

Kleine Beiträge

CANTATAS FOR ONE OR TWO SOLO VOICES
BY JOHANN DANIEL GRIMM (1719-1760)

by
Edwina Thedford

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This study is concerned with seven multimovement works for one or two solo voices by Johann Daniel Grimm. Grimm was one of the earliest Moravian composers. He and Christian Gregor (1723-1801) are regarded as founders of the Moravian music tradition. The high standards of music they set paved the way for the later Moravian composers.

Included in the study is a biographical study of Grimm, some information on the background of the Moravians, a discussion of the manuscripts used, a stylistic analysis of the seven cantatas, and a comparison of these cantatas with the Italian chamber cantata of the eighteenth century and the German *Kirchenkantaten*. Included among the appendices is a representative cantata in open score.

The seven cantatas studied here are among the first examples of art-music in the Moravian Church. These cantatas are written in the late Baroque-early Viennese Classical style. Three of these cantatas are for two solo soprano voices; four cantatas are for one solo soprano. All seven are written with strings and *fondamento* accompaniment. In addition to this, six of the cantatas use two flutes in the accompaniment; the first cantata uses strings, *fondamento*, two flutes and an *oboe d'amore*. There is frequent doubling of parts. The text is set simply in predominantly syllabic style for lyric sopranos with medium high ranges. The vocal lines are simple and flowing with very little ornamentation. The harmony is basically triadic with few nonharmonic tones. Harmonic progressions are normal with frequent tonic to dominant movement. There is occasional word painting; at these places the harmony is often more complex. There is much rhythmic movement in all the cantatas.

Grimm was active as a composer, music teacher, and

church musician. His influence can be seen in all of these areas. When Grimm came to the Moravian community at Herrnhut in 1747, he was a trained, experienced, professional musician. Most of the Moravian composers both before and after him were amateurs. Grimm brought with him the standards of a professional musician which helped establish the high quality of musical composition which is considered to be characteristic of Moravian music.

ZUR TIBETISCHEN BIBEL

von
Paul Theile

Der Aufsatz "Entstehungsgeschichte der Tibetischen Bibel" von Norman Driver in *Unitas Fratrum* 16 (1984) S. 114-121, schließt mit dem Jahr 1951 ab. Er sei noch durch ein kurzes Schlußkapitel ergänzt.

1950 war der letzte Himalaja-Missionar der Brüdergemeine, der Schweizer Bruder Pierre Vittoz, mit seiner Frau in Leh eingetroffen. 1955/56 machte er sich mit seinem tibetischen Kollegen, Bruder Eliyah Tsetan Phunthsog an die Revision der Übersetzung des Matthäus-Evangeliums und des ersten Korintherbriefes. E.T. Phunthsog, der aus dem ladakhischen Königshaus stammte, verfügte über eine gründliche tibetische Bildung, die es ihm ermöglichte, eine Sprachform zu finden, die im ganzen tibetischen Sprachgebiet verstanden wird. Nach einem Europaaurlaub der Familie Vittoz erhielt diese im Jahr 1957 für Leh kein Visum mehr. Schließlich wurde ihr erlaubt, sich von Oktober 1959 an in Landour-Mussoorie niederzulassen, wo E.T. Phunthsog bald zu ihnen stieß. Es war der Ort, an dem der Dalai Lama im Exil lebte. Bis Dezember 1961 beendeten die beiden herrnhutischen Brüder die Revision des Neuen Testaments. Anfang 1962 kehrte die Familie Vittoz in die Schweiz zurück; die Arbeit des letzten Himalaja-Missionars der Brüdergemeine aus Europa war beendet. Beide Übersetzer leben nicht mehr.

Die Angaben in der Liste der Himalaja-Missionare, *Unitas Fratrum* 16 (1984) S. 138, sind wie folgt zu ergänzen:

- Nr. 35: Peter, Alfred Friedrich - 1930-40 Leh, Khalatse, Kyelang
Nr. 37: Vittoz, Pierre (Gerber) - 1950-56 Leh, Landour-Mussoorie.