

Nigel Springthorpe Who was Röllig? – Röllig and the
 Welwyn (Hertfordshire), Sing-Akademie collection
 Great Britain

“Who was Röllig?” or more precisely: “Who was Röllig Junior?” – this question has become crucial during the preparation of the Thematic Catalogue of the works of Johann Georg Röllig (1710–1790), the last *Kapellmeister* of Zerbst.¹ It would appear that he is not the only composer of this name with an affiliation with Dresden and there was at least one other composer writing similar works at the same time known only as Röllig *Junior*.

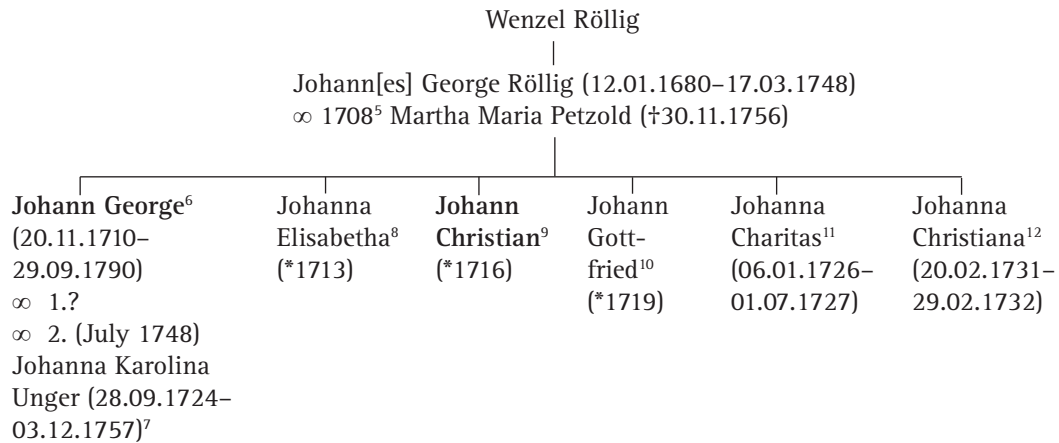
1. Johann Georg Röllig

Let us first re-acquaint ourselves with the last *Kapellmeister* of Zerbst.² Johann Georg Röllig was born on 20 November 1710 in Berggießhübel, southeast of Dresden, the eldest son of a blacksmith and brewer and musician also called Johann George Röllig³ and a mother (also born in Berggießhübel) who was the daughter of a cooper (“*Böttcher*”) and

- 1 The *Thematic Catalogue of the works of Johann Georg Röllig and Johann Christian Röllig* (*1716) is currently being prepared by the author. An interim work list will be available in 2009 (to be published by *Prima la Musica*).
- 2 Most of what we know of Johann Georg Röllig comes from the autobiographical sketch that was pinned to the organ door of the *Schloßkirche*, reported by Hermann Wäschke, *Rölligs Kantate für St. Jakobs-Tag*, in: *Zerbster Jahrbuch* 4 (1908), pp. 6–7, while other details are gleaned from surviving courtly documents, particularly the *Tauf-*, *Trau-* and *Totenbücher* that survive (referred to below) and the questionnaire answered by Röllig in 1777 (discussed by Barbara Reul in her article *Musical life at the court of Anhalt-Zerbst: An examination of unknown primary sources at the Landeshauptarchiv Sachsen-Anhalt, Abteilung Dessau*, see pp. 197–222 in this volume). I am most grateful to Barbara Reul for sharing her insights on numerous relevant primary sources in Zerbst and Dessau with me prior to the conference and commenting on an earlier version of this article, including translations. Otherwise, see my articles on *Johann Georg Röllig*, in: *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrell, London 2000, vol. 21, pp. 535–536, and *The New Grove Music Dictionary Online* ed. Laura Macy (Accessed on 25 May 2008), www.grovemusic.com as well as my dissertation: *Nigel Springthorpe, Passion Composition and composers of Passion music associated with the Court of Anhalt-Zerbst*, Ph.D. dissertation, University of Surrey (1997) which this article now updates.
- 3 According to the *Traubuch Berggießhübel 1708*, p. 53, Martha Maria Petzold was a daughter of a “*Bürger*” and “*Musicant*” while in the 1777 questionnaire Johann Georg Röllig suggests that his father-in-law was a cooper (“*Böttcher*”). The parish records reporting the birth of Johann Christian (*1716) describe the father (Johann Georg Röllig senior) as a “*Brauer und musican*”. At Johann Georg Röllig’s death in 1748, the church records (*Totenbuch* 1748, p. 47, no. 4) describe him as a “*Bürger*” [lit. citizen, freeman of the town], “*Brauer*” [brewer], “*Gerichtsschöppe* [assistant judge] *allhier*.”

musician. There were at least six children, the two youngest daughters surviving less than a year. The third child, Johann Christian (*1716) was also a musician who eventually became *Kapellmeister* to Count [?Carl] von Schimmelmann in Hamburg.⁴

Table 1: The family tree of Johann Georg Röllig



In his autobiography Johann George credits his earliest musical training to Johann Balthasar Grellmann, *Rektor* in Berggießhübel.¹³ From the age 17,¹⁴ Johann Georg Röllig

4 See Reul, *Musical life* [note 2], p. 221.

5 *Traubuch Berggießhübel 1708*, p. 53.

6 *Taufbuch Berggießhübel 1710*, p. 192 (born 20th November and christened 23rd November).

7 See the death registers of the court chapel held at the St Bartholomäi Stift zu Zerbst, 1746–1769, p. 214: “Den 3ten December: ist Frau Johanna Karolina Rölligin, HochFürstli[cher] Kammermusikus und Hoforganistens Ehelibeste gestorben, und den 5th dieses [Monats] bey geseztet worden. Ihres Alters 33. Jahre. 3. Monathe und 6. Tage” (On 3rd December Frau Johanna Karolina Röllig, beloved wife of the princely chamber musician and court organist, died and was buried on the 5th of this [month]). She was the daughter of Johann Siemon Unger, a Zerbst *Hofmusicus*.

8 *Taufbuch Berggießhübel 1713*, p. 198 (born 17th February and christened 20th February).

9 *Taufbuch Berggießhübel 1716*, p. 206 (born 18th March and christened 22nd March).

10 *Taufbuch Berggießhübel 1719*, p.216 (born 25th March and christened 28th March).

11 *Taufbuch Berggießhübel 1726*, p. 16 (born 6th January and christened 8th January).

12 *Taufbuch Berggießhübel 1731*, p. 27 (born 20th February and christened 23rd February).

13 The posts of *Kantor*, organist and *Rektor* were combined in Berggießhübel. Grellmann held this post from 1710–1730; see Reinhard Vollhardt, *Geschichte der Cantoren und Organisten von den Städten im Königreich Sachsen*, Dresden 1899, reprinted Leipzig 1973, pp. 22 and 398.

14 The name Röllig was not common in the eighteenth century, just three pupils with this name attended the Kreuzschule in Dresden in a 200-year period dating from the mid-seventeenth century to the 1840s, namely (emphasis added):

Röllig, Johann Christian [Johann Georg]– Gieshübel 10.5.1728 IV; 5347; Röllig, Johann Christian – Gieshübel. Misn. 8.5.1730 IV; 5443 (*1716); Röllig, Johann Christian – Dresd. 10.5.1750 VI; 6617 (* c.1732–4); Johann Georg is mis-named in the pupil list at the Kreuzschule as Johann Christian Röllig, “aus Gießhübel! [...] im 1728 Classe IV”, see Die Matrikel der Kreuzschule Gymnasium zum Heiligen Kreuz in Dresden. Zweiter Teil 1713–1801/2. (The last named “Johann Christian” could be the son of Christian August Röllig, Hofkantor from 1728.)

was a pupil at the Dresden *Kreuzschule* where was joined two years later by his brother, Johann Christian (*1716). Johann Georg studied cello, organ and harpsichord and later, music theory under Karl Hartwich (1709–1750)¹⁵ and composition with *Kreuzkantor* Theodor Christlieb Reinhold (1682–1755). According to his autobiography,¹⁶ Röllig studied composition, especially his handling of the orchestra, with Jan Dismas Zelenka, lessons paid for by Count Heinrich von Brühl, suggesting that the young composer had come to attention of one of the most important figures in the Dresden court. During this period of apprenticeship he was composing both church and instrumental music – the earliest work that can be dated is a cantata from 1734.¹⁷

Röllig left Dresden in about 1733 and enrolled at the University of Leipzig to study theology for two and a half years¹⁸ matriculating on 21.06.1736.¹⁹ After the courtly music that provided the focus of artistic life of Dresden, the municipal musical life of Lutheran Leipzig must have given the young Röllig a marked change of musical outlook, and in particular, the chance to hear at first hand the music of Johann Sebastian Bach. At Easter 1736, Bach performed no less than his St Matthew Passion, BWV 244. The evidence of Bach's influence in Röllig's Passion works, clearly evident in the structure and style of the Passions of the younger composer, gives a strong indication that Röllig was at that particular Good Friday performance in the *Thomaskirche*. Röllig presumably made contact with Bach at some time since it appears that his own St Matthew Passion was performed in Leipzig c.1737 under the direction of Bach.²⁰

Röllig states in his autobiography that on a visit to Leipzig in 1737, Prince Johann August of Anhalt-Zerbst heard him play the organ and cello, and that on the strength of this audition, he immediately appointed Röllig as Court Organist and Chamber Musician (cellist), an ideal post for a young composer. Initially, Röllig was hired as a copyist [*Notist*], most likely replacing Johann Gottfried Wagner who passed away on 13 July 1737.²¹ However, since there are no surviving manuscripts in Röllig's hand, it seems

15 Robert Eitner, *Biographisch-Bibliographisches Quellen-Lexicon der Musiker und Musikgelehrten*, 10 vols., Leipzig 1900–1904, vol. 8, p. 273.

