

Johann Adolf Hasse's oratorios in the Bohemian Lands

From ten oratorios, today attributed to Johann Adolf Hasse, who composed and revised them for Dresden, Vienna and the Ospedale degli incurabili in Venice, eight were performed in Prague.¹ One of the oratorios wrongly attributed to Hasse was also performed in Prague – *Moses*, which was probably written by Baldassare Galuppi (Jesuits, 1756).²

The only sources of some of the Prague performances of Hasse's oratorios are their libretti; this applies for *Sant' Elena al Calvario* (performed in 1765), *La caduta di Gerico* (1766), *Il Giuseppe riconosciuto* (1767) and *La deposizione dalla Croce* (1769), all of them produced at Easter in the Kreuzherren monastery church in the Old Town. According to the Kreuzherren's *Diarium Domesticum*, *La deposizione dalla Croce* was also performed at the Dominican monastery in the Old Town, in 1751; no performing materials or libretto of this event are known – it is therefore difficult to state whether or not this work was by Hasse.³ Hasse's *La Caduta di Gerico* was also performed in 1782 by the Thun Theatre company, in the Lesser Town; no performing material or libretto survived.⁴

Judging from its libretto, it seems that *La Caduta di Gerico*, written to the text of Giovanni Claudio Pasquini, and published in Prague in Italian and a parallel German translation, was performed without any alterations – apart from small printing errors, most of which do not change the sense of the text, it corresponds fully with the original of the libretto.⁵ Printing errors can also be found in the libretto of *Il Giuseppe riconosciuto*, composed to Metastasio's text, and published in Prague in Italian and a parallel German translation. In the second part of the oratorio, Thanete's aria "So che la gloria

¹ For performances of Hasse's oratorios in Prague cf. Otakar Kamper, *Hudební Praha v XVIII. věku* (Music in 18th century Prague), Prague 1936; Josef Jaromír Lauschmann, *Pražské oratorium* (Oratorio performances in Prague), PhD diss., Prague 1938; Milan Poštolka, *Libreta strahovské hudební sbírky* (Libretti in the Strahov music collection), in: *Miscellanea Musicologica* 25/26, Prague 1975; Jaroslav Bužga, *Einige Quellen zur Geschichte der Oratorien in Prag und Brno (Brünn) und der Osterndramen aus Olomouc (Olmütz) im 18. Jahrhundert*, in: *De Musica disputationes Pragenses*, 1, Prague 1972, pp. 151–171; Michael Koch, *Die Oratorien Johann Adolf Hasses. Überlieferung und Struktur*. 1, 2., Pfaffenweiler 1989; Claudio Sartori, *I libretti italiani a stampa dalle origini al 1800. Catalogo analitico con 16 indici*, Cuneo 1990–1993; Michaela Freemanová, *Pietro Metastasio's oratorio librettos in the Czech Lands – a document on the changes of taste in the 18th and 19th centuries*, in: *Händel-Jahrbuch*, Halle/Saale, 1999, pp. 270–275; id.: *The librettos of the Italian oratorios in the Bohemian Lands in the 18th century*, in: *Händel-Jahrbuch*, Halle/Saale, 2000, pp. 231–246; id.: *Oratorium (and opera) of the German composers as performed in the Czech Lands in the 18th and 19th centuries*, in: *Deutschsprachiges Theater in Prag*, Prague 2001, pp. 195–204.

² Cf. CZ-Pn, 52 C 8.

³ For the 1751 Prague performance of *La Depositione dalla Croce* cf. Josef Jaromír Lauschmann, *ibid.*, Příloha I. *Soupis oratorií pašijového týdne* [Supplement I, List of Passion Week Oratorios], p. 9.

⁴ For the 1782 Prague performance of *La Caduta di Gerico* cf. Otakar Kamper, *ibid.*, p. 249; Pravoslav Kneidl, *Libreta italské opery v Praze v 18. století* (Libretti of the Italian Operas performed in Prague in the 18th Century), in: *Strahovská knihovna* (Strahov Library), III, 1968, pp. 190–201.

⁵ Cf. CZ-Pn, 52 B 45; Claudio Sartori, *ibid.*, pp. 400 f. For the full text of the oratorio cf. Michael Koch, *ibid.*, vol. II., pp. 216–229.

perde / d'un ubbidir sincere" is missing; the rest of the libretto corresponds with the original.⁶ In the libretto of *La deposizione dalla Croce*, composed to the text by Giovanni Claudio Pasquini, and published in Prague in Italian and a parallel German translation, are also small printing errors, one textual replacement (in Giovanni's recitativ in the first act, "E pure udisti, Nicodemo, come a lei Gesu penso", the last verse, "tu sai, che al Padre in suo favor si sciolse" is changed to: "per lei morendo, in suo favor si scolse"), and one non-substantial change of wording ("il nostro Salvatore" instead of "il nostro Redentore").⁷ The greatest change from the original is *Sant'Elena al Calvario*, from 1765, composed to Metastasio's text, and published in Prague in Italian and a parallel German translation. The original first aria of Sant' Elena, "Si, v'intendo, amate sponde" is replaced here by the aria "Sacri orrori, ombre felici". The same text change can be found also in the libretto of *Sant' Elena*, printed in Vienna for the performance of this oratorio in Advent 1772, for the benefit of the Viennese Tonkünstler-Sozietät; this textual change used to be ascribed to the court music director Count Johann Wenzel von Sporck. No earlier performance of *Sant' Elena* in Vienna is known; when exactly the textual revision of this oratorio was made, for which performance, and by whom, remains open to further research.⁸

