “higher education from cantor Mr. Benedicto Christiani” (AB 1740), who was the head teacher of the third grade, and taught both music and Latin. At the Altstadt Gymnasium, he received “higher education from cantor Mr. Benedicto Christiani” (AB 1740), who was the head teacher of the third grade, and taught both music and Latin. Telemann took voice lessons from the cantor, and studied organ, violin, recorder, and zither primarily on his own. He began his early compositional training by transcribing various works by Christiani, and submitted his own compositions for performance to the cantor under a pseudonym. At age twelve, he composed his first opera, Sigismundus (a libretto of the popular opera from Hamburg by C. H. Postel).^6

Although Maria Telemann realized her son had exceptional musical talents and ambitions, she did not want for him to become a musician and in 1693, she sent him to school in Zellerfeld, in the Hartz Mountains, Germany. There, he would learn from superintendent Caspar Calvör, a former colleague of Telemann’s father. Maria expected that Calvör, a theologian, historian, writer, and mathematician, would instruct Telemann in general education; however, against Maria’s wishes, Calvör taught Telemann about the relationship between mathematics and music, and also the practice of figured bass. ^7

After four years of study in Zellerfeld, Telemann moved to Hildesheim and attended the Andreanum Gymnasium beginning in 1697. He was able to experience the latest French and Italian styles, especially in Venetian theater, on several visits to the courts at Hanover and

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^4 Ibid.
Brunswick. Through these travels, he became familiar with the musical styles of Agostino Steffani (1654–1728), Arcangelo Corelli (1653–1713), and Antonio Caldara (1670–1736). According to Claude H. Rhea, Telemann “began to compose in these styles, music similar to that of Steffani, Corelli and Caldara and yet maintained his own identity. Already his taste for the cantabile melody began to show itself in the instrumental and vocal music he wrote for the church.”\(^8\) Even though he had taught himself to play some instruments, he was able to learn more instruments—such as oboe, the transverse flute, the chalumeau (an early forerunner of the clarinet), viola da gamba, double bass, and trombone—during this time.\(^9\)

**Leipzig Period, 1701–1705**

It is important to remember that Telemann had intimate relationships with J. S. Bach (which will be discussed in Chapter Five) and Handel both as friends and musical contemporaries. Telemann met Handel for the first time at Halle when Telemann was moving to Leipzig.\(^10\) At that time, Telemann was twenty-years-old, and Handel was sixteen and already a famous organist. After the first meeting, they continued their close friendship, discussing the latest trends of music and compositional styles they studied. Richard Petzoldt states that “The many melodic and structural similarities which persist even in the mature styles of Handel and Telemann undoubtedly stem from these early years of their friendship.”\(^11\)

After arriving at Leipzig in 1701, Telemann entered to the University of Leipzig to study law because his mother still opposed to him becoming a musician. He did not want to reveal his musical talents and compositions to others; however, his roommate accidentally found

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\(^8\) Rhea, 57.


\(^10\) Ibid., 15.

\(^11\) Ibid.
Telemann’s score to the Sixth Psalm, and arranged a performance for the work in St. Thomas Church for the following Sunday. The mayor of Leipzig, Dr. Romanus, attended the service, heard the performance, and was quite satisfied with the composition. Romanus asked Telemann to write a cantata every two weeks for the choir of St. Thomas Church. Through this commission, Telemann was able to earn a considerable salary, which finally allowed him to earn his mother’s consent to become a musician. His position at St. Thomas Church generated an uncomfortable relationship between Telemann and Johann Kuhnau (1660–1722), the cantor at St. Thomas Church, because Telemann’s cantatas were performed on alternating Sundays, and Telemann himself sometimes conducted the choir although he was not a director. Rhea insists that “It was undoubtedly distasteful to Kuhnau to have to share composing honors with a young law student.”

A year after he arrived in Leipzig, he founded the first student collegium musicum at the University, which was later directed by J. S. Bach. Telemann not only composed many works for the group, but also performed his pieces as a conductor. It is important to remember that the collegium musicum was founded to present Telemann’s musical philosophy, which is related to the Enlightenment in the eighteenth century. According to Petzoldt, “Telemann’s philosophy of life and his view of art in general expressed the attitudes of the enlightened and progressive middle class of his period.” Thus, the performances produced by the collegium musicum were planned to be accessible to professional musicians and the aristocratic class, as well as to a wider public, “which were among the earliest public concerts to be given in Germany.”

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12 Rhea, 60.
14 Petzoldt, 188.
In 1702, Telemann became the musical director of the Leipzig opera house. He sang and directed in the Leipzig opera house, and was quite familiar with writing theatrical style which he leaned in his travels to Berlin and Hanover. In 1704, he was also appointed as organist and

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16 Telemann, *Musikhandschriften der Staatsbibliothek zu Berlin, Preußischer Kulturbesitz*.
17 Telemann was a tenor. Petzoldt, 123.
music director at the Neukirche as his first church position. Through the activities in the Leipzig opera house and the Neukirche, Telemann developed a broad musical spectrum, from sacred to secular music. However, these activities generated more conflict between Telemann and Kuhnau, because Telemann occasionally brought good singers from Kuhnau’s choir to the Leipzig opera house and the Neukirche to enhance their performances. Despite their rivalry, Telemann once acknowledged that he learned contrapuntal style from studying Kuhnau’s works.\textsuperscript{18}

Telemann resigned his position at the opera because the Leipzig town council did not want him to simultaneously serve as the director at the Leipzig opera and at the Neukirche. Garry Froese writes, “It was deemed inappropriate for a church musician to be involved in the secular activities of the opera house.”\textsuperscript{19} After resigning from the opera, Telemann planned to move to the court of Sorau (now Zary, Poland), where he received an employment offer and he hoped the change would provide better musical circumstances. It was difficult for the young Telemann to endure Kuhnau’s indignation and wariness toward him, and to understand the policy of the Leipzig council about holding multiple positions.

**Sorau Period, 1705–1708**

In 1705, Telemann moved to Sorau to work as Kapellmeister at the court of Count Erdmann II of Promnitz. Although he was offered the position with the court in 1704, he did not move immediately and stayed in Leipzig until June 1705, when “the Leipzig town council noted his resignation from the New Church.”\textsuperscript{20} According to three scholars, Telemann composed his Latin *Magnificat* in 1705, not in Sorau but in Leipzig, which will be discussed in Chapter Four.

\textsuperscript{18} Garrett, 5.
\textsuperscript{19} Froese, 5.
\textsuperscript{20} Garrett, 5.
At the time, Count Erdmann had recently returned from travels through Italy and France and was mostly interested in French instrumental music. Thus, the Count asked Telemann to compose instrumental works in the French Baroque style, which is found in the works of Jean-Baptiste Lully (1632–1687), Andre Campra (1660–1744), and other composers. Fortunately, Telemann had heard performances in the French style while traveling to Hanover when he stayed in Hildesheim. Telemann recorded that “I applied myself almost entirely to this style, so that in two years I wrote as many as two hundred overtures.”

In addition to the French style, Telemann was exposed to Polish music by traveling to Pless (now Pszczyna), in Upper Silesia, Poland, which Count Erdmann owned. Telemann was quite impressed after hearing Polish folk music performed by peasant musicians. He wrote detailed information about Polish music and its instruments in his autobiography, noting that the usual musical ensemble consisted of fiddles, tuned a third higher than usual, bagpipes, and a regal organ. He applied some of these techniques to his grand concerti, trios, and choral works, combining Italian style. It is certainly true that Telemann studied and gained various compositional styles by traveling several countries and the courts—including Italy, France, and Poland—which enabled him to be called a cosmopolitan composer.

Eisenach Period, 1708–1712

In December 1708, Telemann accepted the position of Konzertmeister and Kapellmeister to Duke Johann Wilhelm in Eisenach, Bach’s hometown. Here, he composed a large quantity of sacred vocal music for services in the court chapel, including four or five annual cycles of church music.

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22 Ibid.
23 Petzoldt, 25.
24 Ibid.
cantatas, two incomplete cycles, masses, psalms, motets, and other sacred works. In addition to his duties creating sacred vocal works, Telemann was required to compose instrumental music in the French style because the Eisenach court, much like his previous employer in Sorau, was greatly influenced by the French tradition. He wrote occasional music for courtly festivities and trio sonatas and solo concerts for the court orchestra. A French violin virtuoso and conductor, Pantaleon Hebenstreit (1668–1750), led the orchestra and supported Telemann’s work as Kapellmeister. The ensemble was renowned for its excellent performances, since the court had many good instrumentalists and Hebenstreit had contributed to the advancement of the ensemble’s quality. Telemann acknowledged Hebensteit’s considerable skill on the violin, and also recalled that the court orchestra excelled in performance quality even more than the Paris Opera’s orchestra. Thanks to the instrumentalists and support from the court, Telemann composed a tremendous output by penning not only sacred works, but also instrumental compositions, which allowed him to enhance his career as a prolific composer during this period.

While living in Eisenach, Telemann would have had opportunities to meet two significant persons: Erdmann Neumeister (1671–1756) and J. S. Bach, whose cousin Johann Bernhard Bach was the town organist and court harpsichordist. Neumeister was both a theologian, earning a degree at the University of Leipzig, and also a poet, who created a new style of Lutheran cantata text. In 1711 and 1714, Telemann composed two cantata cycles on Neumeister’s cantata texts and continued to set his texts while working in Hamburg. Telemann developed a close relationship with Bach, and later became the godfather and namesake of Carl

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25 Petzoldt, 27.
26 Zohn, “Georg Philipp Telemann.”
27 J. S. Bach was working as an organist in the court of Weimar at this time, which is about fifty miles from Eisenach.
28 Garrett, 7.
29 The new features of Neumeister’s cantata text will be mentioned in Chapter Two. John Hill, Baroque Music: Music in Western Europe, 1580-1750 (New York: W.W. Norton, 2005), 456.
Philipp Emanuel Bach, Bach’s second son, who “had the opportunity to succeed his godfather in the coveted Hamburg post.”\textsuperscript{30} In 1709, Telemann returned to Sorau on October 13 to marry Amalie Louise Juliane Eberlin, daughter of the musician Daniel Eberlin. Unfortunately, she died in 1711, only six days after the birth of their first child, Maria. Telemann recorded that “Through my sorrow I became at Eisenach, another man in Christ.”\textsuperscript{31}

**Frankfurt Period, 1712–1721**

Telemann was not satisfied with court life in Eisenach because he was laden with heavy responsibilities at the court, and he seemed to have conflicts with the court members, over differences in opinion about music.\textsuperscript{32} He decided to move to Frankfurt where he became the director of music for the city in 1712. He primarily worked for the two main Lutheran churches, the Barfüsserkirche and Katharinenkirche, composing cantatas for Sundays and special feast days, occasional pieces, and orchestral and chamber music. As the music director for the city, he was also required to care for the schoolboys and give them vocal lessons in the Lateinschule.

In 1713, Telemann served as a secretary and manager of the Frauenstein Society, “a group of noblemen and merchants who met in the Frauenstein Palace for celebrations, banquets, or tobacco smoking.”\textsuperscript{33} As evident from his job title—secretary and manager of the Society—Telemann was also known to be a skilled businessman and organizer of social activities, as he earned good benefits from several societies.\textsuperscript{34} In addition, Telemann started publishing his compositions as a self-publisher in 1715, releasing four collections of instrumental music over

\textsuperscript{30} Froese, 5.
\textsuperscript{31} Rhea, 68.
\textsuperscript{33} Conlon, 10.
\textsuperscript{34} Telemann lived in a home rent free as compensation for the position from the Frauenstein Society. Rhea, 69.
the next three years. Later, Telemann took an active part in the publishing industry during his Hamburg period.

Telemann founded another *collegium musicum* for the Frauenstein Society. It arose out of his commitment to amateur musicians and public concerts, an ideal which continued from his Leipzig period. The *collegium musicum* provided weekly public concerts, frequently performing instrumental music and oratorios, such as Telemann’s *Brockes-Passion* (on a libretto by Barthold Heinrich Brockes), which was performed in the Barfüsserkirche at a public concert. The use of the Barfüsserkirche, a large venue, reflects an increased demand from professional and amateur musicians, as well as citizens. It is quite significant that, during this time, a church served as the venue for a public concert. At the concert, audiences had to purchase a printed copy of the text, which functioned as their admission ticket. All the profits from the event were donated to the orphanage, which suggests philanthropy. This shows Telemann’s interest in sharing his music with the people and giving back to them by financially assisting an institution in the community.

In August 1714, Telemann married his second wife, Maria Katharian Textor, the daughter of a Frankfurt city officer. Even though this marriage would make Telemann and Maria unhappy, it allowed him to become a citizen of Frankfurt, “a privilege that he retained in later years by sending church music from Hamburg to Frankfurt every three years until 1757.”

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35 Garrett, 8.  
36 Rhea, 123.  
37 Petzoldt, 34.  
38 Ibid.  
39 Maria was unfaithful in her marriage to Telemann, having an affair with a Swedish officer. She died in 1736, when Telemann lived in Hamburg, leaving a large debt from gambling. Many close friends in Hamburg helped him to pay off the debt. Zohn, “Georg Philipp Telemann.”  
40 Ibid.
Although Telemann presumably left Eisenach in early January 1712, he still received commissions regularly from the Duke of Saxe-Eisenach because the Duke preferred to hear Telemann’s music. In addition to the commissions, he became Kapellmeister von Haus aus (in absentia) for the court until 1730, and his duties included composing a cycle of church cantatas every two years and Tafelmusik (table-music for banquets) for the instrumental ensemble of the court. In 1719, Telemann traveled to Dresden to participate in the wedding celebration of the Elector Augustus, where he met Handel and other famous musicians and composers.

**Hamburg Period, 1721–1767**

In 1721, at the age of forty, Telemann arrived at Hamburg, which was at the time a major port city in northern Germany. This spot would be his final destination, and he lived nearly forty-six years there. As with his previous activities for courts and churches, he took on various positions at Hamburg, composing tremendous works. He not only served as the music director for Hamburg’s five main churches, but also became the cantor of the Johanneum Lateinschule until his death in 1767. It is widely acknowledged that “the Hamburg position was one of the most prestigious musical posts in Germany.” For Hamburg’s five churches, Telemann’s duties were to compose two cantatas for each Sunday and a new Passion for Lent each year, and additional cantatas and other music for church consecrations and civic occasions. As the cantor for the Lateinschule, he was required to teach the schoolboys music theory, music history, and singing four days a week.