16 See Röllig's autobiography, reported by Wäschke [note 2]: “[...] in Dreßden 7 Jahr auf dasigen Alumneoo frequentiret, von den Königl. Kapellmeister Selenco auff Unkosten des Königl. Ober Stallmeisters Excellenz, Graf von Brühl die Musikal. Composition erlernet.” [...] attended the local Alumneoo for seven years in Dresden, was taught composition by the Royal *Kapellmeister* Selenco, with the lessons being paid for by the Royal *Ober Stallmeister*, Count von Brühl.) In contrast, Friedrich Gustav Schilling, *Encyclopädie der gesammten musikalischen Wissenschaften oder Universal-Lexicon der Tonkunst*, 6 vols. + suppl., Stuttgart 1835–1842, vol. 6, 1838, p. 33, states: “Mit der Instrumentation machte ihn Zelenka bekannt, mit welchem er einen freundschaftlichen Umgang pflegte.” (Zelenka, with whom he was friendly, taught him about instrumentation/orchestration.)

17 “Freunde wählen und nicht fehlen” (1734) D-B Mus. ms. 18636/6 (Röllig autograph?).

18 Röllig's autobiography, reported by Wäschke [see note 2]. See Dieter Härtwig, Art. *Röllig, Johann Georg*, in: *Die Musik in Geschichte und Gegenwart*, ed. Friedrich Blume, vol. 11, Kassel 1963, cols. 608–609, states several years. Important parallels can be drawn, therefore, between Johann Georg Röllig and Gottfried August Homilius who was born in 1714, trained in Dresden and who studied law in Leipzig from 1735, matriculating in 1742.

19 Röllig is referred to as: “*Joh. Geo. Rollich Berggieshübelen*”, in: *Die jüngeren Matrikel der Universität Leipzig (1559–1809)*, vol. 3, ed. Georg Erler, Leipzig 1909, p. 335.

20 Arnold Schering, *Musikgeschichte Leipzigs*, vol. 3: Johann Sebastian Bach und das Musikleben Leipzigs im 18. Jahrhundert, Leipzig 1941, p. 175. The records from which Schering makes this observation are now lost.

21 See the death registers of the Anhalt-Zerbst court chapel, volume 1719–1745, p. 212. Perhaps *Cammer-Musico* Wagner was multi-handed and had also played the *viola da gamba* or cello in the *Kapelle*?

likely that Wagner's copyist's duties were reassigned elsewhere.²² Had the court perhaps been looking for a court chapel organist to lighten of Johann Ulich, organist at the St Bartholomäi church? Barbara Reul argues that the label "Notist" may have been a mistake on the scribe's part, for Röllig's activities as a keyboardist at the court chapel were clearly acknowledged during his first year of service in 1737/38: not only was he called "Schloßorganist Röllingen", but he also received the usual "Deputata", i. e. payments in kind that were customary for court employees.²³ Moreover, in-house auditions were standard practice at the court of Anhalt-Zerbst, with the Prince probably wisely deferring the final decision to his paid professionals, presumably Fasch and possibly Ulich.²⁴ The timing of this first and the second (formal) auditions are not clear. If the prince was merely looking for an organist to "lessen the load" on the existing musicians, than it is possible, that the first audition predates Wagner's death. If Wagner's death provided the opportunity to employ a new musician with slightly different skills, then we might assume both auditions post-date Wagner's death in July 1737. That the scribe attached the term "Notist" to Röllig's name tends to add weight to the post-July audition theory.²⁵

Röllig was fortunate to arrive in what was still a time of considerable growth in the musical life of the court. His chief responsibilities were as organist and to provide the cello continuo (he is the only cellist listed in the court records), but a letter by Röllig from 12 March 1755 recently discovered by Barbara Reul, sheds light on his ability and willingness to cover for sick and elderly members of the *Kapelle* in various roles.²⁶

Röllig's skills as a composer were also recognised early for, by 1743, i. e. six years after his appointment, the court library of music already contained a cycle of cantatas newly composed in 1741 (*Neue Geistliche Gedichte*), three sets of mass movements, and two symphonies.²⁷ Röllig also composed music as part of the courtly celebrations of the

- 22 Rüdiger Pfeiffer, *Die Überlieferung der Werke von Johann Friedrich Fasch auf dem Gebiet der DDR*, Ph.D. dissertation, Martin-Luther-Universität Halle-Wittenberg 1987, *Zeittafel* No. 1, p. 30. Pfeiffer's statement "Tod des Notisten Johann Gott. Wagner; seine Stelle erhält der aus Leipzig kommende J. G. Röllig" (death of Copyist Johann Gottfried Wagner; his position is given to Johann Georg Röllig, a [musician from] Leipzig), suggests that Röllig became one of the team of copyists employed by the Court. However, though listing him in his survey of the Zerbst copyists Pfeiffer has not identified any surviving manuscripts that are in the hand of Röllig.
- 23 E-mail from Barbara Reul to the author from 24 May 2008, see D-LHASA, DE, Kammer ZE. *Kammerrechnungen 1737/38*, p. 228, no. 28.1842: Röllig received 3 *Reichsthaler* and 6 *Groschen* for 4 *Klaffter* wood. Unfortunately, there are no dates given to help establish a time line, i. e. when and why Röllig began playing the organ at the chapel.
- 24 See Barbara M. Reul, *Court Musicians at Anhalt-Zerbst: New Sources for Eighteenth-Century Employment Practices*, in: Proceedings from the Third Biennial Conference of the Society for Eighteenth-Century Music, Ann Arbor, forthcoming.
- 25 Reul, e-mail to the author from 24 May 2008, see D-LHASA, DE, Kammer ZE. *Kammerrechnungen 1737/38*, p. 228, no. 11.1838. 28.1842. Reul notes that a "Music[o] Rellingen aus Leipzig" received 6 *Reichsthaler* for having played the court chapel organ in 1737/38, half the amount unidentified "Musici von Dreßden so sich auf der Schloß Orgel hören laßen" (Musici from Dresden who had performed on the court chapel organ) had been paid by the court, which implies a longer stay on that individual's part.
- 26 See Reul, *Musical life* [note 2], pp. 198, 204-210.
- 27 Listed in *Concert-Stube des Zerbster Schlosses*, Inventarverzeichnis, aufgestellt im März 1743, Facsimile ed., Michaelstein/Blankenburg (Harz) 1983 (Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts; Dokumentationen, Reprints; 4).

marriage of Princess Sophie Auguste Friederike to Peter of Russia in 1745,²⁸ as well as the wedding of Friedrich August to Caroline Wilhelmine Sophie in 1753,²⁹ and many cantatas in the period 1759 onwards to celebrate birthdays of the princely family as well as those of Catherine the Great and Peter II.³⁰

As the most important composer in the court after Fasch, Röllig increasingly took on responsibility for the running of courtly musical life. Enhancement to Röllig's salary in 1754 may indicate his increased duties within the *Kapelle* in the period with Fasch's leave of absence in the 1750s when he took time to educate his son Carl, particularly during the extended tour to Dresden in 1755.³¹ After Carl had moved to Berlin in 1756, Fasch's health began to fail. Both Sheldon and Härtwig suggest that Höckh, the *Konzertmeister*, often deputised for the ailing Fasch during this period.³² In reality, it was more likely that it was Röllig who held the *Kapelle* together at this time since his autobiography clearly states that he was promoted to *Vice-Kapellmeister* by Christian August after the death of Johann August (i. e. after 1742) and to acting *Kapellmeister* and councillor by the last Prince (Friedrich August) and Dowager Princess – which would have been some point after 1747, the year prince Friedrich August inherited the title, most probably on Fasch's death in 1758.³³

Johann Georg Röllig provided the court with an increasing amount of musical material during the 1750s and 1760s including either fully or in part, several cycles of cantatas in the period 1750–1765.³⁴ Following Fasch's death, Röllig also set about updating

28 *Drama per Musica Als die erfreuliche Botschaft von der Vermählung des Herrn Peters Feodororitz wie auch der Frau Catharina Alexiewna bekannt und Derselben hohen Feyer an dem Hochfürstlichen Anhalt-Zerbstischen Hofe begangen wurde, wolte seine Pflicht in Drama per Musica an den Tag legen J. G. Röllig. Zerbst 1746* (music lost). See Rüdiger Pfeiffer, *Johann Friedrich Fasch. Leben und Werk*, Wilhelmshaven 1994, p. 54.

29 Serenata *Die Glückseligkeit eines Landes*, from 1753; first line incipit: “*Die heissen Flammen*” (music lost). Printed text at the Franciscum Library in Zerbst: D-ZEo A. 11. m., fol. 22ff.

30 See Barbara M. Reul, *Catherine the Great and the Role of Celebratory Music at the Court of Anhalt-Zerbst*, in: *Eighteenth-Century Music* 3/2 (2006), pp. 269–309, for a discussion of occasional celebratory works.

31 Röllig's salary had remained at 150 florins a year from his appointment until 1753, when it was increased by 20 florins to 170 florins; see Reul, *Musical life* [note 2], p. 221, in this volume.

32 David Sheldon, *The Chamber Music of Johann Friedrich Fasch*, Ph.D. dissertation, Indiana University 1968, p. 31; and Dieter Härtwig, Art. *Röllig, Johann Georg*, in: *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, London 1980, vol. 16, p. 117.

33 The title page of “*Sey du mein Anfang und mein Ende*” calls him “*Concertmeister*” though clearly Höckh was Zerbst *Konzertmeister* during his lifetime. Härtwig is in error in suggesting that the reference to Röllig being “*Concertmeister*” is in the 1761 Breitkopf Non-Thematic Catalogue: *Verzeichniß Musicalischer Werke [...], welche in richtigen Abschriften bey Joh. Gottlob Immanuel Breitkopf, in Leipzig [...] zu bekommen sind*, 1. Ausg., Leipzig 1761.