Four scores of Hasse's oratorios, performed in Prague, survive in Prague in the National Museum-Czech Music Museum and the Strahov Premonstratensian monastery music collection, and also in the Lobkowitz collection: *Il cantico de tre fanculli*, *La conversione di Sant' Agostino*, *Le virtu appie de la Croce* and *I pellegrini al sepolcro di Nostro Signore*.

Il cantico de tre fanciulli was performed in the Dominican monastery in the Old Town in 1753. The viola and fondamento parts of the score have the same date. Today, the score is in the music collection of the Benedictine monastery in Broumov, North Bohemia, which was the filial of the Břevnov Benedictine monastery in Prague. This might be, therefore, the original Prague performing material, lent by the Dominicans to the Benedictines (or vice versa); the paper of the score bears one of the most frequent watermarks of Prague and Bohemian scores of this period – a star with six beams arranged round a circle, and a moon sickle. The score survived complete: it consists of solo vocal parts (Anania, Misaele, Azaria, Angelo and Nabucadonezar), choir and instrumental parts – two violins, two flutes (or oboes), two *corni di caccia* (i. e. horns), archlute (or theorbo), violetta (i. e. viola) and fondamento. The libretto by Stefano Bernardo Pallavicini, printed for the performance, shows the same cut-out as the score – in the first Act, the "Coro di Chaldei" ("Si morrete in fiamme ardente") is missing. The score itself is further changed in several places: Azaria's recitative, "Beneditelo ognor

⁶ Cf. CZ-Pn, 52 B 45; CZ-Pnm, B 4163 and B 5250; Claudio Sartori, *ibid.*, pp. 400 f. For Thanete's aria cf. Michael Koch, *ibid.*, vol. II, p. 185 (for the full text cf. pp. 174–193).

⁷ Cf. CZ-Pn, 52 B 45; cf. Michael Koch, *ibid.*, vol. II, p. 231 (for the full text cf. pp. 230–243). The libretto is not listed by Claudio Sartori.

⁸ Cf. CZ-Pn, 9 F 3969; CZ-Pnm, B 4666 (libretto, published in Vienna in 1772). For the history of composition of *Sant' Elena* cf. Michael Koch, *ibid.*, vol. I, pp. 73 ff. and 116, vol. II, p. 148; for the textual changes in the libretto cf. vol. II, p. 231 (for the full text cf. pp. 230–243); Claudio Sartori: *ibid.*, pp. 400 f.

figli d' Adamo", in the second Act, is transferred into Anania's part, the terzetto of Misaele, Azaria and Anania "E onor a Dio rendete", before the concluding choir, is missing.⁹

La conversione di Sant' Agostino was performed in Prague twice – in 1754, at the monastery of the Dominicans, and in 1781, at the monastery of the Augustinians, in the Lesser Town. The libretti printed for the first and second performances are identical, and, apart from small printing errors, correspond with the text written by Hasse's pupil, Princess Maria Antonia Walpurgis. They also correspond with the score, which, like the libretto from 1781, survive in the collections of the Premonstratensian monastery at Strahov, near Prague Castle. The score is not dated, but its writing and paper (yellowish and coarse, with watermark of star and moon sickle, identical with the paper of *Il cantico de tre fanciulli*), suggest that it might have been copied in Prague about 1754. The score is fragmentary; its original cover, as well as all instrumental parts, are missing. It consists of vocal parts for S. Agostino, S. Monica, S. Alipio, S. Navigio and S. Simpliciano, and a partcell of S. Simpliciano's part. "Voce di cielo" is inserted on a separate piece of paper in Monica's part, together with Soprano ripieno.¹⁰

The Prague score of the substantially re-written *Le virtu appie della croce*, to the text of Stefano Benedetto Pallavicini, also surviving in the Premonstratensian Strahov collection, was described in detail by Michael Koch in his dissertation, published in 1989. Koch dated the score, partially containing materials copied in Dresden, between 1737, when the oratorio was first performed, and 1750. The time of the origin of the Prague version of *Le virtu appie della croce* was, in fact, seemingly much later: the libretto for the performance of this oratorio in the monastery church of the Kreuzherren, is dated 1774. The score corresponds fully with the contents of the Prague libretto, extended at the end of the first act by the scene of Fede, Mondo, Carita, Speranza and Inferno, and a concluding chorus, followed by the second act, for which an unknown composer wrote the music, apart from the last chorus, taken from Hasse's original. The paper of the additional parts of the score is Bohemian, and typical for the last decades of the 18th century – its watermarks bear a star with six beams and another, smaller star inside, and a moon sickle. The identity of the author of the extra music and perhaps also the extra text, remains until now undisclosed.¹¹

I pellegrini al sepolcro di N. S., the most popular of all Hasse's oratorios given in Prague, was performed there three times. A comparison of the libretto printed for the first performance in the Dominican church in 1755, in Italian and a parallel German translation, with the Dresden score and libretto, by Stefano Benedetto Pallavicino, from 1742, showed that it followed the first version of the

⁹ Cf. CZ-Pnm, XXXVIII B 363 (score), Pn, 52 B 45, 65 D 1232 (libretto); cf. Michael Koch, *ibid.*, vol. II., pp. 160–168; Claudio Sartori: *ibid.*, pp. 400 f. (Prague libretto is dated here 1763 – printing error?).

