



Buxtehude and his Circle

Theatre of Voices, Paul Hillier



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Theatre of Voices

Else Torp, soprano

Hanna Kappelin, soprano [4] - [6]

Kristin Mulders, mezzo-soprano

Daniel Carlsson, countertenor [1]

Johan Linderoth, tenor

Adam Riis, tenor [4]

Jakob Bloch Jespersen, bass

Jesenka Balic Zunic, violin

Karolina Radziej, violin

Rastko Roknic, viola

Gabriel Bania, viola

Mine Yamahiro-Brinkmann, cello

Lars Baunkilde, violone

Monika Fischaleck, bassoon

Allan Rasmussen, organ

Paul Hillier, artistic director

CHRISTIAN GEIST (c. 1650-1711)

- [1] Dixit Dominus Domino meo 5:49
for soprano, countertenor, tenor, bass, 2 violins, cello, violone and organ

DIETRICH BUXTEHUDE (c. 1637-1707)

- [2] Jesu, meine Freude, BuxWV 60 11:27
for soprano, mezzo, bass, 2 violins, bassoon and organ

NICOLAUS BRUHNS (1665-1697)

- [3] De profundis clamavi 11:55
for bass, 2 violins, cello, violone and organ

FRANZ TUNDER (1614-1667)

- [4] Dominus illuminatio mea 9:04
for 2 sopranos, mezzo, tenor, bass, 2 violins, cello and organ

CHRISTIAN GEIST

- [5] Die mit Tränen säen 10:01
for 2 sopranos, mezzo, tenor, bass, 2 violas, cello, violone and organ

DIETRICH BUXTEHUDE

- [6] Gott, hilf mir, BuxWV 34 15:44
for 2 sopranos, mezzo, tenor, bass, 2 violins, 2 violas, cello, violone and organ

KASPAR FÖRSTER (1616-1673)

- [7] Confitebor tibi Domine 11:27
for soprano, mezzo, tenor, bass, 2 violins, bassoon, cello and organ

BUXTEHUDE AND HIS CIRCLE by Jakob Bloch Jespersen

When Buxtehude died in 1707 he had built up a reputation over many years as one of the most enterprising and innovative composers of his time. In his capacity as organist at the Church of St. Mary in Lübeck he had created spectacular oratorios, the so-called *Abend-musiken*, and was moreover generally known as the greatest organ virtuoso of his time. The very fact that J.S. Bach and G.F. Händel were both among his many visitors in Lübeck gives us an impression of how much of a pace-setting figure he was at the peak of his career.

One strong characteristic of Buxtehude was his unique ability to form networks around himself. Both in Helsingør and in Lübeck he quickly forged close contacts with the most influential burghers and merchants of the towns, who could help with contacts and funding for the realization of his ambitious projects. Buxtehude had a wide-ranging network of colleagues, just as he himself had come from a large northern German and Scandinavian circle of composers and musicians.

The idea behind this programme has been to provide insight into the circle around Buxtehude – a circle of time, place and personal relations; a network of composers from northern German musician families, all of whom worked in or migrated to Scandinavia in the course of the 1600s, and left their mark on the musical life of the Baltic region in cities like Danzig, Lübeck, Hamburg, Helsingør, Copenhagen, Gothenburg and Stockholm.

At first glance it might seem that these composers had little to do with one another, partly because our knowledge of many of them is relatively limited. But on closer scrutiny a pattern of friendships, teacher-pupil relationships and even family memberships emerges: Diderich Buxtehude married Frans Tunder's daughter; Nicolaus Bruhns' father, Paul Bruhns, was a pupil of Franz Tunder; and his uncle Peter Bruhns was Buxtehude's regular violinist for many years. Nicolaus Bruhns was a pupil of Buxtehude, and Buxtehude himself was a pupil of Kaspar Förster and of the organist Johann Lorentz, whose position Christian Geist took over in Copenhagen. This circle is one of the closest one can draw around Buxtehude, and it could also have included composers like Johann Theile, Johann Adam Reincken, Johann Lorentz, Gustav Düben, Christoph Bernhard and Matthias Weckmann.

Childhood and schooling in Helsingør

The ninth day of May was Diderich Buxtehude's last. More than anyone he was a skilled master of the art of music, and was with us for 38 years as director of the organ in the Church of St. Mary ... He considered Denmark his native land, from which he was brought to our shores. He lived for some seventy years.