34 Cantata cycles that Röllig may have composed, or contributed to, are:

1) *Neue Geistliche Gedichte* (1741);

2) *Das Saiten-Spiel des Hertzens am Tage des Herrn* (Schmolck) (1739/40);

3) *Geistliche Poesien* (single cycle – text by Johann Jacob Rambach) performed in Zerbst 1749–1750 and again in 1753–1754 (partly Röllig?);

4) No title, – single cantata cycle performed on Sunday and holiday afternoons (1754–55);

5) No title – single cantata cycle performed on Sunday and holiday afternoons (1755/56); shared with Fasch?;

6) 13 cantatas composed for 1762/3 to complete the *Kirchenstücke* by [Christoph?] Förster;

7) No Title – single cycle commissioned for 1763/64;

See Reul, *Musical life* [note 2], pp. 197–222, Reul, *Catherine the Great* [note 30], pp. 305–306, as well as Barbara M. Reul, *Unbekannte Dokumente zu Johann Friedrich Fasch und zum Musikleben am Zerbster*

the Passion cycle, composing new liturgical Passions in 1761, 1762 and possibly 1763.

Based on records of payments made in the Court accounts to Ulich and Röllig, the following can be surmised:

Table 2: Passions composed by Röllig for the Court of Anhalt-Zerbst

Date of first performance	Gospel	No. of parts	Title	Composer	Source and author
1750	St Mark	5	Die betrübte...	Röllig	D-KNu (5.P.208). Text by Röllig?
1751	St Luke	7	Unknown – <i>lost</i>	Röllig? / Fasch?	Text by Ulich
1761	?St Matthew	5	Komm o Vater	Röllig	Text by Ulich (=?D-ROu Mus. Seac. XXXVIII.54 ⁹⁾)
1762	?St Mark	5	Unknown – <i>lost</i>	Röllig	Text by Ulich
1763	?St Luke	5	Unknown – <i>lost</i>	Röllig	

As a result of this new information, we can now update our knowledge of the Passion cycle in the final phase:³⁵

Hof, in: Johann Friedrich Fasch als Instrumentalkomponist. Bericht über die Internationale Wissenschaftliche Konferenz am 8. und 9. April 2005 im Rahmen der 9. Internationalen Fasch-Festtage in Zerbst, ed. Ständige Konferenz Mitteldeutsche Barockmusik ... Internationale Fasch-Ges. e. V., Zerbst, Beeskow 2007 (Schriften zur mitteldeutschen Musikgeschichte; 14), pp. 153–185; specifically p. 173 for references in the court accounts to payments made to Röllig for cantata works composed in this period.

³⁵ This was previously presented in Nigel Springthorpe, *The Zerbst Passion Tradition*, in: Johann Friedrich Fasch und sein Wirken für Zerbst. Bericht über die internationale wissenschaftliche Konferenz am 18. und 19. April 1997 im Rahmen der 5. Internationalen Fasch-Festtage in Zerbst, ed. Internationale Fasch-Gesellschaft e.V., Dessau 1997 (Fasch-Studien; 6), pp. 101–113 and Springthorpe, *Passion Composition* [see note 2].

Table 3: Final Phase of the Zerbst Passion tradition (dates, items and composer)

Year	Gospel	Title	Composer
1761	?St Matthew	<i>Komm o Vater</i> (1 st perf.)	Röllig
1762	?St Mark	Unknown (1 st perf.)	Röllig
1763	?St Luke	Unknown (1 st perf.)	Röllig
1764	St Mark	<i>Die betrübte...</i> (1 st performed 1750)	Röllig
1765	St Luke	Unknown (= work from 1763?)	Röllig
1766	St John	? <i>Ach! Wir armen...</i> (extracts)	Fasch
1767	St John	? <i>Ach! Wir armen...</i> (extracts)	Fasch

It appears that Röllig never completed a setting of St John's Gospel, hence the break in the four-year cycle for the first time in 1764 when the 1750 St Mark Passion was repeated in place of St John and a return to the setting by Fasch in 1766 (even if only for a partial performance).

Clearly it must have been a matter of much frustration that Röllig was not officially recognised as *Kapellmeister* for some time after the death of Fasch but it appears that he was the victim of circumstance. The invasion of Prussian troops into Zerbst caused Prince Friedrich August and his mother to flee to Paris, the ruling Prince never to return, overseeing the court from afar. Since the absent Prince would not ratify Röllig's promotion to *Kapellmeister*,³⁶ and the *Geheimratskollegium* (the committee officiating in the Prince's absence) did not have the authority to do so, Röllig was not formally recognised as such until 1777 and he continued to be identified as "organist" in the court accounts³⁷ though, in reality, the *Vice-Kapellmeister* was now "acting" *Kapellmeister*.³⁸ That, to the outside world, Röllig was regarded as *Kapellmeister* is confirmed in the 1761 Breitkopf

36 Perhaps Friedrich August shared similar feelings with his sister Catherine the Great toward his old harpsichord teacher that made him stay his hand with regard to the promotion (see comments above). See also Reul, *Musical life* [note 2], p. 220. She notes that he made inappropriate statements about practices regarding promotions of court employees that could have discouraged the court from appointing him as *Kapellmeister*.

37 See the relevant entries in D-LHASA, DE, Kammer ZE. *Kammerrechnungen*.

38 There is a suggestion by Wäschke and Preitz that the posts of organist and *Kapellmeister* were amalgamated as early as 1760, i. e. prior to the death of Johanna Elisabeth. Röllig states in his autobiography, reported by Wäschke [see note 2], p. 6: "Von der nachder succedirten Dchl. Fürsten als vice Kapellmeister und von mein Dchl. Fürsten und Herren und deßen Höchsteeligsten fürstl. Frau Mutter als wirklicher ["acting"] *Kapellmeister* und Rat, gnädigst declariret, den Organisten Dienst aber mit beybehalten" (Graciously declared *Vice-Kapellmeister* by the Prince who succeeded [Johann August] and declared acting *Kapellmeister* and Councilor by my gracious Prince and his late mother, but having maintained my service as organist.); and Franz Preitz, *Über die Kapellmeister und Organisten am Hochfürstlich Anhalt-Zerbstischen Hofe im 18. Jahrhundert*, in: *Das litteraische Anhalt. Arbeiten zeitgenössischer Schriftsteller*, ed. Jean Bernard Muschi and Hermann Wäschke, Dessau [1888], p. 181. See also Reul, *Musical life* [note 2], p. 219.

non-thematic catalogue.³⁹ However, the first “official” recognition of Röllig’s promotion in Zerbst is made only in 1776 where he is referred to as “*Capellmeister Röllig*” in the court accounts for that year despite the fact that he was not officially listed as such until the following year – perhaps a case of a scribe’s understanding of the situation preceding the inertia of bureaucracy.⁴⁰ It was on his birthday in 1777, when he was 67 years of age that Röllig penned his autobiography and attached it to the door of the organ loft in the *Schloßkirche*. It is tempting to suggest that it was the official recognition of his status that year, something that the now elderly composer probably had long sought, that prompted this gesture. Röllig carefully left space for the date of his death to be added *post mortem* by another and it is probably P. C. P. Heide we can thank for these final details.⁴¹

1. The “Röllig junior” conundrum

The implication that there was more than one composer with the name Röllig is provided by the variety of references to the composer in the various Breitkopf catalogues and attributions on sources themselves. While some sources, particularly those with dedications, are unequivocal about the identity of the composer, the majority are less precise in their attribution, but a pattern does emerge. Some attributions straightforwardly refer to Johann Georg Röllig, such as those for solo concertos for flute and oboe listed with the ascription “*Röllig, Joh. George, Oganista della Corte di Pr. D’Anhalt Zerbst*”.⁴² The listing of a collection of 13 cantatas in the 1761 catalogue confirms Röllig’s promotion at the court: “*Röllig, Joh. George, Hochf. Anh. Zerbst Capellmeister*”⁴³ (intriguingly rather earlier than the court officially recognised this promotion), while one of the works in the Halle collection of Zerbst materials makes it clear that the composer was associated with the court with the ascription on the score “*Di Roellig di Kapelle*”.⁴⁴

39 Breitkopf 1761 [see note 33], p. 21 – the 13 cantatas listed with the ascription: “*Röllig, Joh. George, Hochf. Anh. Zerbst Capellmeister*”.

40 Following his “promotion” in 1777, Röllig continued to be paid 170 florins, 80 florins less than the other senior member of the *Kapelle*, *Konzertmeister* Hoeckh. Perhaps it was by means of compensation for the clearly less than equitable level of remuneration that in 1762/63 Röllig received the substantial and unprecedented sum of 192 florins for the cantata cycle commissioned from him that year (see Reul, *Catherine the Great* [note 30], pp. 304–305). However, it must be recognised that there continued to be one chief difference between the remuneration of Röllig and that of his predecessor. Fasch, as *Kapellmeister* (i. e. the official “composer in residence”) was rarely, if at all, paid extra amounts over and above his basic salary for composing works performed in court. However, Röllig had originally been engaged as cellist and court organist and the provision of liturgical and celebratory works for the court was not part of his duties. Therefore, unlike Fasch, the Zerbst *Kammerrechnungen* indicate almost annual payments for various musical works Röllig composed for the court, particularly from the mid-1750s onwards. Perhaps it was in recognition of this fact, that Röllig’s basic salary was not increased as much as expected, though; see comments above (p. 121).

41 Wäschke [see note 2], p.7. P. C. P. Heide was appointed on 09.03.1794 as organist at St Bartholomäi church, as he noted in his own hand at the foot of Röllig’s statement.