¹⁰ For the 1754 performance cf. CZ-Pnm, XLVII E 146 (score; Strahov collection) and the following libretti: CZ-Pn, 52 C 53, CZ-Pnm, B 4150; for the 1781 performance cf. CZ-Pnm, B 4060 (libretto: Strahov collection); cf. Michael Koch, *ibid.*, vol. II., pp. 244–256; Claudio Sartori: *ibid.*, pp. 400 f. (lists only the Prague libretto from 1781).

¹¹ Cf. CZ-Pnm, XLVI E 37 (score, Strahov collection, none of the additional numbers is recorded by RISM); CZ-Pn, 52 C 53 (libretto); cf. Michael Koch, *ibid.*, vol. II., pp. 244–256; Prague libretto is not listed by Claudio Sartori.

oratorio: the first act finishes in the libretto by the *Lauda* “Le porte a noi diserra, Jerusalem bramata” (“beata” in the score), the second act by the chorus “Pellegrino e l’uomo in terra”.¹² This pattern was also followed by Johann Adam Hiller, when he turned *I pellegrini*, provided with a German text, into a piano score, published in Leipzig in 1784; a copy of this arrangement is found in the National Library in Prague.¹³ In 1745, Hasse revised *I pellegrini* for the first time; the score finishes by two pages of paper – the right page remained empty, while on the left page Hasse wrote a four bar long *Sinfonia* and noted: “Dopo di questo si replica tutta la lauda col lmo Versetto cambiato, e finisce l’Oratorio. L.D. et B. M. S. V.” The last pages of the score of *I pellegrini*, which is in the Lobkowitz collection, today deposited in the Nelahozeves Castle in Central Bohemia, are nearly identical with Hasse’s 1745 arrangement; the text on the left page is written as follows: “Dopo di questo si replica il Lauda col 1^o versetto cambiato, e finisce l’oratorio. L.D. et B.V.M.” White colour, fine texture, and the *tre lune* watermarks of the paper suggest a possible origin in Vienna. In fact this score was written in Dresden by Matthäus Schlettner: after the Seven Years’ War, during which the Saxon paper mills were destroyed, paper had to be brought to Dresden from Venice.¹⁴ The libretto published for the performance in 1764, also in the Kreuzherren church, followed the arrangement by Hasse in 1751, repeating the *Lauda* “Le porte a noi diserra, Jerusalem beata” at the end of the second act.¹⁵ The same applies to the last performance in 1779, at the Kreuzherren church; both acts of the libretto finish again by the *Lauda* “Le porte a noi diserra, Jerusalem beata”.¹⁶ There should be, allegedly, another copy of *I pellegrini* in the music collection of the Kreuzherren – not in its main part, but among the scattered pages of various pieces of music, which need to be assembled and classified; due to the fact that this collection is currently not accessible, I was not able to prove it.

The *Opera pro sacro Parasceves Die*, from Kutná Hora, in Central Bohemia, is the second act of *I pellegrini*, in a Latin translation, re-worked into an organ part. It consists of four vocal parts (two sopranos, alto and bass, corresponding with the original parts of Eugenio, Agapito and Guida; Albino and Teotimo are joined together) and organ *fondamento*. The arias are less virtuosic than in the original; the arrangement follows Hasse’s last revision of the oratorio – it concludes with the chorus “Le porte a noi diserra, Jerusalem beata” (“Ah praebe locum amoris, Jerusalem beata”)¹⁷

Two copies of the *Lauda* “Le porte a noi diserra, Jerusalem beata” from *I pellegrini*, survive in the collection of The Czech Music Museum. Both are from the late 18th century, both texts are in Latin (“O felix Coeli porta, Jerusalem”); they do not correspond with the text used in the oratorio arrangement from Kutná Hora. The first *Offertorium quadragesimale in Dis maggiore*, is in the

¹² Cf. D-DI, Mus. 2477-D-14 (score); CZ-Bm, B 625 (Dresden libretto from 1742); CZ-Pn, 34 C 319, 52 C 8 (Prague libretti). The Prague libretto is not listed by Claudio Sartori.

¹³ *Passionsoratorium Die Pilgrimme auf Golgatha*, Leipzig 1784, CZ-Pn, 59 C 6495.

¹⁴ Cf. Nelahozeves Stately Home, Lobkowitz music collection, X. B.d 9. I am indebted for the information on Matthäus Schlettner and Venetian paper being used in Dresden to Ortrun Landmann.

¹⁵ Cf. CZ-Pnm, B 4130; CZ-Pn, 34 C 319. The libretto is not listed by Claudio Sartori.