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41 Garrett insists that Telemann applied for the music director of the city of Frankfurt between late December 1711 and late January 1712, and started working for the position in February 1712. Garrett, 7.
42 Petzoldt, 32.
43 “Telemann in Magdeburg.”
44 Shrock, 287.
45 Zohn states that Telemann published four complete cantata cycles and arias from a fifth in Hamburg. Zohn, “Georg Philipp Telemann.”
In addition to these positions, Telemann founded and conducted the *collegium musicum* in Hamburg. The group produced weekly public concerts, much like the *collegium musicum* in Frankfurt, and performed cantatas and other works. His commitment to amateur musicians and public concerts made his music easily accessible to the citizens. Telemann’s other effort for amateur musicians was to publish his first journal in 1728, called *Der Getreue Musikmeister*. This journal was the first musical journal published in Germany. According to Froese, “It was a publication of systematic music lessons for amateurs on various instruments, including the voice, using contemporary compositions written not only by himself but by other composers, such as Pisendel, Zelenka Goerner, J. S. Bach, among others.”

Telemann continued his innumerable activities in sacred music, as well as secular music. In 1722, he became the artistic director of the Hamburg opera in Gänsemarkt, performing his own works, and other works by Handel and Reinhard Keiser (1674–1739). He also wrote *Kapitänsmusik* once a year for the Hamburg militia celebration and banquet. The *Kapitänsmusik* was quite significant in Hamburg since there were several navy bases, which connected to North Sea through the Elbe River. The music consisted of an oratorio, a cantata, a secular serenade, and instrumental music. In addition to his duties in Hamburg, he became the music director for the Bayreuth court (1723–1726), where he was expected to compose instrumental music and one opera each year.

Telemann maintained a close relationship with the Eisenach court and the city of Frankfurt, and was often commissioned to compose new works. Steven Zohn states that “he was

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46 Rolland, 116.
47 Froese, 11-12.
48 According to Telemann’s biography of 1740, Telemann composed approximately thirty-five operas for the Hamburg opera. Zohn, “Georg Philipp Telemann.” Buelow claimed that twenty-nine operas for the opera house can be identified but only eight seem to have survived. Buelow, 562.
49 Zohn, “Georg Philipp Telemann.”
acquainted with most of the ambassadors in Hamburg and had correspondents in Paris, London, The Hague, Copenhagen, Moscow, Denmark, Berlin, Poland, Vienna and Hanover,” which illustrates his solid relationship with various people in European regions.

Though Telemann began publishing his compositions during the Frankfurt period, in 1725, he once again undertook the publishing business. Since publishing industries were not developed sufficiently in Hamburg, where a hand-copied score was the most common way to exchange a composition, Telemann himself became an engraver and a marketer in publishing his compositions, as well as other composer’s works. Telemann reported that he was able to engrave nine or ten plates a day and “undertook the responsibility of advertising and soliciting advance subscriptions.” As a result, he produced forty-three publications from 1725 to 1740, engraved by Telemann himself (except for one); the publications were widely circulated in several cities in Germany and European regions. By 1728, Telemann hired agents in order to have a better business connection in Berlin, Leipzig, Jena, Nuremberg, Frankfurt, Amsterdam, and London. Telemann was not only prolific composer, but also a shrewd businessman in the publishing industry, which also contributed to his world-renowned reputation.

From late September or early October 1737 until May 1738, Telemann lived in Paris, France, which was an important trip for his musical life and career. According to Petzoldt, this trip was “a fulfillment of his long-standing wish to acquaint himself with the French capital and its art and music, which he had admired since the days of his youth.” Telemann was invited to visit Paris by many celebrated musicians and supporters of his music, who were specifically

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50 Zohn, “Georg Philipp Telemann.”
51 Ibid.
52 Ibid.
53 Zohn claims that this trip was the first and the last time visiting non-German speaking lands in his entire life. Ibid.
54 Petzoldt, 61.
fascinated with his new galant style of music. Parisian musicians and audiences at the time were already familiar with the style of music created by composers such as Francois Couperin (1668–1733) and Jean-Philippe Rameau (1683–1764). Importantly, Telemann maintained a copyright privilege on some of his music for twenty-years, which prevented publishing and supplying unauthorized editions of his music in Paris. Through the copyright, Telemann printed a collection of canonic duets and the Nouveaux quatuors; some of these compositions were frequently performed in Paris. Telemann reported that his Latin Psalm setting, Deus judicium tuum (TVWV 7:7) “was performed twice in three days by almost one hundred selected people in the Concert Spirituel,” which shows the demand for Telemann’s music by Parisian audiences. The Concert Spirituel was one of the public concert series in Paris (1725–1790), which again indicates Telemann’s desire to support public concerts.

Telemann established himself as a prolific composer until 1740, working for several positions at courts, churches, and cities; however, his productivity began to decline from 1740 until 1755, and he mainly composed two annual cycles of cantatas (published in 1744 and 1748–49) and some instrumental works. In 1755, at the age of seventy-four, he began composing again with a refreshed energy, since he was inspired by a new generation of German poets, such as K. W. Ramler, J. F. W. Zachariä, and J. J. D. Zimmermann. As a result, Telemann composed several sacred oratorios, Das Befreite Israel (on a libretto by Zachariä) and Die Hirten bei der Krippe zu Bethlehem (on a libretto by Ramler).

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55 Froese, 10.
56 Nouveaux quatuors is one of his two collections of Paris quartets. Another collection is called Quadri, which consists of six works for chamber ensemble, flute, violin, and viola da gamba (or cello), and continuo.
57 Zohn, “Georg Philipp Telemann.”
59 Zohn, “Georg Philipp Telemann.”
Although Telemann’s health weakened after 1762, he continued composing until the end of his life. On the evening of June 25, 1767, he died of a “severe chest sickness.” His many friends mourned his death and dedicated eulogies to him. In addition, the Hamburg newspapers and journals published his obituaries and eulogies, saying, “His name is his eulogy.”

According to Petzoldt, the *Nachrichten aus dem Reich der Gelehrsamkeit* wrote:

> “On 25 June Herr Georg Philipp Telemann, Director of Musical Choirs, died here, a man of rare honour among musicians. He had attained to the great age of eighty-six years, two months, and twenty-five days. He had brought fame to our city and had long since won position. Through him music here took on a new form, and right up to the end he conducted himself in the way that had first earned him credit.”

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60 Petzoldt, 61.
61 Zohn, “Georg Philipp Telemann.”
62 Petzoldt, 61.
CHAPTER TWO: TELEMANN’S CHORAL COMPOSITIONS
AND GENERAL CHARACTERISTICS OF HIS MUSICAL STYLES

Telemann was a prolific composer, penning thousands of compositions during his lifetime, including instrumental and choral works. He was particularly interested in choral music, due to his family, upbringing, and the various church positions he held. In this Chapter, I investigate Telemann’s sacred music, focusing on church cantatas, Passions and passion oratorios, and masses. In addition, I explore the general characteristics of Telemann’s musical style, considering his cosmopolitan influences, treatments of rhythm, melody and harmony, forms, and textures.

Sacred Music

Perhaps best remembered for his instrumental works, Telemann made a significant contribution to the realm of choral music, especially sacred music, during his long life. In his autobiography of 1718, he considered himself primarily a composer of sacred music, saying, “It should be well known that I cherish sacred music above all else. Because of it, I primarily researched other composers and worked in that area the most…”63 Due to the church positions he held, he was required to compose a wide variety of sacred works, including sacred cantatas, Passions, music for special occasions, motets, masses, Magnificats, choruses and arias, and a chorale collection.64

Of all the genres listed above, Telemann was most prolific in his cantatas, which were used regularly for church services. According to Annemarie Clostermann, sacred cantatas composed for regular Sunday services comprise the most significant part of his church music, with approximately 1,500 such works surviving.\(^{65}\) The cantatas can also be organized in yearly volumes (annual cycles), which followed the liturgical calendar. Zohn states that Telemann wrote at least twenty complete annual cycles, of which about twelve cycles survived.\(^{66}\) Many of these cantatas were written for his post at Hamburg, where Telemann was required to compose two cantatas for each church service: one was heard before the sermon and another was heard after the sermon. Due to such demanding obligations, he occasionally repeated cantatas from his earlier cycles written in Eisenach, Frankfurt, and Hamburg, which was a common practice of the time.\(^{67}\) In addition to sacred cantatas, Telemann composed other cantatas for special occasions, such as inaugurations of churches, church anniversaries, official pastoral acts, or the inauguration of pastors.

Upon meeting Pastor Neumeister at Eisenach, Telemann began drawing on the Pastor’s new style of Lutheran cantata text for his cantata,\(^{68}\) which he continued until the Hamburg period.\(^{69}\) Zohn explains the instrumentation of Telemann’s cantatas, stating, “The scoring of many cantatas is enhanced by Telemann’s imaginative handling of vocal and instrumental color,

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\(^{65}\) Clostermann, 217. Zohn claims a little different numbers that Telemann composed approximately 1,700 sacred cantatas, of which about 1,400 are extant. Steven Zohn, “Georg Philipp Telemann,” *Grove Music Online, Oxford Music Online*, Oxford University Press (accessed April 15, 2015).

\(^{66}\) Zohn, “Georg Philipp Telemann.”


\(^{68}\) According to John Walter Hill, “the new features of Neumeister’s cantata texts are (1) their exclusive use of newly written recitative and aria texts deliberately linked in content and expression, whereas recitative texts in earlier aria-cantatas were nearly always drawn from the Bible; and (2) the regular alternation between recitatives and arias at the core of the cantata as opposed to earlier works, whose recitatives are generally short.” Hill, *Baroque Music: Music in Western Europe, 1580-1750* (New York: W.W. Norton, 2005), 456.

\(^{69}\) Telemann published four complete cantata cycles in Hamburg.
especially evident in arias with obbligato instruments.” Telemann usually used oboe and violin as obbligato instruments in his cantatas—an instrumentation that is paralleled in his *Magnificats*. Telemann’s compositional style in his cantatas and other choral works is not complicated as he generally chose to pursue simplicity and the *galant* style in his musical settings. Even though Telemann was used to writing fugal textures and counterpoint in many of his choruses and arias, he did not use these compositional techniques as rigorously as Bach had done.

While in Hamburg, between 1722 and 1767, Telemann composed approximately forty-six Passions, because he was required to compose a new work for Lent each year. Only about half of them survive and only one is a parody of an earlier work. Most of his Passions combined “biblical texts with chorales and interpolated poetry sung by unnamed or allegorical characters,” which was common practice for the time. Telemann composed uncomplicated harmonies for these chorales, so that congregation members could participate. There are also six passion oratorios, not based on literal text of the Gospels, but rather on newly written texts by poets including Brockes and Zimmermann. The passion oratorios include more theatrical aspects than the liturgical Passions, and are scored for more instruments. It is quite important to know that Telemann reflected a new perspective regarding theology in his Passions and passion oratorios, which is related to the German Enlightenment of the eighteenth century. For example, one of Telemann’s popular passion oratorios, *Der Tod Jesu* (on a libretto by Ramler, TWV 5:6), describes Jesus as the example of virtuous human rather than “the Christ” who came to forgive sinners and save the world. This is a new interpretation of Jesus by librettists and theologians, who were under the influence of the German Enlightenment. The new perspective of theology

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70 Zohn, “Georg Philipp Telemann.”
71 Ibid.
72 Ibid.
was different from the ideology of orthodox Lutherans, such as Bach. His other popular passion oratorios at the time include: Brockes-Passion (Der für die Sünde der Welt gemarterte Jesus, on a libretto by Brockes, TWV 5:1) and Seliges Erwägen des bittern Leidens und Sterbens Jesu Christi (on a libretto by Telemann, TWV 5:2). In particular, the Seliges Erwägen was performed in concert halls in Hamburg almost every year from 1728 until the beginning of the nineteenth century.\footnote{Zohn, “Georg Philipp Telemann.”}

According to Werner Menke’s thematic catalog designation of TWV 9 (labeled masses, Magnificats, and single works), Telemann composed fifteen masses, two Magnificats (one each in Latin and German), an Amen, and a Lobet den Herrn alle Heiden (Psalm 117).\footnote{Werner Menke, \textit{Thematisches Verzeichnis der Vokalwerke von Georg Philipp Telemann} (Frankfurt am Main: Vittorio Klostermann, 1983), 38–40.} Clostermann explains that three different categories of masses can be extracted from the works collected in TWV 9.\footnote{Clostermann, 219.}

1. “The choral masses (eleven works in total), according to a stylistic analysis, were most likely composed at the same time. A part of these is stored in the Berlin State Library, another part, as a collection, in the library of the Conservatoire in Brussels.
2. The missa brevis, four works, two of which included parts for choir, one for soprano plus a choir, and one for alto solo.”
3. Two Magnificats

Even though the term “chorale mass” has not yet been introduced as official terminology,\footnote{Ibid., 220} Clostermann categorizes these eleven masses as such because they are based on

\footnote{Zohn, “Georg Philipp Telemann.”}
\footnote{Werner Menke, \textit{Thematisches Verzeichnis der Vokalwerke von Georg Philipp Telemann} (Frankfurt am Main: Vittorio Klostermann, 1983), 38–40.}
\footnote{Clostermann, 219.}
\footnote{Ibid., 220}
chorale melodies. The following list includes six masses based on the following chorales, which are held in the Berlin collection:

- *Ach Gott vom Himmel sieh darein* (TWV 9:1)
- *Durch Adams Fall ist ganz verderbt* (TWV 9:4)
- *Ein Kindelein so löbelich* (TWV 9:5)
- *Erbarm dich mein, o Herr Gott* (TWV 9:6)
- *Es wird schier der letzte Tag* (TWV 9:7)
- *Komm Heiliger Geist* (TWV 9:11)

Telemann’s chorale masses were composed for a four-part, a cappella mixed chorus. All of the copies in the Berlin collection contain the information “without instruments”; however, the designation *colla parte* was later added for TWV 9:5, 9:6, and 9:11. The masses consist of the complete text of the Kyrie and Gloria. Clostermann states that “The chorale melodies in the masses do not appear strictly as *cantus firmus* but are taken as a motivic-thematic foundation, either line-by-line (mostly the first line) or as a whole.” The construction of the masses is inspired by the *stile antico*, as well as new compositional ideas by Telemann, who was considered a progressive composer of his time.

