I, Kivie Cahn-Lipman, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Violoncello.

It is entitled:
The Opus Musicum Sonatarum (1686) of Johann Pezel

Student's name: Kivie Cahn-Lipman

This work and its defense approved by:

Committee chair: Bruce McClung, Ph.D.
The *Opus Musicum Sonatarum* (1686) of Johann Pezel

A document submitted to the Graduate School of the University of Cincinnati in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in the Division of Performance Studies of the College-Conservatory of Music

by

Kivie Cahn-Lipman

BM, Oberlin College Conservatory of Music, 2001

MM, The Juilliard School, 2003

Committee Chair: bruce d. mcclung, PhD
ABSTRACT

This document clarifies several unresolved issues in the biography of Johann Christoph Pezel (1639–1694), a Leipzig and Bautzen municipal musician. The limited information available on Pezel is presented in the context of the lives of Stadtpfeiferen (“city pipers”) and composers in seventeenth-century Germany. The biography serves as a preface to the first modern edition of Pezel’s monumental and long-neglected Opus Musicum Sonatarum (1686). This edition includes the complete scores and parts of the collection, as well as a historical overview, translation of the dedication, errata list, and a structural and programmatic description of each sonata in the cycle.
To the musicians of ACRONYM
ACKNOWLEDGMENTS

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Finally, I am incredibly thankful to the musicians of ACRONYM, who happily took on the seemingly Sisyphean task of both learning and recording these twenty-five sonatas in only five days, pro bono. What could have been a disastrous and/or prohibitively expensive
undertaking with a different group of people led instead to a well-reviewed commercial
recording and now a thriving fledgling ensemble, with three additional CDs released and another
being edited as this document goes to press.
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Introduction

This document clarifies several unresolved issues in the biography of Johann Christoph Pezel (1639–1694), a Leipzig and Bautzen municipal musician. The limited information on Pezel is presented in the context of the lives of Stadtpfeiferen (“city pipers”) and composers in seventeenth-century Germany. The biography serves as a preface to the first modern edition of Pezel’s monumental and long-neglected *Opus Musicum Sonatarum*.¹ This edition includes the complete scores and parts of the collection, as well as a historical overview; translation of the dedication; errata list; and a harmonic, structural, and programmatic description of each sonata of the cycle.

Pezel was born in Glatz, attended school and apprenticed in Bautzen, and in 1664 was appointed as a *Kunstgeiger*—the lowest-level municipal musician—in Leipzig. He rose through the ranks and was promoted to *Stadtpfeifer* because of his considerable instrumental skills and prolific publications, which included the first collections specifically designated as *Turmmusik* (“tower music,” the official function of most German municipal musicians). After failing to win the *Thomaskantor* position in Leipzig, Pezel returned to Bautzen, where he remained for the rest of his life with the rank of *Stadtmusikant*.

An updated biography of Pezel is necessary due to both the rarity of and problems with previous studies. What little was written about him in the twentieth century can be traced back to a single connected pair of secondary sources by the musicologists Arnold Schering (1877–1941) and his student Herbert Biehle (b. 1901).² Schering and Biehle reportedly based their scholarship

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¹ Johann Christoph Pezel, *Opus Musicum Sonatarum Praestantissimarum Senis Instrumentis Instructum* (Frankfurt: Balthasaris Christophori Wustii, 1686).

on exhaustive examination of primary source documents, yet it conflicts with much of the
information on Pezel found in previous secondary sources, and Schering included few citations.

A late-twentieth-century article and pamphlet by Bautzen musicologist Evelyn Fiebiger
summarize and paraphrase Schering and Biehle but contain little new information.3

The most recent and significant Pezel scholarship is Elwyn Wienandt’s brief 1983 catalog
of his instrumental works,4 yet it is still considerably lacking in detail. Wienandt summarizes
some (though not all) of the conflicting information in Pezel’s biography, but he provides few
new insights. The catalog includes both a printing error in the preface and numerous minor
mistakes specific to Opus Musicum Sonatarum.5

3 Evelyn Fiebiger, “Ein tüchtiger Musiker und angesehener Bürger: Johann Christoph Pezel, Stadtspießer in
Bautzen von 1681 bis 1694,” Das Orchester 43, no. 5 (1995): 10–16; idem, Johann Christoph Pezel: Stadtpfeifer zu
Budissin (Bautzen: Lusatia Verlag, 1994).

4 Elwyn A. Wienandt, Johann Pezel (1639–1694): A Thematic Catalog of His Instrumental Works (New

5 The introduction is consecutive in pagination, yet at the end of one page, the discussion of Pezel’s
collection Delitiae Musicales ends abruptly, and after a chart on the following page, the description of his
subsequent collection, Fünff-stimmigte Blasende Music, begins in the middle, indicating one or more missing plates.
Ibid., xxviii–xxx. A structural analysis of each sonata of Opus Musicum Sonatarum contains numerous minor editing
ersors, including mis-numberings of certain measures and the omission of some repeat markings, double- (and
single-) barlines, tempo indications, and dynamics. Ibid., 98–102. The brief incipits of each sonata contain several
unnecessarily altered notes, such as a B-flat at m. 2.3 in the incipit of Sonata Octavia. Ibid., 100. A separate chart of
the sonatas includes other mistakes; for example, Sonata Baccha is 170 measures, not 167. Ibid., xxxi. Even the
names of sonatas are sometimes misspelled, such as “Zaccantea” instead of “Zacchantea,” and “Yvanna” instead of
“Yvana.” (These appear to be typographical errors and not deliberate changes based upon alternate orthographies,
because the correct spellings appear elsewhere.) Ibid., xxxi, 102. The one published review of Wienandt’s catalog
fails to point out these problems, referring to it as “meticulously present[ed]” and noting that “a spot-check of the
incipits revealed no errors.” The two-paragraph review concludes, “If you want a thematic catalogue of the
instrumental music of Johann Pezel and have no better use for $48.00, this is your book.” Mary Rasmussen,
“Review of Johann Pezel (1639–1694): A Thematic Catalog of His Instrumental Works, by Elwyn A. Wienandt,”
Wienandt frequently cites Arthur Loring Murphy’s 1959 doctoral dissertation, yet the few paragraphs devoted to *Opus Musicum Sonatarum* found in this study of Pezel’s earlier collection, *Bicinia Variorum Instrumentorum*, contain several errors. Ethel Rita Currier’s 1949 MA thesis presents a brief, but cogent, examination of the problems of Pezel’s biography but does not mention *Opus Musicum Sonatarum*. Both documents offer a historical overview and summarize the performance-practice and editorial issues of seventeenth-century brass repertoire as they were perceived in the mid-twentieth century, but they are limited by what information was then available, and much of each study consists of translations of German secondary sources. The remaining mid-twentieth-century graduate works focused on Pezel and his instrumental music contain blatant plagiarism.

There are numerous relevant books and articles about musical activity in seventeenth-century Germany, many focused on Leipzig. Tanya Kevorkian has published a book on social, musical, and religious life in Leipzig during this era, and she has written a journal article specifically about town musicians with an emphasis on Leipzig *Stadtpfeiferen*. Her perspective

6 Arthur Loring Murphy, “The *Bicinia Variorum Instrumentorum* of Johann Christoph Pezel” (PhD diss., Florida State University, 1959).

7 Murphy mentions that the extant copies each consist of six partbooks, whereas there are actually seven. He writes that the pieces were “evidently intended for purposes of instruction” and “didactic,” likely the result of a mistranslation of the full title of the work, *Opus Musicum Sonatarum Praestantiumsumarum Senis Instrumentis Instructum*. He states that the sonatas “consist of from three to eight sections,” although no sonata contains more than six. In a brief note about the *Ciacona* (his only reference to any detail from any piece), he writes that there are “nineteen variations of the first twenty measures,” clearly not having noticed the longer, alternate ground utilized in the *concertato* passages. Ibid., 60–61.


9 Some of these are detailed below in Chapter 1, nn. 38 and 86.

10 Tanya Kevorkian, *Baroque Piety: Religion, Society and Music in Leipzig, 1650–1750* (Surrey, UK:
is not that of a musicologist but rather a social historian, and she has therefore drawn on many different sources from those discussed above.

Numerous publications focus on late Baroque music in Leipzig because of J. S. Bach’s tenure in that city, and several of these dwell on the lives of municipal musicians simply because other members of the Bach family held such positions. Bach scholarship is therefore relevant to the study of Pezel, and some of the more comprehensive Bach biographies, such as those by musicologists Christoph Wolff and Philipp Spitta, look back to Leipzig in the seventeenth century.\textsuperscript{11}

Musicologist Stephen Rose explores the cultural context of music in Pezel’s time and place in several books and journal articles. Rose’s examinations of the music publishing industry in seventeenth-century Germany have been illuminating in demonstrating what Pezel’s experiences might have been as he went through the difficult and unusual (for a \textit{Stadtpfeifer}) process of publishing his works in Leipzig and Frankfurt.\textsuperscript{12} His book about musicians’ novels and autobiographies in this era provides an unusual study of how \textit{Stadtpfeiferen} may have viewed themselves.\textsuperscript{13}


Timothy Collins’s articles on early brass players offer historical background on Turmmusik and the issues of social status faced by lowly Kunstgeigeren and Stadtpfeiferen in a time and place of privileged Imperial trumpeters. Mary Rasmussen and Annaliese Downs provide further research in these areas. The work of these three musicologists includes articles specific to Pezel’s first Turmmusik collection, Hora Decima, likely because of both its historical significance and its inclusion in the modern brass quintet repertory.

*Opus Musicum Sonatarum*, Pezel’s largest publication composed a decade later, consists of twenty-five substantial string sonatas. The first twenty-four pieces are organized by key, which was rare at this time, and assigned alphabetical titles from antiquity, which was unique. The collection concludes with a Ciacona which utilizes two distinct alternating ground bass patterns and was one of the longest instrumental movements of its time.

The significance of *Opus Musicum Sonatarum* can be documented through general studies of the Baroque sonata, such as Thomas Newman’s examination of every piece composed between 1594 and 1750 that was assigned the title “Sonata.” Newman’s monograph does not include the significant number of seventeenth-century compositions rediscovered during the past several decades, but it is comprehensive enough to demonstrate that collections of the size and

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scale of *Opus Musicum Sonatarum* were rare. A more recent book by musicologist Charles Brewer focuses on three of Pezel’s renowned contemporaries: Biber, Schmelzer, and Muffat. Brewer makes an extensive and detailed analysis of their music, which further helps demonstrate the scope of Pezel’s own achievement.

Studies of mid-seventeenth-century composers remain rare, and a significant gap exists in Baroque scholarship for the years between Monteverdi and Corelli. *Opus Musicum Sonatarum* reveals Johann Pezel to be one of the finest composers of his time and place, worthy of both an updated biography and a modern edition of his *magnum opus*.

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Chapter 1
Biography of Johann Pezel

I. Introduction

On July 1, 1650, a full two years after the Peace of Westphalia and the end of the Thirty Years’ War, Swedish soldiers finally left Leipzig. Since 1631 the city had undergone five sieges: the villages in the surrounding countryside had been obliterated, many of the buildings within the city walls had sustained heavy damage from bombardment, and despite taking in refugees, the city’s population had been significantly reduced.¹ Swedish forces had continuously occupied Leipzig for the nearly eight years since their decisive victory of 1642 in the Second Battle of Brietenfeld, less than five miles from the city.

During a celebration a few months later, the Leipzig city council rebuked a small group of musicians for an unsanctioned performance. On a number of previous occasions the council had summoned these same musicians for illicit music-making.² The various complaints had been brought to the council by Leipzig’s seven civic musicians, who themselves were divided into two bitterly opposed factions. Performances by the Bierfiedlers (“beer-fiddlers,” as they were pejoratively known; musicians not employed by the city or by either of its two main churches) were legally limited to taverns, whereas the municipal musicians had the exclusive right to play

at weddings, christenings, and noble parties, although they were allowed only a limited selection of instruments. The trumpeters of the Kammeradschaft guild—uniformed Imperial musician-soldiers who would have re-entered the city after the Swedish occupation had ended—were the guardians of trumpets and kettledrums, which were forbidden for the municipal musicians to play in certain locations and illegal for the Bierfiedlers to play anywhere.

This chapter reconstructs the biography of the Leipzig and Bautzen civic instrumentalist and composer Johann Christoph Pezel, whose life is first contextualized through a review of the history and complicated social stratification among the various groups of musicians in mid-seventeenth-century Leipzig where he spent a great deal of his career.

II. Municipal Music in Leipzig to 1664

Civic musicians had been employed in Leipzig since at least 1479, when the city hired three Stadtpfeiferen. The city had employed wind and brass players prior to this, but only as tower watchmen, whose responsibilities would have been to sound the hour and to raise an alarm in case of invasion or fire. The novelty of the Stadtpfeiferen, whose number soon grew to four, was that the city had hired them to provide music “for the enjoyment of the citizenry.”

3 Ibid.


The primary official duty of the *Stadtpfeiferen* was the *Abblasen* (sometimes called *Turmblasen*, literally “tower-blowing”), which consisted of daily performances at 10:00 am and 6:00 pm. For this, five-part music eventually came to be expected, and the city council granted the *Stadtpfeiferen* permission to hire an assistant in 1571.\(^8\) The city added its *Pfeiferstuhl* ("piper-chair") balcony to the *Rathaus* (town hall) tower in 1599 specifically for the *Abblasen*.\(^9\) On at least some occasions, more than one assistant would have performed with the *Stadtpfeiferen*, based on a 1600 purchase of Venetian six-part music.\(^10\)

The *Stadtpfeiferen* were also called upon to perform instrumental music as needed in church. The bulk of their income, however, came from freelance work at weddings, funerals, and other special occasions, the rules and fees for which the city council strictly regulated. In these activities the *Stadtpfeiferen* soon had competition.

Three *Kunstgeigeren* ("art-fiddlers") make their first appearance in the city archives in 1595 when they requested cloth for vestments from the city council, noting that they had been performing in church for a number of years without pay and that the city typically provided its servants with attire appropriate for their responsibilities.\(^11\) The city council granted the *Kunstgeigeren* salaries in 1608, which may have been a concern to the *Stadtpfeiferen*, who

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\(^10\) Ibid., 30.

promptly requested a raise and a later curfew. The Leipzig city council minutes throughout the
next century are filled with territorial bickering between these two groups of musicians.

The titles “city piper” and “art fiddler” had long lost their original meanings by the end of
the Swedish occupation in 1650. Leipzig Stadtpfeiferen and Kunstgeigeren were both expected to
play the full range of wind and string instruments, and it is likely that the Stadtpfeifer assistants
for the Abblasen would have been drawn from the ranks of the Kunstgeigeren. Nevertheless, at
this time and in this place, winds were still considered the superior instruments, and
Stadtpfeiferen were the designated wind players at any performance that included both families
of instruments.

Weddings were the most frequent and lucrative source of income for the musicians, and
these were the dominion of the Stadtpfeiferen. Should more musicians be needed at any given
time than the Stadtpfeiferen could provide, they could select their weddings first, invariably
choosing a grosse oder blasende (big or wind) wedding over a smaller geigende Hochzeit (string
wedding), leaving these and their fixed lower fees to the Kunstgeigeren.

The Stadtpfeiferen enjoyed other benefits; in addition to their modest salaries, they often

12 Ibid.
13 Downs, 7.
14 As Johann Kuhnau, J. S. Bach’s immediate predecessor as Thomaskantor, put it, “No other instruments
but wind instruments are played in heaven by the angels… [They] are the oldest, most eternal, most beautiful, most
pleasing, most penetrating, and most valuable of all musical instruments.” Quoted in Wilhelm Ehmann, ed.,
Tibilustrium: Das Geistliche Blasen, Formen und Reformen (Kassel: Barenreiter, 1950), 32, translated in Timothy
15 Tanya Kevorkian, “Town Musicians in German Baroque Society and Culture,” German History 30
received bonuses for playing in church. They held exclusive performance rights for the University of Leipzig graduation ceremonies,\(^\text{16}\) performed at the triannual trade fairs (totaling eight weeks a year), holiday festivals, and parades, and were entitled to go door-to-door in the city’s wealthier districts performing for tips on New Year’s Day.\(^\text{17}\) Even more significantly, Leipzig’s \textit{Stadtpfeiferen} were tenured for life and exempt from taxes, and they and their families shared free grain, wood, uniforms, and lodging in a house in the city center on a street known as \textit{Stadtpfeiffergässlein} (“Stadtpfeifer Alley,” now \textit{Magazingasse}).\(^\text{18}\) The \textit{Kunstgeigeren} shared a far more modest house of their own, “living in discomfort.”\(^\text{19}\)

Although the seven municipal musicians reported to the city council, their musical superior was the \textit{Kantor} of the \textit{Thomaskirche}, the larger of Leipzig’s two main churches. During the first half of the seventeenth century, the \textit{Thomaskantor} had unofficially been the music director of the city. When \textit{Thomaskantor} Tobias Michael died in 1657, the city council formalized this position for his successor, Sebastian Knüpfer,\(^\text{20}\) who was only twenty-three years old when appointed and was likely not the council’s ideal candidate.\(^\text{21}\) Nevertheless, he was


\(^{18}\) Currier, 8.