¹⁶ Cf. CZ-Pn, 52 C 53. The libretto is not listed by Claudio Sartori.

¹⁷ Cf. CZ-Pnm, Hr 544; I am indebted for the information on this score to Robert Hugo, leader of the Capella Regia Praha ensemble.

collection of the Strahov Premonstratensian monastery; it is arranged for four voices (C, A, T, B, instead of the original two sopranos, alto and bass), and instruments characteristic for the last decades of the 18th century – clarinets and horns (instead of flutes and violins in the original).¹⁸ The second belongs to the collection which the National Museum in Prague acquired in the early 20th century, after the death of Prague Conservatoire professor and organist Ondřej Horník (1864–1917); it comprises mainly of music gathered from Prague and country parish churches. The *Chorus in F* (original pitch of the *Lauda*), slightly shortened if compared with the original (117 bars; 128 bars in the original), was found in Citoliby, West Bohemia. It is signed ‘Pro me Carolo Koprziva’; i. e. Karel Blažej Kopriva (1756-1785), the most important figure of the late 18th century music life of Citoliby, one of the estates in the possession of the music loving family of the Counts Pachta.¹⁹

Last but not least, attention should be paid to copies of Hasse’s oratorios which are found in the collection of the stately home in Náměšť nad Oslavou, in South Moravia. From the end of the 18th century, Náměšť was the seat of Count Heinrich Wilhelm von Haugwitz, who is mainly known as one of the earliest German translators of Handel’s oratorios. He was also strongly interested in works by Christoph Willibald Gluck, Johann Gottlieb Naumann and Antonio Salieri. From Hasse’s works, he acquired three scores, all of them copied around 1800 by the same hand: the opera *Artemisia*, and the oratorios *Sanctus Petrus* and *Il cantico de tre fanciulli*. *Artemisia* was copied on yellowish paper, possibly of Bohemian or Austrian origin, with a watermark composed of a fleur-de-lys shield and crown, alternating points and flowerheads.²⁰ *Il cantico de tre fanciulli* was written on slightly finer paper with an unclear watermark combining an anchor with the initials *IAV* or *VAL*, perhaps of Austrian origin.²¹ The score of *Il cantico de tre fanciulli* is fragmentary, divided in seven, partially wrongly numbered files, which do not fully link to each other; parts of the music, including the end of the score, are missing. The surviving numbers correspond with the original libretto.²²

Without a thorough research into Haugwitz’s household financial diaries it is not possible to say today whether or not Haugwitz intended to have *Artemisia* and *Il cantico de tre fanciulli* performed at his Moravian estate – either in Náměšť itself, or in his near-by summer residence Schönwald in Jinošov.²³ He did not arrange any of them. With *Sanctus Petrus*, it was different. In the Haugwitz

¹⁸ Cf. CZ-Pnm, XLVI D 226.

¹⁹ Cf. CZ-Pnm, IX F 143.

²⁰ CZ-Bm, A 17. 014 a-c.

²¹ Cf. Georg Eineder, *The Ancient Paper-Mills of the former Austro-Hungarian Empire*, Hilversum 1964, pp. 318, 361. The watermark is not listed by František Zuman, *České filigrány XVIII. století* (Bohemian 18th Century Watermarks), Prague 1932; id.: *České filigrány z první poloviny XIX. století* (Early 19th century Bohemian Watermarks), Prague 1934; id: *Papír. Historie umění a řemesla*. Příloha časopisu *Papír a celulóza* (Paper. History of Art and Craft. Supplement of the Journal Paper and Cellulose), Prague 1983.

²² Cf. CZ-Bm, A 17. 017.

²³ The Haugwitz family papers, including the financial diaries, are deposited in the Moravian regional Archives in Brno. For Haugwitz’s music performances cf. Karel Vetterl, Bohumír Rieger a jeho doba [Bohumír Rieger and his Time], in: *Časopis Matice moravské*, 53, 1929, pp. 42–86 and pp. 435–500; id., Händels und Glucks musikdramatische Werke auf dem Schlosse Namiescht in Mähren, in: *Der Auftakt*, 11, 1931, pp. 54–57; Jan Racek, Oratorien und Kantaten von G. Fr. Händel auf dem mährischen Schlosse von Náměšť in Mähren, in: *Sborník prací filosofické fakulty brněnské university – řada hudebněvědná*, 8, 1959, pp. 46–67; Jiří Sehnal, Gluck im Repertoire des Schloßtheaters des Grafen Haugwitz in Náměšť nad Oslavou, in: *Gluck in Wien*,