These are the words commemorating Buxtehude's death in *Nova literaria Maris Baltici et Septentrionis*, July 1707 – a periodical for the Baltic region that appeared once a month in Lübeck and Hamburg. From this it is evident that Buxtehude was born in Denmark around seventy years earlier – that is, in 1637. The most likely town of origin seems to be Helsingborg in Scania, where Diderich's father Hans Jensen Buxtehude is thought to have been an organist in the years in question. Hans Jensen Buxtehude himself came from Oldesloe in German-speaking Holstein, while Buxtehude's mother Helle Jespersdatter must be assumed to have been Danish. A letter from Hans Jensen Buxtehude to his son Diderich, the remains of which were found as late as the year 2000 in a rat's nest in the canopy above the pulpit in the St. Olai Church in Helsingør, is written in Danish, and thus suggests that Danish was spoken in the home. In 1642 Hans Jensen Buxtehude took over the position as organist at the St. Olai Church in Helsingør and moved with his family over to the other side of the Sound. Helsingør was at that time the collection place for the so-called Sound Dues, which exploited the narrow strait between Helsingør and Helsingborg to levy taxes on all shipping into and out of the Baltic Sea. This was a lucrative business for the Danish state, but a thorn in the side of the Swedish monarchy, and indeed led in 1660, after many years of conflict and wars, to the ceding of Scania to Sweden by Denmark.

Because of the levying of the Dues, Helsingør was at that time an important port with traders from all over the Baltic region, with a market still dominated by the north German Hanseatic cities, including Lübeck as an important centre. In Helsingør Diderich Buxtehude grew up in a cosmopolitan cultural and trading environment with a strong German influence. Buxtehude's schooling also had an international ambience. He was educated at the 'Latin school' (i.e. grammar school) of the Church of St. Mary, which was the church for the German-speaking community in Helsingør – the same church where

he was later to become the organist himself in 1660. Besides Bible studies and instruction in Latin and mathematics, he was also given a solid basic musical training in both monophonic and polyphonic song, while his organ playing and his great knowledge of the mechanics of the instrument must be supposed to have been passed on from father to son.

Apprenticeship in Copenhagen – Kaspar Förster

We do not know much about Buxtehude's youth, but undoubtedly some of his apprenticeship was spent in Copenhagen, just 40 km south of Helsingør. Two very different musicians who were both in Copenhagen in those years very probably had an influence on Buxtehude's development: the organist at among other places the Nikolaj Church, Johann Lorentz the Younger (1610–1689), and the director of the Royal Chapel, Kaspar Förster the Younger (1616–1673).

One of the elements that characterizes Buxtehude's vocal music is the influence of the Italian cantata. The music of the court in Copenhagen, in the reign of Christian IV (1577–1648) and Frederik III (1609–1670), was of the highest international standard with visiting composers, musicians and singers from all over Europe. Among the most prominent of these were John Dowland, Heinrich Schütz, Johann Schop and Melchior Borchgrevinck, while composers like Mogens Pedersen, Hans Nielsen and the above-mentioned Johann Lorentz were sent on study trips to Italy. In Buxtehude's youth Kaspar Förster the Younger was a musical director at court in Copenhagen. Förster's career gives us a picture of a colourful, far-travelled man who was a bass singer, a composer and a captain in the Venetian army. He was originally from the Hanseatic city of Danzig. In the years 1633–36 he was in Rome – probably with Giacomo Carissimi – and later he was in Venice. Förster spent two periods as a director in Copenhagen, where during the reign of Frederik III he had the task of reorganizing the Royal Orchestra to accommodate the Italian and French musical fashions of the time. The first of the two periods, 1652–57, was the very time when Buxtehude was probably in training in Copenhagen. In his musical encyclopedia *Grundlage einer Ehren-Pforte* (1740) Johann Mattheson has the following description of Kaspar Förster's time with the Royal Orchestra:

He then yearned for Germany again and was fortunate enough to be appointed by His Majesty Frederik III of Denmark as his director and led the Orchestra in Copenhagen to great fame (...)

After spending some years in Copenhagen and enjoying an annual salary of 1000 Rigsdaler from the King, he lost the desire to be at the court for two reasons: first, because a French singer, Mademoiselle la Barre, arrived and on an equal footing with him was paid 1000 Rigsdaler; secondly because the war with Sweden was begun, and all other arts were reduced to a lower status.

Thus the director took his leave in the year 1657, when he was 40 years old, and travelled back to Venice, stayed there for several years, and entered military service there for the Republic. This soon took him so far that he was elevated to the Knighthood of Saint Mark and became the captain of a company. There he by no means set music aside, but won both great honour and promotion by it. Venice was then engaged in the Turkish War which was waged for 24 years, until 1669.

The Danish War on the other hand lasted only three years. Although as early as 1658 a peace settlement was reached in Rotschild [Roskilde], it held for no more than a few months. However, as this situation little by little fell calm, the King recalled his director from Italy once more to direct the music that had been forgotten for some time. He took service all the more willingly as in the meantime Mademoiselle la Barre, whose humour was in no way attuned to the Danish way of life, had travelled back to her native country. The Orchestra was then managed such that it achieved even greater fame than before.

