

# Johann Paul Schiffelholz (father)

**Johann Paul Schiffelholz** (born 11 March 1685 in Heideck near Roth; buried 28 January 1758 in Ingolstadt) was a Bavarian Baroque composer, music director and choir regent at the university parish church "Zur Schönen Unser Lieben Frau ("Liebfrauenmünster") in Ingolstadt. He lived in the time of Johann Sebastian Bach and served for 53 years at one of the largest churches in southern Germany.

## Life

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Johannes Paulus Antonius Schiffelholz was born in Heideck as the seventh son of 11 children of the councillor, court clerk, tax collector and choir master Johann Jakob Schiffelholz and his wife Maria Magdalena Bejr. His grandfather Georgius Schiffelholz lived as a senator, member of the Inner Council from 1590 to 15 May 1670 in Eichstätt. Johann Paul married Maria Anna Zinzl, daughter of the choir regent Johann Zinzl of the Liebfrauenmünster, in Ingolstadt on 21 April 1704. At the same time, the 24-year-old Schiffelholz took over the safe choir regent position of his father-in-law and headed the Latin school as rector.

[Münster Zur Schönen Unserer Lieben Frau in Ingolstadt](#)



[www.bistum-eichstaett.de](http://www.bistum-eichstaett.de)

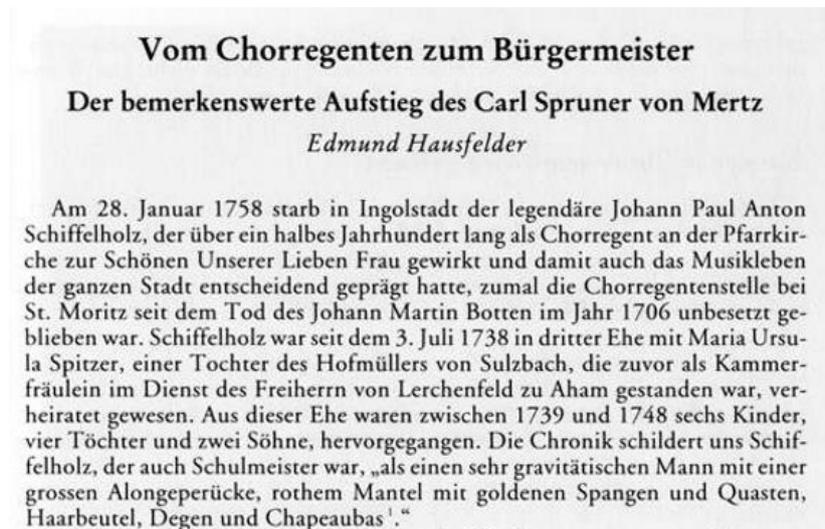
The book "Music in Ingolstadt" of the Historical Association Ingolstadt 1984 shows the following:

"The choir regent Johann Paul Schiffelholz, who was active at the Liebfrauenmünster from 1704 to 1757, described Gerstner in 1840 as a skilful musician appointed by Eichstätt to introduce instrumental music in this church. The chronicle describes him as a very gravitational man with a large all-on wig, red coat with golden braces and tassels, hair bags, swords and chapeaubas." Eleven children were born from her first marriage to Maria Anna, six of whom died after birth or soon after. On 23 January 1731 he married a second Maria Anna Ursula Schweiger from Neuburg. This connection remains childless. Johann Paul also survived his second wife and married a third time, this

## Johan Paul Schiffelholz (father)

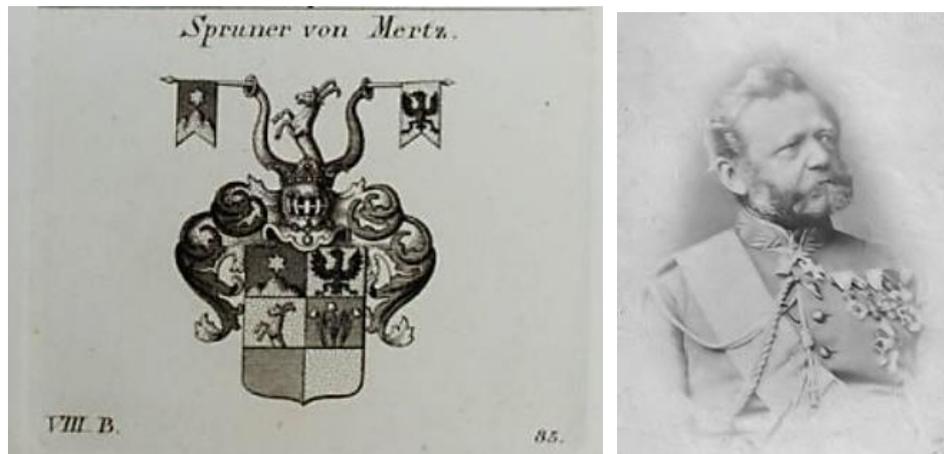
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time a Maria Ursula Spitzer a cammer maid with Baron von Lerchfeldt zu Aheimb. Johann Paul and his three wives had a total of 18 children.