\(^{19}\) Arthur Loring Murphy, “The \textit{Bicinia Variorum Instrumentorum} of Johann Christoph Pezel” (PhD diss., Florida State University, 1959), 36–37.

\(^{20}\) Stephen Sturk, “Development of the German Protestant Cantata from 1648 to 1722” (DMA thesis, North Dakota State University, 2009), 42.

\(^{21}\) For thirteen years Johann Rosenmüller had been teaching at the \textit{Thomasschule}, and for several of these he had been employed as organist of the \textit{Nikolaikirche}. Expectations that the \textit{Thomaskantor} post would be his upon
considered a fine scholar, particularly in poetics and philology, and in winning the position he defeated several reputable Kantors of other cities.\textsuperscript{22} The duties of the Thomaskantor involved teaching and leading performances of sacred music; secular music was strictly out of his domain (Knüpf er even included an apology in the 1663 preface to his only secular music publication, explaining that he had composed it before having been hired).\textsuperscript{23} Nevertheless, the lives of the seven municipal musicians must have been affected by the employment of a talented young Thomaskantor who was their newly designated supervisor.

Throughout this period, Leipzig citizens lived in what was effectively a class system determined by profession, and since career options were largely determined by birth, upward mobility was difficult. At the top of the social order were members of the city council, followed by distinguished citizens and merchants, then ordinary citizens, manual laborers, journeymen, and servants.\textsuperscript{24} Complicated sumptuary laws (e.g., strict rules about the color of clothing and the types of material various social classes were allowed to wear) kept the citizenry segregated.\textsuperscript{25} More relevant to the lives of the civic musicians, a couple’s social class determined the number of tables of guests that would be allowed at their wedding, which in turn determined whether the

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\textsuperscript{22} Sturk, 43.

\textsuperscript{23} Kevorkian, Baroque Piety, 125.


\textsuperscript{25} Ibid., 264.
wedding musicians would be wind or string players. Similar rules applied to funerals; a 1635 law forbade polyphony at the funerals of ordinary citizens, who were allowed only monophony.26

Among the professions at the bottom of the social order were shepherds, millers, barbers, bath attendants, linen weavers, beggars, and Pfeiferen (“pipers”).27 The Leipzig Stadtpleiferen and Kunstgeigeren were civic employees and therefore of a higher class; the noun Pfeiferen without prefix referred to minstrels or vagabond musicians. At this time Leipzig was home to more than two dozen such men, who were commonly known as Bierfiedlers. Several novels of this era portray these Bierfiedlers as untrained louts who could not read music, had no understanding of counterpoint (and therefore played in frequent parallel fifths and octaves), performed on peasant instruments (such as the bagpipes), and were often paid in beer.28

In reality, some of the Bierfiedlers may have been just as skilled as municipal musicians, lacking only formalized training through an apprenticeship or official employment. Because their performances were unregulated, Bierfiedlers were able to undercut the required price charged by Stadtpleiferen and Kunstgeigeren. Given that Stadtpleiferen were tenured for life, at any time several were past their prime and incapable of giving first-rate performances despite their high fees.29 Furthermore, members of the peasant classes, particularly in rural villages outside the city,

26 Ibid.

27 Rose, The Musician in Literature, 79.

28 Ibid., 95.

29 Life-tenure for Stadtpleiferen was a concern for this reason even a century later. As Thomaskantor J. S. Bach remarked, “Discretion forbids me to speak of their quality and musical knowledge, but it should be mentioned that some [Stadtpleiferen] are emeriti and others are not in as good exercitio as they should be.” Quoted in E. H. Müller von Asow, Johann Sebastian Bach Briefe. 2. Aufl. (Regensburg: Bosse, 1950), 112, translated in Mary Rasmussen, “Gottfried Reiche and His Vier und zwanzig Neue Quatricinia (Leipzig 1696),” Brass Quarterly 4, no. 1 (Fall 1960): 5.
might have preferred the peasant music of the less-trained Bierfiedlers to the learned counterpoint of the municipal musicians.\textsuperscript{30}

As a result, the Bierfiedlers represented a potential threat to the livelihoods of Leipzig’s Stadtpfeiferen and Kunstgeigeren, who complained frequently to the city council about unsanctioned performances. The aforementioned 1650 reprimand had been one of several to be directed at the same group of Bierfiedlers since 1635.\textsuperscript{31} Leipzig’s municipal musicians were not alone in this struggle; throughout Germany there was a concern among municipal musicians that the lawless time of the Thirty Years’ War had led to Pfuscher (“interlopers”), Störer (“troublemakers”), and Stümpfert (“botchers”) stealing the work that rightfully belonged to them. They attempted to empower themselves by forming a guild.

The Instrumental-Musikalischen Collegium published a twenty-five article Constitution, which the Emperor Ferdinand III ratified in 1653.\textsuperscript{32} These statutes formalized the requirements for musical apprenticeship, the training necessary for admission into the guild, the privileges to which a guild-member was entitled, and the obligations of moral conduct. Unfortunately for some of Leipzig’s civic musicians, Article XIII specified that before being employed, a musician must travel as a journeyman for a period of no less than three years (unless he was the son or son-in-law of a current Stadtpfeifer), and Leipzig’s council raised objections to this

\textsuperscript{30} Rose, \textit{The Musician in Literature}, 96.

\textsuperscript{31} Schering, “Die Leipziger Ratsmusik,” 21.

\textsuperscript{32} The statutes are translated in full in Philipp Spitta, \textit{Johann Sebastian Bach} (London: Novello & Co., 1951), 1:144–51.
requirement.\footnote{Richter, 32, quoted in Currier, 13.} One-hundred-seven men representing forty-three towns and cities in and around Saxony signed the charter,\footnote{Rose, The Musician in Literature, 80.} but Leipzig’s \textit{Stadtpfeiferen} were not among them.\footnote{Currier, 13.}

The municipal musicians’ attempt to unionize and the specifics of their Constitution were likely based on the longstanding successes of the \textit{Kammeradschaft} trumpet guild. Decades earlier the \textit{Kammeradschaft} had successfully petitioned the Emperor for special favors, and they now held the privilege of playing the trumpet and timpani, based on edicts issued in 1623 and reaffirmed or expanded in 1630, 1653, 1658, and 1661. Generally coming from the upper classes, the Imperial trumpeters were members of the military, and they each received not only a salary, lodging, food, and firewood, but also uniforms, a horse, and a daily beer ration. They had far greater influence and power than municipal musicians, who were forbidden from playing the trumpet except from their towers and during church performances and church-related parades.\footnote{Collins, “Of the Differences,” 51–59. Collins includes a translation of new edicts from 1694. A complete translation of the 1653 edicts can be found in Don L. Smithers, “The Hapsburg Imperial Trompeter and Heerpaucker Privileges of 1653,” \textit{Galpin Society Journal} 24 (1971): 84–95.}

In various other cities this led to performances on trombones “played in the manner of trumpets,” to the construction of unusually shaped trumpets that could be called by alternative names, and subsequently to numerous lawsuits and several notorious and well-documented incidents of physical assault against \textit{Stadtpfeiferen} by \textit{Kammeradschaft} trumpeters.\footnote{Collins translates part of an article in which a trumpeter (who describes himself as an “old Christian and reasonable man”) tells of one such occurrence in Hannover in which he claims not to have been involved: “In the absence of the prince who was staying in Italy, court trumpeters once went into a tower musician’s house where they had heard a trumpet being sounded, and smashed his trumpet, in the course of which they roughed him up very}
The trumpet situation was worse for the *Stadtpfeiferen* in Saxony than elsewhere, because the local Elector was the hereditary protector of the *Kammeradschaft.* In the early days of the *Kammeradschaft*, Elector Johann Georg drew up his own onerous supplement to the Imperial regulations, leading to a 1630 rebuke to Johann Hermann Schein—Leipzig’s *Thomaskantor* at that time—for using trumpets in a church service; he was instructed to employ cornettos instead. In 1661 Johann Georg II added his own laws regarding *Kammeradschaft* privilege. The following year the Leipzig’s *Stadtpfeiferen* petitioned him for lenience, and he relented, responding, “Because town pipers and musicians are often victimized by trumpeters … the former shall be allowed to blow trumpets … if it is decided and required, despite the existing trumpeter privilege.”

*Stadtpfeiferen* faced competition from at least one other source. The University of Leipzig was one of the most renowned institutions in Germany, and some high-level musicians...
enrolled there, mostly as law students.\textsuperscript{40} A popular extracurricular activity included participation in various \textit{Collegia Musica}, which were informal music clubs. These \textit{Collegia} primarily performed in church,\textsuperscript{41} providing performance opportunities and citywide exposure for musically talented university students. Although many came from upper-class families, some were also attending the university on scholarship, and such students often attempted to supplement their income through public performances, including weddings, funerals, and other civic functions (i.e., taking opportunities that legally belonged to the \textit{Stadtpfeiferen}).\textsuperscript{42}

In 1662 Johann Georg II issued a set of new rules designed to protect Saxon \textit{Stadtpfeiferen} against encroachment from \textit{Bierfiedlers}, \textit{Kunstgeigeren}, and even the \textit{Kammeradschaft} trumpeters, including the unequivocal statement that “no one else [but the \textit{Stadtpfeiferen}] will dare to play at engagements, weddings, christening feasts, parties, etc., wherever these may be held.” The Leipzig city council rejected this set of regulations, noting that “here in Leipzig, even students sometimes play at honorable parties.”\textsuperscript{43} The council added that \textit{Kunstgeigeren} often performed weddings as well, and pointed out that many foreign musicians played at the city’s festivals and trade fairs. The council additionally requested that the Dresden city council reject the Elector’s new rules.\textsuperscript{44}

\textsuperscript{40} Kevorkian, \textit{Baroque Piety}, 213.

\textsuperscript{41} Schering, \textit{Musikgeschichte Leipzigs}, 335.

\textsuperscript{42} Murray, “The German Church Cantatas of Johann Schelle,” 4.

\textsuperscript{43} Quoted and translated in Wattenbarger, 45–46.

\textsuperscript{44} Ibid.
Municipal musicians were not Leipzig’s only residents who struggled economically in the wake of the Thirty Years’ War. The city’s growth in the years following the Swedish occupation had been slow, possibly exacerbated by severe flooding in 1651, 1655, and 1661. But by the early 1660s, there were signs of recovery. For example, in 1663 the city began a major public works project to repair damage caused by bombardment to the Nikolaikirche’s facade. The Imperial “fireball” that had come through the roof in 1633 had been commemorated through an ornamental replica that hung from the ceiling of the church. Perhaps the Kunstgeigeren believed that Leipzig’s increased prosperity, combined with the city council’s recent rebuke of the Stadtpleiferen by declining to accept the new rules, provided them with an opening.

On March 22, 1664, the Leipzig Kunstgeigeren petitioned the city council to add a fourth member. The Stadtpleiferen countered with a request for a new assistant of their own. The council issued a compromise; they granted the Kunstgeiger request with the provision that the new appointee be a “peace-loving man” and “an excellent player of the clarino” (high trumpet). However, the council also decided that for the Abblasen, a Kunstgeiger would be required without pay to replace any ill Stadtpleifer. Furthermore, they issued a thirteen-point ruling that seemed designed to appease other Stadtpleifer grievances regarding the shared treasury of the two groups, confirming for the Stadtpleiferen a continued position of dominance.

45 Kevorkian, Baroque Piety, 19.
46 Ibid.
47 Quoted in Schering, Musikgeschichte Leipzigs, 262.
48 Ibid., 266, quoted in Wattenbarger, 48.
49 Ibid., 262.
The council’s willingness to add a Kunstgeiger—provided that he had excellent clarino skills—might have been influenced by the instrumental requirements of the new Thomaskantor’s church cantatas; while Tobias Michael’s few extant works demonstrate that he had generally composed for voices and continuo only, Sebastian Knüpfer had been orchestrating for large forces, often with parts for two clarinos. The new position together with the additional regulation on substitutions for the Abblasen might also indicate that the council was considering the advanced ages of the current Stadtpfeiferen: Zacharias Euttner and Paulus Steinbrecher had been serving since at least 1638. In any case, on April 14, 1664, the four Stadtpfeiferen signed the thirteen-point ruling along with the Kunstgeigeren, including their newest fourth member, Johann Pezel.

III. Johann Pezel: Early Life and Kunstgeiger in Leipzig (1639–1670)

Johann Christoph Pezel was born on December 5, 1639. His birthplace was likely Glatz.


52 Schering, Musikgeschichte Leipzigs, 264–65.

53 Ibid., 263.

54 Pezel’s date of birth can be derived from Bautzen church records, which list his age at death as fifty-five years, minus seven weeks and four days. He died on October 13, 1694. Herbert Biehle, Musikgeschichte von Bautzen (Leipzig: Kistner & Siegel, 1924), 36.
No specifics are known about Pezel’s family or childhood, but his early life would have been filled with hardship: Klodzko was the site of a large military fortress that had been besieged several times during the Thirty Years’ War. Fire and bombardment resulted in the destruction of nine hundred of its thirteen hundred buildings and the deaths of more than half of its seven thousand citizens.

As a young man, Pezel enrolled at the Gymnasium (high school) in Bautzen, which was also still in a state of recovery from the war, during which it had been repeatedly occupied, with catastrophic fires in 1620 and 1634. For some time, Pezel served as an apprentice to the Bautzen Stadtmusikant (director of instrumental music), Nicolaus Leuterding. A second pupil sharing Pezel’s name appears in the Gymnasium registry in the 1650s; it is impossible to know whether it was he or our Pezel who absconded in 1657, with the comment from the rector that he “scarcely had started to instruct the student when the insolent scoundrel departed without permission.”

There is no record of Pezel’s activities between his graduation (or flight) from the
Bautzen Gymnasium and his employment in Leipzig seven years later. He may have traveled to Italy, a common choice for a German journeyman musician throughout this period.\textsuperscript{60} Time spent in Italy would explain Wolfgang Caspar Printz’s characterization that in Budissin (Bautzen), he had met “the learned \textit{Kunstpfeifer} Johann Pezel, who had studied and spoke Italian well.”\textsuperscript{61}

Pezel might also have joined a monastery for at least some of this time. A nineteenth-century history of Bautzen reports that Pezel had been a monk in Moravia before converting to Protestantism.\textsuperscript{62} If Pezel had spent some of this time in monastic life, it would justify an otherwise confusing 1677 Leipzig council reference to his having once been a Roman Catholic.\textsuperscript{63} Had he spent that time in Moravia it would also help explain the presence of numerous sacred vocal works—collected by a Catholic priest and attributed to Pezel—in the library of the Czech castle at Kroměříž. Nearly all of these carry the name Pecelio, but one each is listed as having been composed by Pezelius, Pecelius, and Pecelij.\textsuperscript{64}

\begin{footnotes}
\item[60] Rose, \textit{The Musician in Literature}, 54.
\item[61] “... gelehrt\,e Kunst-Pfeifer herrn Johannem Pezelium, welcher wohl studiret und darbey die \textit{Italienische sprache} verstunde.” Printz’s text is a fictional musical travelogue (likely containing some autobiographical elements), which references numerous musicians of his time. Wolfgang Caspar Printz, \textit{Phrynis Mitilenaeus, oder, Satyrischer Componist} (Dresden: Mieth und Zimmermann, 1696), 226.
\item[62] Carl Wilke, \textit{Chronik der Stadt Budissin} (Bautzen: Hiecke, 1843), quoted in Evelyn Fiebiger, “Ein tüchtiger Musiker und angesehener Bürger: Johann Christoph Pezel, Stadt pfeifer in Bautzen von 1681 bis 1694,” \textit{Das Orchester} 43, no. 5 (1995): 11. Wattenbarger cites several additional nineteenth-century sources that claim that Pezel joined an Augustinian monastery. At least one of these apparently makes the unfounded claim that Pezel did so in Prague in 1672, during which time his ongoing activities in Leipzig are well-documented. Wattenbarger, 144.
\item[63] Arnold Schering, \textit{Sebastian Knüpfer, Johann Schelle, Johann Kuhnau: Ausgewählte Kirchenkantaten}, vol. 1, no. 58 of \textit{Denkmäler Deutscher Tonkunst} (Wiesbaden: Breitkopf & Härtel, 1918), xxiv. This issue will be discussed below.
\item[64] Craig Otto, \textit{Seventeenth-Century Music from Kroměříž, Czechoslovakia: A Catalog of the Liechtenstein Music Collection on Microfilm at Syracuse University Syracuse} (Syracuse: Syracuse University Libraries, 1977). The letter “c” appearing as the second consonant of the last name in nearly all of these sacred vocal pieces—as opposed to the “z” or the “tz” used in all of Pezel’s other orthographies—might in itself seem to indicate that this
\end{footnotes}
The confusion with Pezel’s biography has been exacerbated by variant spellings of his name. In Pezel’s published instrumental works alone, he appears as Johanne Pezelio, Johann Bezeld, Johann (and Johannes) Pezelius, Johann Pezoldt, Johannis Pezelii, and Ioh. Pezely.65 His first appearance in the Leipzig archives—his signature on the aforementioned thirteen points—is as Johannes Petzel.66 The middle name Christoph is nearly always omitted and appears in none of his music publications, but the two Bautzen schoolboys were both registered as Johann Christoph Petzoldt,67 and Pezel’s death notice lists him as Johann Christoff Petzoldt.68 Only a single publication during his lifetime—two verses of poetry dedicated to him by M. Gottfried Erdmann—actually gives his name as Pezel, but on the same page Erdmann also refers to him as Pezelio.69 Complicating the issue further, there were contemporaneous composers with similar names publishing music in the same region (e.g., Johann Christoph Pez and Christian Pezold), and their publications and biographies are often erroneously conflated with Pezel’s. As the brief


68 Biehle, 36.

69 Wienandt, xi.
entry on Pezel in *Grove Music Online* notes (in reference to Pezel’s questionable authorship of the sacred music at Kroměříž), “it seems unlikely that the matter will ever be resolved.”