The *missa brevis* also consists of the Kyrie and Gloria; however, both parts have a dense texture meaning that only a few significant words are repeated once or twice at most. In addition, the compositions are not subdivided into parts (*Nummern*), as can be observed elsewhere in the eighteen century, so the designation *missa brevis* is quite literally applicable. Baroque composers usually wrote the mass for mixed choir with four or five voice parts, with or without soloists and orchestra. Telemann followed this practice composing his three *missa brevis*;

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78 Clostermann, 220.
79 Ibid.
80 The mass based on *Es wird schier der letzte Tag* (TWV 9:7) is an exception for the statement that real fugue is maintained throughout the whole piece. Ibid., 221.
81 Ibid.
82 Ibid., 220.
however, one of four, the *Missa brevis* in B minor (TWV 9:14, Example 2.1), is composed for only alto solo with two violins and basso continuo in seven parts, which is a quite unique instrumentation for masses of the time.

**Example 2.1:** Telemann’s *Missa brevis* in B minor (TWV 9:14, mm.1-24)\(^83\)

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Secular Music

Telemann’s secular music includes operas, serenades, cantatas, odes, songs, and collections of teaching or instructional pieces. According to Telemann’s biography of 1740, he composed approximately twenty operas for Leipzig, thirty-five operas for Hamburg, and several other stage works for the courts at Bayreuth and Eisenach. Although only nine of his operas have survived, Telemann is considered one of the most important composers of German language opera in the first half of the eighteenth century.

Telemann wrote many secular cantatas, oratorios, and serenades for various civic celebrations, private ceremonies, and militia banquets (Kapitänsmusik). Many of his secular cantatas are composed for solo voice and small instrumental ensemble, and are based on generally moralizing texts. Die Tageszeiten (TWV 20:39) and Ino (TWV 20:41) are quite important secular cantatas from Telemann’s last years, because these compositions show characteristics of the early Classical style, especially expressive accompanied recitatives and arias.

General Characteristics of his Musical Styles

Telemann’s musical language resembles that of other composers of his time, but he maintains an individual, accessible style, pursuing simplicity. He was capable of writing both contrapuntal church music in the manner of Bach and expressive oratorio arias and choruses, much like Handel. But unlike those composers, Telemann was not a virtuoso performer, and much of his enormous output consists of relatively undemanding, accessible music because of

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84 Zohn, “Georg Philipp Telemann.”
85 Ibid.
86 Ibid.
87 Ibid.
his philosophy of life and his view of art. As we already examined in Chapter One, Telemann was well known for his cosmopolitan styles influenced by Polish, French, and Italian music due to his travels and job experiences at courts. In the autobiography of 1729, Telemann wrote a brief explanation about his stylistic development up to that point: “What I have accomplished with respect to musical style is well known. First came the Polish style, followed by the French, church, chamber and operatic styles, and [finally] the Italian style, which currently occupies me more than the others do.” He was proficient in all these cosmopolitan styles before he arrived in Eisenach. Zohn explains that with his stylistic development in the 1710s and 1720s (from the Eisenach period to the early Hamburg period), Telemann was devoted to creating the style that became known as the German mixed taste, which is a combination of the German contrapuntal idiom with the French, Italian, and Polish styles. From the 1730s, Telemann gradually began to use elements of the galant style when he composed, making him a progressive composer. The galant style was a movement to return to simplicity, as opposed to the complexity of the late Baroque music (the learned style). The galant style includes characteristics that are simple, song-like melodies, decreased use of polyphony, uncomplicated textures, short periodic phrases, repeated note patterns, slow harmonic rhythm, and a clear distinction between melody and accompaniment. After the 1750s, his compositions, including his instrumental music and secular cantatas, are considered in the galant style.

It is important to remember that Telemann not only organized public concerts, but also composed music for amateur musicians. There are technically challenging pieces for professional musicians by Telemann; however, he composed a large portion of practical music that the

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88 As we discussed Chapter One, Telemann was quite influenced by the Enlightenment of the eighteenth century, “expressing the attitudes of the enlightened and progressive middle class of his period. Richard Petzoldt, *Georg Philipp Telemann*, trans. Horace Fitzpatrick (New York: Oxford University Press, 1974), 188.
89 Zohn, “Georg Philipp Telemann.”
90 Ibid.
amateur musicians were easily able to perform. For example, Telemann generally wrote his lieder in an easily accessible register, and stated: “I have no doubt that my melodies will contribute to the general body of useful music, for they do not require the high notes of a wren nor the low register of a bittern, but keep rather to the middle road.”

In terms of melody, Telemann created cantabile melodies based on the Italian style, and he also borrowed Polish folk melodies. His melodic figures generally consist of two types: one is a short and well-balanced melody without excessive ornaments, and the other is a melody which is spun out in lengthy, twisted, and active lines. The more complex melodies are sometimes on florid melismas with a rhythmic liveliness, using eighth- or sixteenth-note motion. These florid melodies on a continuous eighth-note motion can often be found in his choral compositions. In addition, Telemann’s treatment of melody in his choral compositions can be characterized by a frequent return to the same notes, which are often the pitches of a triad, which is one of the significant features of his Latin Magnificat. His motives are consistent in carrying out a clear and simple figuration in order to unify a composition. Telemann frequently developed motives through employing several compositional devices, including repetition, sequence, fragmentation, diminution, inversion, melodic extension, and strettot.

Telemann’s harmony is generally based on clear tonal directions, and the harmonic rhythm tends to be slow. Telemann’s music usually avoids considerable chromatic progressions and counterpoint. Instead, he used slow and concise harmonic progressions, usually emphasizing tonic and dominant, and modulations are generally conducted to related keys. Telemann did use

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91 Petzoldt, 115.
93 Conlon, 21.
94 Ibid.
95 Ibid.
chromatic harmonies and non-chord tones in his choral compositions, such as suspensions and resolution progressions; however, these devices were not used excessively. Joan Colon explained that Telemann maintained the slow harmonic rhythm and repeats “the same note within a melody and outlining chords or triads in both melody and accompaniments, as well as various kinds of free reiteration.”96 He often composed the same chord succession for an extended period and, for example, up to thirteen measures in his Latin Magnificat remain on tonic (Example 2.2).

Telemann’s cosmopolitan style also affected his rhythmic sensibilities. Specifically, Telemann borrowed the rhythmic patterns from Polish dance music (especially the mazurka and the polonaise)97 which he used in his instrumental and vocal music.98 In the Baroque era, the first beat is usually accented and third beat receives a secondary accent in a duple meter; however, Telemann often breaks this rule, having the accent on different beats, such as the second or fourth beat. Colon states that “Due to the overlapping or dove-tailing of motives within the asymmetrical, continuously spun melody, there is some departure from the rule of the downbeat always occurring after the bar-line. Likewise, even in his symmetrical melody, there is an occasional misplaced downbeat, so that the strongest beats within the phrase do not coincide with the usually strong beats of the measure.”99 The misplaced downbeat can be found in his Latin Magnificat, especially in the second movement. Telemann tends to avoid extremes in his rhythms. He mostly used a combination of eighth-note and sixteenth-note rhythms, and used neither a fast nor slow rhythm, such as thirty-second notes or half notes.

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96 Conlon, 24.
97 The Mazurka and Polonaise are in triple meter with an accent on the second beat or third beat.
98 Conlon, 27.
99 Ibid.
Example 2.2: Telemann’s Latin Magnificat in C, No. 6 (mm. 1-15)¹⁰⁰

Although Telemann was capable of writing contrapuntal music, he emphasized the homophonic chorus with an energetic figuration for orchestra in his Latin works, demonstrating the influence of the northern Italian style of Latin church works for chorus and orchestra composed in the eighteenth century.\textsuperscript{101} Telemann and his colleagues experienced the latest Italian church music, performed by Italian musicians in the Dresden court and at Saxony, since the Elector of Saxony converted to the Catholic religion in 1697.\textsuperscript{102} When Telemann does write an imitative texture, whether for instruments or voices, the counterpoint is clearly understandable, using simple figurations, rather than in a strict or learned style. For example, Telemann uses elements of fugato in his compositions rather than strict fugal form (exposition, episode, middle entry, and final entry). He also used a homorhythmic texture, often called a chordal texture, in order to emphasize a significant text or the climax of the piece.

\textsuperscript{101} Hill, 458.
\textsuperscript{102} In addition to this, Hill also claims that Italian opera, not Italian church music, became a great influence to Lutheran new cantata. Ibid., 459.
Telemann composed his music based in various forms, such as da capo, rondo, and binary form. Da capo form is frequently used in both solo arias and duets in choral cantatas, however Telemann avoided the use of da capo forms in his later compositions, such as the cantata *Ino*. He did not include da capo forms in the arias and duets of the Latin *Magnificat*. Telemann composed an opening French overture movement for his overtures and suites, followed by dance movements in binary form. Similarly, he often composed an instrumental introduction or a separate sinfonia in his operas, cantatas, and Latin *Magnificat* in C.

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103 Conlon, 30.
104 The French overture consists of two parts: first part is in a slow tempo with stately dotted rhythms and suspensions, and second part is a lively fugal texture, which often returns to the opening materials. George Gow Waterman and James R. Anthony, “French Overture,” *Grove Music Online, Oxford Music Online, Oxford University Press* (accessed June 27, 2016).
105 Conlon, 29.
106 In the manuscript score of the Latin *Magnificat*, both the term Sinfonia and Sonata are used in the instrumental introduction as an indication mark. There are two sets of the manuscript score: the first set is marked as a Sonata, and second set uses Sinfonia. Telemann, *Musikhandschriften der Staatsbibliothek zu Berlin, Preußischer Kulturbesitz*. 
CHAPTER THREE: HISTORICAL BACKGROUND OF THE MAGNIFICAT

In this Chapter, I investigate the historical background of the Magnificat by discussing its origin and developments, as well as its liturgical use in Leipzig churches during the Baroque period. It is significant to understand the historical circumstances of the Magnificat and its various settings through time to gain a better understanding of the Magnificat compositions of Telemann and J. S. Bach. The use of the Magnificat at the Vespers service in Leipzig is also crucial for this study, since Telemann’s Latin Magnificat in C and Bach’s Latin and German Magnificat were related to the Lutheran liturgical tradition in Leipzig.

The Text of the Magnificat


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“First, she sings with a joyful heart of the grace and blessing which the merciful God had shown to her, praising and thanking him for it. Second, she sings of the blessing and great and wonderful work which God continually does for all the people in the whole world, namely, that he has mercy on the fearful and desolate, raises the lowly and enriches the poor, deposes the great from their seat so they lose their power and might, and makes the rich into beggars. Third, she sings of the proper and all-higher work, that God has visited and redeemed Israel through his only Son Jesus Christ.”

Example 3.1: Latin Magnificat Text and Translation

46. *Magnificat anima mea Dominum.* My soul magnifies the Lord.

47. *Et exultavit spiritus meus in Deo salutari meo* And my spirit has rejoices in God my Savior.

48. *Quia respexit humilitatem ancillae suae, ecce enim ex hoc beatam me dicent omnes generationes.* For he has regarded the low estate of his handmaiden: for behold, henceforth all generations shall call me blessed.

49. *Quia fecit mihi magna qui potens est, et sanctum nomen eius.* For he who is mighty has done great things to me, and holy is his name.

50. *Et misericordia eius a progenie in progenies timentibus eum.* And his mercy is on them who fear him from generation to generation.

51. *Fecit potentiam in brachio suo, Dispersit superbos mente cordis sui.* He has shown strength with his arm, he has scattered the proud, even the arrogant of heart.

52. *Deposuit potentes de sede et exaltavit humiles.* He has deposed the mighty from their seats, and exalted the humble.

53. *Esurientes implevit bonis et divites dimisit inanes.* The hungry he has filled with good things, and the rich he has sent empty away.

54. *Suscepit Israel puerum suum recordatus misericordiae suae.* He has helped his servant Israel, in remembrance of his mercy.

109 Leaver, 290.
55. *Sicut locutus est ad patres nostros, Abraham et semini eis in sæcula.*

As it was spoken to our fathers, to Abraham and his seed for ever

*Gloria Patri, et Filio, et Spiritui Sancto*

Glory be to the Father, and to the Son, and to the Holy Spirit


As it was in the beginning, is now, and ever shall be, world without end, Amen.

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**The Origin and Developments of the Magnificat**

The Magnificat has played a significant role at the Vespers service since the Medieval period, although it was originally sung in the morning office until the sixth century in the Roman Catholic Church. The Magnificat was moved to the service of Vespers by St. Benedict (c. 480–550).\(^{111}\) He declared the Rule of Saint Benedict, in which the book of Psalms is recited in a weekly series of services known as the Divine Office, consisting of eight hours of prayers: Matins, Lauds, Prime, Terce, Sext, None, Vespers, and Compline. As discussed previously, Lauds, Vespers, and Compline contain the canticle texts from the New Testament, which were sung in the manner of psalms. Protestant churches, including the Lutheran and Anglican, continued to follow the liturgical tradition of the Office after the Reformation of the sixteenth century. According to David Ernest Rhyne, Luther reformed the Office by reducing the number of daily services from eight to three through the *Deutsche Messe und Ordnung des Gottesdienstes* of 1526:\(^ {112}\)

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“Frühgottesdienst (early service) combined Matins, Lauds, and Prime. Hauptgottesdienst (main service) combined Terce, Sext, and None.\textsuperscript{113} Nachmittagsgottesdienst (afternoon service) combined Vespers and Compline.”

\textbf{The Magnificat in the Renaissance}

In the Renaissance, settings of the Magnificat were mostly unaccompanied polyphonic compositions, which followed the trend in sacred music of the time. According to Rhyne, the earliest known polyphonic settings of the Magnificat are found in an English manuscript of the fourteenth century,\textsuperscript{114} and became pervasive after the mid-fifteenth century. Most composers of the time wrote them, including Nicolas Gombert (c.1495–c.1560), Tomas Luis de Victoria (c.1548–1611), and Giovanni Pierluigi da Palestrina (c.1525–1594). This type of setting continued to be used until the beginning of the seventeenth century. Renaissance Magnificats were typically either fauxbourdon settings for three voices (either through-composed or strophic), or in alternating form (with every verse performed in the original plainchant). Four-voice settings were pervasive in the sixteenth century.