*Collective sheet of the Historical Association Ingolstadt*

His grandson Prof. Dr. Karl Spruner von Merz (\*15.11.1803 - 24.08.1892) was a historian, geographer, writer. General Staff officer, most recently General of the Infantry, Würzburg, later Munich with a research focus on cartography, in particular the publication of the Historical Atlas of Bavaria and Bavarian War History.



*Family coat of arms and Prof. Dr. Karl Spruner von Merz*

On 29 February 1768 Maria Walburga, the last child of Maria Ursula and Johann Paul Schiffelholz, married the following Cantor and choir regent Mathias Georg Ginshofer, so that from 1704 until 1798 this office was under the influence of four Schiffelholz women.

Thus one can almost speak of a choir regent dynasty. When the University of Ingolstadt was moved to Munich in 1802 due to an order by Elector Max Joseph IV, the lackluster music life came to an almost complete standstill due to the lack of academic talent.

## Musical Work and Oeuvre

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Numerous handwritten and printed notes, as well as copies, have been handed down by Johann Paul Schiffelholz (father) and his son. These notes are scattered all over the world in the archives of the Hungarian National Library, the Saxon State and University Library, the Eichstätt-Ingolstadt University

Library, the Kremsmünster Abbey Benedictine Abbey and the Congress Library Washington. Some of these notes are available as sheet music prints in the music trade. Some notes are available on CD. However, many notes are still waiting to be discovered and published. In some works, the experts do not yet agree on which grades are to be attributed to the father or the son due to the equality of name.

**Thesaurus reconditus (The Hidden Treasure)**

VIII CONCERTI for solo violin, violin I and II, viola, cello and organ, opus I, 1727

The first six-part chamber concerts published by JPS were printed and distributed by the Lotter-Verlag Augsburg in 1727 and are preserved except for the voices of the violin principale and viola alta. Maria Ursula Catharina de la Haye, the widow of the academic bookseller Johannes De la Haye, initiated the printing of the thesaurus at Lotter, as can be seen from the business dealings of the Lotter publishing house by the factor Johann Georg Gutmann. Ms. de la Haye was the godfather of five children of John Paul from 1739, which suggests a close family bond. Leopold Mozart was a trade agent for the Lotter sheet publisher and had some works printed there. The missing voices of the thesaurus required a reconstruction by skilful analysis and supplementation of the existing voices. With the support of the musicologist Dr. Klaus Beckmann, such a project was successfully completed with a publication of the scores at Ortus Musikverlag Berlin in January 2020.

**THESAURUS  
RECONDITUS**  
QUEM  
QUI QUÆRIT, INVENIET,  
ID EST:  
**VIII.  
CONCERTI  
IN GROSSO,**

Violino Principale, Viol. I. Viol. II. Alto Viola,  
Violoncello & Organo.

*Autore*

**Joann. Paul. Schffelholz,**  
Ecclesie Parochialis & Academicæ ad Divam Virginem  
Speciosam civitatis principalis ac fortaliti Ingolstadii  
Chori Rectore.

ORGANO.

OPUS I

AUGUSTÆ VINDELICORUM,  
Typis & sumptibus JOANNIS JACOBI LOTTERI, Anno MDCCXXVII.



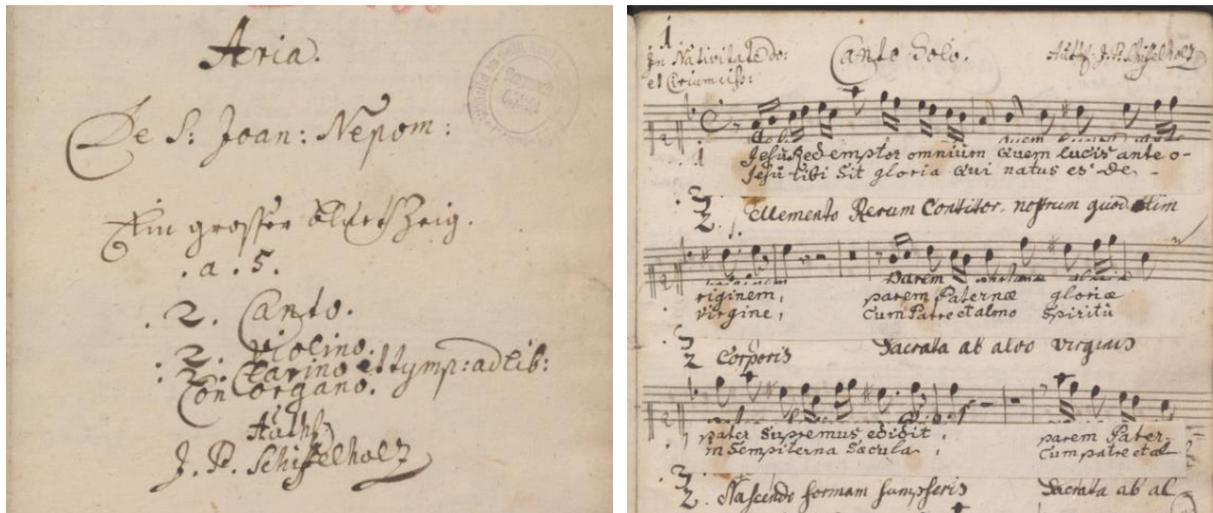
8 Violin Concertos, Hungarian National Library