Regardless of Pezel’s activities during the years between Bautzen and Leipzig (c. 1657–1664), he probably arrived in Leipzig some time before being hired as the city’s fourth Kunstgeiger. Barely three weeks elapsed between the initial request to the city council for the position and the date of Pezel’s signature as a Kunstgeiger, which indicates he likely did not travel to Leipzig to audition. Pezel might have been pre-selected for the job, in which case he may have been serving as an apprentice or assistant to one of the municipal musicians.

If the Leipzig city council had expected its thirteen-point compromise to end the fighting between the rival factions of civic musicians, it was mistaken. In the first few months of his Leipzig appointment, twenty-four-year-old Pezel found himself caught up in the struggles between the Kunstgeigeren and Stadtpfeiferen. As Kunstgeiger Heinrich Zachow recalled in his diary: the Stadtpfeiferen were bickering and arguing until “our hair stood on end. Pezel shook with fright.” … [Stadtpfeifer] Wartenberger, on August 31, 1664, became intoxicated, and when we were dividing up our earnings, took our share and scattered it into our faces and throughout the room.”

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71 “… die haare zu berge gestanden, dannenhero Pezel aus Furcht bewogen….” Quoted in Schering, “Die Leipziger Ratsmusik,” 27. Thanks to Paul Dwyer for his assistance with the translation.

Pezel may have found some relief from the turbulent politics of Leipzig’s municipal musicians in his personal life; on June 20, 1665, he married Susanna Janson, the daughter of Leipzig dance master Antonius Janson. She was approximately eight years his junior.\(^{73}\) Little is known of their marriage except that they had four children. A nineteenth-century history of Bautzen describes her as having been a witty woman.\(^{74}\)

Pezel must have quickly settled into his role as substitute trumpeter, because in 1668 he received a special monetary award for clarino playing at the Nikolaikirche. He was also composing a great deal: he published *Musica Vespertina Lipsica, oder Leipsigische Abend-Music* (“Leipzig vespers music, or Leipzig evening music”) in 1669 and dedicated it to his benefactor Gabriel Rudolff, an influential citizen in Halle.\(^{75}\) Pezel’s connections to Rudolff and Halle are unknown, although the distance between Halle and Leipzig is relatively short, and the dedication mentions that Pezel received “benefits” and “tokens of honor and good will” from his patron.\(^{76}\)

Scored for two violins, two violas, and basso continuo (with a specified bassoon or violone), *Musica Vespertina* is a collection of 101 movements, which can be organized into twelve suites arranged by key, each introduced by a sonata (or sonatina or capriccio) and ending with a gigue. Many of the dance movements are exceedingly short (some as brief as eight

\(^{73}\) She was forty-eighty when she died in 1695. Murphy, 44.

\(^{74}\) Wilke, quoted in Fiebiger, 15.


\(^{76}\) The complete dedication is translated in Murphy, 49–50.
measures), and most of them are harmonically simple. Some movements are scored for smaller ensembles, in which case the melody is included in all partbooks. The collection is of a size and style that would have been appropriate for a small Kunstgeiger wedding with dancing.

Pezel’s introduction to the collection notes that if necessary, the inner parts in all movements but the sonatas can be omitted. He further instructs, “The lover of music is admonished, above all, to play everything most slowly except the Preludes and Branles in which one may use some velocity.” Pezel adds that readers should soon expect further publications from him, one consisting of forty sonatas a5 of Stadtpfeifer music for the Abblasen, and another of Intraten a4.

Pezel was fortunate to live in a city that boasted several publishing houses capable of music printing, and yet music publication in Leipzig was still uncommon. The majority of all musical works in this era, even by renowned composers, circulated in manuscript copies. Thomaskantor Sebastian Knüpfer, for instance, had ceased publishing any collections of music since his 1663 student works, and he sent to the printer only a few pamphlets of occasional music.

Printing was both time-consuming and expensive; a composer usually needed to be


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77 “Und zwar wird der Musik-liebende vor allen ermahnt dass er alles auff das langsamste spielen möge ausgenommen die Präludia/Brandlen bey welchen man sich einiger Geschwindiger gebrauchen mag.” Ibid., 50.

78 Wienandt, xxiii. The designation aY is confusing, and can mean Y parts or Y parts over a basso continuo. Pezel’s collections of wind music a5 made use of the former designation, and his other instrumental publications the latter.

present at the publishing house throughout the process to correct mistakes.\textsuperscript{80} Misprints could be damaging to a composer’s career, and publishing second-rate music could be disastrous.\textsuperscript{81} Even the circulation of excellent works carried the risk of exposure to unfair judgment from a rival.\textsuperscript{82} Nevertheless, musicologist Stephen Rose—who has devoted considerable time to studying seventeenth-century music printing in Leipzig—notes that publication by a lesser composer “greased the progression of his career.”\textsuperscript{83} Pezel’s hurry to publish might have been related to the ill health of Leipzig \textit{Stadtpfeifer} Zacharias Euttner.\textsuperscript{84}

Pezel’s most-studied composition, the forty sonatas $a_5$ referenced in his May 1669 publication, appeared barely half a year later, with a dedication dated February 2, 1670 to the Leipzig city council.\textsuperscript{85} He scored \textit{Hora Decima Musicorum Lipsiensium, oder Musicalische}


\textsuperscript{81} Rose discusses composers who were blamed (or who feared blame) for their failure to proofread, and their subsequent apologia. He details a situation in which a lesser composer’s contrapuntal errors were viciously critiqued. Ibid., 28–29, 34–35.

\textsuperscript{82} Rose describes the sniping between Samuel Capricornus and Philipp Böddecker—ostensibly over parallel intervals in each others’ publications—as a gripe resulting from Capricornus winning the position that Böddecker coveted. This is a more relevant example than the more commonly known debate between Monteverdi and Artusi, because Artusi had legitimate (if conservative) contrapuntal concerns, whereas Böddecker was merely looking for a means of publicly humiliating a rival and found it through Capricornus’s publication. Ibid., 36–38. Capricornus and Böddecker were contemporaries of Pezel from a major German city (albeit on the other side of the country), and since their turmoil took place in the 1650s, Pezel may well have been aware of it.

\textsuperscript{83} Rose, “Schein’s Occasional Music,” 270.

\textsuperscript{84} Arnold Schering refers to Euttner as \textit{gebrechlichen} (frail), although it is unclear whether this is a description of his own invention. Schering, “Die Leipziger Ratsmusik,” 40. Schering’s research of primary source material from seventeenth-century Leipzig is essential to this study, but he rarely cites specific archival documents and seems prone to taking poetic license.

\textsuperscript{85} Johann Christoph Pezel, \textit{Hora Decima Musicorum Lipsiensium, oder Musicalische Arbeit zum Abblasen} (Leipzig: Georg Heinrich Frommans, 1670).
Arbeit zum Abblasen ("Music for 10:00 [am] in Leipzig, or music for the Abblasen") for two cornettos and three trombones, and it is the first known collection of Turmmusik. The sonatas are short, simple, generally homophonic, and Pezel marked the majority of them adagio.

Pezel’s dedication to the city council is in flowery German, an early indication that he was a fine writer who might have overcome his lack of a university education. (This in itself was impressive, since as Mary Rasmussen writes, “Stadtpfeiferen were considered to be rather an uncultured lot.”86 Thomaskantor Kuhnau once famously remarked that of one hundred Stadtpfeifer, you might not find one “who could put ten words on paper without a mistake.”87) Pezel repeatedly stressed the idea that the Abblasen was a Christian event, its purpose being to declaim the “honor and glory” of God. Pezel also filled the preface with numerous references to Antiquity, which were perhaps intended to impress members of the city council.88 If so, it seems to have worked; upon the death of Euttner that year, the council promoted Pezel to Stadtpfeifer.89

IV. Johann Pezel: Stadtpfeifer in Leipzig (1670–1681)

Pezel’s new rank raised both his quality of life and civic responsibilities. He was no


88 The complete dedication is translated in Murphy, 52–55.

89 The precise dates are unknown. According to Arnold Schering’s chart of the years of service of Leipzig’s municipal musicians, Euttner died in 1670, yet Pezel became a Stadtpfeifer in 1669. Schering equivocates previously in the same publication, offering a range of “late 1669 or early 1670” for both Euttner’s death and Pezel’s promotion, which seems to have slightly preceded it. Schering, “Die Leipziger Ratsmusik,” 53, 40.
longer a substitute for the *Abblasen*, which was now a twice-daily obligation. The *Stadtpfeiferen* were also responsible for the maintenance of all municipal instruments.⁹⁰ Pezel presumably was composing his next collection. Nevertheless, he still found time to dabble in poetry. When composer Georg Bleyer published his own first collection that year—a set of suites entitled *Lust Music nach ietziger französischer Manier* (“Pleasurable music in the latest French style”)—Pezel wrote a preface in Alexandrine poetry.⁹¹

Pezel’s own next publication, dedicated to ten Leipzig merchants, appeared in print in 1672 with the title *Musicalische Gemüths Ergötzung* (“Musical delights for the mind”).⁹² The collection consists of ten Intrada-suites *a4* in ninety movements; this is the other collection that Pezel had referenced in his first publication as being in-progress. All movements of these suites are short and simple, and all but one of them is bipartite. Only a single violin partbook survives.⁹³

In 1673 Pezel became director of one of Leipzig’s *Collegia Musica*. Previously, directors of the *Collegia* were among the city’s most celebrated musicians: these included Thomaskantor Sethus Calvisius, Thomaskantor Johann Hermann Schein, and organist (and almost-Thomaskantor) Adam Krieger.⁹⁴ All three were highly educated men, having attended the

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⁹³ Wienandt, xxv–xxvii.

⁹⁴ Krieger had been a finalist for Knüpfer’s position. Schering, *Musikgeschichte Leipzigs*, 334–35.
University of Leipzig.95 That a group of university students would allow a Stadtpfeifer to lead them indicates that Pezel had earned considerable respect in Leipzig’s academic community as well as among its musicians.

That same year a Leipzig press published a curious Disputation. A large number of these formal written debates—in which one writer presents a thesis to which his opponent responds—were popular in Leipzig at this time.96 The subject of this particular disputation is “Lycanthropy, the Transformation of Men into Wolves.”97 A theology student named M. Jacobus Friedrich Müller wrote the main body of the paper, and Johann Christoph Pezelius, a philosophy student from Silesia, responded.98 There were two boys named Johann Christoph Petzoldt enrolled in Pezel’s Bautzen Gymnasium during the late 1650s, so it is possible that there were two men named Johann Christoph Pezelius associated with the University of Leipzig in the early 1670s, although the fact that our Pezel was born in Klodzko increases the likelihood that he authored the disputation response. If so, the title page of this document suggests that Pezel might have


96 Several dozen disputations from the 1650s–’70s are extant from this Leipzig publisher alone, as demonstrated by a Worldcat search of the words “Disputationem” and “Wittigau,” accessed January 6, 2015, http://www.worldcat.org/search?qt=worldcat_org_all&q=disputationem+and+wittigau.


98 The Latin under Pezel’s name on the title page reads Palæo-Salissâ Variscus. Salissâ is now known as Silesia, a region on the borders of modern-day Poland, Germany, and the Czech Republic, which includes Klodzko. “Salissâ Variscus” means simply that this was his homeland—based on John Flood, Poets Laureate in the Holy Roman Empire: A Bio-Bibliographical Handbook (Berlin: de Gruyter, 2006), 1:1429, 1:1525—and “Palæo-” would seem to translate his birthplace as Old Silesia, an appellation requiring further exploration.
attended university in contradiction to all past assumptions.

In 1674 Pezel republished his *Hora Decima* in Dresden under the new title of *Supellex Sonatarum Selectarum*. Elwyn Wienandt has demonstrated that this new collection had been printed from the old plates: he notes that the two collections have identical “[m]isalignments of staff lines, identical positioning of notes and measures on each page, and the misspelling of the word sonata as ‘Snata’ in one place.” Only the title page and dedication are different. The new title page makes no mention of the collection’s wind-music origins, listing an instrumentation of violins, violas, bassoon or violone, and basso continuo. The revised dedication is to Godefrido Olenio, a Bishop. Pezel’s republication of these works in Dresden with a dedication to a church official may have been related to his application the following year for the Kantor post in that city. He does not seem to have been seriously considered for the position.

1674 saw yet another legal skirmish between Leipzig’s *Stadtpfeiferen* and *Kunstgeigeren*. The *Stadtpfeiferen* complained to the city council that they were being undermined in their

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99 Johann Christoph Pezel, *Supellex Sonatarum Selectarum, a quinq Instrumentis, 2. Violinis, 2 Violis, 1 Fagotto, vel Violono adjuncto Basso Continuo* (Dresden: Bergenii, 1674).

100 Wienandt, xxiv.

101 The one reference to a Godefrido Olenio from this period can be found in a Czech book that seems to place him not as a Bishop in Dresden, but as the Abbot of the Zábrdovice monastery in Brno—about forty miles from Kroměříž—which is an odd coincidence. That Pezel might have been personally connected to an Italian who led a Moravian abbey could neatly tie up several loose ends in his personal history, explaining his reportedly fluent Italian and lending further credence to both his supposed monastic connection and the attribution to him of the sacred vocal works at Kroměříž. This conjecture is speculative and based only upon a book’s online listing (and not the book itself), and further research is required. Paul de Barry, *Paussť Swatomila To gest Prawjdlo Gakby Bohabogný a Křestânské dokonalosti žádostivý Člowěk za osm dni pořád w Duchownym cvičenj s prospěchem spasytedlným se zaměstknáwati a ten čas wynaložiti mohl* (Praha: Wytisstěná w Impressy Unversit, 1674), accessed Jan. 4, 2015, http://search.books2ebooks.eu/Record/nkcr_stt20100012995.

102 Wienandt, xxiv.
The ability to take on and to release apprentices. The Kunstgeigeren countered that the Stadtpfeiferen were taking advantage of them, citing instances in which the Stadtpfeiferen were leaving jointly played weddings early and forcing the Kunstgeigeren to stay and perform music for drunken crowds until the early morning hours, or worse, in which the Stadtpfeiferen bypassed the Kunstgeigeren entirely and subcontracted small weddings to the Bieriedlers. The Kunstgeigeren presented Zachow’s diary, with details of various kerfuffles dating back at least a decade, as evidence. After hearing this and a subsequent Stadtpfeifer response titled Laüterung (“Clarification”), the council merely admonished the musicians for bickering. It is unknown what Pezel, having now spent time on both sides, might have made of the ongoing tension between Leipzig’s civic musicians.

Pezel published yet another music collection in 1675, a miscellany of works for different combinations of two melody instruments over a bass instrument. Bicinia Variorum Instrumentarum (“Duets for various instruments”) comprises 111 pieces, the first sixty of which are sonatinas and dance movements for two violins and continuo. These are followed by eight sonatinas for two cornettos and continuo; six sonatinas for two clarinos and continuo; and a sonata for clarino, bassoon, and continuo. Thirty-six Intraten and dance movements scored for

103 Kevorkian, “Town Musicians,” 358.
104 Ibid., 362.
105 Wattenbarger, 49.
106 Ibid., 50.
two bombards and bassoon conclude the collection in a large appendix. Most of the dance movements are quite short, and few exceed twenty measures. The sonatinas and Intraten are simple, mostly bipartite, and also brief; the only substantial piece in the collection is the sonata. Pezel dedicated the collection to twelve Leipzig tradesmen and merchants and made use of quotes from Antiquity in praise of music, noting for example the importance of music to both Aristotle and Socrates.\(^{108}\)

M. Gottfried Erdmann’s brief poem in praise of Pezel’s compositions follows the dedication.\(^{109}\) Pezel had composed a two-voice canon for Erdmann in 1673 as a graduation present. This was a typical gift from Pezel; he had penned a four-voice canon with a Latin dedication for composer Johann Valentin Meder in 1670.\(^{110}\) Over the following several years Pezel would supplement his large published collections with a number of small instrumental pieces, as well as several cantatas.\(^{111}\) He also composed a Mass,\(^{112}\) making him one of only five

\(^{108}\) The complete dedication is translated in Murphy, 62.