During the sixteenth century, a new way of setting the Magnificat gained popularity, based on the eight canticle tones\textsuperscript{115} and \textit{tonus peregrinus}\textsuperscript{116} (the ninth psalm tone). These settings were in four or more voices. Many composers, such as Christobal de Morales (c.1500–1553) and Victoria, used a \textit{cantus firmus} taken from one of the canticle tones in their cycles of

\textsuperscript{113} Although the main service combined the three hours of prayers, it is more related to the earlier Roman Catholic Mass, as the main service includes some elements of the ordinary of the Catholic Mass, such as the \textit{Kyrie} and \textit{Gloria}.
\textsuperscript{114} Rhyne, 10.
\textsuperscript{115} According to the Liber Usualis, there are two sets of Magnificat tones: one set is simpler, quite similar to the psalm tones. Another set, called “solemn tones,” is more elaborate. \textit{The Liber Usualis}, ed. the Benedictines of Solesmes (Tournai, Belgium: Deselee & Co., 1961), 207–218.
\textsuperscript{116} Unlike the eight psalm tones, the tenor or recitation tone of the \textit{tonus peregrinus} changes in pitch after the meditation (in the second half of a verse). In this case, recitation “a” changes to “g.” “Tonus peregrinus,” \textit{Grove Music Online, Oxford Music Online,} Oxford University Press (accessed July 22, 2016).
Magnificats. The use of a *cantus firmus* based on the nine tones is a significant characteristic of mid- and late-Renaissance Magnificat settings, and continues into the Baroque, including settings by Telemann and Bach. In the latter half of the sixteenth century, a distinct change appeared in Magnificat settings; the source of the *cantus firmus* came not only from plainchant, but also other compositions, such as madrigals, popular secular songs, hymns, and motets. This is known as the parody Magnificat.

Magnificats were composed in different styles depending on their circumstances and the liturgical days. For large Catholic churches or major feast days, such as Christmas and Easter, the Magnificat was composed in a more elaborate style that used the more elaborate “solemn tones” as *cantus firmus*, while it was sung in a simpler style with a simpler *cantus firmus* for smaller churches or ferial (normal) days during the church year. These two styles are also seen in Magnificats of the Baroque period.

Even though the Reformation influenced the musical compositions heard in Catholic and Protestant churches, Martin Luther’s (1483–1546) reformation for the Office was “conservative,” and “the changes in the Office by the Evangelical reformers were also minor.” Through the reformation, Luther made a translation of the Magnificat text from Latin to German, allowing German composers, including Hans Leo Hassler (1564–1612) and Michael Praetorius (1571–1621), to create works that would be helpful for the congregations who were unfamiliar with Latin.

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117 A cycle is a series of Magnificat settings, one for each mode. Rhyne, 14.
119 Rhyne, 14.
120 The Liber Usualis, 207–218.
121 Rhyne, 11.
122 According to Jurgensmeir, Luther reformed the Office removing the *de sancte*, and certain antiphons and responsories are not based on Scripture. Jurgensmeir, 31 and Victor H. Mattfeld, Georg Rhaw’s Publication for Vespers (Brooklyn, Institute of Medieval Music, Ltd., 1966), 57, 107–135.
123 Jurgensmeir, 31.
The Magnificat in the Baroque

In the Baroque period, the Magnificat was still an important part of the Vespers service in Catholic and Protestant churches. At the beginning of the era, Magnificat settings appeared in the new style called *stile concertato*. This differed from the old polyphonic and *cantus firmus* styles of the Renaissance in being more extended in length, and adding orchestra and figured bass. New settings of the Magnificat continued to use the technique of word-painting, which had developed in the madrigal compositions of the previous period. One of the important examples of the new setting is Claudio Monteverdi’s (1567–1643) *Vespro della Beata Vergine* (1610), which combines sections in the older *prima prattica* style with virtuosic vocal and instrumental textures. Monteverdi’s *Vespers* includes two separate settings of the *Magnificat*: one for six-voice parts with basso continuo and one for seven-voice parts with a full orchestra (the latter is possibly a parody of the former). In both *Magnificat* settings, Monteverdi re-uses the opening musical material at the end of the settings, reflecting the meaning of the text in the finale “*sicut erat in principio*” (“as it was in the beginning”). This procedure also serves as a unifying device. Other examples of the new style are Heinrich Schütz’s (1585–1672) Latin *Magnificat* (SWV 468, n. d.) and *Deutsches Magnificat* (SWV 494, 1671). He composed these settings in the Venetian *concertato* style, using double or multiple choruses—a technique he likely learned from Giovanni Gabrieli (c.1554/1557–1612)—and various combinations of soloists or instruments. Like Monteverdi, Schütz also uses the opening material for the conclusion in his Latin *Magnificat*.

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124 Jurgensmeir, 31.
In the latter half of the seventeenth century into the early eighteenth century, composers began to write Magnificat settings divided into “fully developed movements of the larger work” based on the “sectional nature of the text.” Antonio Vivaldi (1678–1741) composed his Magnificat in G minor in multiple movements, in the Italian concertato style. The features of the multi-movement setting and the Italian concertato style would substantially influence Telemann and Bach’s Latin Magnificats.

The Magnificat in Leipzig in the Eighteenth Century

A significant type of Magnificat setting known as the “Magnificat cantata” appeared in the early eighteenth century and developed in and around Leipzig. Based on the church cantata style, the Magnificat cantata consists of ten to twelve movements that are set as solos, duets or trios, and choruses. The settings also include obbligato and tutti parts for instruments such as recorders, oboes, flutes, and trumpets. One distinct difference between the church cantata and the Magnificat cantata is the presence of the da capo aria and recitative in the former. The Magnificat cantata does not generally include da capo form since the canticle text is not appropriate to repetition. While the text of the church cantata is flexible so as to include poetic phrases or text changes by librettists, the text of the Magnificat cannot change as it is a fixed liturgical text at Vespers. It would also be difficult to set as a recitative due to the lack of the

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127 Rhyne, 20–21.
128 Cammarota, 9 and Rhyne, 22.
129 Martin Geck claims that the text of the Magnificat, like that of the masses, it “obviously does not lend itself to repetition driven purely by considerations of musical form.” Martin Geck, Johann Sebastian Bach: Life and Work, trans. John Hargraves (Orlando: Harcourt, 2006), 437.
130 Jurgensmeir explains the canticle text is that “it is itself a commentary, a reaction, a hymn, and a psychological portrait of the Virgin by the author of the Gospel.” Jurgensmeir, 32 and M. E. McIver, “Magnificat,” New Catholic Encyclopedia, IX, 72.
The setting of the Magnificat cantata was directly related to the *Magnificats* by Telemann and Bach, which will be discussed in Chapter Four and Five.

**The Magnificat at the Vespers Service in Leipzig Churches**

The Magnificat played an especially important role in the liturgy at the Vespers service in Leipzig Lutheran churches, which was held regularly at 1:30 p.m. through the first half of the eighteenth century. It is noteworthy that the Magnificat was sung in both Latin and German at services in Leipzig beginning in the Reformation, and the choice of language was generally decided based on liturgical use. The Magnificat was sung in Latin in the concerted and elaborated style (*figuraliter*) for the major feast days of Christmas, Easter, and Pentecost (three days each, with the first two formally celebrated as high feasts), and also on other feast days, including New Year’s Day, Epiphany, Annunciation, Ascension, Trinity, St. John the Baptist, Visitation of the Virgin, St. Michael, and Reformation Day. Although the language of worship in local churches “shifted from solely Latin to an emphasis on the vernacular” after the Reformation, Latin was still significant in Protestant churches in Leipzig; the elements of the ordinary of the Roman Catholic Mass (*Kyrie, Gloria, Credo, Sanctus, Agnus Dei*) were still part of the main service in Leipzig. On the other hand, at normal Sunday Vespers and on non-feast days, the Magnificat was also sung in German in a simpler musical style, often either to the ninth

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131 Bach indeed wrote recitatives and da capo arias in his German *Magnificat* (BWV 10); however, the texts of the recitatives and da capo arias were paraphrased by a librettist. For more information, see Chapter Five of this dissertation.

132 Wolff, 256.

133 The term *figuraliter* (*figuralstück*) denotes a polyphonic piece with or without instrumental accompaniments, which featured in the main and Vespers services. Ibid., 82.

134 Ibid., 254.


136 Rhyne, 25. For more information about the order of the main service, see Wolff, *The Learned Musician*, 256–257.
psalm tones or as a German hymn by the congregation.\textsuperscript{137} According to Leaver, the German Magnificat, \textit{Meine Seele erhebt den Herren}, on the \textit{tonus peregrinus}, was the only one to be regularly sung and included in the Lutheran hymnals by the eighteenth century.\textsuperscript{138}

In the main Sunday service, church cantata played the most important role in the liturgical music because “the Leipzig cantata texts follow a standard pattern firmly grounded in the bifocal homiletic structure of a Lutheran sermon: \textit{explicatio} and \textit{applicatio}, biblical exegesis and theological instruction succeeded by practical and moral advice.”\textsuperscript{139} That is why Telemann and Bach composed numerous church cantatas based on text of librettists, such as Neumeister. Cantatas were rarely sung at Leipzig Vespers services, which typically repeated the cantata from the main service on festive Sundays.\textsuperscript{140} The service did, however, always end with a Magnificat setting. In addition, Vespers included antiphons sung at the beginning and the end of the canticle, which was musically more florid than the antiphons for the psalms.\textsuperscript{141}

Table 3.1 presents the order of the Vespers service at the Leipzig churches during the eighteenth century, based on the references from Christoph Wolff and Rhyne.\textsuperscript{142} The bold texts on the table indicate the difference between the regular Sundays and festal seasons.

\textsuperscript{137} Wolff, 259.  
\textsuperscript{138} Leaver, 274.  
\textsuperscript{139} Wolff, 255.  
\textsuperscript{140} Ibid., 259.  
\textsuperscript{141} Jurgensmeir, 29.  
\textsuperscript{142} Wolff, 259 and Rhyne 28–31.
Table 3.1: Order of the Vespers Service at the Leipzig Churches

<table>
<thead>
<tr>
<th>Regular Sundays</th>
<th>Festal Seasons</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organ Prelude</td>
<td>Organ Prelude</td>
</tr>
<tr>
<td><strong>Motet (figuraliter, Choir)</strong></td>
<td><strong>Hymn (figuraliter, Choir)</strong></td>
</tr>
<tr>
<td>Organ Prelude (to the hymn which follows)</td>
<td>Cantata (Choir)</td>
</tr>
<tr>
<td>Hymn (<em>de tempore</em>, Congregation)</td>
<td></td>
</tr>
<tr>
<td>Psalm (Minister)</td>
<td>Psalm (Minister)</td>
</tr>
<tr>
<td>The Lord’s Prayer (Minister)</td>
<td>The Lord’s Prayer (Minister)</td>
</tr>
<tr>
<td>Organ Prelude (to the hymn)</td>
<td></td>
</tr>
<tr>
<td>Hymn (Congregation)</td>
<td></td>
</tr>
<tr>
<td>Announcement of Sermon (Minister)</td>
<td>Announcement of Sermon (Minister)</td>
</tr>
<tr>
<td>Hymn (Congregation)</td>
<td></td>
</tr>
<tr>
<td>Sermon (Minister)</td>
<td>Sermon (Minister)</td>
</tr>
<tr>
<td>Prayers, Collects, Benediction (Minister)</td>
<td>Prayers, Collects, Benediction (Minister)</td>
</tr>
<tr>
<td>Organ Prelude (to the Magnificat hymn)</td>
<td>Organ Prelude (to the Magnificat)</td>
</tr>
<tr>
<td><strong>Magnificat (German Hymn, Congregation)</strong></td>
<td><strong>Magnificat (Latin, figuraliter, Choir)</strong></td>
</tr>
<tr>
<td>Responsor, Collect, Benediction (Minister)</td>
<td>Responsor, Collect, Benediction (Minister)</td>
</tr>
<tr>
<td>Hymn, <em>Nun danket alle Gott</em> (Congregation)</td>
<td>Hymn, <em>Nun danket alle Gott</em> (Congregation)</td>
</tr>
</tbody>
</table>

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144 The *de tempore* hymn means seasonal hymns.
CHAPTER FOUR: ANALYSIS OF TELEMANN’S LATIN *MAGNIFICAT* IN C

**Background Information**

Although it is unknown when exactly Telemann composed his Latin *Magnificat* in C and which choir performed the work at its premiere, three scholars—Steven Zohn, Werner Menke, Günter Fleischhauer—have indicated that the Latin *Magnificat* in C was composed during the Leipzig period (1701–1705).

During this period, Telemann founded and directed the student *collegium musicum* at the University of Leipzig and worked for the Neukirche as organist and music director. Therefore, it can perhaps be inferred that Telemann’s Latin *Magnificat* would have been performed at the Vespers service of the Neukirche. A few records support the assertion that Telemann dedicated the Neukirche’s new organ (built by Christoph Donat), played the organ for the first time, and also performed a *Magnificat* on Sunday, September 7, 1704. Although it was not recorded whose *Magnificat* was performed, it would be natural to assume that Telemann not only played the new organ, but also performed his own Latin *Magnificat* at the Sunday Vespers service of the church.