collection, there are two versions of it. First: the original score (*Magdalena. Oratorium del Sig. Giov. Adolfo Hasse*), copied on rather coarse, yellowish paper, probably Bohemian, with an unclear watermark (perhaps an anchor?).²⁴ Second: an arrangement from 1811, provided with German text, and written on typical Bohemian paper of the period, coarse, with a watermark composed of the Hungarian coat of arms and the initial K (perhaps the North-Bohemian Kiesling paper-mill?) – *Die geliebten Jesu von Hasse. Aus dem Lateinischen übersetzt von dem Übersetzer der Iphigenia in Aulis* (Übersetzer der Iphigenia in Aulis' was Haugwitz's *nom de plume*).²⁵ Haugwitz was in contact with the prominent representatives of Viennese musical historicism – Gottfried van Swieten, Rafael Georg Kiesewetter, and Ignaz von Mosel; his translation and arrangement of the score were made in the spirit of this movement. The original score was written for five singers (Maria Magdalena, Maria Iacobi, Maria Salome, Sanctus Petrus and Joseph de Arimatea) and strings. The arrangement from 1811 shows the score extended by trumpets, timpani, horns in F and oboes. As can be seen in the score, as well as in the undated libretto (*Die Geliebten Jesus an dem Tage seiner Kreuzigung. Eine Cantate vom Hasse mit einem Schluß Chor vom Homilius. Der text neu bearbeitet durch den Übersetzer der Iphigenia in Aulis*), the text was shortened by omitting recitatives as well as arias – and where necessary, also extended; the vocal lines were simplified, their span changed and the whole score condensed and divided between four singers: two sopranos (in the original, Maria Magdalena and Maria Salome), tenor (Maria Jacobi, Joseph de Arimatea) and bass (Sanctus Petrus).²⁶ The original concluding chorus was replaced by “Unsre Sünden und Missetaten” from the Dresden based composer Gottfried August Homilius's Passion Cantata *Ein Lämmlein geht und trägt die Schuld*. As with all other translations and arrangements made by Haugwitz, this is a characteristic product of its time and views of earlier music and the ways of helping it return to the limelight in the early 19th century culture environment of Vienna.

Researching oratorios can be quite challenging. Josef Jaromír Lauschmann mentioned in his dissertation *Pražské oratorium* (Oratorio Performances in Prague), submitted at Charles University in Prague in 1938, that in 1727 *Deus propter scelera populi sui mortuus* was produced in the Kreuzherren Monastery Church. Lauschmann quoted the Kreuzherren's *Diarium Domesticum*, according to which the text of this sepulchro was written by the member of the Order Carolus Kořinek,

Kongreßbericht, Kassel 1989, pp. 171–177; Michaela Kopecká, Zur Händel-Rezeption in den Böhmischem Ländern in Vergangenheit und Gegenwart, in: *Händel-Jahrbuch*, Halle/Saale, 1989, pp. 119–133; Michaela Freemanová, Pietro Metastasio's oratorio, in: *Händel-Jahrbuch*, Halle/Saale, 1999, pp. 270–275; id., Oratorium (and opera) of the German composers, in: *Deutschsprachiges Theater in Prag*, Prag 2001, pp. 195–204; id., Heinrich Wilhelm von Haugwitz – “Übersetzer der Iphigenia in Aulis” in: *Hudební věda*, 4/2003, pp. 361–370; id., Johann Gottlieb Naumann and the Náměšť Collection, in: *Johann Gottlieb Naumann und die europäische Musikkultur des ausgehenden 18. Jahrhunderts. Bericht über das Internationale Symposium vom 8. bis 10. Juni 2001 im Rahmen der Dresdner Musikfestspiele 2001*, Hildesheim-Zürich-New York 2006, pp. 353–364; Heinrich Wilhelm von Haugwitz: d'Übersetzer der Iphigenia in Aulisé in process of translation and arrangement of Handels works, in: *Händel-Jahrbuch*, Halle/Saale, 2010, pp. 375–393

²⁴ Cf. CZ-Bm, A 17. 016.

²⁵ Cf. CZ-Bm, A 17. 015, A 17. 016 (scores), B 729 (libretto); CZ-Pnm, B 7139 (libretto).

²⁶ The text of the libretto of *Sanctus Petrus* was kindly supplied by the head of the Johann-Adolf-Hasse Gesellschaft München, the late Dr Klaus Müller.

at that time “actualis confessarius Serenissimi etc. Principis Mauriti de Saxen: Neustadt Dresda etc.” (i. e. Hermann Moritz Graf von Sachsen, 1696–1750), while “Musicam vero virtuosus quidam apud aulam Serenissimi Regis Poloniorum existens composuit”.²⁷ The title page of the libretto, surviving in Prague’s National Library, does not give any clue to this statement: *Deus propter scelera populi sui Mortuus. Juxta illud Isaiae 53. V. 8. Propter scelus populi meipercussi[!] eum. Musicali Dramate parentatus in ecclesia S. Francisci Sacri Militaris ordinis Crucigerorum cum rubea stella Pragae ad pedem pontis Die Parasceves hora undecima antemeridiana. Permissu superiorum. Typis Universitatis Carolo Ferdinandae in Collegio S.J. ad S. Clem.*²⁸ An identical copy of the same text, also published in Prague’s Clementinum Jesuit College (*Typis Universitatis Carolo-Ferdinandae in Collegio S. J. ad S. Clem.*) is in the Sächsische Landesbibliothek (SLUB). The wording of its title page is slightly different: it supports the *Diarium Domesticum* statement that the work was written for Dresden: *Deus propter scelera populi sui mortuus: Juxta illud Isaiae 53. v. 8. Propter scelus populi mei percussi eum. Musicali Dramate parentatus in Regia Ecclesia Dresdensi.*²⁹ In the Sächsische Landesbibliothek (SLUB) there are no scores corresponding with this text. Josef Jaromír Lauschmann supposed that this oratorio might have been Zelenka’s work; no Zelenka composition to this text is known to have been written for the Dresden Court. The same applies to the other Dresden musicians – Johann Adolf Hasse, Giovanni Alberto Ristori, Johann Georg Schürer, or their predecessor Antonio Lotti (whose Latin oratorio *Jesus Christus in Cruce pro nobis mortuus* was written for Prague Jesuits and produced in their Clementinum College in 1724).³⁰ Latin oratorio authors working in Dresden around 1727 were Tobias Butz, and Johann David Heinichen. Period documents mention 1725 and 1726 performances of Latin oratorios by Heinichen, and in 1727 by Butz.³¹ Considering the fact that foreign oratorios were given in Prague one or more years later than they were composed, it seems probable that *Deus propter scelera* was a work by Johann David Heinichen; no composition of his, written to this text is, however, as yet known. More about this matter might be revealed by future research.