\(^{109}\) The poem is translated in Murphy, 63.

\(^{110}\) Wattenbarger, 145.

\(^{111}\) The Berlin State Library has assigned to Pezel two cantatas respectively carrying the names Bezold and Joh. Pezel, as can be seen on the library’s website, accessed April 6, 2015, http://bit.ly/1c9Zb1T. In stylistically comparing these cantatas to Pezel’s verified compositions, only the cantata attributed to Joh. Pezel—Singet dem Herrn ein neues Lied, scored for five voices, two violins, two violas, bassoon, two trumpets, timpani, and organ continuo—seems to be a clear match. RISM lists several additional manuscript cantatas attributed to Pezel and in both Latin and German, found in libraries scattered across Germany and Poland, although it assigns the sacred music at Kroměříž to a distinct composer Pecelius, as can be seen through a search, accessed April 8, 2015, http://www.rism.info/en/service/opac-search.html. RISM search results for Pezel also yield several compositions written more than a generation later by Christian Pezold.

\(^{112}\) The Mass is scored for five-voice choir (with optional five-part ripieno), accompanied by two cornettos or violins and three trombones over a continuo, accessed July 20, 2015, http://digital.staatsbibliothek-berlin.de/werkansicht/?PPN=PPN776929224&DMDID=DMDLOG_0005. As was common for Leipzig composers even more than a half century later, Pezel set to music only the Kyrie and Gloria of the Mass ordinary, as these were the sections that appeared in the worship services of most local denominations. “Such abbreviated Masses, the only
known Leipzig composers in the second half of the seventeenth century to have notated liturgical music, along with Knüpf er, Johann Schelle, Werner Fabricius, and Johann Kaspar Horn.\textsuperscript{113} Schelle, who had arrived in Leipzig as a University student in 1665, would later collaborate with Pezel on a set of commissioned melodies for a hymnal titled \textit{Andächtigen Studenten} (“The pious student”), which was published in 1682 and reprinted a number of times in the early eighteenth century.\textsuperscript{114}

\textit{Thomaskantor} Knüpf er died on October 10, 1676, leaving vacant one of the most important musical posts in Germany. By this time, Pezel would have been quite familiar with the council members who would appoint Knüpf er’s successor. Furthermore, he was a respected clarinist, had been involved at the university (at least as a \textit{Collegium} director, and possibly enrolled), had been recommended by his students,\textsuperscript{115} and in 1676 had been praised for his skill at instrumental teaching by Thomasius, the \textit{Thomasrector}.\textsuperscript{116} These connections, combined with Pezel’s prolific publication record—only Rosenmüller had published as much in Leipzig\textsuperscript{117}—might have made Pezel a frontrunner for the \textit{Thomaskantor} position as the city council began its deliberations.

\begin{itemize}
  \item Kind performed on high feasts at the [Lutheran] Leipzig main churches, were also the preferred type at the [Roman Catholic] Dresden court church.” Christoph Wolff, \textit{Johann Sebastian Bach: The Learned Musician} (New York: W. W. Norton, 2000), 367.
  \item \textsuperscript{113} Schering, \textit{Musikgeschichte Leipzigs}, 186.
  \item \textsuperscript{114} Ibid., 228–32.
  \item \textsuperscript{115} Ibid., 273.
  \item \textsuperscript{116} Wattenbarger, 145.
  \item \textsuperscript{117} Schering, \textit{Ausgewählte Kirchenkantaten}, xxv.
\end{itemize}
The makeup of Leipzig’s council was unusual; there were actually three rotating councils, each with its own mayor, and all made up largely of merchants and lawyers. Every council member served for life, and current members elected new members.118 The rules for civic appointments—which included the Thomaskantor post—were well-established and required two rounds of discussion, after the first of which the initial candidates would be winnowed down to three finalists.119

Pezel was the last of the twelve candidates to appear before the council, on New Year’s Day, 1677.120 No details are known of his audition, but judging from other searches, much of it would have been extra-musical and scholarly, conducted in Latin.121 That Pezel was not dismissed outright after such an examination lends further credence to the theory that he had more formal education than has been previously assumed.

Two sets of minutes survive of the subsequent council deliberations, revealing a politicization of the appointment process that would not be unfamiliar to musicians and academics in the twenty-first century.122 Judging by the discussion, which focused substantially on the temperament and physical appearance of the candidates, the majority of the council members seem to have had little knowledge of or interest in music, and few of them commented

118 Kevorkian, Baroque Piety, 79.


120 Schering, Ausgewahlte Kirchenkantaten, xxiii.

121 J. S. Bach’s (retroactive) audition, for example, included a lengthy theological examination conducted in Latin. Wolff, Johann Sebastian Bach, 240.

122 The source for all further discussion of the 1677 Thomaskantor appointment is Schering, Ausgewahlte Kirchenkantaten, xxiv–xxv.
on the candidates’ musical skills. They dismissed one for “poor humor,” criticized another for seeming “an unhealthy man, physically and emotionally,” and yet another for “showing weakness.” It is also possible the council was merely disappointed by what they perceived as the poor quality of the applicants; one council member lamented that no candidate as qualified as Sethus Calvisius, Johann Hermann Schein, or Tobias Michael—Knüpfer’s three predecessors as Thomaskantor—had auditioned.

In the first round of deliberation, two groups of council members entrenched themselves, each backing its preferred candidate. The leaders of the respective camps seem to have been Bürgermeister Christian Lorenz Aldershelm favoring Georg Bleyer, and Bürgermeister Christoph Pincker supporting Johann Schelle. Bürgermeister Pincker acknowledged that Pezel “was known as a good musician, but because he is a Stadtpfeifer, it is questionable as to whether he would be suitable.” Pezel had actually been Bürgermeister Aldershelm’s second choice, and he might have garnered support from other council members as well; one participant in the debate acknowledged that Pezel was a fine candidate before essentially admitting that he was voting for Bleyer because Aldershelm had told him to do so.

The three finalists were Joachim Ernst Spahn, Bleyer, and Schelle. The latter—who most of the council members simply called “The Eilenburger” in reference to the nearby city that was his current place of employment—was elected by a small majority. The council made the announcement on January 31, 1677.

123 “[Pezel] wäre bekannt da er ein guter Musicus, weil er aber Stadtpfeiffer wäre, so stünde dahin ob es sich mit ihm schicken würde.” Ibid., xxiv. Thanks to Paul Dwyer for assisting with the translation.
One reason that the council dismissed Pezel from consideration had been its concern that “because he was previously a Catholic … it would be hard to consider him, for this and for other reasons.” Casting aside previous speculation about Pezel’s lost years having taken place in a monastery, the simplest explanation for this statement is that Pezel’s city of birth (along with the rest of Silesia) had been recatholicized after falling to Imperial forces in the 1630s, and he had possibly been baptized and raised Catholic. Exactly when Pezel might have converted is unknown. The past tense in the brief quote above, along with the knowledge that upon reaching Bautzen Pezel had joined the Reformed Church, leave little doubt that he had done so prior to 1677.

Pezel’s career must have continued under Schelle with few significant changes; a catalog of Schelle’s extant cantatas reveals that while some of his works require only strings and continuo, a large number of them call for two or three clarinos, as had Knüpfer’s. Pezel continued to write: in 1678 he published his complete verified scholarly works (notwithstanding werewolves) in rapid succession. All three articles (Observationes Musicae, Infelix Musicus, and Musica Politico-Practica) are now lost.

Pezel published yet another collection of instrumental works for strings in 1678, titled

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124 “Pezold der hiesige Stadtpfieffler möchte wol zu diesem Dienste nicht ungeschickt sein, wein er aber hiebevor ein Catholicus auch alhier Stadtpfeiffer, so were dieser u. nach ander ursachen wegenn schwerl.” Ibid. Thanks to Paul Dwyer for assisting with the translation.

125 Hermann Mendel, ed., Musikalisches Conversations-Lexicon (Berlin: Robert Oppenheim, 1880–87), quoted in Murphy, 44.

126 Murray, 51, 59.

127 Schering, Musikgeschichte Leipzigs, 272.
Delitiae Musicales, oder Lust-Music ("Musical delights, or pleasurable music"). Like his first publication, Musica Vespertina, this collection consists of movements that can be organized into dance suites, each with an introductory sonata and conclusion. The outer movements of these seven suites are in five parts, but many of the inner movements use only three or four. As with Pezel’s previous suites, the dances are brief and the sonatas are more substantial.

Pezel had Delitiae Musicales printed in Frankfurt, but unlike his previous Dresden publication—in which he had appeared to be trying to secure a position in that city with a dedication to an influential church official—here Pezel dedicated the collection again to twelve Leipzig merchants, one of whom (Tobias Born) had been a dedicatee of Bicinia Variorum. No special connection between Pezel and Born is known, although a Dr. H. Born and a Dr. Jac. Born were among the council members involved in the 1677 Thomaskantor search (one had voted for Bleyer and the other for Schelle). The dedication of Delitiae Musicales is warm, polite, and humble, but not as clearly seeking to impress as those of the composer’s previous dedications.

In 1679 Pezel applied again for the Kantor position in Dresden, but without success. He did, however, receive a promotion in Leipzig. The senior Stadtpfeifer at any time had the title Präfect ("Prefect"). Following the deaths of Paulus Steinbrecher and Jacobus Wartenberger in

128 Johann Christoph Pezel, Delitiae Musicales, oder Lust-Music, Bestehend in Sonaten, Allemanden, Balleten, Gavotten, Courrenten, Sarabanden, und Chiquen, mit 5. Stimmen (Frankfurt: Balthazar Christoph Wusts, 1678).

129 Wienandt, xvi.

130 Schering, Ausgewahlte Kirchenkantaten, xxiv.

131 The complete dedication is translated in Murphy, 58–59.
1679 and the departure of Martin Dittmar from Leipzig in 1680—these were the three remaining Stadtpfeiferen who had been serving since Pezel joined the Kunstgeigeren in 1664—Pezel attained this rank, giving him the privilege of an assistant. Yet he would not hold this position for long.

Late summer and fall 1680 brought harsh luck to Leipzig’s musicians. A plague broke out in August, terrifying the residents and resulting in quarantine and the cancellation of the September trade fair (a major source of Stadtpfeifer revenue). On August 22 Saxon Elector Johann Georg II died, resulting in a mandatory mourning period, which would have prevented most celebratory music—including that at weddings—from taking place. Even public funerals were forbidden, likely because any large gatherings posed a health risk during the plague.

Steinbrecher and Wartenberger were replaced by Johann Christian Gentzmer and Kunstgeiger Christian Gotthun. These were likely young men, as they would serve as Stadtpfeiferen for forty and twenty-seven years, respectively. Schering, “Die Leipziger Ratsmusik,” 53. Precise dates for these deaths and appointments are unknown, but all took place in the first few months of 1679, since Pezel, Gentzmer, Gotthun, and Martin Dittmar (then Pezel’s sole surviving senior) signed a document in May of that year. Schering, Musikgeschichte Leipzigs, 265. This document was a significant one to the Leipzig municipal musicians; beginning in 1638, a Stadtpfeifer’s widow had been entitled to his salary for six months after his death (the first eighteen weeks of which would be drawn from his successor’s salary), which the Stadtpfeiferen reduced to four weeks with their signatures. The likely impetus for this change was the death of two Stadtpfeiferen in rapid succession, but not enough is known of Pezel’s colleagues’ familial situations to speculate as to who initiated it or may have benefited from it.

Dittmar was replaced by Tobias Gentzmer—likely a relative of Johann Christian Gentzmer—who would hold the position for twenty-six years. A third Gentzmer would serve as Stadtpfeifer a generation later. Schering, “Die Leipziger Ratsmusik,” 53.

Schering, Musikgeschichte Leipzigs, 261.

Robert Beachy, “Reforming Interregional Commerce: The Leipzig Trade Fairs and Saxony’s Recovery from the Thirty Years’ War,” Central European History 32 (1999): 438. The plague was significant and would eventually cause the deaths of more than thirty-two hundred of Leipzig’s citizens.

Such required mourning periods without music were the reason that Thomaskantor Kuhnau once remarked, “Nobody will pray more devoutly for the long life of his sovereign than the instrumentalists.” Quoted in Manfred Bukofzer, Music in the Baroque Era from Monteverdi to Bach (New York: W. W. Norton, 1947), 406.

The Leipzig city council members were aware that salaries of civic musicians would be insufficient to sustain them without freelance work, and they granted the *Stadtpfeiferen* and *Kunstgeigeren* weekly bonuses of eight *Groschen* from the *Nikolaikirche* and four *Groschen* from the *Thomaskirche*.\(^{138}\) This was not merely altruism on the city’s part; a civic musician unable to support himself and his family might leave the city and seek employment elsewhere.

Pezel’s former teacher from Bautzen, the *Stadtmusikant* Nicolaus Leuterding, died on September 30, 1680, having held the position since 1622.\(^{139}\) Pezel was offered the position of Bautzen *Stadtmusikant*, apparently solely on the basis of his published instrumental works.\(^{140}\) He traveled to Bautzen in October but was denied entry into the city on the last day of that month and sent back to Leipzig because of possible infection.\(^{141}\) Pezel received further bonuses in Leipzig, but the next spring—which continued to be a troubled time for the *Stadtpfeiferen* because Leipzig’s New Year’s trade fair would be postponed\(^{142}\)—Pezel wrote to Bautzen requesting to start work (and to be reimbursed for his travel costs). Pezel resigned his position in Leipzig, ostensibly over a minor salary dispute, accepted his final pay on June 4, 1681, and departed the city.\(^{143}\)

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138 Schering, *Musikgeschichte Leipzigs*, 266.
139 Biehle, 32.
140 Ibid., 35.
141 Fiebiger, 11.
142 Beachy, 438.
143 Fiebiger, 11.
Johann Pezel: Stadtmusikant in Bautzen (1681–1694)

Pezel’s journey to Bautzen took six days, and his travel reimbursement was a substantial thirty-six Thaler, reflecting his large family and significant possessions. Pezel’s base salary in Bautzen was somewhat higher than it had been in Leipzig, but he now had to pay for his own lodging, as well as firewood and grain. One of his first petitions to the Bautzen city council was to have these latter expenses covered, which it granted.

The Stadtmusikant requirements were similar to what Pezel experienced as the senior Leipzig Stadtpfeifer. His regular performance duty was still the Abblasen (which in Bautzen took place at 10:00 am and 5:00 pm), but the majority of his income came from celebratory performances. He played an average of forty-three weddings a year, which totaled about 157 Thaler. In addition to weddings and funerals, there were parades on Christmas and New Year’s Day, and the Gymnasium hosted an annual Gregoriusfest. Perhaps the most significant change to Pezel’s life was that as Stadtmusikant, all municipal performances were under his direct control. He was now able to take nearly any opportunity he wanted or to assign them to his

144 Ibid. The Groschen:Thaler exchange rate was then 24:1.
145 Ibid.
146 Biehle, 36.
147 Fiebiger, 11.
148 Ibid., 12.
149 There were still a few restrictions; a local Bierfiedler complained in 1682 that Pezel was forbidding them from playing in beerhouses and performing at peasant weddings. A city ordinance from 1612 read that manual laborers could not have municipal musicians play their weddings. Ibid.
Gisellen (“assistants”), who performed a similar function to Leipzig’s Stadtpfeiferen.

Pezel had four Gisellen at any given time, who over the years included Andreas Leuterding (the son of Pezel’s predecessor as Stadtmusikant), Adam Münchoff (whose merchant brother would later sell Pezel his house), and Samuel Kade (who would eventually marry into the Leuterding family).Another Leuterding son, Johannes, made a 1652 list of the instruments he played, which included various sizes of cornets, zinks, trombones, bombards, dulcians, flutes, crumhorns, shawms, and all members of the violin and viol families—demonstrating the versatility of Bautzen’s civic instrumentalists as well as the surprising longevity of some Renaissance instruments in the city’s musical life.

Pezel’s personal instrument collection was considerable, and the city council provided funds for the construction of a second organ loft to hold them. The council also provided him with large bookshelves and instrument cases. The above instrument list does not include trumpets, but Pezel likely brought his own from Leipzig, because soon after arriving he had been reprimanded for misusing trumpets by playing them at minor weddings, when they should have been reserved for those of the nobility. The council had summoned Pezel for this misdemeanor in early 1682 but had not significantly punished him, and he repeated the offense on at least two other occasions.