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145 Steven Zohn wrote that Telemann’s setting of “several masses and psalm settings, a Latin *Magnificat* and a Sanctus can be assigned to the Leipzig period.” Zohn, “Georg Philipp Telemann,” *Grove Music Online, Oxford Music Online*, Oxford University Press (accessed April 15, 2015).
As discussed previously in Chapter Three, the “Magnificat cantata” was developed in Leipzig in the early eighteenth century,\(^\text{149}\) with multi-movements, various combinations of solos, duets or trios, and choruses, and obbligato or tutti parts for instruments. Telemann’s Latin Magnificat in C was influenced by the Magnificat cantata, including such features as stile concertato, the use of orchestra and figured bass.\(^\text{150}\)

Some of the characteristics of the Magnificat cantata come from Italy, and Telemann’s Latin Magnificat shows other features of Italian style, including the use of an opening ritornello and caccia. Clostermann explained that in this work “Telemann skillfully combined Italian elements of style, like those than can be found in Caldara’s Magnificat, for example, yet without ever transcending the border to the difficulties and crooked leaps.”\(^\text{151}\) Antonio Caldara’s (1670–1736) Magnificat in C (n. d.) is composed in a typical late Baroque style “consisting of a sequence of self-contained numbers: aria, chorus with solo quartet and use of ritornelli at the beginning and end of solo and fast choral movements,”\(^\text{152}\) and most of these formal numbers are also present in Telemann’s Magnificat in C. Caldara’s work uses a similar orchestration to Telemann’s (three trumpets, one trombone (not included in Telemann’s Magnificat in C), timpani, strings, and continuo), and the two works also share other musical features, including a homophonic fanfare opening with full orchestration, an opening ritornello, a variety of solos and duets, and fugal textures.\(^\text{153}\) As Clostermann mentioned above, the work is composed “without


\(^\text{150}\) For more information of the developments of the Magnificat setting, see Chapter Three of this dissertation.

\(^\text{151}\) Clostermann, 223.


\(^\text{153}\) Ibid., 27–29.
ever transcending the border to the difficulties and crooked leaps,”¹⁵⁴ Telemann’s *Magnificat* in C is generally technically undemanding, especially the choral movements (no. 2, 4, 7, 10, 12), which are written in a comfortable tessitura with clear harmonic and rhythmic progressions and understandable melismas.

Telemann was knowledgeable in the ancient languages Latin and Greek,¹⁵⁵ and he also wrote in his autobiography of 1718 that “music can connect with Latin very well, as this has been done already since ancient times.”¹⁵⁶ Furthermore, the Magnificat text consists of ideal words for the text-painting, both emotional (exultavit—“has rejoiced,” humilitatem—“lowliness,” etc.),¹⁵⁷ and purely illustrative.¹⁵⁸ Thus, Telemann not only understood the Latin text of the Magnificat quite well, but also includes exceptional examples of word-painting in his Latin *Magnificat* in C, which I detail in the section that follows.

**Compositional Analysis**

Even though the publication date for the Latin *Magnificat* in C is absent from Telemann’s thematic catalogue¹⁵⁹ and Clostermann suggests that it has not yet been published,¹⁶⁰ an edition of the work was published as a vocal score by Editions Armiane in 1995.¹⁶¹ The full score and a set of orchestral parts have recently been published by the publisher (Spring, 2016). This edition

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¹⁵⁴ Clostermann, 223.
¹⁵⁵ In Gymnasium Andreanum at Hildesheim, Telemann placed third best among 150 students in an advanced Latin class. Latin comprehension was also expected of him when he studied law in the University of Leipzig in 1701. Fleischhauer, 5–6.
¹⁵⁶ Ibid., 5.
¹⁵⁹ Menke, 40.
¹⁶⁰ Clostermann claims that the *Magnificat* in C has been recorded, but not edited. (Clostermann, 219.) This is, however, incorrect in stating that it has not been published.
was a primary source for my compositional analysis. In addition, the manuscript of the *Magnificat* in C was another primary source used in this study.\(^\text{162}\) I also consulted the three existing recordings. The earliest two recordings, released in 1966 and 1992, were conducted by Kurt Redel and were of the same performance of the *Magnificat* in C, presented in 1966 in the Netherlands.\(^\text{163}\) The third recording is by the Alsfelder Vokalensemble and Barockorchester Bremen, conducted by Wolfgang Helbich.\(^\text{164}\) Since these recordings demonstrate somewhat different styles of performance, with different kinds of instruments and approaches to interpretation, careful listening was helpful for my analysis of the work and the performance in my project recital. The compositional analysis of the work that follows was done for all twelve movements, focusing on significant musical devices and features.

No. 1 Sonata (Sinfonia)

**Meter** and **Key**: 4/4 in C major  
**Instrumentation**: three trumpets, timpani, strings, and basso continuo

The first movement is an instrumental introduction, which opens with a homophonic texture followed by an alternation between the violins and trumpets in an Italian *concertato* style. The simple bass line is a rhythmical ostinato featuring octave leaps that outline the harmony. A significant rhythmic motive comprised of five eighth notes and its variations first appear in this movement (Example 4.1). This pattern (which is varied throughout the work) is heard in most of the movements and serves as a unifying device for the *Magnificat* in C. Like most other


movements in the piece, the melody is characterized by a frequent return to the same notes and preference for triadic figurations. Finally, the presence of trumpets establishes the joyful and celebrative mood.

Example 4.1: Rhythmic Motive (Motive A) and its Variation

Example 4.2: No.1 Sonata (mm. 1-3)

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165 All musical examples of Telemann’s Latin *Magnificat* in C in this dissertation are transcribed by Daekwang Kim, based on the manuscript of the work, a facsimile of which the University of Illinois Music and Performing Arts Library owns on microfiche, and the edition of the piece, published in 1995 by Editions Armiane. Telemann, *Musikhandschriften der Staatsbibliothek zu Berlin, Preußischer Kulturbesitz* and Telemann, Jacques Gosselin, *Magnificat* in C.
No. 2 Chorus: Magnificat anima mea

**Meter** and **Key**: 3/4 in C major  
**Instrumentation**: three trumpets, timpani, strings, basso continuo, and SATB chorus  
**Text**: Luke 1: 46, 47 (“My soul magnifies the Lord. And my spirit has rejoiced in God my savior.”)¹⁶⁶

All of the choral movements, except for no. 10, are in the same key (C major) and have the same orchestration and musical characteristics. The choruses are generally in an Italian *concertato* style, opening with an energetic homophonic, homorhythmic texture in the voices and orchestra. Each of these C major choruses sets a text glorifying the Lord and indicating God’s mercies shown toward Israel.

In Chorus no. 2, the opening ten measures are written in 3/4 meter, but Telemann’s emphasis of the syllables “anima mea” gives the work a duple feel (Example 4.3). While most Magnificat settings emphasize the “magnificat” (“glorify”), Telemann emphasizes “anima mea” (“my soul”) through repetition, generating a misplaced downbeat on the term “mea,” (“my”) which is an unstressed word. He also writes ascending melismas on “exsultavit” (“has rejoiced”) in imitation to express the joy of the Virgin. Variations on motive A (Example 4.4) appear throughout the movement and melodic passages frequently return to the same notes.

No. 3 Alto solo: Quia respexit humilitatem ancillae suae

**Meter** and **Key**: 4/4 in A minor  
**Instrumentation**: alto solo, violin solo, and basso continuo ¹⁶⁷  
**Text**: Luke 1: 48 (“For he has regarded the low estate of his handmaiden: for behold, henceforth all generations shall call me blessed.”)¹⁶⁸

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¹⁶⁶ Jeffers, 154.  
¹⁶⁷ There is discrepancy between the manuscript and the Armiane Edition regarding scoring: the manuscript indicates that the movement is sung by an alto, while the edition indicates the part is for a contralto. Contralto is almost certainly an editorial term. In addition, the manuscript includes a solo violin on the full score and the first violin score, but in another set of parts (there are two sets of parts score) the same solo is played by the oboe, which is same as violin part. It is possible that the oboe part was added by a copyist at a later date.  
¹⁶⁸ Jeffers, 154.
Example 4.3: No. 2 (mm. 1-7)

Example 4.4: Variations on Motive A
Rather using the traditional da capo form in the church cantata compositions, the solo movements in the *Magnificat* in C are through-composed, and each movement has a different accompaniment.

The first alto aria is in A minor, and like many arias of the Baroque, begins and ends with an instrumental ritornello. It imparts a significant change in mood, and is the first movement to place emphasis on a lyrical melody rather than a harmonic progression. The text describes God’s plan to take care of Mary and is stylistically simple and calm. Telemann places a descending line on “humilitatem” to express Mary’s lowliness and uses a melisma on “beatam” to emphasize that she was blessed. The violin solo is well balanced with the alto solo and generally plays in both descending and ascending lines, expressing her humility and praise for God’s promise.

No. 4 Chorus: *Quia fecit mihi magna*

**Meter and Key:** 4/4 in C major  
**Instrumentation:** three trumpets, timpani, strings, basso continuo, and SATB chorus  
**Text:** Luke 1: 49 (“For he who is mighty has done great things to me, and holy is his name.”)

Written in C major, the fourth movement drastically contrasts the minor movement that precedes it. Here, the text indicates the grace of the Almighty God given to Mary (and Israel) and describes his holiness. Telemann creates tension in the phrase “qui potens est” (“who mighty is”) by writing a secondary dominant chord and also a rhythmic augmentation which is followed by a half cadence (m. 7) (Example 4.5). The term “sanctum” (“holy”) is sung with a lengthy melody to emphasize the divine power. The texture is primarily homophonic, though some imitation occurs between the altos, tenors, and violins. This movement is unusual as the primary

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169 Jeffers, 154.  
170 Ibid.
motive is placed on different beats. For example, in measure one, the chorus enters on beat two, while in measure fourteen, the chorus begins on beat four and sings in G major (Example 4.6).

**Example 4.5: No. 4 (mm. 4-7)**

**Example 4.6: No. 4 (mm. 1-2, mm. 14-15)**
No. 5 Soprano solo: *Et misericordia a progenie*

**Meter and Key:** 4/4 in C minor  
**Instrumentation:** soprano solo, strings, and basso continuo  
**Text:** Luke 1: 50 ("And his mercy is on them who fear him from generation to generation.")\(^{171}\)

The next aria is written in the parallel minor key, and emphasizes the Lord’s mercy on each generation. Perhaps the most unusual element of the movement occurs in the final two measures, which contain a quick harmonic progression (as opposed to the slow harmonic movement throughout the rest of the work). The final chord is written in C major, thus creating a Picardy third cadence, perhaps suggesting the appearance of God’s mercy. Telemann uses unique chords to add emphasis to certain words. For example, he pens a 9\(^{th}\) chord in m. 4 to depict “misericordia ejus” (“his mercy”). To paint “timentibus” (“fear”), he writes a fully diminished chord (m. 11). The string accompaniment consists of a constant eighth-note motion throughout the movement.

**Example 4.7: No. 5 (mm.1-4)**

\(^{171}\) Jeffers, 154.
No. 6 Bass I, Bass II duet: *Fecit potentiam in bracchio suo*

**Meter** and **Key**: 3/4 in C major  
**Instrumentation**: three trumpets, timpani, basso continuo, and bass solo I, II  
**Text**: Luke 1: 51a (“He has shown strength with his arm,”)  

Telemann uses some of the more powerful members of his ensemble—trumpets and two bass soloists—to depict the immensity of God’s power and strength. These themes are further emphasized through the martial figures played by the trumpets and timpani. Telemann draws inspiration from the Italian *caccia* style for his vocal parts; the first bass enters with the second echoing shortly after. The movement has a slow harmonic rhythm, with the first thirteen measures sustaining the tonic (Example 2.1). A long melisma on the word “potentiam” (“power”) (mm. 14-22, 29-32, and 37-42) and *stretto* on “bracchio” (“arm”) (mm. 43-50) emphasize God’s strength. This aria aptly leads directly into the following chorus, largely due to continuity in texts.

**Example 4.8**: No. 6 (mm.1-5)

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172 Jeffers, 154.
No. 7 Chorus: *Dispersit superbos*

**Meter** and **Key**: 4/4 in C major  
**Instrumentation**: three trumpets, timpani, strings, basso continuo, and SATB chorus  
**Text**: Luke 1: 51b, 52 (“he has scattered the proud, even the arrogant of heart. He has deposed the mighty from their seats, and exalted the humble.”)\(^{173}\)

Chorus no. 7 sets two verses, the second of which has two contrasting ideas. The first sentence is the second half of Luke 1:15 (the first half appeared in the previous movement). It is written in a homophonic, homorhythmic texture. The second verse (mm. 10-20) contrasts God’s overthrew the proud from their exalted position and exalted the humble, with similarly contrasting musical gestures. To depict the term “deposuit” (“lowered”), Telemann writes a descending melismatic line in the bass and tenor, whereas he places an ascending line to express the term “exaltavit” (“raise”).

Harmonically, this movement includes a very unusual ending. While the rest of the movement is written in C major and G major, in the last five measures he suddenly modulates to A minor and ends the movement on the dominant (E major chord, half cadence). This unexpected texture and harmony reflects the idea of “humiles” (“lowness”) (Example 4.9). The next movement is in E minor, departing from the pattern of previous movements, all of which were in C major or its closely related keys (A minor, C minor, G major).\(^{174}\) In other words, the ending of movement 7 is closely connected to the beginning of movement 8 through the common tone E, which creates a “continuity” between the two movements. It can perhaps be inferred that this reflects the same continuity in the text, where verse 51-53 are all concerned with God’s work in the world (Example 4.10).\(^{175}\)

\(^{173}\) Jeffers, 155.  
\(^{174}\) For more information, see Table 5.2 in Chapter Five  
\(^{175}\) Leaver and Jurgensmeier claim that the canticle in Luke’s Gospel includes three important themes. For more information, see Chapter Three, the text of the Magnificat, in this dissertation.
Example 4.9: No. 7 (mm. 14-20)
No. 8 Tenor solo: *Esurientes implevit bonis*

**Meter** and **Key**: 4/4 in E minor  
**Instrumentation**: tenor solo, violin I, II, and continuo  
**Text**: Luke 1: 53 (“Hungry filled with good things, and the rich he has sent empty away.”)\(^{176}\)

As we examined above, the tenor aria stands out as it is written in E minor. It is also unique because it begins with the vocal soloist, doubled by the cello; this unison subject is answered by violin I and II. This aria is one of the more chromatic movements of the *Magnificat* in C, and is a simple fugato, with an exposition (mm. 1-22) and an episode (mm. 22-32), but there is no middle or final entry. Telemann places rests right after the word “inanes” (“empty”) to depict the image of emptiness. The final measure of the movement connects to the following aria, which means the basso continuo part for movement 9 starts in the final measure of the movement.