### VI Missae gratiosae, quia compendiosae, à 4. Voc., 1727.

In addition to the eight well-known violin concertos, the Lotter Verlag has also recorded a mass: [6 pleasing, because short masses to 4 ordinary voices and at will with 2 violins, 2 trumpets or horns in different keys and with double bass, in folio. Under the printing press 1727.] The reference to this print or the text of the work title comes from Lotter's catalogue. As far as we know at present, the six masses have not been handed down.

### 31 Hymni Pro solemnioribus Festivitatibus Anni.

Authore Jo. Paul. Schifffelholz [Hymns for the Higher Feasts of the Church Year, written by Johann Paul Schifffelholz] soprano, violino II and a quantified bass voice are expelled as the cast, Violino I and possible other voices have been lost over time. The copies, which were written around 1750, come from the Ingolstadt monastery of Gnadenthal.



Manuscripts from the Eichstätt-Ingolstadt University Library

### Sei trio a galichona e Violoncello, Gallichona, e Violon secondo

The original manuscripts are used as manuscripts mus. 2806-V-2 in the Saxon State Library, Dresden. The original title is: Sei trio a galichona e Violoncello, Gallichona, e Violon secondo Del Schifffelholz. In the National Library there is a second manuscript Mus. 2806-V-2a, which contains five of the six trios. Finally, there is a third manuscript entitled Sonata a due Gallichone only for the two instruments (Mus. 2806-V-6). An adaptation by the Italian musicologist Ruggero Chiesa is available from Edizioni Suvini Zerboni, Milano. The spelling Schifffelholz indicates that the music comes from Johann Paul (son), as he occasionally used this spelling at the court.

### Parthia a Gallichone, Violono con Violoncello

The original manuscripts are used as manuscripts mus. 2806-V-3 in the Saxon State Library, Dresden. The original title is: Parthia a 2 Gallichone, 2 Violono con Violoncello, Auth. Schifffelholz. Of these notes, no processing is known.

### Parthia 1-6 a Gallichone solo

The original manuscripts are used as manuscripts mus. 2806-V-4 in the Saxon State Library, Dresden. The original title is: Parthia 1-6 a Gallichone solo, Schifffholz. Of these notes, no processing is known yet.

### **Due Partita per Violino solo et Mandora**

These two manuscripts are located in A-4350 Kremsmünster, Benediktinerstift, Regeneri or Musikarchiv. Together with an old Mandora by (D.A. Stadlmann), they come from the estate of Father Severin Reichhuber (1662-1743), who was considered a good lutenist.

Like the Gallichona, the Mandora was a whole tone lower and the first bass string was tuned 2 whole tones higher, i.e. in FGCFAD. Musicology today assumes that the Mandora and the Gallichona are one and the same instrument, even if there has been a great deal of confusion here in the past about the origin of the names.

In addition to Johann Paul Schiffelholz, the literature also lists Duke Clemens Franz of Paul Duke of Bavaria as one of the few composers for Gallichona. Duke Clemens of Bavaria (1722-1770) was a son of Ferdinand Maria Duke of Bavaria and patron and admirer of the arts and sciences. Johann Paul (son) was employed by him as a valet until the death of his servant. In the city archives of Ingolstadt there are manuscripts of October 8, 1751 by Johann Paul (son), which with "Ihro ... Duke Clement Camerdiener". Prof. Dieter Kirsch, former President of the Würzburg University of Music, suspects that the Bavarian compositions came to the Saxon Court through the cousin Maria Antonia Walpurgis of Bavaria.

### **Trio Sonate in G für 2 Fagotte und Basso Continuo**

The original manuscripts are kept in the Congress Library of Washington. Der The original title is: "Trio Ex G' Bassoon Primo Basgotte secondo e Basso". An adaptation of the sheet music from 1978 has been published by Musica Rara, London. The notes were edited by H. Voxmann and R. Block, Iowa City, USA. They can be ordered from any music store. The notes are played with great dedication by Friedrich Edelmann, bassoon and Rebecca Rust, cello on their concert tours in the USA and Japan. These notes are also attributed to the son because of the more modern style.

## Author

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Elmar Schiffelholz, Munich, January 2020