150 Ibid., 13.
152 Fiebiger, 12.
153 Bautzen’s city council generally took such sumptuary laws seriously; when Pezel’s assistant Samuel Kade married the daughter of Nicolaus Leuterding, he requested to have trumpets and timpani at his wedding and
Respected council members attended the baptism of Pezel’s daughter Susanna Gertrud in 1683.\textsuperscript{154} Pezel’s reputation was also reflected in his municipal position, in which he now outranked Bautzen’s Kantor, who previously had been ranked thirty-fourth and the Stadtmusikant unlisted, meaning sixty-fifth or below.\textsuperscript{155} Kantor Gumbrecht—who had served Bautzen since 1672—might have been upset by his reduced influence. He and the Stadtmusikant were supposed to alternate weekly performances at Bautzen’s Petrikirche. Nevertheless, Pezel complained in 1685—four years into his appointment—that Gumbrecht had yet to allow him to lead a church performance. The council granted him the right, but Gumbrecht seems not to have complied, because Pezel complained again the following year, requesting that the council protect him or relieve him.\textsuperscript{156} Gumbrecht was problematic in other ways; he reportedly caused “inappropriate accidents” at weddings, gave lackadaisical performances at schools, and requested gifts from the schoolboys.\textsuperscript{157}

Pezel also clashed with Schröer, the organist, on several occasions. By December 1681 Pezel complained to the Bautzen council about Schröer requesting more money than was due him for weddings, and these instrumental fees had come out of Pezel’s own payments. Pezel might possibly have been an organist himself; he initiated a project to install a small organ in the

\begin{flushleft}
\textsuperscript{154} Fiebiger, 15.
\textsuperscript{155} Ibid., 16.
\textsuperscript{156} Biehle, 108.
\textsuperscript{157} Fiebiger, 13.
\end{flushleft}
second loft of the *Petrikirche*.\textsuperscript{158}

Pezel continued to compose, publishing in 1685 yet another collection of *Turmmusik* in Frankfurt.\textsuperscript{159} *Fünff-stimmigte Blasende Music* (“Five-part wind music”) is a set of brief *Intraten* and dance movements. Pezel did not organize the collection into suites by movement or key. The utilitarian title page lacks both decoration and a dedication.\textsuperscript{160} Wienandt notes that this publication contains more errors than Pezel’s previous collections, citing “misnumberings of pieces, missing measures, and omitted dynamics.”\textsuperscript{161} Pezel was almost certainly not present to supervise the printing process, and such lack of care suggests that this publication might have fulfilled a contractual obligation. Overall, *Fünff-stimmigte Blasende Music* gives the impression of having been thrown together. This is in contrast to Pezel’s next and final publication—his *magnum opus* of 1686—which will be considered in the following chapter.\textsuperscript{162}

The death of the Saxon Elector Johann Georg III in 1691 led to a full-year funerary ban on celebratory music. However, Pezel’s status was sufficiently high (and perhaps Bautzen sufficiently distant from the center of the region that the council felt at little risk of angering the Saxon leadership) that he received special dispensation to continue performing at weddings.\textsuperscript{163}

\begin{itemize}
\item \textsuperscript{158} Ibid., 15.
\item \textsuperscript{159} Johann Christoph Pezel, *Fünff-stimmigte Blasende Music, Bestehend in Intraden, Allemanden, Balleten, Couranten, Sarabanden und Chiquen, als Zweyen Cornetten und dreyen Trombonen* (Frankfurt: Balthasar Christoph Wustis, 1685).
\item \textsuperscript{160} Wienandt, xvi.
\item \textsuperscript{161} Ibid., xxx.
\item \textsuperscript{162} Pezel, *Opus Musicum Sonatarum Praestantissimarum Senis Instrumentis Instructum* (Frankfurt: Balthasar Christophr Wustii, 1686).
\item \textsuperscript{163} Fiebiger, 13.
\end{itemize}
Pezel purchased a fine house for 500 Thaler in 1692. It had been built on the ruin of a Franciscan monastery which had been abandoned for approximately 130 years. The home was on Grosse Brüdergasse (“Big brother alley”), near the city market and with good access to fresh water, in a well-regarded district that was home to many of Bautzen’s merchants.\footnote{Ibid., 16.} Pezel’s walk to both the Petrikirche and the Bautzen Rathaus from which he performed the twice-daily Abblasen was only a few hundred feet.\footnote{Based on a Google Maps satellite view of the route from Pezel’s home to Bautzen’s Petrikirche and Rathaus, accessed Jan. 27, 2015, http://bit.ly/18pRZgf.}

Johann Christoph Pezel died in his sleep on October 13, 1694.\footnote{Fiebiger, 16.} His death notice referred to him as the “well-respected, well-educated, instrumental musician Pezel,”\footnote{Ibid.} and his funeral took place on October 17 at the Petrikirche. Pezel’s death had been unexpected, as he had appeared the previous month before the city council “adamantly requesting” to play music at weddings despite yet another funerary ban after the April death of Saxon Elector Johann Georg IV.\footnote{Ibid.}

Pezel was survived by his wife and four children. His daughter Susanna Gertrud married a button-maker and merchant in Zittau, and there are records of his two sons, Johann Gottfried and Caroly Christoph, both having attended Bautzen’s Gymnasium. Pezel’s wife, Susanna, continued to receive his income until her own death the next year. Shortly before she died,
Susanna had paid 170 Thaler to complete the construction of the small organ that had been her husband’s project for a number of years.

Pezel was succeeded as Bautzen Stadtmusikant by his Giselle Samuel Kade, who apparently fulfilled his duties adequately, based upon a 1699 report from the council that Kade “might not be a great composer, but he’s a musician.” Kade had purchased the Pezel house from Susanna and adopted one of Pezel’s young children, and he also bought Pezel’s music, ensuring its continued performance.

169 Biehle, 44.

170 Fiebiger, 16.
Chapter 2
Johann Pezel’s *Opus Musicum Sonatarum*

I. Historical Background and Overview

Pezel’s largest work, *Opus Musicum Sonatarum Praestantissimarum Senis Instrumentis Instructum* (“Musical work of splendid sonatas for six instruments [over basso continuo]”),\(^1\) dates from 1686 and consists of twenty-five substantial sonatas. Balthazar Christoph Wusts—the Frankfurt press that had printed Pezel’s two previous collections—was the publisher. Bautzen was hundreds of miles from Frankfurt, a significant distance compared to the relatively close proximity of Dresden and Leipzig, and Pezel’s reason for publication there may have been contractual. The prints are beautifully decorated but contain numerous errors (both musical and otherwise, e.g., the title page indicates a Basso Continuo partbook though it is actually the Violin I partbook, and there is a discrepancy in the title of the twenty-third sonata), suggesting that Pezel likely did not journey to Frankfurt to oversee publication.

At this time Bautzen was the unofficial principal city of the six towns of Upper Lusatia known as the Hexapolis League, which also included Görlitz, Lauban, Kamenz, Löbau, and Zittau. The Hexapolis council leaders met regularly and included music in their meetings, and as perhaps the most renowned musician in the League, Pezel would have been a frequent performer. The leaders added a provision to their rules in 1681 in which the *Stadtmusikant* was now

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\(^{1}\) Johann Christoph Pezel, *Opus Musicum Sonatarum Praestantissimarum Senis Instrumentis Instructum* (Frankfurt: Balthasaris Christophori Wustii, 1686). The subtitle “Alphabet Sonatas,” which appears on ACRONYM’s recording of the cycle, was created for marketing purposes and has no historical justification. *Opus Musicum Sonatarum: The Alphabet Sonatas*, ACRONYM (Brooklyn: New Focus Recordings, 2014).
permitted to ask for a tip,² possibly an indication of their esteem for Pezel’s skill. It was to these
council leaders that Pezel dedicated his *Opus Musicum Sonatarum*. He received twelve *Thaler*
each from Bautzen and Görlitz, and unknown sums from the other four cities.³

Pezel scored *Opus Musicum Sonatarum* for two violins, three violas, bassoon or violone, and basso continuo.⁴ The first twenty-four sonatas are organized by key; two sets of twelve sonatas each have key signatures in a sequence of ascending fifths starting from G (with a diminished fifth from E to B-flat to prevent travel to overly difficult keys).⁵ This grouping of a collection by key perhaps was not undertaken again by any other composer with this level of detail until J. S. Bach did so with his *Das Wohltemperierte Klavier*, BWV 846–870, several decades later.

Perhaps the most idiosyncratic aspect of the collection is that each of the first twenty-four sonatas has been given an alphabetical feminine name (e.g., Abella, Baccha, Cadmea . . .

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³ Fiebiger, 12.

⁴ Current understanding of historical performance practice suggests that while the viola parts—found respectively in soprano, alto, and tenor clefs—could have been performed on violas da gamba, they were likely intended for *violas da bracchia*, which seem to have been common by this time in Germany unless “gamba” was specified. Pezel’s choice of the bassoon was typical as an *obbligato* bass instrument throughout this region in the Baroque era. Violone (which was then a generic term for a bass stringed instrument) most likely meant some form of violoncello, but it might also have been a bass viol or a small “G violone” playing at eight-foot pitch. Common harmonic continuo instruments at this time included keyboards (harpsichord and organ) and plucked strings (archlute and theorbo). Although here the *obbligato* bass doubles the continuo bass frequently enough that further melodic instruments are unnecessary in the continuo, they might have been welcomed. In addition to the common eight-foot-pitch options listed above, in this time and place trombone would have been possible (and would even have served as a typical substitution for the violas). Additional melodic bass instruments at sixteen-foot pitch might include a “D violone” or even a contrabassoon (although these were still rare in 1686).

⁵ A chart of the key-signature relationships can be found in Elwyn A. Wienandt, *Johann Pezel (1639–1694): A Thematic Catalog of His Instrumental Works* (New York: Pendragon Press, 1983), xxxi.
Xantippea, Yvana, Zacchantea), the meanings of which have been previously unexplored. While character pieces in the late Baroque were popular in France (Couperin, Marais, Rameau), and appear occasionally in Italy (Cazzati, Neri, Ziani) and in rarer cases in Germany (Georg Engelmann and Erasmus Widmann—the former a Leipzig composer whose music might have been known to Pezel—both have volumes of dance music with fanciful names), there appears to be no other collection of alphabetically organized character pieces during the Baroque period. 6

A descriptive etymology of the names can be found in the analyses below. There seems to be no common thread linking them; it is likely that Pezel was once again attempting to demonstrate his education through obscure references to Antiquity, as he appears to have done in his dedications of *Hora Decima* and *Bicinia Variorum Instrumentarum*. The Greek mythological references in the dedication of *Opus Musicum Sonatarum* are unrelated to those in the sonata titles.

*Opus Musicum Sonatarum* is also remarkable for its length and orchestrational size.

During this period in Germany, melody/bass and trio sonatas were still far more common than multi-part instrumental works, which mostly survive as isolated manuscript compositions and are not found within larger publications. Some of the largest collections of multi-part sonatas include Biber’s *Sonatae tam Aris* (twelve sonatas a2–8); Muffat’s *Floregium Primum* and *Secundum* (seven and eight sonata-suites, respectively, all a5) and *Exquisitoris Harmoniae Instrumentalis* (twelve *concerti grossi* a5); and Schmelzer’s *Sacro-Profanus Concentus Musicus* (thirteen

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6 Johann Christian Schickhard’s *L’Alphabet de la Musique*, often termed the “Alphabet Sonatas,” would seem at first glance to counter several of these arguments, as it contains twenty-four sonatas in many keys. Nevertheless, the sonatas themselves are untitled and were composed several years after *Das Wohltemperierte Klavier* Pt. 1, and the only reference to the alphabet is the title of the collection. Johann Christian Schickhard, *L’Alphabet de la Musique* (London: Musica Rara, 1977).
sonatas $a_2$–$8$), but volumes of this scale are rare. *Opus Musicum Sonatarum* (twenty-five sonatas $a_6$, some of them longer than the longest of the works listed above) may be the largest extant collection of secular music—with regard to number of movements, length of movements, and orchestrational size—published in seventeenth-century Germany.

Copies of the complete partbooks of the first and only edition of *Opus Musicum Sonatarum* survive in the Biblioteque Nationale in Paris and the Uppsala University Library in Sweden, and they are substantively identical. A third complete copy was extant in Dresden during the first half of the twentieth century, but can now be presumed lost. An additional partial copy, consisting of only three partbooks, is available in Strängnäs in Sweden. The partbooks in Paris have been digitally scanned and are now available online.

This chapter includes the text and translation of Pezel’s dedication, a brief etymology of each sonata’s title accompanied by a descriptive musical analysis, and an errata list. Following the conclusion, an appendix contains the complete scores and parts to *Opus Musicum Sonatarum* in a modern edition based upon the digitized Paris partbooks.

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7 Several mid-twentieth-century references to this copy were likely based on pre-World War II sources. A message to the Dresden library requesting any information as to the whereabouts of their copy received a response with a link to a RISM catalog listing that purported to be the library’s only current holding attributed to Johann Christoph Pezel. This turned out to be a composition by Christian Pezold. E-mail message to the author, September 24, 2012.

8 Wienandt, 95.

II. Latin Dedication and Translation

Magnificis, Nobilissimis, Amplissimis, Excellentissimis ac Predentissimis Inclytarum Hexapoleis Superioris Lusatiae Rerumpublicarum


Quemadmodum verò triplex aliàs Musica jactatur & laudatur: Vocalis, Poëtica seu Rythmica, & Instrumentalis; ita hocipsum meum quale—quaie Opus Musicum proximè adultimum hoc genus, quã Musici instrumentis tangendis, autinflandis, aut pulsandis artem suam ostendunt, accedit.

VOS verò, Viri Magnifici, quod hujo, Senis Instrumentis instructi Operis Patronos, Defensores ac Protectores elegerim, Vestrâ Integritas, Vestrâ Comitas, Vestrâ; erga Musicam Musicesq; Cultores favor & amor facit. Hocce igitur Opus Musicum æquà quæsotollite mente & mihi meisque constanter favete.

DEUS Ter Opt. Max, Vos Vestrasque Respublicas in hoc calamitosissimo seculo gratiosissimè

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10 A shortened version of this translation can be found in the liner notes to ACRONYM’s recording. Thanks to Dr. Alan Corn, who generously donated his time to create this translation, which has been slightly edited for readability; paragraph breaks in the main body of the text have been added.
To the magnificent, most noble, most splendid, most excellent, and most wise of the renowned Hexapolis of Upper Lusatia of the Republic

I wish health, welfare, safety, and prosperity of all kind to my patron masters, my great supporters, and the rest of the most-watchful senators and consuls.

It is the nature of talent and the custom of humanity that day by day it may desire to hear something sweet and pleasant. In general, nothing affects the heart and ears more than remarkable music, for deservedly, this Palladium¹¹ is said to have fallen from the sky from God above. Thus every good gift comes from God. Plutarch, observing this very fact, exclaimed In all ways music must be venerated since it is the invention of God. Hence Socrates, Plato, and the Pythagoreans said that all young men should as a rule be trained and instructed in music, not as a cure for licentiousness, but as a release for the mind, and for a model and moderate reason. Indeed, Nature, eager for all the youthful pleasures, by the sweet virtue of music leads to sweet comforts that are able to soothe a dignified old age. This itself is what drives away cares, checks anger, nourishes harmony, and impels and excites the minds of heroes to brave deeds.

So many examples prove this effect. When Timotheus, most celebrated in musical skill, at a banquet had begun his Phrygian song, he so inspired King Alexander that immediately Alexander jumped up for the purpose of taking up arms, and the same man with the tune being changed returned to the banquet. Empedocles preserved his guest safe and sound from enemies through the protection of musical skill. Didn’t Terpander and Arion save their own citizens from the greatest diseases with musical incantations? Thus Xenocrates cured men by musical means.

¹¹ Palladium in mythology was a statue or other icon that safeguarded a city. That it also happens to be the name of several prominent concert venues—an attractive double-meaning in this context—seems to be a coincidence stemming from a different modern etymology.
Thales of Crete drove away diseases and plague by the sweetness of his cithara [a Greek lyre]. Asclepiades, the Mede, through his song restored the minds of mad men to sanity.

Just so, truly three-fold music is boasted about and praised: Sonorous, Poetic or Rhythmic, and Instrumental. And so my Opus Musicum approaches the last type, in which instruments of music show their art where they must be touched or blown into or beaten.

YOU truly magnificent men, I have selected you as defenders and protectors. Your integrity and comity and support and love in relation to music and musicians make worshipers of music. Therefore, please set your mind fairly and constantly applaud for me and my Opus Musicum.

Let GOD, the greatest and best, three times preserve most pleasingly your Republics in this most calamitous age. Let Him guard and defend, and let Him bestow peace and tranquility to religion and region, a peace and tranquility that is constant and perpetual. And let Him repel enemies and adversaries afar, and truly let Him retain the Harmonious Hexapolis in this sweetest concert of harmony.