²⁷ Cf. Josef Jaromír Lauschmann, *ibid.*, pp. 51–52; *ibid.*, Příloha I. *Soupis oratorií pašijového týdne* [Supplement I, List of Passion Week Oratorios], p. 4; Carolus Kořínek wrote also another oratorio text – *Jesus Christus. Pastor bonus* (anonymous, performed in Prague in 1731; cf. CZ-Pn, 52 C 8).

²⁸ Cf. CZ-Pn, 34 C 319.

²⁹ Cf. D-DI, Hist. Sax. G 135; I am indebted for the information on this libretto and further help to Karl Wilhelm Geck and Ortrun Landmann.

³⁰ For Lotti’s *Jesus Christus* cf. Pn, 34 C 319, 52 C 20; DLABACŽ, vol. II, col. 233–234; cf. Josef Jaromír Lauschmann, *ibid.*, Příloha I. *Soupis oratorií pašijového týdne* (Supplement I, List of Passion Week Oratorios), p. 3.

³¹ For the Dresden oratorio repertoire cf. Wolfgang Horn, *Die Dresdner Hofkirchenmusik, Studien zu ihren Voraussetzungen und ihrem Repertoire*, Stuttgart 1987; Wolfgang Reich, Exzerpte aus dem *Diarium Missionis S. J. Dresdae*, in: *Zelenka-Studien II: Referate und Materialien der 2. Internationalen Fachkonferenz Jan Dismas Zelenka*, Dresden und Prag 1995, (hrsg. von W. Reich und G. Gattermann); *Deutsche Musik im Osten*, 12, Sankt-Augustin, 1997, pp. 315–375; Janice Stockigt, *Jan Dismas Zelenka (1679-1745): A Bohemian Musician at the Court of Dresden*, Oxford 2000. I am indebted for the further information on Dresden oratorio performances and their listing by the Dresden Jesuit Diaries to Janice Stockigt.

SUPPLEMENT

J. A. Hasse's oratorios performed in the Bohemian Lands

Prague

1751

La deposizione dalla croce di Gesu Christo [by Hasse?] (Dominicans)

1753

Il cantico de' tre fanciulli (Dominicans)

score: CZ-Pnm, XXVIII B 363 (coll. Broumov [Braunau]), libretto: CZ-Pn, 52 B 45, 65 D 1232

IL CANTICO / DE' / TRE FANCIULLI, / ORATORIO / DA CANTARSI NELLA CHIESA / S. AEGIDIO / DE' PREDICATORI / Nella Citta Vecchia di Praga / IL / SABBATO SANTO / NELL' ANNO MDCC LIII. / Ristampato da Giovanni Carlo Hraba degl' Incliti / Stati del Regno di Boemia Stampatore.

1754

La conversione di S. Agostino (Dominicans)

libretti: CZ-Pn, 52 C 53; CZ-Pnm, B 4150

LA CONVERSIONE / DI / S. AGOSTINO, / ORATORIO / DA CANTARSI / NELLA CHIESA / DI / S. EGIDIO ABBATE / A PRAGA / IL SABBATO SANTO / NELL' ANNO MDCCLIV.

Die Bekehrung / Des / Heil. Augustini, / Ein / Geistliches Gedicht, / welches / in der Kirchen S. AEGIDII / auf der Alt-Stadt Prag / Den / Oster Heiligen Abend / ist aufgeführt worden. / Im Jahr 1754.

1755

I pellegrini al sepolcro di N.S. (Dominicans)

libretti: CZ-Pn, 34 C 319, 52 C 8

I PELLEGRINI / AL / SEPOLCRO / DI N. S. / ORATORIO / DA CANTARSI NELLA / CHIESA DI S. EGIDIO ABBATE / Dell' Ordine / De predicatori della Citta Vecchia / a PRAGA / Dopo'l mezzo giorno verso le cinqv' / Ore / DEL VENERDI SANTO / CON LICENZA SUPERIORI, / Nell' Anno M. DCC. LV.