\(^{176}\) Jeffers, 154.
No. 9 Alto solo: *Suscepit Israel*

**Meter** and **Key**: 4/4 in C major  
**Instrumentation**: alto solo and basso continuo  
**Text**: Luke 1: 54 (“He has helped his servant Israel, in remembrance of his mercy.”)\(^\text{177}\)

Unlike earlier movements, Telemann writes a very quick and almost ostinato line for the continuo bass part, which serves as the sole accompaniment to the alto solo. Like movement 4, this aria contains variations of Motive A (mm. 2, 7). Telemann uses diminution and a chromatic line to depict the phrase “mesericordiae suae” (“his mercy”).

**Example 4.11**: No. 9, Diminution and Chromatic Line (mm. 5-7)

No. 10 Chorus: *Sicut locutus est*

**Meter** and **Key**: 3/2 in C major  
**Instrumentation**: strings, basso continuo, and SATB chorus  
**Text**: Luke 1: 55 (“As it was spoken to our fathers, to Abraham and his seed forever.”)\(^\text{178}\)

The movement begins with long notes, *cantus firmus*-like, in an imitative texture consisting of the long-note theme (first heard in the soprano and first violins, then tenors, basses, and finally altos) over its own diminution (beginning with the alto in m. 1). The B section (mm. 13-24) is primarily homophonic in texture, but Telemann inserts elements of the opening music

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\(^{177}\) Jeffers, 154.  
\(^{178}\) Ibid.
(mm. 17-19, A'), creating a sort of ABA'B. The final section (mm. 25-34) combines the A and B sections, with a restatement of the *cantus firmus* in inversion, against a homophonic texture.

**Example 4.12:** No. 10 (mm. 1-8)
No. 11 Soprano, Bass I duet: *Gloria Patri*

**Meter and Key:** 4/4 in G major  
**Instrumentation:** soprano solo, bass solo, and basso continuo  
**Text:** Doxology (first half: “Glory be to the Father, and to the Son, and to the Holy Spirit.”)\(^{179}\)

The final aria contains a short and simple instrumentation (with no solo instruments), which is perhaps related to Lee Charles Jurgensmier's statement that “the first section of the doxology was something to ‘get through’ in order to arrive at the ‘more important’ section of the prayer: ‘Sicut erat in principio, et nunc, et semper, et in saecula saeculorum, Amen.’”\(^{180}\) Telemann seems to follow this tradition, in that he not only composed a short and simple movement for the first section of the doxology, but also wrote the longest movement of the entire piece on the second section of the doxology (no. 12). Unlike in the other movements, the soloists sing an imitative, chromatic melody full of dissonances and suspensions, which well presents Bach-like textures and progressions. A walking bass line played by the bass instruments of the continuo serves as accompaniment. This movement serves as an introduction to the final, joyful chorus.

No. 12 Chorus: *Sicut erat in principio*

**Meter and Key:** 4/4 in C major  
**Instrumentation:** three trumpets, timpani, strings, basso continuo, and SATB chorus  
**Text:** Doxology (second half: “As it was in the beginning, is now, and ever shall be, world without end, Amen.”)\(^{181}\)

Telemann’s final chorus is the longest and most elaborate movement of the entire Magnificat in C. The importance of the final movement is distinctly presented through

\(^{179}\) Jeffers, 154.  
\(^{181}\) Jeffers, 154.
combinations of several sections. It begins with a short homophonic section (A) before exploding into a fugato (B), which contains rhythmic variations as well as short and dotted rhythms. The first part of the B section can be divided into three smaller sections: a (exposition, mm. 9-25), b (episode based introducing a new rhythmic motif, mm. 25-31), and b' (a development of the new rhythmic motif, mm. 31-38). The B section includes a long phrase on the word “amen,” thus emphasizing the end of the doxology and the work itself.
CHAPTER FIVE: THE MAGNIFICATS OF TELEMANN AND BACH

General Information between Telemann and Bach

As discussed in Chapter One, Telemann and Bach maintained a close friendship after their initial meeting when Telemann worked in Eisenach (1705–1708). During the 1720s, two interesting events occurred, which illuminate their musical characteristic, reputation at the time, and relationship.

First, both Telemann and Bach applied for Leipzig position after the death of the cantor Johann Kuhnau. Telemann received a job offer from the Leipzig town council (as its first-choice candidate) in 1722. Since he was working for Hamburg at the time, he rejected the offer, and the position ultimately went to Bach, who was the committee’s third-choice candidate. In fact, Telemann, a smart businessman, used the offer from Leipzig to negotiate with the Hamburg town council for raise, after which his pay was approximately three times that which Bach earned in Leipzig. Through this event, we can infer that Telemann’s compositional abilities were well known and appreciated in throughout Germany, and his reputation at the time surpassed Bach’s.

Second, Bach had applied for an organist position at St. Jacobi Church (one of the five main churches in Hamburg) before applying in Leipzig. The church had an impressive organ that was installed by Arp Schnitger (1648–1719). Bach played a two-hour audition on the organ

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182 The second candidate for the Leipzig position was Christoph Graupner, who also rejected the offer from Leipzig because he could not be released from his contract with his patron, Ernst Ludwig of Darmstadt in Hesse, Germany. Christoph Wolff, “Bach,” Grove Music Online, Oxford Music Online, Oxford University Press (accessed April 15, 2015).
184 Ibid., 41.
185 Arp Schnitger was known as the most important organ builder in northern Europe during the Baroque period. His organs are quite important for “their elegant speech, the fine harmonic proportion between fundamental and overtones, the quality of the reed stops, the ability of principals and reeds to blend together and the wide variety
for the committee members, and they decided to consider Bach as a strong candidate for the position; however, Bach withdrew his application for unknown reasons, and the position ultimately went to Johann Joachim Heitmann. Many residents of Hamburg openly criticized the results because they wanted Bach to become an organist for the church, and Erdmann Neumeister, who was serving the church as head pastor and supporting Bach’s candidacy, also expressed his resentment during his sermon in Christmas service. Although Bach did not travel outside of Germany or participate in various social activities outside of churches and courts like Telemann did, from this incident we can see that Bach was known throughout Germany for his abilities as an organist.

Telemann and Bach were each interested in the other’s works, and each used the other’s compositions as the basis for their own music, just as Telemann and Handel did. According to Ian Payne, Telemann’s compositions occasionally include Bach-like textures and progressions. Bach was also interested in Telemann’s music, and he once arranged Telemann’s flute concerto as his harpsichord concerto. The instrumental works of Telemann

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186 It was often stated that the reason Bach withdrew his application for the organist position was related to the gratitude asked by the Vestry as their tradition for a new organist at the church. In fact, Johann Joachim Heitmann paid 4,000 marks as the gratitude. However, Wolff insists that Bach’s rejection was likely due to personal reasons or an objection by Prince Leopold of Köthen (who was employing Bach at the time), although the precise record about it has not survived. Thus, the gratitude for the position is probably a wrong assumption of his withdrawal. Christoph Wolff, *Johann Sebastian Bach: The Learned Musician*, (New York: W.W. Norton, 2000), 215.

187 Ibid.

188 Ian Payne claims that the textures and formal counterpoint in Telemann’s two sonatas (TWV 44:5 and 50:4) are similar in style and mood to Bach’s cantata, *Christ lag in Todesbanden* (BWV 4). The tonic pedal progression in the opening *Gravement* of TWV 50:4 is reminiscent of the opening of Bach’s *St. Matthew Passion*. For more information, see Payne, “Telemann’s Musical Style C. 1709-C. 1730 and J. S. Bach: The Evidence of Borrowing.” *BACH: Journal of the Riemenschneider Bach Institute* 30 no. 1 (1999): 43.

189 According to Steven Zohn, the second movement of Bach’s Concerto No. 5 in F minor (BWV 1056) borrows musical ideas from the opening Andante of a Flute Concerto in G major (TWV 51:G2) by Telemann. Although the precise dates of the works are unknown, he claims that the Telemann concerto came before Bach’s. Zohn, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann’s Instrumental Works* (New York: Oxford University Press, 2008), 192–94.
and Bach also show evidence that thematic material was apparently shared by the composers.\(^{190}\)

It is also known that *Jauchzet dem Herrn, alle Welt* (BWV Anh. 160), a motet for a double choir settings by Psalm 100: 1-2, includes music by Telemann and Bach. According to Daniel Melamed, the first section in the first movement of the motet is possible composed by Telemann, and the third movement is “an arrangement from a cantata by Telemann.”\(^{191}\)

Although they were closely acquainted and even shared musical materials, the two masters did develop differences in musical style. Though it would be unhelpful to propose a simple comparison between the composers and their works due to the broad musical spectrum they each composed on, there are a few noteworthy differences. First, Telemann composed many operas for the Leipzig and Hamburg opera houses and other stage works for the courts at Bayreuth and Eisenach. Telemann’s work in the operatic sphere would be the greatest difference between he and Bach with regards to their musical activities. Although Bach composed large-scale Passions and oratorios, such as the *St. Matthew Passion* (BWV 244) and *Christmas Oratorio* (BWV 248), he never worked for an opera house or composed any operas. Second, both Telemann and Bach were well known for their cantata compositions; however, there is a distinctive difference in terms of the quantity of the cantatas. Telemann’s surviving cantatas—about 1,400—surpass those of Bach, who composed about 200 surviving works. Through this statistic we see that Telemann was a prolific composer, writing numerous new compositions, while Bach was not as prolific. Third, stylistically, we see that Bach pursued a strict and learned style, making masterpieces through many revisions. According to Johann Nikolaus Forkel

\(^{190}\) Payne states that Telemann’s Sonata in F major (TWV 44:11, n. d.) and Bach’s Fughetta in F major (BWV 901, n. d.) are good examples of how the composers shared thematic material through fugue subjects. Payne, 44.

(1729–1818)’s 1802 biography, Bach is described as “the reviser of his own works.” Bach not only composed and performed new works, but also did re-performances of older works at the same time, which was not a common situation of other composers, “who for the most part opted for composing more new works,” such as Telemann. Even though Telemann also composed stylistically complicated and difficult compositions, such as his several Passions and passion oratorios, he generally chose to pursue simplicity and conciseness in his musical settings.

Lastly, Telemann and Bach had a different perspective in terms of theology, although they both were highly dedicated to compose church music for God’s glory. As we already examined in Chapter Two, Telemann reflected a new perspective, bringing ideas of the German Enlightenment into his Passions and passion oratorios. Bach, on the other hand, remained a conservative Lutheran, largely avoiding this new theology. Even though Telemann was trained in Lutheran theology from his childhood, he was not reluctant to include the new perspective of theology into his works. This is also presented in the works of Carl Philipp Emanuel Bach, who succeeded his godfather Telemann in his Hamburg position (1766–1788). In addition to his different perspective of theology, Telemann wrote Passions for the regular Sunday services in Lent (except for Oculi Sunday) for the five main churches in Hamburg, which differs from Bach’s Passions that were performed in the Good Friday Vespers in Leipzig. Therefore,

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192 Wolff, Learned Musician, 381.
193 Ibid., 382.
194 According to Jason Benjamin Grant, Lutheran theologians and librettists who were under the influence of the Enlightenment treated “the account of the death of Jesus by emphasizing not so much the salvation or reconciliation gained through his death, but rather his human nature, detailed accounts of his suffering, and his being a model of virtue for the conduct of humankind.” Grant, “The Rise of Lyricism and the Decline of Biblical Narration in the late Liturgical Passions of Georg Philipp Telemann,” (PhD dissertation: University of Pittsburgh, 2005), 80.
196 There were no Passion performances on the Oculi Sunday (the third Sunday in Lent) because that Sunday was reserved for the installation music at St. Michaelis. Grant, 45.
Telemann’s Hamburg Passions are relatively short, less than two hours in performance, and not in the traditional two-part division of the Passion settings in Leipzig.\(^{198}\)

**Bach’s Latin Magnificat**

Bach originally composed his Latin Magnificat in E-flat major with four inserted Christmas pieces (BWV 243a) in his first year at Leipzig (1723). It was first performed at a small sacred music festival during the 1723 Christmas season.\(^{199}\) According to Christoph Wolff, the Magnificat in E-flat major was one of the Bach’s first large-scale compositions on Latin texts for a major feast day.\(^{200}\) Since the 1723 Christmas season in Leipzig was an early and important opportunity for Bach to show his compositional ability,\(^{201}\) Bach would have intensely focused on writing his Latin Magnificat. As Martin Geck explains, much like Telemann in his Latin Magnificat, Bach composed in an Italian style for his Latin Magnificat, “which would be modern to Leipzig ears and audibly distinguish the work from the cantatas.”\(^{202}\) Several significant elements can be found in this work, including its unusual five-part choral writing, its rich instrumentation, elaborate polyphonic textures, expressive gestures and its symmetrical frame.\(^{203}\)

He later revised the Latin Magnificat, this time setting it in D major (BWV 243) and without the Christmas interpolations, so that the work could be performed for any major feast days. Wolff suggests that Bach “converted the Magnificat into a Vespers repertoire piece and a

\(^{198}\) Bach’s Leipzig Passions were performed at Vespers on Good Friday in divided two parts: Part 1 was performed before the sermon, and Part 2 was continued after the sermon. Wolff, *Learned Musician*, 291.

\(^{199}\) Ibid., 289.

\(^{200}\) Bach’s Cantata no. 63, the D major Sanctus (BWV 238), and the Latin Magnificat (BWV 243a) are known as his first large-scale compositions on Latin texts for major Feast days. Wolff, “Bach.”


liturgical work that would be suitable for any festive occasions.”204 By transposing the Magnificat from E-flat to D major, he set the work in one of the standard “trumpet keys,”205 making it more accessible to the wind instruments used. He replaced the recorders with the modern transverse flutes, and also the solo trumpet with two oboes in unison in movement 10.206 The Magnificat in D major was probably first performed in the 1733 Vespers service on the feast of the Visitation of the Blessed Virgin Mary.

**Comparison of Telemann’s Magnificat in C and Bach’s Magnificat in D**

In this section I will compare the Latin Magnificats of Telemann and Bach, focusing on their style, treatment of text, characteristics of their vocal and instrumental writing, texture, key scheme and harmonic relationship, and other compositional devices. The musical comparison is also accompanied by detailed examples, which will be useful in studying the general styles of the two masters.