42 Breitkopf 1761 [see note 33], pp. 62–63.

43 *Ibid.*, pp. 21ff.

44 Part of the collection of the *Institut für Musikwissenschaft* of the Martin-Luther-Universität Halle-Wittenberg (D-HAmi, now in D-HAu Ms. 242). This collection is part of the *Zerbster Musikstube*, and therefore the cantata is clearly part of the former holdings of the Court in which Röllig worked.

Table 4: Various references to the composer “Röllig” in Breitkopf catalogues and on various other sources

- a) References with a clear connection to Zerbst:
 “Röllig, Joh. George, *Oganista della Corte di Pr. D’Anhalt Zerbst*”
 “Röllig, Joh. George, *Hochf. Anh. Zerbst Capellmeister*”
 “*Di Roellig di Kapelle*”
- b) References suggesting a connection to Dresden:
 “*Roellig, Musico in Dresda*”
 “*Röllig, in Dresda*”
- c) References suggesting a “younger” composer
 “*Roellig junior*” [or “*jun.*”]
 “*Röllig Minore*”
 “*Röllig Jun. in Dresda*”

That there is a separate composer named “Röllig” based in Dresden is suggested by attributions in Breitkopf Catalogues to: “*Roellig, Musico in Dresda*”⁴⁵ and just “*Röllig, in Dresda*”. More intriguing are the references (presumably) to the relative age of the composer. Many works in Breitkopf as well as attributions on manuscripts themselves refer to “*Roellig junior* [or *jun.*]”,⁴⁶ and “*Röllig Minore*”,⁴⁷ including the *Sanctus con echo* of 1743 which has a Dresden provenance and which has long been thought to be by Johann Georg, while other entries in Breitkopf catalogues combine the geographical and diminutive *addenda* referring to “*Röllig Jun. in Dresda*”⁴⁸ – which suggests the two refer to one and the same person.⁴⁹

It was on the basis of this variety of references that Gerber (and others, presumably based upon Gerber) makes the suggestion that, in addition to Röllig *junior*, there was at least one other composer with the name “Röllig”, possibly an unidentified town musician (*Stadtmusikanten* or *Gardeoboisten*) from Dresden and, presumably, not associated with the Dresden court.⁵⁰ Based solely on the Breitkopf catalogue entries and providing

45 Breitkopf 1761 [see note 33], p. 49; *Catalogo de’ Soli, Duetti, Trii e Concerti [...] che si trovano in manoscritto nella officina musica di Breitkopf in Lipsia*, part 3, Leipzig 1762, Facsimile in: *The Breitkopf Thematic Catalogue, The Six Parts and Sixteen Supplements 1762–1787*, ed. with an introduction and indexes by Barry S. Brook [New York 1966], p. 24 (6 *Symphonies: Racc. I and II*); Breitkopf 1761 [see note 33], p. 51 (*Partitas: Racc.I, Racc.III, Racc.IV*); *Ibid.*, p. 52 (*Partitas for harp, violin and bass, harp flute and basso*); *Ibid.*, p. 61; Breitkopf 1763, Facs. in Brook, p. 15 (*Sonatas for flute, violin and basso*).

46 *Sanctus con Echo* (D-Dlb), the item listed above in Breitkopf 1761 [see note 33]; the cantata “*Es erhuh sich*” (Dk-A); *Symphony in Eb* (D-Lem); *Concerto in D for Flute* (D-Swl); and the motet “*Ehre sei Gott in der Höhe*” (D-Dlb).

47 Breitkopf 1761 [see note 33], p. 38 (*IV Divertimenti*).

48 Breitkopf 1763, in: Brook [see note 45], p. 128 (*III Keyboard concertos*); Breitkopf 1764: *Verzeichniß Musikalischer Werke [...]*, 2. Ausg., Leipzig 1764, Facsimile *ibid.*, p. 39 (*III Concerti for Keyboard*).

49 Others ambiguously refer to “*del Sigr. Roellig*”; “*di Röllig*” (or “*Roellig*”); to “*Roelling*” (Cantate “*Wohl dem der from und weise lebt*” o / *di Nitzschke et Roelling*.” Source at the Martin-Luther-Universität, Universitäts- und Landesbibliothek: D-HAu Werner I a 166) RISM A/II: 250.003.170; and just “*R*” (Breitkopf 1761 [see note 33], p. 8 (*Sanctus*)).

50 Ernst-Ludwig Gerber, *Historisch-biographisches Lexicon der Tonkünstler*, 3 vols., Leipzig 1790–1792, repr. and ed. by Othmar Wessely, Part 2, col. 306: “*Röllig [...]* in *Dresden*, hat vieles von seinen *Kompositionen um 1760 im MS. bekannt gemacht. Aber weder von seinem Vornamen, noch von seinem Charakter habe ich etwas erfahren können. Er scheint mir einer der dasigen Stadtmusikanten oder Gardehoboisten zu*

no biographical details to support the premise that there were multiple Rölligs, Gerber arbitrarily assigns to the “older” Röllig 14 symphonies, 26 Partitas, and 6 trios for flute, violin and cembalo and 9 suites for horns, oboes and bassoons; while to the “younger” Röllig he assigns many keyboard works including the 3 keyboard concertos, and 12 piano trios with violin or flute. He then adds rather dismissively that there are also a number of lost compositions by Johann Georg Röllig which are all in manuscript and have never been performed more than once.⁵¹

A great step forward was made by Eitner, who was able to distinguish between Christian August Röllig, *Hofkantor* in Dresden; Karl Leopold Röllig, a glass harmonica player and composer of works for this instrument who spent most of his adult life travelling, finally settling in Vienna, where he died in 1804; and Johann Georg Röllig. Eitner assigns all the items marked “junior” as well as the 12 Polonaises to Karl Leopold though clearly this cannot be correct.⁵² Later compilers of dictionaries and encyclopaedias make no new or independent assessment of this question and both Gustav Schilling in 1838 and Ferdinand Simon Gaßner in 1849 reproduce almost word for word Gerber’s text.⁵³ However, Schilling displays admirable caution by underlining the lack of evidence for the identity of other composers.

On the basis that Johann Georg Röllig was active as a composer in Dresden in the years before 1735 and that there is the suggestion that later works (including the *Sanctus con Echo* 1743) were performed there, and that there are few genres of work by “Roellig jun” that would not have been heard at the court in Zerbst, and indeed there was no means, bibliographical or otherwise, of linking any specific works to any other musician. From 1995, in compiling the Röllig Thematic Catalogue, all works ascribed to “Roellig” were initially understood to be by Johann Georg Röllig. Indeed at this time

seyn. Ein anderer Röllig, der auf seinen Werken junior genannt wird, ist gar nicht auszumachen. Von dem ältern Röllig hat man 14 Sinfonien, 26 Partien für mancherley Instrumente, 6 Trios für Flöt, Violin und Baß und 9 Suiten für Hörner, Hoboen und Fagotte. Von dem jüngern Röllig hat man größtenteils Klaviersachen, als 3 Klavierkonzerte und 12 Klaviertrios mit Violin oder Flöte. Aber alles in MS. Ohne Zweifel gehört aber auch verschiedenes von diesen Kompositionen dem Joh. Georg Röllig zu.” (Röllig [...] in Dresden, made many of his compositions in MS [manuscript] known. But I could not find out anything on his first name, nor on his character. To me he seems to have been one of the local town musicians or oboists with the guard. No information was available on another Röllig, who was identified junior on his works. Fourteen Sinfonias, 26 Partien for diverse instruments, 6 trios for flute, violin, and bass, and 9 suites for horns, oboes and bassoons, are known by the older Röllig. Mostly keyboard works, including 3 keyboard concertos and 12 keyboard trios with violin or flute survive by the younger Röllig. But everything [is] in manuscript; there is no doubt that several of these compositions can also be attributed to Johann Georg Röllig.)

51 *Ibid.*, col. 306.

52 These are col. 313, col. 414 (and col. 582, which does not have the “junior” ascription). Following Eitner [see note 15], Otto Kade (in *Die Musikalien-Sammlung des Grossherzoglich Mecklenburg-Schweriner Fürstenhauses aus den letzten Jahrhunderten*, vol. 3, Schwerin, 1893, p. 159) notes that “Roellig jun.” is either a further “Roellig” (no first name known) who was active about 1760 in Dresden or Christian August or Johann Georg. Kade believed Johann Georg is the most likely; a handwritten note states: “Wahrscheinlich [probably] Joh. Georg R., geb.[born] 1710 Berg=Gieshübel/ Sax. †29. Sept. 1790 Zerbst.”

53 Schilling [see note 16], p. 34, and Ferdinand Simon Gaßner, *Universal-Lexikon der Tonkunst*, Stuttgart 1849, p. 33, note (same wording in each): “Im vorigen Jahrhunderte lebten mehrere Componisten namens Röllig; wenigstens existieren unter diesem Namen viele Claviersachen, Trio’s für Blasinstrumente, Suiten &c.” (In the previous century there lived several composers named Röllig; at least, under this name [survives] much keyboard music, trios for wind instruments, suites and other works.) Gaßner also incorrectly states that Johann Georg Röllig died in Zerbst in 1782.

only five works were known to survive with an attribution to “*Roellig junior*” a cantata in Århus, a motet and the *Sanctus con echo*, both preserved in Dresden; a flute concerto in Schwerin and a symphony in Leipzig.⁵⁴ Providing the best evidence for this assumption was the acceptance that the *addendum* “*Junior*” or “*minore*” was designed to distinguish the younger Johann Georg, who was beginning to come to the fore as a composer in the late 1720s and early 1730s, honing his compositional technique under Zelenka from the older Christian August Röllig, who, by 1728, was established as *Hofkantor* in Dresden.