Die Pilgrimme / Bey dem heiligen Grabe, / Ein / Musicalisches Gespräch / Welches / In der Kirchen S. Aegidii / Abtens, Prediger Ordens in / der Koenigl. Alt-Stadt / Prag, / Am Char-Freytag / Nachmittag gegen fünff Uhr aufgeführt worden. / Mit Bewilligung der Obrigkeit. / Im Jahr 1755.

1764

I pellegrini al sepolcro di N.S. (Kreuzherren)

libretto: CZ-Pnm, B 4130

I PELLEGRINI / AL SEPOLCRO / DI N. S. / ORATORIO / PER MUSICA / DA CANTARSI / NELLA CHIESA DI S. FRANCESCO DEL / SACRO ORDINE MILITARE DE' CROCI / GERI COLLA STELLA ROSSA, IN / PRAGA PRESSO AL PONTE / IL GIORNO DEL VENERDI

SANTO / ALL' UNDECI ORE DI MATTINA. / L' ANNO M. DCC. LXIV. / CON LICENZA DE' SUPERIORI..[!] / In Praga per la Stampa Collegio di S. Clemente della Compagnia di GIESU

1765

S. Elena al Calvario (Kreuzherren)

libretto: CZ-Pn, 9 F 3969

S. ELENA /AL CALVARIO. / ORATORIO / DA CANTARSI / Nella Chiesa / di / S. FRANCESCO / Del Sacro Ordine Militare de' Crocigeri / colla Stella rossa in Praga presso al Ponte / il Giorno, / DEL VENERDI SANTO / All' undeci ore di Mattina. / L'ANNO M. DCC. LXV. / Nella stamperia dell' Universita Carol. Ferd. Nel Colleg. della / Compagnia di GESU a S. Clemente.

Die / Heilige Helena / an der Schaedelstaete, / ein / Musicalisches / Gespraech, / welches / In der Kirchen des Heil. Francisci / des Ritterlichen Creutz-Ordens mit dem / Rothen Stern naechst der Praeger Bruecke / Am Heiligen Charfreytag Vormittag / um 11. Uhr wird aufgefuehret werden. / Im Jahr 1765. / Gedruckt bey St. Clemens.

1766

La caduta di Gerico (Kreuzherren)

libretto: CZ-Pn, 52 B 45

LA CADUTA / DI GERICO / AZIONE SACRA / DA CANTARSI / NELLA CHIESA / DI / S. FRANCESCO / Del Sacro Ordine Militare de' Crocigeri / colla Stella rossa in Praga presso al Ponte / il Giorno DEL VENERDI SANTO / All' undeci ore di Mattina. / La Poesia e del Sig. Abbate Gio: Claudio Pasqui / ni: Cav.^{te} del S.R.I. / La Musica del celebre Sig. Gio: Adolfo Hasse, / NELL' ANNO MDCCLXVI. / Nella Stamperia dell' Universita Carol. Ferd. Nel Colleg. della / Compagnia di Gesu a S. Clemente.

Der Untergang / der Stadt Jericho, / ein geistliches Drama, / welches / In der Kirchen des heil. Franciscus / des Ritterlichen Creutz-Ordens mit dem / rothen Stern zu Prag naechst der / Bruecke / Am Heiligen Charfreytag Vormittag / um.11. Uhr wird aufgefuehret werden. / Die Poesie ist vom Hrn. Abt Joh. Claud. Pasquini, / Rittern des H. R. R. / Die Musick vom Beruehmten Hrn. Joh. Adolf Hassen. / Im Jahr 1766. / Gedruckt bey St. Clemens.

1767

Il Giuseppe riconosciuto (Kreuzherren)

libretti: CZ-Pnm, B 4163, B 5250; CZ-Pn, 52 B 45

IL GIUSEPPE / RICONOSCIUTO / ORATORIO / DA CANTARSI / NELLA CHIESA / DI / S. FRANCESCO / Del Sacro Ordine Militare de' Crocigeri / colla stella Rossa in Praga presso al Ponte / il Giorno / DEL VENERDI SANTO / All' undeci ore di Mattina. / La Poesia e del Sigr. Abbate Pietro Metastasio. / La Musica del celebre Sigr. Gio. Adolfo Hasse. / NELL' ANNO M. DCC. LXVII. / Nella Stamperia Colleg. Academ. Compagnia di GESU / a S. Clemente.

Der / Erkennte Joseph, / Ein / Geistliches Gedichte, / Welches/ In der Kirchen des Heil. Franciscus / des Ritterlichen Creutz-Ordens mit dem / rothen Stern zu Prag naechst der / Bruecke / Am Heiligen

Charfreytag / Vormittag um 11. Uhr wird aufgefuehret / werden. / Die Poseie ist von Herrn Abt Peter Metastasio. / Die Music von beruehmten Herrn Johann Adolph / Hassen. / Im Jahr 1767. Gedruckt in der Academischen Buchdruckerey bey St. Clemens / der Gesellschaft JEsu, durch Johann Georg Schneider Factor.