Farewell.

I give Bautzen on the 21st day of March, 1686.

Magnificent, Grand and Wise.
Most eager friend,

Johann Pezel
Director of Instrumental Music

III. Analyses

The twenty-four sonatas of Opus Musicum Sonatarum consist of proto-movements that tend to alternate between homophony and imitative counterpoint, with numerous sections of both non-imitative polyphony and brief concertato passagework. As delineated by double-bars with repeats, most sonatas contain five proto-movements, with three sonatas in six sections, four sonatas in four sections, and one sonata in three sections. (In all sonatas with fewer than five sections, five proto-movements can still be delineated structurally.) The only time signatures that
appear are C and 3/2, the only tempo indications are *adagio* and a few markings of *allegro* (all but one of which appears adjacent to an *adagio*, perhaps indicating cancellation), and the rare dynamics are almost exclusively *f* and *p* echoes. The sonatas have a further structural similarity in that they are mostly cyclical, with a brief coda reprising the opening material in each piece except for the five sonatas whose first proto-movement is in 3/2. This early form of recapitulation can be found in many instrumental works of the period, by composers such as Bertali, Rosenmüller, and Schmelzer.

Following these sonatas, the cycle ends with a twenty-fifth piece titled *Ciacona* (“Sonata Ciacona” in the Violin II, Bassoon, and Basso Continuo partbooks), for which the first viola is replaced by a *concertato* third violin. (Given the high *tessitura* of the Viola I part throughout the entire cycle, the previous sonatas in the partbook could be played on violin as well.) The *Ciacona* is remarkable not only because of its prodigious length of 448 measures, but because it utilizes two distinct alternating *ostinati*. This is possibly the longest and most complex ground composed prior to J. S. Bach’s organ *Passacaglia*, BWV 582, and violin *Ciacona* from BWV 1004.

*Abella* is the Latinized form of Avella, a city in the Compania region of Southern Italy. *Sonata Abella* is unique among Pezel’s cyclical sonatas in that the recapitulation of the opening passage is not separated from the previous section by repeat signs and double bars. It is also the only sonata to have a “bow chord,” a final *longa* that repeats the cadential chord after a double-
bar (whereas in the other twenty-four sonatas, the final *longa* is itself the cadential chord). This bow chord appears in all seven part-books.

\[
\begin{align*}
\text{mm. 1–16} & \quad C & :| \\
\text{mm. 17–52} & \quad |: & :| \\
\text{mm. 53–74} & \quad |: & :| \\
\text{mm. 75–124} & \quad |: & 3/2 \\
\text{mm. 125–29} & \quad C & :| \\
\text{m. 130} & \quad |: & \text{bow chord}
\end{align*}
\]

**B. Sonata Baccha**

Baccha is the feminized form of Bacchus (Dionysus), the god of wine. A female follower, known as a Bacchante, would celebrate “the festival of that deity with a raving madness carried even to insensibility, with an ivy crown upon her head, a fawn-skin upon her left shoulder, a staff wound with ivy in her hand, and with hair loose and flying wildly about.”\textsuperscript{12} This description coupled with the score (one of the longest and slowest of the collection, with lengthy *adagio* sections) is an early indication that the sonata titles might be unrelated to the musical content.

One of the only *allegro* markings in *Opus Musicum Sonatarum* is found in *Sonata Baccha* at m. 140, but it appears only in the Basso Continuo partbook, which additionally separates the section with a single barline. The Viola I partbook has a double-bar in the same location.

C. Sonata Cadmea

Cadmea is the Citadel of Thebes, named for that city’s Phoenician founder, Cadmus. According to Herodotus, Cadmus introduced the alphabet to the Greeks, and he is also said to have interacted with Zeus and Athena and slain several dragons. The former story is almost as likely apocryphal as the latter, since Thebes predates the earliest indications of the Cadmeian alphabet in Greece by at least half a millennium.\(^\text{13}\)

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D. Sonata Dejanira

There are two mythological women named Dejanira, both associated with Heracles. One was an Amazon who Heracles slew in his quest for the girdle of Hippolyte.\(^\text{14}\) His second wife, also named Dejanira, committed suicide after inadvertently harming him (and by some accounts killing him) with a love potion made from the blood of the centaur Nessus, which had been intended to end his affair.\(^\text{15}\) The Viola III partbook’s title of “Dajamira” is a misprint.

| mm. 1–20 | C, adagio |
| mm. 21–40 | : |
| mm. 41–88 | : 3/2, adagio |
| mm. 89–144 | : |
| mm. 145–48 | : C |

E. Sonata Ebura

Ebura is a town in Spain, and Evora (sometimes Ebora) is a town in Portugal, both with Roman ruins. The English city of York, originally called Eboracum, may have been named for one of these two Roman towns.\(^\text{16}\)

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16 James Joseph Sheahan, *History and Topography of the City of York; the Ainsty Wapentake; and the East Riding of Yorkshire* (Beverley, UK: J. Green, 1855), 290.
**Sonata Fabaria**

Fabaria was an ancient town in Sicily, now known as Favara. Fabaria is also Latin for a female bean-seller.¹⁷

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G. Sonata Gaba

Gaba was a city in the Jezreel Valley (separating Samaria from Galilee), built by Herrod.\textsuperscript{18} Like Sonata Tamara, the other C-Major piece in the cycle, Sonata Gaba has the character of a fanfare, with passages consisting of lengthy tonic and dominant pedal points. It one of only three sonatas, aside from the Ciacona, to omit a repeat marking at the end of the opening proto-movement. The sonata contains four proto-movements, but a fifth can be delineated as beginning in m. 45, where there is a barline and tempo change.

\begin{tabular}{ll}
mm. 1–44 & C \\
mm. 45–60 & \textit{adagio} :| \\
\hspace{1cm} (locations of \textit{p} and \textit{f}, respectively in mm. 54–55 and 57, were deliberately staggered by the composer) \\
mm. 61–79 & :| \\
mm. 80–137 & : 3/2 :| \\
mm. 138–47 & : C \\
\end{tabular}

H. Sonata Hoemonia

Haemonia, the more common spelling, was another name for Thessaly,\textsuperscript{19} also known as Aeolia.\textsuperscript{20}

\begin{flushright}
\end{flushright}

\begin{flushright}
\end{flushright}

\begin{flushright}
\textsuperscript{20} This sonata does not contain any more instances of the Aeolian, or natural-minor mode, than any other minor-key sonata in the collection, another indication the titles are unrelated to the musical content.
\end{flushright}
J. Sonata Ja

Ia is a Greek town on an island in the Aegean sea, more commonly spelled Oia. Ja is also the German word for “yes.”

K. Sonata Köhlerina

Köhlerina is the only unequivocally German title among the sonatas, not taken from Antiquity, and Köhler was (and remains) a common German surname. The “-in” suffix in

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21 There is no sonata representing the letter I, which was interchangeable with the letter J in Latin.
German feminizes a noun, and the “-a” is an addition to match gender with “Sonata.” This piece might be named for someone Pezel knew personally, and a likely candidate would be the Leipzig music publisher Johann Köhler. Another possibility would be Christian Köhler, who joined the Leipzig Kunstgeigeren in 1681. Sonata Köhlerina is the only sonata until the Ciacona to be notated entirely in 3/2 (excepting its final three-measure “tail”). It is also unusual for having six sections rather than the usual five, and it has the most measures of the collection’s first twenty-four sonatas.

<table>
<thead>
<tr>
<th>Measure Range</th>
<th>3/2</th>
<th>:</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1–24</td>
<td></td>
<td>:</td>
</tr>
<tr>
<td>mm. 25–66</td>
<td>:</td>
<td>:</td>
</tr>
<tr>
<td>mm. 67–105</td>
<td>:</td>
<td>:</td>
</tr>
<tr>
<td>mm. 106–53</td>
<td>:</td>
<td>:</td>
</tr>
<tr>
<td>mm. 154–99</td>
<td>:</td>
<td>:</td>
</tr>
<tr>
<td>mm. 200–202</td>
<td>: C</td>
<td></td>
</tr>
</tbody>
</table>

L. Sonata Laconia

Laconia is a region of southern Greece, the capital of which was Sparta. It provides the etymology for the word “laconic,” as the Greeks claimed was the Spartans’ nature. Sonata Laconia is one of two sonatas to appear in the unusual (for the seventeenth century) key of E Major, and it tonicizes some distant key areas (such as, briefly, F-sharp Major as the dominant of  

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22 The social meaning of the feminization of a family name in this time and place is uncertain.

23 Schering, “Die Leipziger Ratsmusik,” 53. Given Pezel’s rank of Präfect prior to his departure for Bautzen in the year of Christian Köhler’s appointment, Köhler may have served as Pezel’s apprentice.
B Major). When the sonata momentarily modulates to G-sharp Minor in m. 58, there is an unequivocal F-double-sharp in Violin II in which two sharp signs are stacked vertically.\(^{24}\)

\[
\begin{align*}
\text{mm. 1–21} & \quad \text{C} & \quad :| \\
\text{mm. 22–42} & \quad : & \quad :| \\
\text{mm. 43–61} & \quad : & \quad 3/2 \\
\text{mm. 62–63} & \quad p \\
\text{mm. 64–66} & \quad f \\
\text{mm. 67–70} & \quad p \\
\text{mm. 71–91} & \quad adagio & \quad :| \\
\text{mm. 92–121} & \quad : \\
\text{mm. 122–25} & \quad p \\
\text{mm. 126–37} & \quad adagio \\
\text{mm. 138–39} & \quad p & \quad :| \\
\text{mm. 140–47} & \quad : & \quad C
\end{align*}
\]

\textit{M. Sonata Macra}

Macra is a town in the Piedmont region of Italy, as well as the Latin name for its nearest river, now called the Maira. Macra was also an ancient town on the border of Thessaly. A macron is a diacritical mark used in many languages and named for the Greek word \textit{makron} (“long”). \textit{Sonata Macra} contains four proto-movements, but a fifth can be delineated as beginning in m. 110, with a tempo and meter change.

\[
\begin{align*}
\text{mm. 1–15} & \quad \text{C, adagio} \\
\text{mm. 16–37} & \quad 3/2 & \quad :|
\end{align*}
\]

\(^{24}\) In other partbooks within the same passage, as well as in \textit{Sonata Yvana} during a similar modulation, a single (redundant) sharp appears next to the F-sharp, likely indicating a double-sharp.
N. Sonata Nabathea

Rome annexed Nabathea, a middle-eastern kingdom that included much of modern-day Israel. The more common spelling is Nabataea. An unusual sequence of modulations downward by step takes place in the fourth proto-movement.
Octavia was the name of three significant historical figures. Claudia Octavia was an Empress of Rome, the daughter of Tiberius and the wife of Nero, the latter of whom had her executed on false charges of adultery. Octavia the Younger was the sister of Caesar Augustus and wife of Marc Antony. She shared a name with her half-sister, often called Octavia the Elder.

Sonata Octavia has six sections rather than the typical five, all well-varied. It also features one of the rare allegro markings in the collection, which as in Sonata Baccha appears in a triple-meter section adjacent to an adagio.

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Padusa was the ancient name for the Po, a river that flows through much of northern Italy. The Macra (Maira) river is a tributary. *Sonata Padusa* has one of the collection’s more unusual imitative sections, in which the treble voices join together and play a single part after their individual fugal entrances are complete. This is similar to certain dance movements of Pezel’s previous string collections, in which various voices double the melody. This sonata includes another rare *allegro* (which again is in 3/2 and adjacent to an *adagio*).

\[
\begin{align*}
\text{mm. 1–10} & \quad C, \textit{adagio} \\
\text{mm. 11–34} & \quad | \quad : \\
\text{mm. 35–74} & \quad |: 3/2 \quad : \\
\text{mm. 75–108} & \quad |: C \quad : \\
\text{mm. 109–26} & \quad |: 3/2, \textit{adagio} \\
\text{mm. 127–52} & \quad \textit{allegro} \quad : \\
\text{mm. 153–56} & \quad |: C
\end{align*}
\]

*Q. Sonata Quinquatria*

Quinquatria was a Roman festival and later a holiday celebrating the goddess Minerva.\(^\text{27}\)

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The name stems from the festival starting on the fifth day of the Ides of March, although subsequently the celebration was expanded to five days.

| mm. 1–20      | C         | : |
| mm. 21–42     | :         | : |
| mm. 43–73     | :         | : |
| mm. 74–122    | : 3/2, adagio | : |
| mm. 123–26    | : C       | : |

*R. Sonata Rha*

Rha is the ancient name for the Volga, Europe’s largest river. All partbooks in *Sonata Rha* contain what might be a unique musical notation, the meaning of which is uncertain. From mm. 65 through 105, throughout what appear to be repeated *tutti* Grand Pauses, all rests (except for m. 79) have small noteheads above them, and they are of the same values as the previously played notes. The musicians of ACRONYM suspected that this might be a shorthand for “echo.” Though the sonata is in only four proto-movements as delineated by double-bars, the passage beginning at m. 132 clearly begins a new section and has been marked as such below.

| mm. 1–23      | C, adagio | : |
| mm. 24–44     | :         | : |
| mm. 45–131    | : 3/2     |   |
| mm. 132–44    | C         | : |
| mm. 145–49    | :         |   |
S. Sonata Sabaea

Sabaea is the Latinized form of Sheba, an Arabian kingdom that included modern-day Yemen. The sonata is titled “Saboe” in the Viola III partbook, and “Saboea” in the Bassoon and Basso Continuo partbooks. These are likely typographical errors, although Demosthenes is said to have scolded Aeschines for dancing through the streets wearing fennel, holding snakes over his head, and shouting “Evoe Saboe” in a ritual orgy as a youth.28

*Sonata Sabaea* has an extended opening sequence, which serves as a precursor to the *Ciacona*, in which multiple ground bass patterns return episodically. The subsequent *adagio* is one of the more harmonically adventuresome passages in the collection, with numerous modulations and deceptive cadences. Although this sonata contains only three sections, a fourth and fifth proto-movement can be discerned at points of textural change. Before the final three-measure “tail,” the introduction to the sonata reappears in full. This is the only time in the cycle that a proto-movement is recapitulated as anything other than a final passage, and it is also the only time any proto-movement in 3/2 meter is recapitulated.

| mm. 1–12 | 3/2, *adagio* |
| mm. 13–16 | *p* |
| mm. 17–24 | ground bass 1 |
| mm. 25–32 | ground bass 1, *p* |
| mm. 33–40 | ground bass 2 |
| mm. 41–48 | ground bass 1 |
| mm. 49–56 | ground bass 1, *p* |
| mm. 57–64 | ground bass 2 |
| mm. 65–71 | ground bass 1 |
| mm. 73–80 | ground bass 1, *p* |
| mm. 81–88 | ground bass 2 |

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T. Sonata Tamara

Tamara was a town at the southwestern point of Brittania Romana on the banks of the Tamar river, now called Tamerton. Tamara is also the Latinized version of Tamar, a Biblical woman twice widowed to sons of Judah, who himself impregnated her when she posed as a prostitute. In the sonata’s lengthy second sequence and the brief opening of its third sequence—both of which alternate tutti with concerto violins—Sonata Tamara is the only sonata aside from the Ciacona to feature extended solo passagework without other instruments aside from continuo. It is also the only composition in the collection aside from the Ciacona to conclude with a note other than a longa. It contains four proto-movements, but a fifth can be delineated as beginning with the tempo change at m. 121.
Vacuna was an ancient Sabine goddess. Various sources list her as a goddess of victory, gardens and fields, woods and hunting, and “rural leisure.”

Wallona (standard: Wallonia) is the French-speaking region of Belgium, once part of

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29 *Opus Musicum Sonatarum* does not contain a sonata beginning with the letter U. However, *Sonata Yvana* is titled *Sonata Urana* in the Viola I and Viola III partbooks, despite maintaining its location between *Sonata Xantippea* and *Sonata Zacchantea*. The title Urana may be the feminized form of the god Uranus.