However, since the year 2000, when it was first possible to examine the works in the *Sing-Akademie* collection newly returned to Berlin, the picture has changed dramatically.⁵⁵ Prior to this date, 127 works by Röllig were known, of which only 45 were extant. To this, the *Sing-Akademie* holdings add some 100 works by Röllig. Crucially, practically all but eight of the *Sing-Akademie* sources are ascribed to “*Roellig junior*” and none to Johann Georg Röllig⁵⁶ and all the *Sing-Akademie* sources appear to have a provenance in Dresden or Meissen and several appear to be composer holographs with a handwriting which differs from accepted Johann Georg Röllig autographs.⁵⁷

The scale and importance of the collection in the *Sing-Akademie* should not be underestimated. It can be divided into two parts: there are 38 choral works, including a number of Lutheran cantatas, some liturgical music, celebratory works for members of the Dresden royal family and a number of secular works composed for aristocracy based in Meissen. However, by far the greater part consists of instrumental music including 5 symphonies and a very large collection of chamber music. Of the 125 known partita/suite/divertimento works by Röllig, ninety are in the *Sing-Akademie* collection alone, with a further 11 anonymous works that may also be the work of the composer, making

54 They are:

- 1) *Sanctus con echo / Di Röllig .jun 1743 / mens: Dec:* (D-Dlb Mus. 3156-D-1);
- 2) *Ehre sei Gott in der höhe* (D-Dlb Mus. 1-E-772);
- 3) *Concerto.à 5..... Del Sig. Roellig junior* [for flute and strings] (D-Swl Mus. 4527);
- 4) *Sinfonia di Roellig, Jun* [in Eb] (D-Lem 15.III.72).

55 The author is most grateful to Dr Kornemann and Herr Fischer of the *Sing-Akademie* library and the staff of the music section of the Berlin Staatsbibliothek for the help they afforded me in my researches of the enormous amount of yet uncatalogued material.

56 The only five that are not specifically “*junior*” are:

- 1) SA 1439: a collection of mixed works consisting of a movement of a symphony, sacred cantatas (complete and incomplete) and some oratorio / stage works, including one with an Italian text;
- 2) SA 235: *Partita à6* – but the score is in the hand of Klipfel (see comments below) so that “*Roellig junior*” has to be assumed);
- 3) SA 3227: *Partita à6* – also “*Roellig*” in Breitkopf part V 1765, in: Brook [see note 45], p. 11, but the score is in the hand of Klipfel;
- 4) SA 3228: *Partita à6* – but the score is in the hand of Klipfel;
- 5) SA 3242: *Divertimento à3* – also “*Roellig*” in Breitkopf 1763, in: Brook [see note 45], p. 14, there is no cover on the source (the source is anon.) but the score is in the hand of Klipfel.

57 Johann Georg Röllig autographs include: A-Wn Mus.ms.15533; A-Wn Ms.Hs. 15.577, 15.578 & 15.579; D-CR Mus.ant. 50:1; D-B Mus.ms.18636/6; D-B Mus.ms.autograph J. G. Röllig M.I.

Johann Christian Röllig (*1716) autographs in the *Sing-Akademie* collection (mainly vocal works) are: (All D-Bsa) SA 443, SA 444, SA 445 SA 795, SA 797, SA 1177, SA 1423, SA 1424, SA 1425, SA 1426, SA 1427, SA 1429, SA 1431, SA 1432, SA 1433, SA 1435, SA 1436, SA 1439.

Röllig *Junior* the fourth most represented composer in the *Sing-Akademie* library after Georg Philipp Telemann, Carl Philipp Emanuel Bach and the Graun brothers. Fifty-four of these works are from the 11 sets of items offered by Breitkopf.⁵⁸

Table 5: The collections of chamber materials listed in the Breitkopf catalogues

- VI. *Divertimenti [à2] del Sigr. ROELLIG, a Cemb. obl. c. Flauto o Violino.*
 VI. *Partite [à2] del sigr. ROELLIG, a cemb. obl. c. Flauto Trav. (= Racc I arr. à2)*
 VI. *Sonate a Flauto, violino coll Basso, di ROELLIG, Musico in Dresda.*
 II. *Partite del Sigr. ROELLIG, a Cemb. obl. c. Violino e. Violoncello.*
 VI. *Partite del Sigr. ROELLIG, à4 Voci. Flauto Oblig. 2 Violini, Basso. Racc. I.*
 VI. *Partite del Sigr. ROELLIG, à4 Voci. Racc.II*
 III. *Partite del Sigr. ROELLIG, a Harp. obl. Fl. Viol. Basso*
 VI. *Partite del Sigr. ROELLIG, à6 Voci, Racc. III.*
 VI. *Partite del Sigr. ROELLIG, à6 e 8 Voci. Racc. IV*
 VI. *Suites del Sigr. ROELLIG, jun. à7 Voci. Racc.V.*
 III. *Partite del Sigr. ROELLIG, à6 Voci. Racc.VI.*

The provenance of the *Sing-Akademie* materials is confirmed in four distinct ways:

- Copies made by the Meissen amateur musician and collector, Carl Jacob Christian Klipfel;
- Dedications to the Saxon royal family court on three choral works and references to Meissen in the text of others;
- That all appear to be on paper manufactured in the Dresden area;
- And that the partitas could be described as a “type” peculiar to Dresden.

Carl Jacob Christian Klipfel (1727–1802)

The suggestion that Röllig Junior was based in Meissen rather than Dresden seems strong. The majority of the instrumental works in Berlin were copied by the amateur musician Carl Jacob Christian Klipfel who was a flower painter in the Meissen factory until 1763 when he moved to Berlin to become co-director of the porcelain factory set up by Frederick the Great. A keyboard player, Klipfel was an avid collector of symphonic music and partitas, the majority holding being of works by Röllig *Junior*, and

58 Two of these sets of music works also appear arranged for different combinations of instruments. *Raccolta V* comprising six suites originally *à7* for various combinations of brass and bass (and preserved as SA 2415) can be found arranged *à2* for cembalo and violin (preserved as SA 2418) and *à6* for 2 trumpets, 2 violins, violas and bass (preserved as SA 2334, 2335, 2353, 3226 and 3225 – Suite 4 is lost). *VI Divertimenti [a2] del Sigr. ROELLIG, a Cemb obl. C. Flauto o Violono* (nos. 2, 3, 4 and 5 are preserved in the *Sing-Akademie* as SA 3242, 2423, 3236 and 3234) exist as arrangements *à4* entitled “*partitas*” for a string quartet combination. Three of the set of six works can be found in the *Sing-Akademie*: No. 3 in G (SA2340 *Stimmen* / SA 2397 *Partitur*) No. 5 in C minor.

he regularly performed music he had collected.⁵⁹ It was through his son, Carl Wilhelm, who was an early member of the *Sing-Akademie*, that this large collection was acquired by the library.⁶⁰ Where Klipfel copied the music from is not clear. Most, if not all the materials, are written on paper manufactured in Saxony rather than Berlin,⁶¹ so it seems likely that copies of works were made before he left Dresden in 1763, though clearly he continued to build his collection after that time. It would have been far easier for Klipfel to copy such a vast amount of musical works directly from the composer rather than from Breitkopf which would explain why so many are in Klipfel's hand – indeed Klipfel would have been a reliable customer. The autograph materials were perhaps also acquired by Klipfel directly from the composer in times of financial difficulty for Röllig Junior.

References to Meissen and the Dresden Royal family

On the title page of three works in Berlin appear both a place and date of composition. The Meissen connection also manifests itself in the number of references to Meissen in the text of some of the secular works as in Berlin *Sing-Akademie* SA 1177 which is entitled *Meissen Musik*. Dedications to aristocracy based in Dresden and Meissen include:⁶²

- 59 Christoph Henzel, *Die Musikalien der Sing-Akademie zu Berlin und die Berliner Graun-Überlieferung*, in: Jahrbuch des Staatlichen Instituts für Musikforschung, Preußischer Kulturbesitz 2000, pp. 60–106, specifically p. 72–77, and Tobias Schwinger's "Introduction" to: *Die Sammlung der Sing-Akademie zu Berlin. Teil 3: Sinfonien, Konzerte und Overtüren*, ed. Sing-Akademie Berlin, München 2008, p. 29, explains that Klipfel, with some friends and a few of the town musicians, decided to put on a concert in Meissen. Since they had very little money, Klipfel undertook the job of music copyist to provide the performing materials, devoting a greater part of every night to complete the task. His experience as an artist clearly came to bear on the quality of the writing of the parts, which no matter how quickly he copied the music, turned out beautifully and cleanly. ("[...] *dem er fast den größten Theil jeder Nacht widmete. So schnell er auch die Noten schrieb, so schön und reinlich fielen sie doch aus*"). Though resident in Meissen, Klipfel apparently "*Zur Carnevalzeit versäumte er nie, in Dresden die großen Opern zu hören, so beschwerlich auch in mancher Hinsicht ihm die Befriedigung dieser Sehnsucht ward; auf der Rückreise nahm er jederzeit eine Partitur der gehörten Opern mit.*" (At carnival time never missed the opportunity to hear the major operas in Dresden, no matter how onerous it was to satisfy this wish; he brought a score of the operas he had heard on the return journey each time; see the Nekrolog in: *Berlinische Monatsschrift* 1802, pp. 135–149, as discussed in Schwinger's "Introduction", p. 18.) Thus it is clear that Klipfel was frequently in Dresden and presumably had good contacts there with Dresden musicians and *Kantors*. Perhaps it was on these visits to Dresden that Klipfel copied the instrumental works of Röllig. Christoph Henzel suggests that there is evidence that some of the vocal music in the *Sing-Akademie* Library was prepared for performance by Klipfel in Berlin, i. e. after 1763.
- 60 There are 333 sources of symphonies, overtures and concertos in Klipfel's hand in the *Sing-Akademie* collection. If the copies of vocal music and chamber music are included there may be between 500–600 copies in Klipfel's hand alone. See Schwinger [note 59], p. 29.
- 61 The author is indebted to Dr Tobias Schwinger for making available his findings on the paper type of the sources of Röllig vocal music in the *Sing-Akademie*.
- 62 It is possible that works with a Meissen connection may have been composed specifically for the concert(s) that Klipfel and his associates mounted in Meissen, which might also explain why Klipfel was in possession of autograph materials.

