

PROGRAM NOTES

The Düben Collection consists of approximately 2300 music manuscripts assembled by, and named after, a family of composers who served in succession as *Kapellmeisters* (literally, chapel masters; the directors of music) to the Royal Swedish Court in Stockholm. The largest contributor to the collection was Gustaf Düben the Elder (1628 - 1690). Others included his father, Andreas (1597 - 1662), and his sons, Gustaf the Younger (1659 - 1726) and Anders the Younger (1673 - 1738). The latter donated the collection to Uppsala University Library where it remains today.

The Düben Collection contains both instrumental and vocal music, and the vocal music is primarily sacred. Most of the compositions in the collection are by Germans and Austrians and set to Latin or German texts, although a smattering of works are by composers from France, Italy, and elsewhere. In addition, several Swedish composers, including members of the Düben family, set a number of Swedish texts. Some major works, such as opera excerpts by Lully and chamber cantatas by Buxtehude, are found in Swedish translation.

Much of the music within the archive is unique, and the vast majority of it has been neither published in modern editions nor recorded. ACRONYM previously scoured the collection for sonatas that can now be heard on our Bertali and *Wunderkammer* recordings, and while doing so, our interest was piqued by this unmined treasure trove of 17th-century music. This performance consists of some of the most beautiful and fascinating works found within the Düben Collection, and it is likely the first time any of this repertory has been heard in hundreds of years.

Johann Philipp Krieger (1649 - 1725) studied with Johann Rosenmüller in Venice and later traveled to Vienna where he was ennobled by Emperor Leopold I because of his fine organ playing. He won posts in Bayreuth and Halle and was eventually appointed *Kapellmeister* at Wiessenfels, a position that he held for forty-five years until his death. *Cantate domino canticum novum* sets a lightly edited excerpt from Psalm 98.

Almost no information survives about **Andreas Kirchhoff** (fl. 1670), an organist and composer based in Copenhagen, who might be related to a number of town musicians from that era sharing his family name. Kirchhoff's extant compositional output is scarce and is comprised of little more than three sonatas in the Düben Collection.

Czech composer **Samuel Capricornus** (1628 - 1665) studied in Vienna with Giovanni Valentini and Antonio Bertali. At a young age he was appointed *Kapellmeister* in Stuttgart where he became embroiled in a lengthy public feud with the local organist Philipp Bötdecker, who coveted his position. The two sniped in published letters to their liege lord about each other's counterpoint, and Bötdecker's brother, a local cornettist, was caught up in the kerfuffle when Capricornus publicly declared that he played his instrument like it was a "cow horn." ACRONYM has made the only recording of *Jubilus Bernhardi*, Capricornus's epic cycle of twenty-four motets. *Salvum me fac Deus* sets an excerpt from Psalm 69.

Nicolaus Adam Strungk (1640 - 1700) was born in Braunschweig, where his father was the city's organist. Strungk studied organ, violin, and composition, winning posts in Hanover and Hamburg. He served briefly as both director of the Leipzig Opera and as *Hofkapellmeister* in Dresden, where he died.

Italian composer **Giacomo Carissimi** (c. 1605 - 1674) was perhaps the last master of the Roman School of composition that included several generations of renaissance composers such as Giovanni Palestrina and Tomás Luis de Victoria. Carissimi is credited with having brought significant changes to the church cantata genre and to *recitative* singing in general, and he was the first major composer to write baroque oratorios. *Doleo et pœnitent me* is an example of the Latin Dialogue, an unusual baroque cantata style in which characters engage in a sung conversation on a sacred subject.

German organist and composer **Christian Geist** (c.1650 - 1711) joined the court orchestra in Stockholm in 1670, and he remained there under Gustaf Düben the Elder for ten years. Geist was employed as a composer and keyboardist, and apparently also as a copyist: one of ACRONYM's favorite pieces, a sonata by Johann Philipp Krieger from our *Wunderkammer* CD, survives only in Geist's handwriting. He spent his later years as organist of several of Copenhagen's largest churches before succumbing to the bubonic plague along with his entire family. The text of *Selig, ja selig, wer willig erträget* was written by Johann Frank (1618 - 1677).