Gaul and captured by Julius Caesar. Unlike the other four sonatas whose opening proto-

movement is in 3/2 meter, the “tail” of Sonata Wallona does not consist of new material, but
rather is derived harmonically from the opening and appears in a new meter.

\[
\begin{align*}
\text{mm. 1–38} & \quad 3/2, \text{ allegro} \\
\text{mm. 39–56} & \quad | \text{ adagio } |
\end{align*}
\]

\[
\begin{align*}
\text{mm. 57–83} & \quad | : \text{ C } : | \\
\text{mm. 84–112} & \quad | : | \\
\text{mm. 113–82} & \quad | : 3/2 : | \\
\text{mm. 183–88} & \quad | : \text{ C } |
\end{align*}
\]

\textit{X. Sonata Xantippea}

Xantippea, commonly spelled Xanthippe, was the wife of Socrates, known for her fierce
temper. She was reputed to have torn off his coat in a marketplace and even to have emptied a
chamber pot over his head. Socrates “said he lived with a shrew, as horsemen are fond of spirited
horses, ‘but just as, when they have mastered these, they can easily cope with the rest, so I in the
society of Xanthippe shall learn to adapt myself to the rest of the world.’”\textsuperscript{32} Sonata Xantippea is
in six sections.

\[
\begin{align*}
\text{mm. 1–11} & \quad \text{C } : | \\
\text{mm. 12–33} & \quad | : | \\
\text{mm. 34–54} & \quad | : | \\
\end{align*}
\]

\textsuperscript{32} Diogenes Laertius, \textit{Lives of Eminent Philosophers}, ed. by R. D. Hicks, accessed May 6, 2015,
Yvana does not appear to be the name of a person or place from antiquity. It remains a somewhat common female first name in Eastern Europe, though it is more typically spelled Ivana. This translates into many languages as Joanna or Johanna, the feminine of John or Johann. As with Sonata Laconia (the other E-Major sonata in the collection), Sonata Yvana tonicizes several unusual keys. The sonata is titled “Urana” in the Viola I and Viola III partbooks.

Zacchantea is an unknown name with no clear meaning in any language. Perhaps the closest match is Zacchaeus, an honest tax-collector who Jesus encountered as recounted in the Gospel of Luke.
Ciacona

A ciacona (standard: chaconne) is a common triple-meter dance. Pezel’s decision to conclude a thematic collection with a single non-thematic dance piece had some precedents; for instance, Biber’s Rosencranz-Sonaten—fifteen sonatas for scordatura violin and basso continuo, each accompanied by a woodcut of a different Mystery of the Rosary—end with an unrelated unaccompanied violin Passacaglia.

Typical ciacona bass melodies are unvarying and might be four or six measures long, and therefore both Pezel’s alternating bass lines and their lengths are unusual. The sections have been arranged into a pattern—which repeats three times—of solo/solo/solo/tutti/trio/tutti, bookended by two tutti sections. The shorter bass pattern is used in all ripieno sections, and the longer pattern for all concertino sections. Unlike the previous sonatas, the Ciacona contains no repeats and merely has barlines after each repetition of a ground.
The Violin III part appears in the Viola I partbook with a change in clef from soprano to treble and the annotation *Violino Tertio*. The second *concertino* passage for this part, mm. 205–228, uses an unusual slurring (for this era), which consistently crosses the barline. Unlike tremolo passages in the other sonatas in which bowings are notationally inconsistent within each partbook, the violin trio in mm. 249–72 has consistent disparate bowings in which Violin I has paired slurs throughout, but the second and third violins have a single slur in each measure.

mm. 1–20  3/2, *adagio*, ground bass 1

| mm. 21–44 | ground bass 2, Violin I solo |
| mm. 45–68 | ground bass 2, Violin II solo |
| mm. 69–92 | ground bass 2, Violin III solo |
| mm. 93–112 | ground bass 1, *tutti* |
| mm. 113–36 | ground bass 2, *concertato* violin trio |
| mm. 137–56 | ground bass 1, *tutti* |

| mm. 157–80 | ground bass 2, Violin I solo |
| mm. 181–204 | ground bass 2, Violin II solo |
| mm. 205–28 | ground bass 2, Violin III solo |
| mm. 229–48 | ground bass 1, *tutti* |
| mm. 249–72 | ground bass 2, *concertato* violin trio |
| mm. 273–92 | ground bass 1, *tutti* |

| mm. 293–316 | ground bass 2, Violin I solo |
| mm. 317–40 | ground bass 2, Violin II solo |
| mm. 341–64 | ground bass 2, Violin III solo |
| mm. 365–80 | ground bass 1, *tutti* |
| mm. 381–84 | *p* |
| mm. 385–408 | ground bass 2, *concertato* violin trio |
| mm. 409–28 | ground bass 1, *tutti* |

| mm. 429–44 | ground bass 1, *tutti* |
| mm. 445–48 | *p* |
IV. Errata

To avoid inflating the errata list below, standard seventeenth-century notational practices have been taken into account; for example, in the original publication, accidentals would be canceled for all non-consecutive repetitions of the note even within the same measure, and an accidental on the first of two or more consecutive notes in different measures would hold pitch. Flat notes were raised by a half-step with the addition of a sharp sign—or occasionally a natural sign, which appears to have been rare but interchangeable—and sharp notes were lowered by a half-step with the addition of a flat. These have been modernized in the edition without comment.

There are few slurs to be found in the collection, but tied notes in several sonatas indicate what was then termed a tremolo. In most cases the parts differ as to which notes are thus indicated, yet the composer’s intention seems clear, and these bowings have therefore been editorially normalized. Dynamics also often vary slightly in placement and have been editorially moved to the most logical location and noted below.

Both the end of the first proto-movement of almost every sonata and the beginning of the last proto-movement of every sonata contain unclosed repeat signs (which appear in the analyses above). This was likely a technical issue caused by the printing press not having double bars with repeat signs on only one side. It is impossible to know the composer’s intention with regard to these sections, but in the author’s opinion the opening proto-movements seem to require the repeat structurally, whereas repeating the final “tail” of each sonata seems odd. The score has been edited accordingly.
Most discrepancies between the printed score and ACRONYM’s recording are interpretative on the part of the ensemble, generally regarding \textit{ficta}. Certain deviations (particularly the Violin I rhythms and notes in a section of \textit{Sonata Nabathea}) result from the editor having proofread poorly the first draft of the score, combined with insufficient recording time to correct mistakes using the facsimile partbooks.

Clefs have been modernized by placing all three viola parts in alto clef. Some cautionary accidentals have been added to facilitate performance. The Basso Continuo figurations were edited by ACRONYM’s chordal continuo players (Simon Martyn-Ellis and Ben Katz, at the time of recording).

The original publication used small hashmarks in place of bar lines. It occasionally delineated sections that did not follow repeat signs and double bars with a single barline. These have been noted in the analyses above and editorially modernized in the edition without comment. The final chord of almost every sonata was originally a \textit{longa}, which the editor replaced with a whole note.

\textit{Sonata Abella}

\begin{tabular}{ll}
m. 5.3 & Violin I originally C6 \\
m. 6.3 & Violin I originally C6 \\
m. 46.7 & Violin I originally F5 \\
m. 70/1 & Basso Continuo originally F2 \\
m. 96.4 & Viola II originally F4
\end{tabular}

\textit{Sonata Baccha}

\begin{tabular}{ll}
m. 32.3 & Violin II originally F3 \\
m. 54 & Viola I originally whole note
\end{tabular}
m. 55.2 Violin I originally B5
m. 65/1 Bassoon and Basso Continuo originally B2
m. 69.4 Bassoon and Basso Continuo originally C3
m. 82/2 Viola III originally C4
m. 86.6 Violin I originally B4
m. 94 Basso Continuo originally contained an extra beat identical to beats 1–2
m. 95.6 Bassoon and Basso Continuo originally B2
m. 112.7–8 Viola III originally C4
m. 114.9 Violin II originally contained quarter note A4 below this note
m. 116 Viola I originally missing adagio
m. 122.1 Violin II originally B4
m. 140 Violin I, Violin II, Viola I, Viola II, Viola III, and Bassoon originally missing allegro
m. 168.7 Violin I originally C5

Sonata Cadmea

m. 55.7–8 Violin II originally G5
m. 60.2 Violin I originally C5
m. 74.11 Violin I originally C5
m. 81.2–3 Viola II originally G3–F3
m. 129/2 Viola II originally F4

Sonata Dejanira

m. 41 Bassoon originally missing adagio

Sonata Ebura

m. 10.3 Basso Continuo originally D3
m. 15/2 Basso Continuo originally G2
m. 16/1 Violin I, Violin II, and Viola II f originally appeared at m. 16.3
m. 16.6–9 Violin I, Violin II, and Viola II originally had tied notes at m. 16.6–7 and m. 16.8–9; Viola I, Viola III, Bassoon, and Basso Continuo originally had tied notes at m. 16.7–8
m. 16/3 Violin I and Violin II p originally appeared at m. 16/4; Viola II and Bassoon p originally appeared at m. 16.7
m. 17/1 Violin I and Violin II f originally appeared at m. 17.3; Viola I f originally appeared at m. 17.2; Viola II f originally appeared at m. 17/2
Bassoon originally had tied notes
Violin I, Violin II, and Viola II originally had tied notes at m. 17.6–7 and
m. 17.8–9; Viola I, Viola III, Bassoon, and Basso Continuo originally had tied
notes at m. 17.7–8
Violin I, Violin II, and Viola II p originally appeared at m. 17/4
Violin I and Violin II f originally appeared at m. 18.3; Viola II f originally
appeared at m. 18.2
Violin I, Violin II, and Viola II originally had tied notes at m. 18.6–7 and
m. 18.8–9; Viola I and Viola III originally had tied notes at m. 18.7–8; Bassoon
originally had tied notes at m. 18.6–8
Violin II p originally appeared at m. 18.7; Violin I and Basso Continuo p
originally appeared at m. 18/4
Violin I f originally appeared at m. 19.2; Violin II and Viola II f originally
appeared at m. 19.3; Viola III and Basso Continuo originally missing f
Bassoon and Basso Continuo originally E3
Basso Continuo originally E3
Viola II originally E4
Viola I originally A4
Violin I originally E5
Viola II originally G4; Bassoon and Basso Continuo originally G2
Bassoon and Basso Continuo originally A2

Sonata Fabaria

Basso Continuo originally D3
Violin I originally B♭4
Violin I originally B♭4
Violin II originally B♭4
Basso Continuo originally G2
Violin II originally B♭4
Violin I originally B♭4

Sonata Gaba

Basso Continuo originally F♯3

17 The author was confident about most of his editorial note corrections, but the downbeat of m. 103,
which unequivocally calls for a G-Minor chord and not a B-flat-Major chord (originally with a G in three
different partbooks and no F), produced some consternation. In its original form it is the only “recapitulation”
in the cycle to begin in a different key than the opening of the sonata.
m. 50.4  Viola III originally F3
m. 54.6  Bassoon p originally appeared at m. 55.3; Basso Continuo p originally appeared at m. 54.7
m. 57.6  Basso Continuo originally missing f
m. 57/4  Violin I originally missing f

_Sonata Hoemonia_

m. 30/1  Basso Continuo originally B♭2
m. 67.1–2  Violin I originally F5
m. 67.7–8  Viola II originally C3
m. 69.6  Viola II originally A4
m. 70  Viola II measure originally missing and has been editorially reconstructed

_Sonata Ja_

m. 7.7  Basso Continuo originally E2
m. 29/1  Basso Continuo originally A2

_Sonata Köhlerina_

m. 3.2  Violin I originally G5
m. 3.2  Viola III originally G3
m. 3/3  Violin II originally D5
m. 4.4  Violin I originally G5
m. 11.2  Viola I originally B♯4
m. 17.1–2  Viola II originally E3
m. 27.2,4  Viola III originally G3
m. 53/3  Violin II originally C♯5
m. 54/3  Violin I originally G5
m. 62.2,4  Violin I originally G5
m. 90/2  Viola III originally G3
m. 192.2  Viola I originally F♯4

_Sonata Laconia_

m. 9.6  Violin II originally C♯5
m. 12/4  Basso Continuo originally B2
m. 45/3 Viola II originally B4
m. 45/3 Bassoon originally B2
m. 46.2 Violin II originally B4
m. 56/3 Viola II originally F♯4
m. 56/3 Bassoon and Basso Continuo originally F♯2 (with redundant sharp)
m. 57.2 Violin I originally A4
m. 64/1 Violin I, Viola III, and Basso Continuo originally appeared at m. 64/2
m. 67/1 Violin I, Viola II, and Basso Continuo p originally appeared at m. 67/2
mm. 92–93 Viola I originally E♯4
m. 108 Violin I originally C♯6
m. 108.5 Basso Continuo originally F♯2
m. 122 Violin I, Viola I, Viola II, Viola III, Bassoon, and Basso Continuo originally missing p
m. 138 Bassoon and Basso Continuo originally missing p

Sonata Macra

m. 5.11 Violin I originally G5
m. 16.3 Violin II originally G4
m. 17 Violin II originally G4
m. 38/1 Violin I and Viola III f originally appeared at m. 38/2; Bassoon f originally appeared at 38.3
m. 38/3 Violin I, Viola II, and Bassoon p originally appeared at m. 38/4; Violin II p originally appeared at m. 38.6
m. 39/1 Violin I and Viola II f originally appeared at m. 39/2; Bassoon p originally appeared at m. 39.3
m. 42/1 Violin I f originally appeared at m. 42/2; Bassoon f originally appeared at m. 42.2
m. 42/3 Violin I and Viola II p originally appeared at m. 42/4; Violin II and Bassoon p originally appeared at m. 42.6; Viola I originally missing p
m. 43/1 Violin I f originally appeared at m. 43/2; Violin II f originally appeared at m. 43.2; Viola I and Bassoon originally missing f
m. 52/1 Violin I f originally appeared at m. 52/2; Violin II f originally appeared at m. 52.2; Viola I originally missing f
m. 52/3 Violin I p originally appeared at m. 52/4; Violin II, Viola III, and Bassoon p originally appeared at m. 52.6; Viola I originally missing p
m. 53/1 Violin I and Bassoon f originally appeared at m. 53/2; Viola I originally missing f; Basso Continuo f originally appeared at m. 53.2
m. 110 Violin II originally missing adagio
Sonata Nabathea

m. 5  Violin II measure originally missing and has been editorially reconstructed
m. 8.2–3  Bassoon thirty-second notes originally sixteenth notes
m. 9.4  Bassoon and Basso Continuo originally F2
m. 10.6  Bassoon and Basso Continuo originally F2
m. 19.2  Viola I originally F4
m. 42.5  Viola I originally F4
m. 94/3  Viola III originally missing f
m. 100/3  Violin I, Viola I, Viola II, Viola III, and Basso Continuo originally missing f; Bassoon f originally appeared at m. 100/2
m. 102/3  Violin I, Viola II, Viola III, and Basso Continuo originally missing p; Bassoon p originally appeared at m. 102/1
m. 110.6  Violin II originally F4
m. 113.3  Violin I originally F5
m. 114.4,11  Violin II originally F4
m. 114.6,8  Violin I originally F5
m. 115.7  Violin I originally F
m. 125  Violin II measure originally missing and has been reconstructed
m. 131.9  Violin I originally E5
m. 142.5  Violin I originally F5

Sonata Octavia

m. 34  Bassoon originally missing adagio
m. 65/2–3  Viola III notes originally not tied
m. 66/2–3  Viola III notes originally not tied
m. 67/2–3  Viola III notes originally not tied
m. 78  Viola III originally missing allegro
m. 120.2–3  Viola III originally B3

Sonata Padusa

m. 1  Viola I, Viola III, Bassoon, and Basso Continuo originally missing adagio
m. 9/2  Bassoon originally A2
m. 22.2–3  Violin I originally F5–G5
m. 22.7–8  Violin I originally F5–G5
m. 127  Bassoon originally missing allegro
Sonata Quinquatria

m. 7/3       Bassoon originally missing this beat
m. 24.7–9    Violin I originally C6–E5–F5
m. 74        Violin I *adagio* originally appeared at m. 77; Violin II and Basso Continuo
              originally missing *adagio*; Viola I *adagio* originally appeared at m. 86
m. 114/1     Viola II originally G4

Sonata Rha

m. 1        Violin II and Viola II originally missing *adagio*

Sonata Sabaea

m. 45.4     Violin I originally C6
m. 91.7     Violin I originally B♭4
m. 93.7     Violin I originally C5
m. 125      Violin II originally missing C
m. 125      Bassoon and Basso Continuo originally missing *adagio*