Table 6: Works with a Meissen/Dresden provenance and/or a dedication to a member of the Dresden court

Works with a reference to a place of composition		
1755	Secular Cantata: <i>Tage die vor langen Jahren</i> "Meissen d. 21: November 1755"	D-Bsa 797
1757	Secular Cantata: <i>Willkommen, vom Himmel</i> "Dresden d. 19 Sept 1757"	D-Bsa 797 (5)
Works with dedications to the Saxon royal family		
1753	Birthday Cantata: <i>Wie könnt ihr so verdrießlich sein</i> "Cantata / Die Nat: Princ. Xav: / Dresd: d. 25. Aug / 1753 / Da S. Roellig jun;" (Dedicated to: Franz Xaver (b.Dresden 25 Aug 1730 – d. Dresden 21 Jun 1806, Prince Regent of Saxony 1763–1768) Textbuch: "Johann Christian Röllig" (*1673)	D-Bsa 1440
1753	Birthday Cantata: <i>Die Lust von jenem Schreckenbilde</i> "Cantata / Die Natal: / Seren: Princip. Caroli: / d. 13: Jul / 1753 / Del / Roellig jun;" (Dedicated to: Karl Christian (b. Dresden 13 July 1733 – d. Dresden 16 June 1796, Duke of Courland and Semigalia 1758–1763)	D-Bsa 1441
1753	Birthday Cantata: <i>Die Lust von jenem Schreckenbilde</i> "Drama / Die Natali / Frederici Augusti / Reg: Pol: et Elect: Sax: / Misn [?Meissen]: d. 7. October / 1753 / Da me / Roellig jun" (Dedicated to: Friedrich August II, King of Poland, Elector of Saxony (Dresden 7 Oct 1696–Dresden 5 Oct 1763) (same work as above but with a differing 3-movement symphony preceding the vocal movements)	D-Bsa 1177(5)

The “Dresden” Partita

Nearly all the *Sing-Akademie* partita-works conform to a pattern that has not hitherto been described, which I propose to call the “Dresden” Partita-type. Modern commentaries on the partita describe the mixed suite-like plan of the time of Bach that utilises non-dance movements with dance-types normally found in the Baroque suite in which there is little conformity in the order of movements, and then jump to describe the Viennese Parthia-type exemplified in the works of Haydn and Krommer at the end of the eighteenth century which have a set of movements based upon the sonata plan. The Dresden-type composed principally in the 1740s and 1750s by Röllig Junior, Johann Adolf Hasse and Gottlob Harrer (all associated with the Dresden court) is remarkable for its consistent use of the minuet and polonaise pairing of the final movements, raising the polonaise, an occasional movement in contemporary suite-type works of the period 1730–1760, to a pivotal feature as the final movement of the work, reflecting the enthusiasm for the polish style in the court of the Elector of Saxony, who was also King of Poland.

The majority of Röllig partitas open with an extended allegro movement in a binary or a sonata plan type, followed by a slow movement and then a quicker movement which maybe of an older dance type (Bourrée, or Gavotte) or a newer type such as the scherzo or “*Harliquinat*” (sic) (see Table 7).⁶³

Table 7: Röllig Partitas with a five-movement structure

Partitas – Full five-movement structure commencing with a quick movement ⁶⁴				
I	II	III	IV	V
Allegro (2) Allegro [assai / di molto] (2) Allegro moderato / Allegro ma non tanto (6) un poco allegro / moderato (3)	Adagio [un poco] (3) Lagrimosa (1) [con/molto] Affettuoso (4) Amoroso (1) Andante [u poco] 3 [un poco] Andantino (5) Pastorale (1) Siciliano (1)	Allegro (5) Presto (5) Scherzo (3) Harliquinat (1) Ballo (1) Bourrée (3) Gavotte (1) Generosa (1)	Minuet and Trio (100%)	Polonaise [etTrio] (17) Polonaise et variations (1) Polonaise et Musette (2)

A number of partitas follow a four-movement plan that omits, in effect, the third movement of the five-movement plan described above (see Table 8):

⁶³ Numbers in brackets denote number/proportion of incidence.

⁶⁴ As found in *Sing-Akademie*, call nos. (of 20 works): D-Bsa SA 2343, 2345, 2347, 2351, 2356, 2399, 2400, 2401, 2403, 2417, 3220, 3222, 3227, 3228, 3231, 3232, 3237, 3239, 3240, and S-Uu 57:22. (Numbers in brackets denote number/proportion of incidence in these work).

Table 8: Röllig Partitas with a four-movement structure

Partitas – Four-movement structure ⁶⁵			
I	II	III	IV
Allegro (8) Allegro ma non tanto (1) Allegro molto (1) Comodo (1) Tempo giusto (1)	Adagio (1) Lagrimosa (2) Affettuoso (2) Amoroso (2) Andante (2) Allegretto (1) Balletto I+II (1) Pastorale (1)	Minuet and Trio (100%)	Polonaise [Trio] (11) Furioso / Tranquillo alla Polacca (1)

There are a small number of variants that can be categorised as follows (see Tables 9 and 10):

- Variant a): a four-movement structure omitting the quick opening movements;
- Variant b): a four-movement structure with the minuet and trio substituted by a Gavotte or Allegro movement;
- Variant c): a five movement structure commencing with a slow movement:

Table 9: Variant movement patterns of Röllig partitas (four movements)

Variant a: a four-movement structure omitting quick opening movement				
Call no.	I	II	III	IV
SA2352	Adagio molto	Allegro	M & T	Polonaise + variations
SA2416	Amoroso	Scherzo	M & T	Polonaise
SA3223	Affettuoso	Bourrée	M & T	Polonaise
Variant b: a four-movement structure with M & T substituted by a Gavotte or allegro movement				
SA3224	Un poco allegro	Allegretto	Gavotte I+II	Polonaise
SA2347	Moderato	Andantino	Allegro	Polonaise

⁶⁵ As found in calls nos. (12 works): D-Bsa SA 2338, 2340, 2341, 2350, 2357, 2410, 3219, 3229, 3233, 3234, 3236, 3238.

Table 10: Variant movement patterns of Röllig Partitas (five movements)

Variant c: Five-movement structures commencing with a slow movement followed by an allegro/gavotte					
Call no.	I	II	III	IV	V
SA2337	Grave	Allegro assai	Andante	M & T	Polonaise
SA2396	Affettuoso	Gavotte	Pastorale	M & T	Polonaise

While also featuring the minuet and polonaise movements, the six suites of the 5th Collection⁶⁶ follow a well-defined and contrasting plan, which we will call the “*Suite Variant*” (see Table 11). It opens with a slow movement, followed either by a March (in the works for trumpet) or Bourrée (in works for horn). The consistency of this plan indicates that the suite and partita had differing identities in the Röllig’s eyes:

Table 11: Röllig Partitas – the “Suite” variant

“Suite” Variant – four movement structure				
Call no.	I	II	III	IV
SA 2415a (à7 for 2 tpt, 2 ob, 2 bn, bass) SA 2334 (à6 for 2 tpt, 2 vln, vla, bass)	Aria	March	Minuet and Trio	Polonaise
SA 2415b (à7 for 2 tpt, 2 ob, 2 bn, bass) SA 2335 (à6 for 2 tpt, 2 vln, vla, bass)	Aria	March	Minuet and Trio	Polonaise
SA 2415c (à7 for 2 tpt, 2 ob, 2 bn, bass) SA 2353 (à6 for 2 tpt, 2 vln, vla, bass)	Affettuoso	March	Minuet and Trio	Polonaise
SA 2415d (à7 for 2 tpt, 2 ob, 2 bn, bass) SA 2354 (à6 for 2 tpt, 2 vln, vla, bass)	Affettuoso	March	Minuet and Trio	Polonaise
SA 2415e (à7 for 2 hn, 2 ob, 2 bn, bass) SA 3226 (à6 for 2 hn, 2 vln, vla, bass)	Siciliano	Bourrée	Minuet and Trio	Polonaise

66 *Raccolta V* – Suites à7 published by Breitkopf (Part V, 1765, p.10; see also Brook [note 45], p. 148) each scored for a pair of brass instruments (trumpet or horn) plus pairs of oboes and bassoons and bass (see SA 2415a–f and SA 2354). *Raccolta V* has also been arranged à6 [arranger unknown, but probably either Röllig himself or Klipfel] for pairs of brass instruments (trumpet or horn) plus pairs of violins and viola and bass. (See SA 2334, 2335, 2353, 2354, 3226 and 3225.)

3. The Identity of “Roellig junior”⁶⁷

So, returning to our theme, if not Johann Georg Röllig, who was “Roellig junior”? The elusiveness of “Roellig junior” is created by the complete lack of forenames on the *Sing-Akademie* and most other sources. A clue to the identity is revealed in the title page of SA 1440:⁶⁸

Wie könnt ihr so verdrießlich sein
 “Cantata / Die Nat: Princ. Xav: / Dresd: d. 25. Aug / 1753 / Da S. Roellig jun;
 Textbuch: Johann Christian Röllig” (*1673)

Other than the Zerst *Kapellmeister*, the only other musician suggested who might be the elusive composer has been the Dresden *Hofkantor* Christian August Röllig, presumably since he has been the only other Röllig known in the Dresden area with musical background or training.⁶⁹ Born in Königsbrück, on 12 November 1700, Christian August Röllig came from a musical family (see Table 12). He was the eldest of four sons of Johann Christian Röllig (Röllich) (*1673),⁷⁰ himself born in Königstein and who was first *Stadtsschreiber* and (from 1697?)⁷¹ *Kantor* and organist in Königsbrück and *Rektor* of the *Knabenschule*.⁷²

67 Tobias Schwinger reached the same conclusions about Roellig junior's identity in his „Introduction“ [see note 59], p. 16, footnote 38.