Both Telemann and Bach used a similar instrumentation to capture the festive mood of the Magnificat, including three trumpets and timpani; however, Bach added two flutes and oboes to create a richer and fuller sound.207 The use of instruments also differs between the settings. In Telemann’s choral movements, strings almost exclusively double the voices, and the trumpets usually support the harmonies in an accompanying role. In Bach’s choral movements, the strings and voices act independently of each other, and the wind instruments are quite independent, as well. In Bach’s solo movements, the accompaniment, including the bass parts, shows more

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205 Ibid.
206 Ibid.
207 As discussed in Chapter Four, the manuscript of Telemann’s Magnificat in C includes a score with an oboe part (there are two sets of parts with the score), which is the same as the violin part, but it is not included in the full score of the manuscript.
active and energetic movement than in Telemann’s. Bach uses five-part chorus and soloists (both SSATB), whereas Telemann’s *Magnificat* calls for SATB chorus and SATBB soloists.

**Table 5.1**: Comparison of the Instrumentations and Movements in the two *Magnificats*

<table>
<thead>
<tr>
<th></th>
<th>Telemann <em>Magnificat in C</em></th>
<th>Bach <em>Magnificat in D</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Instrumentation</strong></td>
<td>Trumpet I, II, III, Timpani, Strings, Continuo, SATBB soloists, SATB chorus</td>
<td>Trumpet I, II, III, Timpani, Flute I, II, Oboe I, II, Strings, Continuo, SSATB soloists and chorus</td>
</tr>
<tr>
<td></td>
<td>* 1 sinfonia, 5 choruses, 4 solos, 2 duets</td>
<td>* 5 choruses, 5 solos, 1 duet, 1 trio</td>
</tr>
</tbody>
</table>
Although both Magnificats are composed in twelve movements, there is a difference between how Bach and Telemann chose to divide the verses of the text. Telemann begins with an instrumental sinfonia, and then divides the ten verses of the Biblical text over the next nine movements, with the words of the Doxology spread over the final two movements, while Bach sets the Biblical text over eleven movements, with the entire Doxology sung in the final movement.

Regardless of the different division of the text, both Telemann and Bach use vivid text painting to convey the significance and emotion of the text, using melismas, ascending/descending lines, harmonic emphasis, repetition, and stretto. They use similar musical gestures to paint the following words: “exsultavit,” (“has rejoiced”, ascending line) (Example 5.1, 5.2) “humilitatem,” (“lowliness”, descending line) “timentibus,” (“fear”, harmonic emphasizing, chromatic line)208 “potentiam,” (“power”, long melismas) (Example 5.3, 5.4) “deposuit,” (“lowered”, descending line) and “exaltavit” (“raise”, ascending line).

Example 5.1: Telemann’s Magnificat in C, No. 2 Tenor (mm. 17-20)

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208 In no. 6 of Bach’s Latin Magnificat, the tenor’s repeated notes on “timentibus” and the descending chromatic bass are similar to the “Crucifixus” of the B minor Mass (BWV 232), and the first movement of the cantata, Jesus, der du meine Seele (BWV 78). Lee Charles Jurgensmeir, “The Magnificat in D Major, BWV 243 by Johann Sebastian Bach: A Study in Performance and Analysis,” (DMA thesis.: University of Southern California, 2000), 46.
Example 5.2: Bach’s *Magnificat* in D, No. 2 Soprano II solo (mm. 1-6)\(^{209}\)

\[\text{Example 5.3: Telemann’s *Magnificat* in C, No. 6 Bass I solo (mm. 13-22)}\]

Example 5.4: Bach’s *Magnificat* in D, No. 7 Tenor (mm. 1-3)

There are other interesting comparisons in the ways that Telemann and Bach approach the text. Most significantly, in Telemann’s first choral movement, he emphasizes “anima mea” (“my soul”) through repetition (Example 4.3), while Bach emphasizes “magnificat” (“glorify”) through joyful melismas. To depict the term “inanes” (“empty”), Telemann places rests right after the term during the tenor solo (no. 8) to convey the image of emptiness, while Bach presents a sudden silence in the solo flutes to express the same text, sung by the alto soloist.

(Example 5.5). In the doxology (no. 12) of Bach’s *Magnificat*, the symbolism of the text is well presented. He writes triplets and parallel thirds when the voice entries in the first section of the doxology (“Glory be to the Father, and to the Son, and to the Holy Spirit”), which expresses “Trinitarian theology” and “serves to build up the praise for each member of the Trinity.” In the second (final) section of the doxology, Bach reuses the music from the opening movement in order to reflect the text, “Sicut erat in principio” (“As it was in the beginning”). This decision is used not only as “an abstract architectural device but as an effort to translate this portion of the text meaningfully into music.” Bach, a master composer of counterpoint, did not close the work with an imitative or fugal setting of the text, but rather used a recapitulation of the opening movement.

**Example 5.5**: Bach’s *Magnificat* in D, No. 9 Alto solo (mm. 33-35)

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210 Jurgensmeir, 48.
212 Jurgensmeir, 49.
As we examined in Chapter Four, Telemann used a significant rhythmic motive comprised of five eighth notes as unifying device. This melody is characterized by a frequent return to the same notes and preference for triadic figurations. On the other hand, Bach’s motives and melodic/rhythmic contours vary, and his writing focuses more on a melodic progression than harmonic/triadic progression, although he uses triadic gestures in his Latin *Magnificat* (for example, no. 1). Bach’s melismas are usually more florid and technically demanding than Telemann’s. In terms of harmony, Bach often used a faster harmonic rhythm, as well as more chromaticism and dissonance than Telemann.

Both Telemann and Bach composed a motet-like movement that included a long-note *cantus firmus* in their Latin *Magnificats*. Telemann used a short *cantus firmus* in movement 10, “Sicut locutus est,” while Bach used the Gregorian *tonus peregrinus*, associated with the German Magnificat (Example 5.6), as an instrumental *cantus firmus* in movement 10, “Suscepit Israel,” just as it was used in many Renaissance settings. The instrumental *cantus firmus* is played by the trumpet (BWV 243a) or oboe (BWV 243) (Example 5.7). Telemann and Bach also used the Gregorian chant in their German *Magnificat* settings (TWV 9:18, BWV 10) (Example 5.8).

**Example 5.6**: The German Magnificat to the *tonus peregrinus*\(^{214}\)

\[^{214}\text{This is transcribed by Daekwang Kim, based on the source by Mattias Lundberg. Mattias Lundberg, *Tonus Peregrinus: The History of a Psalm-Tone and its Use in Polyphonic Music* (England: Ashgate, 2011).}\]
Both Telemann and Bach use a homophonic texture in Italian *concertato* style and a polyphonic texture in their *Magnificats*. Telemann, however, focused more on homophonic and homorhythmic textures, while Bach employed an imitative texture more frequently, including in

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no. 7 (“Fecit potentiam”), a five-part fugue with technically demanding melismas and no. 11 (“Sicul locutus” and countersubject “Abraham et semini”). Both composers generally used simple fugues or fugatos in their *Magnificats*, with an exposition and episode, but no middle or final entry. When Telemann does use counterpoint, it is much simpler.

Telemann and Bach sometimes chose different keys and even different moods to express the same text of the canticle. For example, Telemann set “Esurientes implevit bonis” (Luke 1:53) for the tenor solo (no. 8) in E minor, which clearly departs from the key scheme of the other movements.216 Its chromaticism and sustained string texture create a tragic mood. On the other hand, Bach sets the text joyfully for alto, two recorders, and pizzicato bass. Another example of contrasting text settings is “Suscepit Israel,” which Telemann composes as an alto solo (no. 9) in C major with a quick and almost lively *ostinato* line for the continuo bass part, as opposed to Bach, who used a vocal trio (soprano I, II, alto, no. 10) over a slow-moving instrumental *cantus firmus* to create a serene and calm mood in B minor. Even though Telemann and Bach expressed the same text, “God’s help and mercy,” they took different approaches to the words, based on key, mood, instrumentation, and style.

Telemann’s *Magnificat* is based in C major and its closely related keys, except the tenor solo (no. 8), while Bach shows more variety of the key scheme in his *Magnificat*. Table 5.2 presents the key scheme and harmonic relationship of the *Magnificats*, and texts in bold of the table indicate the keys, which are not closely related keys.

As we examined in Chapter Three, the text of the canticle is not appropriate to repeat,217 so both Telemann and Bach wrote the solo movements in through-composed, not da capo form.

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216 For more information, see Chapter Four, no. 8, in this dissertation.
217 Geck, 437.
Bach usually did not use this form in his Latin sacred works. As with Telemann, Bach used many elements of Italian style in his *Magnificat*, including an energetic *concertato* style in chorus movements, except no. 11 (five-part fugue), and *passacaglia*-like pattern in the basso continuo part.

**Table 5.2: Key Scheme and Harmonic Relationship of the *Magnificats***

<table>
<thead>
<tr>
<th>Telemann <em>Magnificat</em> in C</th>
<th>Bach <em>Magnificat</em> in D</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movement</td>
<td>Key</td>
</tr>
<tr>
<td>1. Sinfonia</td>
<td>C (I)</td>
</tr>
<tr>
<td>2. Chorus: <em>Magnificat anima mea</em></td>
<td>C (I)</td>
</tr>
<tr>
<td>3. Alto solo: <em>Quia resspexit humilitatem</em></td>
<td>a (vi)</td>
</tr>
<tr>
<td>4. Chorus: <em>Quia fecit mihi magna</em></td>
<td>C (I)</td>
</tr>
<tr>
<td>5. Soprano solo: <em>Et misericordia</em></td>
<td>c (i)</td>
</tr>
<tr>
<td>7. Chorus: <em>Dispersist superbos</em></td>
<td>C (I)</td>
</tr>
<tr>
<td>8. Tenor solo: <em>Esurientes implevit</em></td>
<td>e (iii)</td>
</tr>
<tr>
<td>12. Chorus: <em>Sicut erat in principio</em></td>
<td>C (I)</td>
</tr>
</tbody>
</table>

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218 Ibid.
German Magnificat, *Meine Seele erhebt den Herren*

As discussed in Chapter Three, the German Magnificat, *Meine Seele erhebt den Herren*, on the ninth psalm tone (*tonus peregrinus*), was regularly sung in the Vespers service by the congregation and was included in the Lutheran hymnals by the eighteenth century.\(^{219}\) Since the German Magnificat was liturgically crucial at the German Protestant service, it is not surprising that both Telemann and Bach composed German Magnificat settings, which would have been sung on major feast days.

**Telemann’s German Magnificat**

Telemann composed the German *Magnificat* (TWV 9:18, n. d.) for two recorders, two oboes, two violins, viola, basso continuo, SATB soloists, and SATB chorus. Although it is unknown when precisely Telemann composed the *Magnificat*, it would have likely been performed at the Vespers service at a major religious feast. The text of the composition comes from the song of praise of Mary, Luke 1:46–55, translated by Martin Luther. As opposed to Bach’s German *Magnificat* (BWV 10), Telemann used only the text of Mary’s canticle in Luke, not including any other biblical texts or editing the original verses.

In general, Telemann composed the German *Magnificat* in motet style, which usually includes long note values for *cantus firmus* melodies, *colla parte* instruments,\(^{220}\) and a polyphonic setting. The *Magnificat* consists of four choruses and four solo movements; each solo movement features different accompanying instruments. The soprano solo (no. 2) is


\(^{220}\) The term *colla parte* (with the part) denotes particularly (in the present context, exclusively) the doubling of the vocal parts by instruments, e.g. in motet-style movements and in plain four-part concluding chorales. Alfred Dürr, *The Cantatas of J. S. Bach: With their Librettos in German-English Parallel Text*, trans. by Richard D. P. Jones (Oxford: Oxford University Press, 2005), 954.
accompanied with two recorders (and continuo), the alto solo (no. 4) with two oboes (continuo), the tenor solo (no. 6) with violin I and II (continuo), and the bass solo (no. 7) with continuo alone.

Table 5.3: Movements of Telemann’s German Magnificat

<table>
<thead>
<tr>
<th>Movement</th>
<th>Scoring</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Chorus</td>
<td><em>Meine Seele erhebt den Herrn</em> (Luke 1: 46–47) (“My soul magnifies the Lord”)</td>
</tr>
<tr>
<td>2</td>
<td>Soprano solo</td>
<td><em>Denn er hat seine elende Magd angesehen</em> (Luke 1: 48) (“For he has regarded the lowliness of his handmaiden”)</td>
</tr>
<tr>
<td>3</td>
<td>Chorus</td>
<td><em>Denn er hat große Ding an mir getan</em> (Luke 1: 49) (“He has done great things to me”)</td>
</tr>
<tr>
<td>4</td>
<td>Alto solo</td>
<td><em>Und seine Barmherzigkeit währret immer für und für</em> (Luke 1: 50) (“And his mercy is on them from generation to generation”)</td>
</tr>
<tr>
<td>5</td>
<td>Chorus</td>
<td><em>Er übet Gewalt mit seinem Arm</em> (Luke 1: 51–52) (“He has shown strength with his arm”)</td>
</tr>
<tr>
<td>6</td>
<td>Tenor solo</td>
<td><em>Die Hungrigen füllet er mit Gütern</em> (Luke 1: 53–54) (“Hungry filled with good things”)</td>
</tr>
<tr>
<td>7</td>
<td>Bass solo</td>
<td><em>Wie er geredt hat unsern Vätern</em> (Luke 1: 55) (“As it was spoken to our fathers”)</td>
</tr>
<tr>
<td>8</td>
<td>Chorus</td>
<td><em>Lob und Preis sei Gott dem Vater und dem Sohn</em> (Doxology) (“Glory be to the Father, and to the Son”)</td>
</tr>
</tbody>
</table>

As Telemann was a talented instrumentalist who played several instruments, including the oboe, the transverse flute, the chalumeau (a precursor to the clarinet), and viola da gamba, it seems he was adept at presenting various colors and characteristics through the different instrumentation of the solo movements. In the choral movements, the instruments play *colla*
parte, with oboe I and violin I doubling the soprano, oboe II and violin II doubling the alto, and the viola doubling the tenor, and basso with bass. Since his German Magnificat is technically more demanding than his Latin Magnificat in terms of melismas, tessitura, and rhythmic patterns, the colla parte technique aids and supports the singers because the instruments play the same figuration as the voice parts. Bach also used the colla parte in his cantata compositions, such as Sehet, welch eine Liebe hat uns der Vater erzeiget (BWV 64), which would reduce the burden on the choristers, as well as the rehearsal time, since singers typically had very little time to rehearse many works.