Sonata Tamara

m. 7.6      Bassoon originally G2
m. 32       Viola I originally missing 3/2
m. 70/2     Viola III *p* originally appeared at m. 70/3
m. 121/2    Viola III *adagio* originally appeared at m. 121/1
Sonata Vacuna

m. 1.1–4  Violin I, Violin II, Viola I, and Viola II originally had tied notes at m. 1.1–2 and 1.3–4; Viola III, Bassoon, and Basso Continuo originally had tied notes at m. 1.2–3

m. 2.1–4  Violin I, Violin II, Viola I, and Viola II originally had tied notes at m. 2.1–2 and 2.3–4; Viola III, Bassoon, and Basso Continuo originally had tied notes at m. 2.2–3

m. 3.1–4  Violin I tied notes originally missing; Violin II, Viola I, and Viola II originally had tied notes at m. 3.1–2 and 3.3–4; Viola III, Bassoon and Basso Continuo originally had tied notes at m. 3.2–3

m. 4.1–4  Violin I and Viola III tied notes originally missing; Violin II, Viola I, and Viola II originally had tied notes at m. 4.1–2 and 4.3–4; Bassoon and Basso Continuo originally had tied notes at m. 4.2–3

m. 5.1–4  Violin I, Violin II, and Viola II originally had tied notes at m. 5.1–2 and 5.3–4; Viola I tied notes originally missing; Viola III, Bassoon, and Basso Continuo originally had tied notes at m. 5.2–3

m. 7.1–4  Violin I, Violin II, Viola I, and Viola II originally had tied notes at m. 7.1–2 and 7.3–4; Viola III, Bassoon, and Basso Continuo originally had tied notes at m. 7.2–3

m. 8.1–4  Violin I, Violin II, Viola I, and Viola II originally had tied notes at m. 8.1–2 and 8.3–4; Viola III originally had tied notes at m. 8.2–3; Bassoon and Basso Continuo tied notes originally missing

m. 9.1–4  Violin I, Violin II, Viola I, and Viola II originally had tied notes at m. 9.1–2 and 9.3–4; Viola III, Bassoon, and Basso Continuo originally had tied notes at m. 9.2–3

m. 10.1–4 Violin I, Violin II, Viola I, and Viola II originally had tied notes at m. 10.1–2 and 10.3–4; Viola III, Bassoon, and Basso Continuo originally had tied notes at m. 10.2–3

m. 11.1–4 Violin I, Violin II, Viola I, and Viola II originally had tied notes at m. 11.1–2 and 11.3–4; Viola III, Bassoon, and Basso Continuo originally had tied notes at m. 11.2–3

m. 13.1–4 Violin I, Violin II, Viola I, and Viola II originally had tied notes at m. 13.1–2 and 13.3–4; Viola III, Bassoon, and Basso Continuo originally had tied notes at m. 13.2–3

m. 13.1–4  Viola III originally B3 from previous measure

m. 14.1–4  Violin I, Violin II, Viola I, and Viola II originally had tied notes at m. 14.1–2 and 14.3–4; Viola III originally had tied notes at m. 14.2–3; Bassoon and Basso Continuo originally had tied notes at m. 14.1–3

m. 15.1–4  Violin I, Violin II, Viola I, and Viola II originally had tied notes at m. 15.1–2 and 15.3–4; Viola III, Bassoon, and Basso Continuo originally had tied notes at m. 15.2–3
m. 16.1–4 Violin I, Violin II, Viola I, and Viola II originally had tied notes at m. 16.1–2 and 16.3–4; Viola III, Bassoon, and Basso Continuo originally had tied notes at m. 16.1–2
m. 17.1–4 Violin I, Violin II, Viola I, and Viola II originally had tied notes at m. 17.1–2 and 17.3–4; Viola III, Bassoon, and Basso Continuo originally had tied notes at m. 17.2–3
m. 25.4 Bassoon originally C3
m. 32 Violin II and Basso Continuo originally missing adagio
m. 32/1 Viola III originally B3 from previous measure
mm. 60–66 Violin I tied notes originally missing
m. 61/3 Basso Continuo beat 3 originally # in figure
m. 83.4 Basso Continuo dotted-quarter note originally dotted-eighth note
m. 97.1 Basso Continuo eighth note originally quarter note
m. 107/1 Violin I originally E5
m. 100.5 Violin II originally had # marked above the note
m. 125/2–3 Basso Continuo originally b in figure
m. 128.2 Viola II originally E4
m. 137/1 Viola III originally F#3 from previous measure
m. 151.1–4 Violin I and Viola II originally had tied notes at m. 151.1–2 and 151.3–4; Violin II, Viola I, Viola III, Bassoon, and Basso Continuo originally had tied notes at m. 151.2–3
m. 152.1–4 Violin I and Viola II originally had tied notes at m. 152.1–2 and 152.3–4; Violin II, Viola I, Viola III, Bassoon, and Basso Continuo originally had tied notes at m. 152.2–3
m. 153.1–4 Violin I and Viola II originally had tied notes at m. 153.1–2 and 153.3–4; Violin II, Viola I, Viola III, Bassoon, and Basso Continuo originally had tied notes at m. 153.2–3
m. 154.1–4 Violin I and Viola II originally had tied notes at m. 154.1–2 and 154.3–4; Violin II, Viola I, Viola III, Bassoon, and Basso Continuo originally had tied notes at m. 154.2–3
m. 157/1 Viola III originally F3
m. 158 Viola II originally B3

Sonata Wallona

mm. 45–46 Basso Continuo originally G2
m. 94.2 Viola I originally C#5
**Sonata Xantippea**

m. 27/1 Viola III originally F♯3
m. 42/1 Viola II originally D4
m. 45.4 Basso Continuo eighth note originally a quarter note
m. 78.1 Viola II originally D4
m. 121.2 Basso Continuo dotted-half note originally a half note

**Sonata Yvana**

m. 27.2 Basso Continuo originally F♯2
m. 36.4 Violin II originally had ♯ marked below the note
m. 68/2 Violin I originally A5
m. 70.3 Violin II originally F♯5 (with redundant sharp)

m. 116/1 Viola I originally A4

**Sonata Zacchantea**

mm. 1–115 Viola III originally notated in alto clef as if in tenor clef
m. 2/3–4 Violin I, Violin II, and Viola II originally had tied notes at m. 2.4–5 and 2.6–7; Violin I, Viola III, Bassoon, Basso Continuo originally had tied notes at m. 2.5–6
m. 4/3–4 Violin I, Violin II, and Viola II originally had tied notes at m. 4.4–5 and 4.6–7; Violin I, Viola III, Bassoon, Basso Continuo originally had tied notes at m. 4.5–6
m. 6/3–4 Violin I and Viola I tied notes originally missing; Violin II and Viola II originally had tied notes at m. 6.4–5 and 6.6–7; Viola III, Bassoon, Basso Continuo originally had tied notes at m. 6.5–6
m. 8/3–4 Violin I, Violin II, and Viola II originally had tied notes at m. 8.4–5 and 6.6–7; Viola III, Bassoon, Basso Continuo originally had tied notes at m. 8.5–6; Viola I tied notes originally missing
m. 21/1 Viola II originally A3
m. 45.1 Viola III originally A3
m. 51/2 Viola III originally E3
m. 57/1 Viola III originally A3
m. 77.2 Viola III, Bassoon, and Basso Continuo *adagio* originally appeared at m. 77.1
m. 96/2 Viola III originally G3
m. 97/2 Viola II originally G4
m. 117/1 Viola III originally A3
m. 147/1 Viola III *p* originally appeared at m. 148/1
m. 151/3–4 Violin I, Violin II, and Viola II originally had tied notes at m. 151.4–5 and 151.6–7; Viola I, Viola III, Bassoon, Basso Continuo originally had tied notes at m. 151.5–6
m. 153/1–2 Violin I and Viola II originally had tied notes at m. 153.1–2 and 153.3–4; Viola I, Viola III, Bassoon, Basso Continuo originally had tied notes at m. 153.2–3; Violin II tied notes originally missing
m. 153/4.5 Viola III p originally appeared at m. 152.2; Bassoon p originally appeared at m. 153/1; Basso Continuo p originally appeared at m. 154/1
m. 155/1 Violin I, Viola I, Viola II, Bassoon, and Basso Continuo p originally appeared at m. 155/2

Sonata Ciacona

m. 133/1 Violin III originally G5
mm. 249–70 Violin I all tied notes originally in pairs; Violin II and Violin III originally had tied notes between the third and fourth quarter notes
m. 311.10 Violin I originally E5
m. 381 Violin I, Violin II, Viola III originally missing p
m. 445 Basso Continuo originally missing p
Conclusion

Johann Christoph Pezel was a significant seventeenth-century composer, demonstrated by both his prominence in the important Leipzig musical scene and his eventual employment as Stadtmusikant in Bautzen. His early work as a municipal musician is representative of the lives of many of his forgotten contemporaries, and through education and perseverance he was able to achieve recognition throughout Saxony.

Pezel’s publication record is astounding given his modest upbringing and early career, and his contributions to the repertoire are significant. Few composers from this period published as much music as he, and only one other composer—Johann Gottfried Reiche, a Leipzig trumpeter who joined the Stadtpfeiferen several decades after Pezel’s departure—published any other collections specified as Turmmusik. As a result, Pezel’s collections, such as Hora Decima and Funff-stimmigte Blasende Musik, continued to be performed long after his death. Many of these compositions were published and recorded in the twentieth century by brass quintets, even prior to the recent increase of interest in early music.

Pezel’s greatest achievement, Opus Musicum Sonatarum, is one of the largest seventeenth-century collections of instrumental music. Its structural complexity is unusual, and its use of alphabetically organized character-piece sonata titles is unprecedented. The concluding Ciacona is one of the longest instrumental movements of its time, and its lengthy bass melody and use of multiple ground patterns are exceptional.

This document is the first attempt in the twenty-first century to summarize and clarify numerous unresolved issues with Pezel’s biography. Although some aspects of Pezel’s life and
career remain uncertain, I hope that future scholars can use this document as a foundation for modern Pezel research as more information becomes available through the digitization of archival material. I further hope that as a result of its publication here in a modern edition with performance parts, Opus Musicum Sonatarum will come to be regarded as highly as other collections of instrumental music by the most prominent seventeenth-century composers.
Bibliography

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Rasmussen, Mary. “Gottfried Reiche and His Vier und zwanzig Neue Quatricinia (Leipzig 1696).” *Brass Quarterly* 4, no. 1 (Fall 1960): 3–17.


Opus Musicum Sonatarum Praestantissimarum Senis Instrumentis Instructum

Ut

2 Violinis. 3 Violis. & Fagotto

seu

Violono

adjuncto

Basso Continuo

Johann Christoph Pezel
1686
Sonata Bacca
Sonata Dejanira

Adagio

Violin I

Violin II

Viola I

Viola II

Viola III

Bassoon or Violone

Basso Continuo

133
Vln. I
Vln. II
Vla. I
Vla. II
Vla. III
Bsn.
B.C.

97

103
121

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

Bsn.

B.C.

128

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

Bsn.

B.C.
Sonata Ebura
Sonata Gaba
Sonata Hoemonia

Violin I

Violin II

Viola I

Viola II

Viola III

Violone

Basso Continuo

B.C.
Page 181
Vln. I
Vln. II
Vla. I
Vla. II
Vla. III
Bsn.
B.C.

172

179

215
Sonata Laconia
\[ \text{Vln. I} \]
\[ \text{Vln. II} \]
\[ \text{Vla. I} \]
\[ \text{Vla. II} \]
\[ \text{Vla. III} \]
\[ \text{Bsn.} \]
\[ \text{B.C.} \]
Sonata Quinquatria

Violin I
Violin II
Viola I
Viola II
Viola III
Bassoon or Violone
Basso Continuo

Vln. I
Vln. II
Vla. I
Vla. II
Vla. III
Bsn.
B.C.
Sonata Rha

**Adagio**

Violin I

Violin II

Viola I

Viola II

Viola III

Bassoon or Violone

Basso Continuo

8

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

Bsn.

B.C.
* Ed. note: From mm. 65 through 105, all rests (except for m. 79) originally had small noteheads above them, always of the same values as the previously played notes. This might have been the composer's shorthand for "echo."
Sonata Sabaea

Adagio

Violin I

Violin II

Viola I

Viola II

Viola III

Bassoon

or Violone

Basso Continuo

Vln. I

Vln. II

Vla. I

Vla. II

Vla. III

Bsn.

B.C.

p

8

306
Sonata Vacuna

Adagio

Violin I

Viola I

Violin II

Viola II

Violin III

Viola III

Bassoon or Violone

Basso Continuo
Vln. I
Vln. II
Vla. I
Vla. II
Vla. III
Bsn.
B.C.

Adagio

383
Sonata Zacchantea

Adagio

Violin I

Viola I

Violin II

Viola II

Violin III

Viola III

Bassoon

Adagio

Basso Continuo

B.C.
Vln. I
Vln. II
Vla. I
Vla. II
Vla. III
Bsn.
B.C.

336

7

4

3

B.C.

342

6

5

6

5

6

5

6

426
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**Bass:***

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**Bass:***

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Violino Primo
Sonata Ebura
Sonata Fabaria

446
Sonata Macra
Sonata Octavia

462
Sonata Rha

Adagio
From mm. 65-105, all rests (except for m. 79) have small note-heads above and are of the same values as the previous three beats played. I have been unable to find references to or other examples of this symbol, but from context I suspect it is shorthand for "echo."
Sonata Xantippea
Sonata Yvana [Urana]
Violino Secundo
Sonata Abella
Sonata Ebura
Sonata Hoemonia
Sonata Ja
Sonata Köhlerina
Sonata Nabathea
Sonata Octavia

Adagio

516
Sonata Padusa

Adagio

518
Sonata Quinquatria
Sonata Sabaea
Sonata Vacuna

Adagio

[Notation of musical score]

528
Sonata Zacchantea
Viola Prima
(Violino Tertio)
Sonata Hoemonia
Sonata Köhlerina
Sonata Laconia
Sonata Nabathea
Sonata Padusa

[Adagio]
From mm. 65-105, all rests (except for m. 79) have small note-heads above and are of the same values as the previous three beats played. I have been unable to find references to or other examples of this symbol, but from context I suspect it is shorthand for "echo."
Sonata Sabaea

Adagio

578
Sonata Wallona

Allegro

4

Adagio

584
Sonata Xantippea
Sonata Yvana [Urana]

588
Sonata Zacchantea

Adagio

8

14

20

27

35

41

48

59

69

76

Adagio

82

590
Viola Secunda
Sonata Dejanira

Adagio

41

Adagio
Sonata Hoemonia
Sonata Köhlerina
Sonata Laconia
Sonata Nabathea

6

12

18

23

30

36

42

49

55

62

69
Sonata Octavia

Adagio

626
Allegro

Adagio

90

97

104

110

116

122

126
Sonata Quinquatria
Sonata Rha

[Adagio]

* see note in score
From mm. 65-105, all rests (except for m. 79) have small note-heads above and are of the same values as the previous three beats played. I have been unable to find references to or other examples of this symbol, but from context I suspect it is shorthand for "echo."
Sonata Sabaea
Sonata Xantippea
Sonata Zacchantea

Adagio

[Musical notation for Sonata Zacchantea]
Viola Tertia
Sonata Cadmea
Sonata Fabaria

Adagio
Sonata Gaba
Sonata Laconia

Adagio
Adagio

[p]
Sonata Octavia
Sonata Padusa

[Adagio]
Sonata Quinquatria
Adagio

Sonata Rha

[Musical notation image]

* see note in score
From mm. 65-105, all rests (except for m. 79) have small note-heads above and are of the same values as the previous three beats played. I have been unable to find references to or other examples of this symbol, but from context I suspect it is shorthand for “echo.”
Adagio

Sonata Sabaea
Adagio
Sonata Tamara
Sonata Vacuna

Adagio

6

12

18

25

32

Adagio

40

6

52

58

64

72

78

690
Adagio
Sonata Wallona
Sonata Zacchantea

Adagio
Ciacona
Fagotto
deu
Violone
Sonata Abella
Sonata Baccha

Adagio

\[ \begin{array}{c}
6 \\
17 \\
23 \\
28 \\
32 \\
40 \\
50 \\
58 \\
65 \\
72 \\
78 \\
85
\end{array} \]

706
Sonata Fabaria
Sonata Ja
Sonata Laconia

Adagio
Sonata Macra
Sonata Nabathea
Sonata Octavia
Sonata Rha

Adagio

\(\text{\textcopyright 14} \quad \text{\textcopyright 20} \quad \text{\textcopyright 27} \quad \text{\textcopyright 33} \quad \text{\textcopyright 39} \quad \text{\textcopyright 45} \quad \text{\textcopyright 52} \quad \text{\textcopyright 60} \quad \text{\textcopyright 67} \quad \text{\textcopyright 74} \quad \text{\textcopyright 736}\)
From mm. 65-105, all rests (except for m. 79) have small note-heads above and are of the same values as the previous three beats played. I have been unable to find references to or other examples of this symbol, but from context I suspect it is shorthand for "echo."
Sonata Wallona

Allegro

8

15

22

29

36

Adagio

43

50

57

63

70

76

82

89

744
Sonata Xantippea
Sonata Yvana [Urana]
Bassus Generalis
Sonata Baccha
Sonata Ebura
Sonata Gaba

Adagio
Sonata Hoemonia
Sonata Ja

\[
\begin{align*}
\text{V.S.} & \quad \text{Sonata Ja}\n\end{align*}
\]
Sonata Köhlerina
Sonata Nabathea

```
\begin{music}
\begin{musicature}
\end{musicature}
\end{music}
```

787
Sonata Octavia

8

15

22

28

34

Adagio

40

45

52
Sonata Quinquatria
see note in score
From mm. 65-105, all rests have small note-heads above and are of the same values as the previous three beats played. I have been unable to find references to or other examples of this symbol, but from context I suspect it is shorthand for "echo."
Sonata Sabaea

Adagio

8

16

24

33

41

50

60
Sonata Vacuna

Adagio

806
Sonata Wallona

Allegro

Adagio

809
Sonata Yvana [Urana]

8

15

22

28

34

39

44

49

V.S.
819