Christian Ritter (c. 1645 - c. 1725) served as an organist in Halle (where his successor was Johann Philipp Krieger) and Dresden (where his successor was Nicolaus Adam Strungk), and later as *Kapellmeister* in Stockholm. Nearly all of his extant compositional output, including *Miserere Christe mei*, survives only in manuscript at Uppsala.

Educated in Vienna and Dresden, **Johann Jacob Löwe** (1628 - 1703) was held in high regard by his teacher, Heinrich Schütz, who recommended him for appointment as *Kapellmeister* in Wolfenbüttel when he was only twenty-six. Löwe would eventually leave Wolfenbüttel for Zeitz, and he concluded his career as organist at St. Nicolai in Lüneburg, where he might have been one of several instructors to a young J. S. Bach. Löwe's *Sonata a6 in E-flat Major* has an unusual sequence in which all parts are marked in 5/2 meter, even though each part contains only three beats per measure.

German keyboardist and composer **Johann Martin Radeck** (1623 - 1684) had a successful career at several of the largest churches in Copenhagen. After his death, his successor at the Trinitatis Kirke and Helligåndskirke was Christian Geist, who married Radeck's widow. The text to *Herr, wenn ich nur dich habe*, is the same excerpt from Psalm 73 that was set during this era by Schütz, Buxtehude, and Rosenmüller.

Christian Flor (1626 - 1697) served for many years as organist at St. Johannis in Lüneburg. Flor is perhaps best known today for writing one of the earliest Passion oratorios. His *Inter brachia Salvatoris mei* plays on the word *brachia* in its unusual orchestration for only violas da brachia (i.e., violas) with continuo.

Works by several hundred men are found in the Düben Collection along with a few compositions by women. Almost no information survives about **Caterina Giani** (fl. 1650 - 1673) except for what has been discovered based on records of her husband. Giani was a Venetian singer who worked for some time at *Sant'Aponal*, where the composer Massimiliano Neri sponsored her before marrying her. She traveled with him to Germany after he was appointed *Kapellmeister* in Köln, but based on the baptismal records of their children in nearby Bonn, they must have lived in separate cities. Two copies of *Liebster Jesu, trautes Leben*, the only known piece by Giani, are held at Uppsala, and one has Latin headings of its sections, indicating a lost alternate text for the same music.

Johann Heinrich Schmelzer (1620 - 1680), renowned as one of the finest violinists of his era, worked his way slowly through the musical ranks of Vienna. He eventually became the first homegrown Austrian *Hofkapellmeister* of the imperial city, succeeding many generations of Italians, before succumbing to the plague only a short time later. His *Sonata a5 in G Minor* shows the influence of Giovanni Valentini and Antonio Bertali in its use of irregular meters and surprising harmonic sequences. ACRONYM's most recent CD contains the first recording of Schmelzer's oratorio *Le Memorie Dolorose* that features a large cast of singers including Molly Quinn and Brian Giebler.

Music was one of the many professions of the violinist and composer **Daniel Eberlin** (1647 - c. 1715). He was involved with the military early in life and then employed in various cities as a librarian, banker, and administrator. He served as *Kapellmeister* in Eisenach during J. S. Bach's childhood, where he was also secretary of the local mint; he fled the city when the mint was audited, eventually moving to Hamburg to captain a militia. The text to the strophic opening of *Ich kann nicht mehr ertragen*, a dialogue between the soprano human soul and the bass spiritual guide, was written by Anton Ulrich (1633 - 1714). A chorale verse (the fifth stanza of *Wenn mein Stündlein vorhanden ist*) follows, and the unusual structure concludes with a fugal Amen.

—Kivie Cahn-Lipman