1769

La deposizione dalla Croce di Gesu Cristo (Kreuzherren)

libretto: CZ-Pn, 52 B 45

LA DEPOSIZIONE / DALLA CROCE / DI GESU' CHRISTO / SALVADOR NOSTRO / AZIONE SACRA / DA CANTARSI / NELLA CHIESA / DI / S. FRANCESCO / Del Sacro Ordine Militare de' Crocigeri / colla Stella rossa in Praga presso al Ponte / il Giorno / DEL VENERDI SANTO / All' undeci ore di Mattina. / La poesia e del Sigr. Abbate Gio. Claudio Pasquini: Cav.^{te} del S. R. I. / La Musica del Celebre Sig. Gio. Adolfo Hasse. / NELL' ANNO MDCCLXIX. / Nella Stamperia dell' Universita Carol. Ferd. nel Colleg. della / Compagnia di GESu a S. Clemente.

Die Herabnehmung / des heiligen / Leichnams Jesu / vom Kreuze, / ein geistlich Drama, / welches / In der Kirche des heiligen Franciscus des / Ritterlichen Kreuz-Orden mit dem rothen / Stern zu Prag naechst der Bruecke / Am heiligen Charfreytag Vormittag / um 11. Uhr wird aufgefuehret werden. / Die Poesie ist vom Hrn. Abt Joh. Claud. Pasquini, / Rittern des H. R. R. / Die Musick vom beruehmten Hrn. Joh. Adolf Hassen. / Im Jahr 1769. / Altstadt Prag/ / gedruckt in der Academischen Buchdruckerey bey St. Clemens, / der Gesellschaft JEsu, durch Joh. Georg Schneider Factor.

1774

Le virtu appie della croce (Kreuzherren)

score: CZ-Pnm, XLVI E 37 (coll. Strahov);

libretto: CZ-Pn, 52 C 53

LE / VIRTU / APPIE / DELLA CROCE / ORATORIO / DA CANTARSI NELLA CHIESA / DI S. FRANCESCO / DEL SACRO ORDINE MILITARE DE CROCIGERI / COLLA STELLA ROSSA IN PRAGA PRESSO AL PONTE / IL GIORNO DEL VENERDI SANTO, / ALLE UNDICI ORE DI MATTINA NELL' ANNO M. D. CC. LXXIV. / Con la Licenza della Censura Reale. / IN PRAGA, / STAMPATO DA GIOVANNI FERDINANDO NOBILE DI SCHOENFELD, STAMPATORE DELLA UNIVERSITA REALE.

1779

I pellegrini al sepolcro di N. S. (Kreuzherren)

libretto: CZ-Pn, 52 C 53

I PELLEGRINI / AL SEPOLCRO / DI N. S. / ORATORIO / PER MUSICA / DA CANTARSI NELLA CHIESA / DI / S. FRANCESCO / DEL SACRO ORDINE MILITARE DE' CROCIGERI COLLA / STELLA ROSSA, IN PRAGA PRESSO AL PONTE / IL GIORNO / DEL VENERDI SANTO / ALL' UNDECI ORE DI MATTINA. / L' ANNO M. DCC. LXXIX. / PRAGA, / NELLA

STAMPERIA DI GIOVANNI CARLO HRABA, STAMPATORE DELLI / STATI DELL INCLITO
REGNO DI BOEMIA.

1781

La conversione di San Agostino/Die Bekehrung Augustini (Augustinians)

score: CZ-Pnm, XLVII E 146 (coll. Strahov); libretto: CZ-Pnm, B 4060 (coll. Strahov)

LA CONVERSIONE / DI / SANT' AGOSTINO. / ORATORIO / DA CANTARSI NELLA
CHIESA / DI / S. TOMASO APOSTOLO / DELL' ORDINE DEI ROMITI / DI S. AGOSTINO. / IN
GIORNO / DEL VENERDI SANTO / ALLE ORE CINQUE VERSO LA SERA. / NELL' ANNO
MDCCLXXXI. / Adprobante Cesareo – Regia Censura. / PRAGA, / Coi caratteri della Ces. Reg.
Scuola Normale, per Giov. / Adamo Hagen, Fattore.

1782

La caduta di Gerico (Thun Theatre, Lesser Town)

Early 19th C.

Offertorium quadragesimale in Dis maggiore

score: CZ-Pnm, XLVI D 226 (coll. Strahov)

J. A. Hasse's oratorios (or their parts) performed outside Prague:

Bohemia

Opera pro sacro Parasceves Die

score: CZ-Pnm, Hr 544 (Kutná Hora [Kuttenberg], Central Bohemia)

Chorus in F

score: CZ-Pnm, IX F 143 (Citoliby, West Bohemia)

Moravia

Il cantico de tre fanciulli

score: CZ-Bm, A 17. 017 (coll. Náměšť nad Oslavou)

S. Petrus et S. Maddalena

scores: CZ-Bm, A 17. 018 (coll. Náměšť nad Oslavou); A 17. 015 (Die Geliebten Jesu);

libretto: CZ-Bm, B 729, CZ-Pnm, B 7139

Die Geliebten Jesus / an dem Tage seiner Kreuzigung / Eine Cantate vom Hasse / mit / einem
Schluß Chor vom Homilius. / der Text neu bearbeitet / durch den Übersetzer der Iphigenia in Aulis