The first movement of Telemann’s German Magnificat begins only with the soprano section, with the basses imitating the sopranos one bar later. The alto and tenor enter with the bass. Both soprano and bass sing ascending melismas to present the term “erhebt” (“exalt”). Telemann also uses a melisma on the word “Heilandes” (“savior”) to express the joy of the Virgin. Like his Latin Magnificat, Telemann also writes exceptional examples of word-painting in the German Magnificat.

Example 5.9: Telemann’s German Magnificat, No. 1 Soprano (mm. 1-4)

\[\text{Example 5.9: Telemann’s German Magnificat, No. 1 Soprano (mm. 1-4)}\]

\[\text{Example 5.9: Telemann’s German Magnificat, No. 1 Soprano (mm. 1-4)}\]

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221 Wolff, Learned Musician, 264.
In the second movement, the sixteenth-note motion presented by soprano solo and two recorders is the main motive. Telemann highlights this through a ritornello heard at the beginning, the middle, and the end of the movement. The solo movements in the German Magnificat are generally more colorful and complicated than in his Latin Magnificat, in harmony, rhythmic figures, and the addition of the obbligato instruments. In particular, the solo recorders featured in the second movement play on the fast rhythms, mostly sixteenth-note motion, and include trills as ornamentation.

Movement 3 begins with a homorhythmic chorus in fast tempo in the Italian agitato style, and includes continuous sixteenth-note arpeggios in the continuo part, to express in a lively fashion the grace given to Mary and Israel by God. Movement 5 is similar to movement 3, although it conveys an even stronger and more splendid expression through the combination of a homorhythmic texture, and dotted rhythms in an agitato style. To depict the phrase “Er übet Gewalt mit seinem Arm” (“He has shown strength with his arm”), Telemann uses a powerful unison passage for all voices and instruments at the beginning of movement 5. In contrast, he uses fragments in a polyphonic setting to depict the phrase “und zerstreuet, die hoffärtig sind” (“he has scattered the proud”). In the second half of movement 5, Telemann writes repeated notes and triadic figurations with dotted rhythms in a powerful agitato style polyphonic setting to depict “Er stößet, die Gewaltigen vom Stuhl” (“He has deposed the mighty from their seats”) (Example 5.10), which is reminiscent of G. F. Handel’s Dixit Dominus (HWV 232, Psalm 110) in the last section of no. 6, “conquassabit capita in terra multorum” (“shatter the capitals in many lands”) (Example 5.11). The repeated notes in the agitato style are used for both works to express God’s wrath and punishment.
The tenor solo (no. 6) concludes with a *ritornello* reprising the opening material, which is also connected to next movement for the solo bass (no. 7). The connection between the two movements generates a continuity, which reflects the unified thematic idea of verses 54 and 55, stating: “God’s remembrance of his Israel in the course of salvation in human history (the Covenant).” The last movement consists of two sections: the first part states the whole text of the doxology in a straightforward homophonic texture, and second part includes only “amen” in a long polyphonic setting. Like his Latin *Magnificat*, Telemann concludes the work with a long amen section, which is quite different from the short amen section concluding Bach’s Latin and German *Magnificat*.

**Example 5.10:** Telemann’s German *Magnificat*, No. 5 (mm. 13-23)

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222 As we discussed in Chapter Three, Leaver and Jurgensmeier divides the canticle of Luke’s Gospel into three important themes. Leaver, 290 and Jurgensmeier, 28.
Example 5.11: Handel’s *Dixit Dominus*, No. 6 (mm. 62-71)\(^{223}\)

Bach’s German *Magnificat*

After composing his Latin *Magnificat* (BWV 243a) in 1723, Bach composed a German *Magnificat* (BWV 10), performed on July 2, 1724 for the feast of the Visitation. This composition is the fifth chorale cantata of his second annual cycle (*Jahrgang* II, 1724–1725) in Leipzig. The cantata has a special meaning among his chorale cantatas because it is not based on a Protestant hymn, which was an old Leipzig tradition, but was based on a Gregorian chant of the German Magnificat. Since the German Magnificat was included in part of the Gospel reading at the Feast of the Visitation, Bach was able to use the German Magnificat as the source of a chorale cantata.

Bach’s German *Magnificat* is scored for trumpet, two oboes, two violins, viola, continuo, SATB soloists, and SATB chorus. The text comes from Luke 1:46–55 and was modified by an anonymous librettist, who used not only the original text of Luke 1:46–48 in movement 1, verse 54, in movement 5, and the doxology in movement 7, but also paraphrased the remaining verses for the arias and recitatives: verse 49 in movement 2, verses 50-51 in movement 3, verses 52-53 in movements 4, and verse 55 in movement 6. In addition, the librettist incorporated the story of the birth of Jesus and other biblical passages into some movements.

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[224] It is known that Bach composed five annual cycles of cantatas and many of them have been lost. Among the cycles, the second annual cycle is the most productive cantata year. He composed forty cantatas, from before June 11, 1724, and to March 25, 1725. This amounts to more than one cantata per week during the period. Wolff, *Learned Musician*, 278.
[225] Dürr, 29, 678.
[226] Ibid., 678.
[227] Wolff claims that the anonymous librettist of Bach’s chorale cantata texts would have been Andreas Stübel, who worked for the St. Thomas School as emeritus vice-principle. It is known that he had quite a strong theological background and abundant poetic experience. Wolff, *Learned Musician*, 278.
[228] Dürr, 678.
[229] According to Dürr, movement 3 includes reference to Lamentations 3:22–23 (“it is of the goodness of the Lord that we are not consumed; His mercy…is new every morning, and great is Your faithfulness”) and Revelation 3:16 (“Since you are lukewarm, neither cold nor hot, I will spit you out”), and movement 6 presents the appeal already made in Luke’s Gospel regarding God’s promises to Abraham. Ibid., 678–679.
Table 5.4: Movements of Bach’s German Magnificat

<table>
<thead>
<tr>
<th>Movement</th>
<th>Scoring</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Chorus</td>
<td><em>Meine Seel erhebt den Herrn</em> (Luke 1: 46–48) (“My soul magnifies the Lord”)</td>
</tr>
<tr>
<td>2</td>
<td>Aria (Soprano)</td>
<td><em>Herr, der du stark und mächtig bist</em> (“Lord, you who are strong and mighty”)</td>
</tr>
<tr>
<td>3</td>
<td>Recitative (Tenor)</td>
<td><em>Des Höchsten Güt und Treu</em> (“The goodness and faithfulness of the highest”)</td>
</tr>
<tr>
<td>4</td>
<td>Aria (Bass)</td>
<td><em>Gewaltige stößt Gott vom Stuhl</em> (“God casts the mighty from the seat”)</td>
</tr>
<tr>
<td>5</td>
<td>Duet with Chorale (Alto, Tenor)</td>
<td><em>Er denket der Barmherzigkeit</em> (Luke 1: 54) (“He remembers his mercy”)</td>
</tr>
<tr>
<td>6</td>
<td>Recitative (Tenor)</td>
<td><em>Was Gott den Vätern alter Zeiten</em> (“What God to the fathers of old”)</td>
</tr>
<tr>
<td>7</td>
<td>Chorale</td>
<td><em>Lob und Preis sei Gott dem Vater und dem Sohn</em> (Doxology) (“Glory be to the Father, and to the Son”)</td>
</tr>
</tbody>
</table>

The first movement begins with an instrumental introduction in a *concertato* style, using brilliant melodies in the violin I and II and lively bass lines in the continuo. After the twelve-measure instrumental introduction, the chorus sings verse 46, “*Meine Seel erhebt den Herrn*” (“My soul magnifies the Lord”). The soprano sings the ninth psalm tone as a *cantus firmus*, doubled by the trumpet. The other voices sing a polyphonic texture based on musical material similar to that heard in the instrumental introduction. In verse 48, the *cantus firmus* is sung by the alto, and the trumpet continues to emphasize and support the *cantus firmus*. It is interesting to note that trumpet’s only role for the entire piece is to play the *cantus firmus*. After finishing the *cantus firmus* on verse 48, the alto joins the rest of the chorus to conclude the movement with a reprise of material drawn from the introduction in *concertato* style.
Bach continues to use the *concertato* style and creates a similar mood in the second movement, which is a soprano aria with string ensemble and oboes. According to Dürr, this movement is significant in terms of its lively sixteenth-note motion, which is presented in the upper parts, as well as in the continuo part.\(^{230}\) Bach uses the da capo form in the soprano aria, which is followed by a *secco* recitative for tenor (no. 3) before the bass aria (no. 4), which jubilantly expresses a text about the Almighty God, using a sixteenth-note motion derived from the bass line of continuo part. Although Bach does not use a da capo form in the bass aria, he reprises the opening material of the movement through the return of the opening *ritornello*.

Movement 5 consists of an alto and tenor duet with an instrumental chorale. The chorale melody of the ninth psalm tone is again presented by trumpet, which is reminiscent of the setting of Bach’s trio, “Suscepit Israel,” (no. 10) from his Latin *Magnificat*.\(^{231}\) Bach later arranged this movement as a chorale prelude, BWV 648, which was engraved by publisher Johann Georg Schübler.\(^{232}\) For the finale of the piece, Bach writes a four-part setting as chorale on the doxology text. The *cantus firmus* on the ninth psalm tone is presented again in the soprano, which clearly proves that this chorale cantata is not based on Lutheran chorale, but based on the Gregorian chant of the Magnificat.

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\(^{230}\) Dürr, 679.
\(^{231}\) Ibid.
\(^{232}\) Bach transcribed his cantatas for organ, a collection of six chorale preludes (BWV 645-680), called Schübler Chorales. His name is presented on the first page of the collection. Ibid., 680.
CONCLUSION

Telemann enthusiastically worked for numerous churches and courts in several Germanic regions through his long life, likely because he enjoyed pursuing new employment ventures, new musical trends, and opportunities to widen his musical horizons. Furthermore, he dedicated himself to providing public concerts, founding *collegium musicum* in Leipzig, Frankfurt, and Hamburg, and publishing works, thus making his music accessible to the public sphere. As a result, Telemann not only wrote thousands compositions, but also showed his versatility in various sectors of the music industry, including publishing, marketing, and producing. Telemann became a world-renowned composer, largely due to these efforts, and his reputation at the time surpassed his contemporaries. However, in recent scholarship, Telemann has been quite overshadowed by his contemporary master composers, such as Bach and Handel. As I have shown through discussion of his historical background, compositional activities, and careers, Telemann and his choral music cannot be underestimated, and he is deserving of more recognition than he generally receives by Baroque and Western music scholars.

Perhaps best remembered for his instrumental works, Telemann made a significant contribution to the realm of choral music, especially sacred music. Much of his output consists of relatively undemanding, accessible music because of his philosophy of life and his view of art, which was based on the ideals of the Enlightenment.\(^{233}\) Telemann was also well known for his cosmopolitan styles, including his use of Polish, French, and Italian styles.

In the Baroque period, the Magnificat was an important part of the Vespers service in Catholic and Protestant churches. The Magnificat was sung in both Latin and German at services.

in Leipzig beginning in the Reformation, and the choice of language was generally decided based on liturgical use. Telemann composed two *Magnificats* in both Latin and German, in keeping with this liturgical tradition of the services, and I think that the Latin *Magnificat* is and exemplary example of his musical style and philosophy. Scholars have insisted that Telemann’s *Magnificat* in C was composed during the Leipzig period. In composing his *Magnificat* in C, Telemann was influenced by the Magnificat cantata setting, which was developed in Leipzig in the early eighteenth century, which included multi-movements, various combinations of solos, duets or trios, and choruses, and obbligato and tutti parts for instruments.

With no extant study of Telemann’s *Magnificat* in C in existence, my comprehensive analysis sheds light on this little-known work in the Baroque repertoire, and thereby will benefit the field of choral music. Comparing the *Magnificat* in C with Bach’s *Magnificat* in D, and considering their German *Magnificats* will help choral musicians to contextualize and better understand the significance of this work in the Baroque era, especially as we approach the 250th anniversary of Telemann’s death, on June 25, 2017. In order to commemorate this anniversary, there are several concerts, conferences, workshops, exhibitions, and events with Telemann’s compositions and achievements in many cities and countries.\(^{234}\) I hope my doctoral project and project recital of the work, which could be the American premiere, will make a meaningful contribution to scholarship along with the anniversary events, and inspire future performances of his other lesser-known choral compositions. Although there have not been many studies on the topic of Telemann’s choral music, especially in the American scholarly field, I expect there will be reevaluation and further in-depth study on Telemann and his vocal works in the future.

BIBLIOGRAPHY

Books and Dissertations


**Articles**


**Editions and Recordings**


APPENDIX A: DOCTORAL PROJECT RECITAL PROGRAM

Daekwang Kim, Choral Conducting
Smith Memorial Hall Recital Hall
Saturday, January 29, 2017, 5 PM

GEORG PHILIPP
TELEMANN (1681-1767)

Excerpts from German Magnificat, TWV 9:18
(Meine Seele erhebt den Herrn)

1. Chorus / Meine Seele erhebt den Herrn
2. Soprano solo / Denn er hat seine elende Magd angesehen
6. Tenor solo / Die Hungrigen füllet er mit Gütern
7. Bass solo / Wie er geredt hat unsern Vätern
8. Chorus / Lob und Preis sei Gott dem Vater und dem Sohn

GEORG PHILIPP
TELEMANN (1681-1767)

Latin Magnificat in C, TWV 9:17

1. Sinfonia
2. Chorus / Magnificat anima mea
3. Alto solo / Quia respexit humilitatem ancillae suae
4. Chorus / Quia fecit mihi magna
5. Soprano solo / Et misericordia a progenie
6. Duet (bass I, II) / Fecit potentiam in bracchio suo
7. Chorus / Dispersit superbos
8. Tenor solo / Esurientes implevit bonis
9. Alto solo / Suscepit Israel
10. Chorus / Sicut locutus est
11. Duet (soprano, bass) / Gloria Patri
12. Chorus / Sicut erat in principio