68 See Table 6 above.

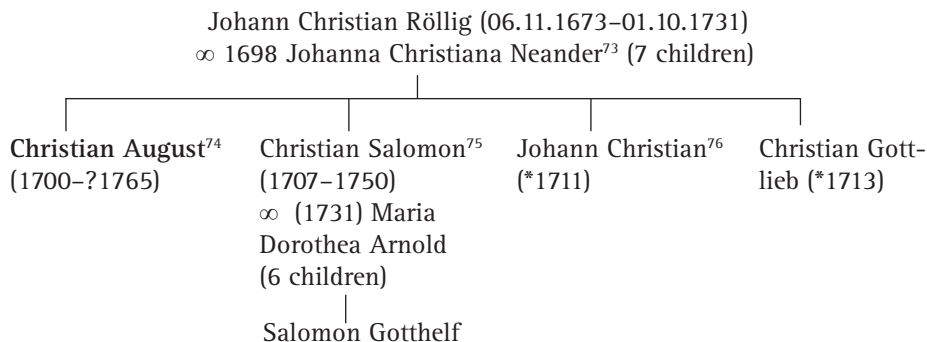
69 See Mary Ramussen, *The Manuscript Kat. Wenster Litt I/1–17b (Universitetsbiblioteket, Lund. A Contribution to the History of the Baroque Horn Concerto*, in: *Brass Quarterly* 5/4 (1962), p. 148. She has suggested the possible composer of the two horn concertos in Lund is either Christian August Röllig (since the works were probably composed for the fine Dresden players the works and presumably on the basis that he is the only other Röllig to be known to have connections with Dresden), or Johann Georg Röllig.

70 Vollhardt [see note 13] suggests he died 11.10.1731, but in the church records (*Totenbuch Königsbrück 1731 Nr. 67*) the funeral is dated 02.10.1731, i. e. the day following his death. It would appear that Röllig married the daughter of the organist at Königsbrück, Christian Neander (12.06.1646–14.07.1683), himself the son of Johann Neander (1623–1676), the organist (c.1640), *Kantor* (from 1647) and also *Stadtrichter* (town judge) in Königsbrück (Vollhardt, pp. 168, 439).

71 *Traubuch Königsbrück 1698*, Nr. 6.

72 Röllig is the first to have the combined role of *Kantor* and organist in this church (see Vollhardt [note 13], p. 169). The *Wochenblatt für Königsbrück, Radeburg, Moritzburg und deren Umgebung No. 50 Sonnabend den 11 December 1847* states that the *Kantor* was also the *Rektor* of the local boys' school, which had a new building from 1710.

Table 12: The family tree of Christian August Röllig



Musical training was given to at least to the two eldest sons, since both followed their father's footsteps – Christian Salomon Röllig became first organist “*junior*” in Königsbrück, and then eventually replaced his father to become *Kantor*, a post he remained in to the end of his life.⁷⁷ Christian August was, for some time, *Kantor* at Poderosch before his appointment in 1728 as *Hofkantor* in Dresden,⁷⁸ a post he held certainly until 1765.⁷⁹ However, while Christian August Röllig appears a good candidate, there is still little bibliographical information about this musician and it seems remarkable that the *Kantor* in the Elector of Saxony's own Protestant Chapel, would be so productive in secular forms, and yet remain so anonymous as a composer. It does seem surprising that a musician working in the environs of the court of Dresden would wish to be known without first names.⁸⁰ Is it the case that *Kantor* Röllig in Dresden had a rather similar

73 Johann Christian Röllig (*1673) and Johanna Christiana Neander had seven children in all. A daughter married the organist “*Richter*” at Gröbä (near Riesa) while a second married the “*local master tailor Seelig*”. (*Wochenblatt für Königsbrück* [see note 72]).

74 Christian August's birth is recorded in *Taufbuch Königsbrück 1700*, Nr. 34. Eitner [see note 15] states “*geb. [born] in Königsbrück (Bautzen) Ende des 17. Jhs., [at the end of the 17th century]*”. Was the Johann Christian Röllig (*1732/34?) listed in the *Kreuzschule* records Christian August's son?

75 His birth is recorded in *Taufbuch Königsbrück 1711*, Nr. 25.

76 *Taufbuch Königsbrück 1713*, Nr. 44.

77 Perhaps, like his younger brother, Christian August attended the Gymnasium in Bautzen. Vollhardt [see note 13], pp. 169/439, suggested Christian Salomon had attended the Gymnasia in Kamenz and Bautzen [Budissin], where he would have been under the care of Christian Müller (*Kantor* 1704–1740).

78 When he took over from Johann Paul Haase. See Vollhardt [note 13], p. 66.

79 *Staatsarchiv Fürstenu 2b*, 16 (see Eitner [note 15] vol. 8, p. 273) states that he was mentioned at least until 1741, but clearly he was still in post in 1765 according to the *Königl. Polnischer und Churfürstl. Sächsischer Hof- und Staats-Calender* which was not published after 1765 (Leipzig from 1728 to 1765 except for 1730, 1734, 1757–64). I am indebted to Dr Janice B. Stockigt for bringing this to my attention. Vollhardt [see note 13], p. 409, suggests that he was replaced by Christian Traugott Hösel from 1765 to 1786, presumably on Röllig's death.

80 Admittedly the loss of documents resulting from both the 1760 bombardment as well as World War II has been most frustrating. For example, both volumes one and two of the catalogue of the works in the library of the Catholic *Hofkirche* have been destroyed so that there is only a record surviving of all composers with surname initials S to Z and *anonyma*.

role to *Kantor* Gattermann in Zerbst? – i. e. Röllig’s duties, as suggested by Vollhardt, were more focussed on the training of the singers and the performance of music in the church and the teaching of Religion, Latin and Greek⁸¹ as opposed to sourcing music and composition, responsibilities that would have fallen to the *Kapellmeister* of the Hofkirche.⁸² It seems likely; while a few works can be ascribed to him⁸³ it seems unlikely that he could produce the volume of works by ascribed to “*Roellig Junior*”.⁸⁴

If Christian August Röllig’s father was indeed a composer, then the *addendum* “*junior*” is perhaps to distinguish father from son. The clue, as stated above, may lie in a reference on the score of the cantata *Wie könnt ihr so verdrießlich sein* (D-Bsa 1440) that the libretto is by Johann Christian Röllig (*1673 or 1711). It is possible that the author of this text is *Kantor* Röllig’s father, though, since this celebratory cantata dates from 1753, over 20 years after the father’s death, it seems more likely, therefore, that the text is more contemporary, suggesting that a brother eleven years Christian August’s junior, also called Johann Christian (*1711), maybe the author of this text. He could also be the composer of the music – not unusual at that time. If this is the case, the *addendum* “*junior*” has far more meaning – distinguishing younger brother from elder brother. However, other than his birth date, we have no biographical information that can either confirm that Johann Christian (*1711), brother of the Dresden *Hofkantor*, was a musician, or provide evidence that places him in Dresden, although that he was a musician is likely considering his family background.

There is one other far more likely candidate who could be “*Roellig junior*” – Johann Christian (*1716), brother of the *Kapellmeister* of Zerbst, who, as already noted above, eventually himself became *Kapellmeister* to Count [Carl?] von Schimmelmann in Hamburg. Again, the *addendum* seems most appropriate – to distinguish between younger and older brothers, both composers. To support this premise, it appears that from ca.1749 Johann Georg Röllig increasingly adopted the *addendum* “*maggiore*” – five works display this identification (see Table 13):

81 Vollhardt [see note 13], p. 66.

82 Namely: *Vice-Kapellmeister* Pantaleon Hebenstreit (fl. 1729–1750), and his successor Johann Christoph Richter (also acted as Hof-Organist from 1751–1785).

83 E-mail to the author from 28 May 2008 by Dr Tobias Schwinger. He has reported that he has seen some autograph copies of works by Christian August Röllig, but the handwriting was quite unlike the “*Roellig Junior*” autograph copies in the *Sing-Akademie* collection. It has not been possible for the author to inspect these copies prior to publication of this article.

84 There may be truth in the statement that Christian August “*dedicated himself to the study of law*”, the subject he studied at University (see *Die jüngeren Matrikel* [see note 19]: “*Roellig, Röllig Christian August Regiomontan. Lus. P. idp 9 x 1720.*”), with the suggestion that it was the law and not composition that may have been the focus of his attention. (“*widmete sich dem Studium der Rechte.*”, *Wochenblatt für Königsbrück* [see note 72]).

Table 13: Work with the Röllig “*maggiore*”addendum

Work	Ascription	Source
Kyrie & Cantata: “ <i>Euer Hertz soll sich freuen</i> ” [1772]	“ <i>Roellig Maggiore</i> ”	S-Skma Z
Cantata: “ <i>Mein Geist, lass deine</i> ” (1749)	“ <i>Sign Roellig Maj</i> ”	D-DBds 18636/7
Cantata: “ <i>Der Tod ist verschlugen</i> ” [c1749]	“ <i>Di Roellig maj. di Kapelle</i> ”	D-HAu Ms. 242
Trauer Cantata: for the funeral of H. Consistoral Hof- und Superintendent M Sintenis) (10. Nov. 1778)	“ <i>Roellig Mag.</i> ”	D-HAu Ms. 243 (text and music lost)

It would appear therefore that the elderly *Kapellmeister* of Zerbst wished to distinguish himself from the, by then, successful younger brother, “*maggiore*” reflecting the seniority, both chronological and otherwise, of Johann Georg at this time.

