

CHRISTOPH GRAUPNER (1683-1760)

Date	Event in Graupner's life
1683	• born in Kirchberg, Saxony to a family of tailors and clothmakers
1696-1704 (age 13-21)	• attends the Thomasschule in Leipzig • studies with Schelle, Heinichen, and Kuhnau
1705 (age 21-23)	• earns a baccalaureus in law at the University of Leipzig
1706 (age 23)	• moves to Hamburg due to Swedish invasion of Leipzig
1707 (age 24)	• succeeds Schieferdecker as harpsichordist to the Hamburg opera • presumably meets Handel on Handel's return from Italy
1709 (age 26)	• accepts position of vice-Kapellmeister (under Briegel) at Landgrave's court in Darmstadt
1710	– Georg Lehms appointed poet and librarian to Darmstadt court
1711 (age 28)	• marries • succeeds Briegel as Hofkapellmeister at Darmstadt • opera house opens in Darmstadt
1713 (age 30)	– Gottfried Grünewald becomes Darmstadt vice-Kapellmeister
1714-1718	– musical environment at Darmstadt grows to 40 musicians – Darmstadt opera undergoes expansion
1717 (age 34)	– Darmstadt librettist Georg Lehms dies at age 32
1719	– financial downturn at the Darmstadt court – opera is disbanded – Johann Lichtenberg becomes pastor in Darmstadt
1722-1722 (age 39-40)	• successfully applies for Thomaskirche cantorate in Leipzig
1739 (age 56)	– Grünewald and Darmstadt Landgrave both die
1742 (age 59)	– Graupner's wife dies
1751 (age 68)	– Lichtenberg dies
1754 (age 71)	• loses his eyesight and stops composing
1760 (age 77)	• dies in Darmstadt; last will requests all music burned
1819	– manuscripts turned over to court library after long legal battle

Auxiliary Characters:

Georg Christian **Lehms**, librettist (1684-1717)

- attends University of Leipzig from 1706-1708, possibly meeting Graupner at that time
- moves to Weissenfels and meets Grünewald; Neumeister is court pastor at Weissenfels

Johann Konrad **Lichtenberg**, librettist (?- 1751)

- married to the young sister of Graupner's wife
- godfather to Graupner's seven children

Gottfried **Grünewald**, composer & bass singer (1675-1739)

- befriends Graupner in Leipzig and is in Hamburg while Graupner is there
- Graupner was godfather to five of his ten children
- alternated in composing cantata cycles with Graupner at Darmstadt

Graupner's Compositional Output

Church Cantatas:	1418
Secular Cantatas:	24
Symphonies:	113
Concertos:	50
Overture-Suites:	86
Sonatas:	36
Keyboard music:	lots
Four-part Canons:	5625

Graupner's Compositional Style

- intimately concerned with details of the text and relationship between text and music
 - related to working closely with the same librettist for many years
- "special grace" in melodic writing
- notable independence of vocal and instrumental lines
- difference in type of vocal versus instrumental writing (cantabile versus short motivic work)
- ornaments especially written to be characteristic of the voice or instrument
 - never gave voices and instruments the same embellishments
- frequent use of instrumental ritornelli
- preference for the vocal duet
- "fragmented" formal structure
 - used for dramatic effect
 - arias interrupted with insertions of recitative or arioso
 - probably derivative from operatic writing; a more theatrical style
- gradual motion from Baroque to the *galant*
 - predilection for solo forms as opposed to choral
 - more homophonic handling of instrumental writing
 - dotted-note rhythms
 - clear harmonic structure

Graupner's Leipzig Audition Cantatas:

written for Epiphany II, January 1723

Lobet den Herrn alle Heiden

SATB, 2 oboes, 2 trumpets, 3 trombones, 2 timpani, strings, continuo

Aus der Tiefen rufen wir

SATB, 2 oboes, 1 trumpet, 3 trombones, strings, continuo

Texts of a typical Lichtenberg Cantata

- opening movement drawn from Scripture, announcing central theme of the work
 - often drawn from Gospels or Epistles closely related to proper Gospel for the day
- alternating recitatives and arias of an exegetical nature
 - predominantly free poetry
 - occasionally used biblical verse or chorale texts
- closed with a chorale strophe
- often sectionalized to provide seven musical divisions
- Pietist style, but free of excessive sentimentalism, graphic description, or morbid detail
- booklets containing cantata texts were published a year in advance at Darmstadt
 - required to compose and perform the specific text
 - close relationship of texts to proper Scripture rather than a specific sermon (as opposed to Neumeister)

Graupner's Cantata Style

- chorale typically stands at the end of the cantata
 - serves as a textual summation instead of as a source for musical inspiration
- less harmonic daring in recitatives than Bach
- arias became more expansive and influenced by instrumental forms
- often differentiated the repeat of the da capo aria from its original
 - through inserting recitative before the return of the opening
 - by using parallel keys (instead of typical tonic-dominant or relative keys)
 - often new meter, tempo, or instrumentation
- sharp delineation between vocal and instrumental themes
- chorales typically had a fugal or imitative treatment
 - two voices begin with basso continuo
 - instrumental bass joins with third and fourth voice
 - similar to Kuhnau's style
- chorale melody is rarely ornamented
 - never used isolated segments of the tune as a motive
 - never adapted chorale tune into independent movements
- instrumentation overwhelmingly for strings and continuo only

SCORES

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