Thus far, the inference that “*Roellig junior*” is Johann Christian Röllig (*1716) appears strong but the case is not yet proven. However, we can look to one last piece of evidence that provides us with the vital clue, and one that also clears up another confusion that has dogged the biography of the glass harmonica player and composer Karl Leopold Röllig, who was active in Berlin in the 1780s and moved permanently to Vienna in 1791. On the basis of the Gerber’s biography of 1790, most subsequent encyclopaedic entries for Karl Leopold Röllig⁸⁵ have credited him with being musical director of an operatic troupe based in Hamburg from 1764–1772 and with the composition of an operetta believed lost, entitled *Clarisse, oder das unbekannte Dienstmädgen* (performed in Hamburg 1771).⁸⁶ That is, until the latest version of *Die Musik in Geschichte und Gegenwart* published in 2006 which acknowledges two salient facts – that Karl Leopold, who died in 1804 at the reported age of 50 years, was an unlikely candidate since he would have been far too young to have been musical director of a Hamburg opera

85 Gerber [see note 50], Part 2, col. 305–6. Though not all: Gaßner [see note 53], describes Röllig as only having a “*dilettante musical knowledge*” with no mention of Hamburg while Schilling [note 16], p. 33, suggests he was born in Vienna.

86 The entry *Röllig, Karl Leopold* in the 1963 version of *Die Musik in Geschichte und Gegenwart* [see note 18, cols. 609–610] written by Renate Federhofer-Königs states that in an earlier career Röllig was from 1764–1769 Musical Director of the “*Ackermannschen Theatertruppe in Hamburg, in gleicher Eigenschaft auch 1771/72 und bis Ende Apr. 1773 unter K. Ackermanns Stiefsohn F. L. Schröder, der am 10. Okt. 1771 in Hamburg und am 30. Apr. 1773 in Hannover Rölligs verschollene Oper Clarisse [...] aufführte*”. This clearly comes from Hugo Riemann’s *Music-Lexicon*, Leipzig 1905, repr. 1961, p. 525. Herbert Eichhorn, *Konrad Ernst Ackermann. Ein deutscher Theaterprinzipal*, Emsdetten 1965, p. 270, also lists *Clarisse* as by Karl Leopold Röllig. However, Rudolf Hopfner, Art. *Röllig, Carl, Karl, Leopold*, in: *Die Musik in Geschichte und Gegenwart*, 2. neu bearb. Ausg., ed. Ludwig Finscher, Personenteil, vol. 14, Kassel 2006, cols. 312–314, states that Karl Leopold is falsely ascribed as composer of *Clarisse*. From 1781 he was a travelling performer on the glass harmonica. From 1791 he was in Vienna and from 1797 to his death Karl Leopold Röllig was the first musician employed in the Austrian National Library responsible for setting up the modern orderly collection of the present library.

company from 1763⁸⁷ and that the opera *Clarisse* does, in fact, survive in the University Library of Hamburg. Closer inspection of this manuscript⁸⁸ reveals a title page that clearly assigns the work to “Johann Christian Roellig” (*1716). Further, one of the two other stage works by Röllig performed by the Ackermann Theatre Company in Hamburg, *Die Amazonen* (1764),⁸⁹ bears the inscription “*Di Roellig jun.*”⁹⁰

Thus, the known composition dates of works of Röllig Junior (also known as Johann Christian, *1716) now fall neatly into place.

Table 14: Works by “Roellig Junior” that can be dated

1743	<i>Sanctus con echo</i>	D-Dlb
1753	Birthday Cantata: <i>Wie könnt ihr so verdrießlich sein</i> [“ <i>Cantata / Die Natal: / Seren: Princip. Caroli: / d. 13: Jul / 1753 / Del / Roellig jun.;</i> ”]	D-Bsa 1441
1753	Birthday Cantata: <i>Die Lust von jenem Schreckenbilde</i> [“ <i>Cantata / Die Nat: Princ. Xav: / Dresd: d. 25. Aug / 1753 / Da S. Roellig jun.;</i> ”]	D-Bsa 1440
1753	Birthday Cantata: <i>Die Lust von jenem Schreckenbilde</i> [“ <i>Drama / Die Natali / Frederici Augusti / Reg: Pol: et Elect: Sax: / Misn: d. 7. October / 1753 / Da me / Roellig jun</i> ”]	D-Bsa 1177(5)
1754	Cantata: <i>Ihr Himmel jauchzet Gott entgegen</i> [“ <i>Da me Roellig. jun: / 1754</i> ”]	D-Bsa 1426
1754	Secular Cantata: <i>Herr Schulze, hört nur</i> [“ <i>Da me Roellig. Jun: 1754</i> ”]	D-Bsa 797(3)
1755	Cantata: <i>Lobe den Herrn meine Seele</i> [“ <i>Vor der Predigt festo Jubilei, d: 25 Septr: anno 1755 / Di Roelig. jun.</i> ”]	D-Bsa 1431

87 The earliest confirmed dates of activity are in reports in Berlin in the 1780s as a harmonica player as Gerber reports [see note 50], Part 2, cols. 307: “*Im Febr. 1787 giebt uns Herr Biester in der Berliner Monatsschrift die Nachricht, daß dieser Künstler durch Hinzufügung einer Tastatur dies Instrument zur möglichsten Vollkommenheit gebracht habe* (In Feb. 1787 Herr Biester reports in the *Berliner Monatsschrift* that this artist had achieved perfection regarding this instrument by adding a keyboard); also see note above. Indeed, Josef Sittard, *Geschichte des Musik- und Concertwesens in Hamburg, Altona and Leipzig* 1890, goes as far as suggesting the composer was born as late as 1761.

88 *Clarisse / oder: / das unbekante / Dienstmädgen / Eine komische Operette / in / drey / Aufzügen. / in / Music gesetzt / von / Johann Christian Roellig (*1716)*. D-Hs ND VII 326 score and parts that were part of the performing materials from Hamburg City Theatre.

89 *Die Amazonen*, D-Hs ND VII 324 ms score (a “*Lustspiel*” [comedy] with songs and dances in 3 acts – text by Le Grand). The other work is *Circe*, D-Hs ND VII 325 ms score (a “*Lustspiel*” with ballets – text by Johann Friedrich Ast, performed in Hamburg 1766).

90 All three are in the same hand, presumed to be of a theatre copyist and part of the performing materials from Hamburg City Theatre – I am grateful to Dr Neubacher, Hamburg University Library, for this information.

1755	Secular Cantata: <i>Tage die vor langen Jahren</i> ["Meissen d. 21: November 1755"]	D-Bsa 797(2)
1755	Christmas Cantata: <i>Uns ist ein Kind geboren</i> ["Meissen / den 13 Dec: / 1755"]	D-Bsa 1435
1756	<i>14 minuets and 12 Polonaise à la Redoute 1756</i>	D-Sw
1756	Christmas Cantata: <i>Willkommen ihr Fröhlichen Zeiten</i> ["Cantata. Fer: 1. nativ: J: C: Di Roellig jun. / 1756"]	D-Bsa 1434
1757	Secular Cantata: <i>Willkommen, vom Himmel</i> ["Dresden d. 19 Sept 1757"]	D-Bsa 797 (5)
1764	Lustspiel: <i>Die Amazonen der gegenwärtigen Zeit mit Balletts und Divertissements / Di Roellig jun</i>	D-Hs ND VII 324
1766	Lustspiel: <i>Circe, oder Der Sieg der Großmut über die Liebe</i>	D-Hs ND VII 325
1771	Singspiel: <i>Clarisse / oder: / das unbekannte / Dienstmädgen / Eine komische Operette / in / drey / Aufzügen. / in / Music gesetzt / von / Johann Christian Roellig. (*1716)</i>	D-Hs ND VII 326

In the 1740s–1750s, when Röllig junior was reaching heights of maturity, the itinerate composer was busy writing celebratory and secular commissions for the aristocracy in Dresden and Meissen as well as writing sacred works for performance in the Catholic *Hofkirche* and possibly the Protestant *Hofkirche* or other civic churches in Dresden, Meissen and elsewhere. He was also producing a prolific number of partitas and other instrumental works for performance in Dresden and greater Saxony, much of which was for sale through Breitkopf. However, the political and cultural fallout from the Seven-Years War and the bombardment of Dresden in 1760 would have put Röllig Junior, without a formal appointment in the Dresden court, or in a major church, in a precarious position. Klipfel left Meissen for Berlin in 1763 and it may have been shortly before he made this move that he purchased copies of autograph materials from Röllig. It is perhaps no accident that we cannot positively date any work by Röllig Junior after 1760 other than those written for Hamburg, since by December 1763, Röllig had been appointed to Ackermann's Theatre Company as *Korrepetiteur*, a position he held until 1771. Having relocated to Hamburg, he remained there for the rest of his life, first associated with the Ackermann company and then in the more secure environment provided by the court of Count von Schimmelmann.

Free from the need to distinguish himself from an elder brother in the environs of Dresden (once he became known as "*Roellig Junior*" the name probably stuck for professional reasons) it is postulated that Röllig was able to use his full name in Hamburg

where no such confusion would have existed and, with the Ackermann troupe, he was able to forge a new identity, hence the ascription on the title page of *Clarisse*, to Johann Christian Röllig (*1716). However, the ascription to “*Roellig Junior*” on the cover of *Die Amazonen* would suggest that the professional name was perhaps rather more permanent.

Finally, while the identification of “*Roellig Junior*” as Johann Christian Röllig (*1716), brother of the Zerbst *Kapellmeister*, entails the reassignment of the authorship of some items in the work list for Johann Georg Röllig, it is clear that the life and music of this prolific composer warrants much more attention to flesh out the few details we have at present.