Elsewhere, *Ehren-Pforte* describes a performance in Hamburg of one of Förster's Latin cantatas:

In that same year 1667 the director Kaspar Förster came to Hamburg and visited our Bernhard [singer and composer Christoph Bernhard (1628–1692); ed.]. They performed a Latin work by Förster for alto, tenor and bass. He had brought the alto, a castrato, with him from Copenhagen. The tenor part was sung by Bernhard, and the bass by Förster, who also played the basso continuo.

The work described must have been a Latin sacred cantata in the style of the one presented in the present programme. Unfortunately, large parts of Förster's production have been lost, including the opera *Der lobwürdige Cadmus*, which was performed in Copenhagen with the French star soprano mentioned by Mattheson, Mademoiselle la Barre, in the cast. Förster's music from the time in Copenhagen burned with Christiansborg Castle in 1794, and his music from Danzig was destroyed during World War II. Six trio sonatas, three oratorios and a whole 35 Latin cantatas fortunately survive, however, in the Düben Collection in Uppsala. These works probably come from the 1660s and were thus written or at least performed during his second stay in Copenhagen in the years 1661–1668.

Organist in Helsingborg and Helsingør

Like Helsingør, Helsingborg on the opposite side of the Sound was an important nodal point for travellers and merchants. It is not certain exactly when Buxtehude took over his father's former post at the Church of St. Mary in Helsingborg, but he did so in the course of 1657 or 1658. The two or three years Buxtehude spent there were a tumultuous period in the history of Helsingborg and Scania. In the course of a few years the balance of power in the Baltic region had shifted radically with the conquests of the Swedish King Karl X Gustav in both Poland and northern Germany. In 1657 Denmark declared war on Sweden, with a disastrous counter-attack as a result. Karl X Gustav, who stood with his army at Bremen in northern Germany, exploited the harsh winter to cross the frozen Great Belt and reach Zealand through Jutland and Funen with his troops. Denmark was on its knees, and Frederik III had no wish for a Battle of Copenhagen with the strong Swedish army, which now stood just 20 kilometres outside the city. On 26 February 1658 the Treaty of Roskilde (which Mattheson also mentions in *Ehren-Pforte*) was signed in Roskilde Cathedral, and in 1660 Trondhjem Province in Norway, as well as all the islands and regions east of Zealand, were definitively ceded; for the first time in history, Scania became Swedish.

Whether the Swedish seizure of power was the reason why Buxtehude chose to go back to Helsingør is uncertain, but it is not unlikely. In the years after 1660 there was a system-

atic, sometimes violent cleansing of Danish language and culture from Scania. Whatever the case, the vacant and financially more attractive post of organist at the Church of St. Mary in Helsingør presented an obvious opportunity for Diderich Buxtehude to return to the town where his parents lived, and to the church in which he had sung as a boy.

In October 1660 Buxtehude took up the post at the Church of St. Mary in Helsingør and moved into his childhood home with his parents in the organist's apartments at St. Olai Church in St. Anna Gade. As the organist at the Church of St. Mary, Buxtehude, along with the cantor at the church, was responsible for the instrumental and vocal music in the church, as well as the normal opening and closing organ pieces. Buxtehude quickly became a respected citizen of Helsingør and several times acted as godfather to the children of very prominent burghers of the town.

In 1668 Buxtehude was 31 years old. He had an education from the Latin school in Helsingør, had absorbed the international musical life of Copenhagen and for twelve years had garnered experience through his organist posts in Helsingborg and Helsingør. It was probably through the German merchants of Helsingør that the rumour of the young Danish organ virtuoso reached Lübeck, and likewise that Buxtehude received the news of the death of the organist at the Church of St. Mary in Lübeck, Franz Tunder. On 16 March 1668 the Church of St. Mary in Helsingør announced "*that after the most humble application and request we have graciously granted and appointed Johan Radeck to the post as organist at the German Church in our borough of Helsingør in the place of the former organist who has been called to Lübeck.*"

Organist in Lübeck – *Abendmusiken*, Franz Tunder and Nicolaus Bruhns

As the organist at the Church of St. Mary in Lübeck, Buxtehude held the city's most important and best paid organist post. It was his life's third post at a Church of St. Mary, and the biggest and most prominent so far. In accordance with the general practice of the time in northern Germany this further involved marrying his predecessor's daughter, Anna Margaretha Tunder, and the maintenance of Tunder's widow Elisabeth for the next ten years. Anna Margaretha and Diderich had a total of seven daughters together, two of whom died in infancy. As was the case in Helsingør, it is evident from

the baptismal certificates of the church that in Lübeck too Buxtehude quickly forged contacts with the leading figures of the city, for example the Rodde family, to whom we shall return later. He used these connections to initiate his ambitious plans for the church music.

Although Franz Tunder (1614-1667) had already died when Buxtehude arrived in Lübeck, he was a strong presence in Buxtehude's new life. Tunder was not only his predecessor in the organist post, he was also his father-in-law, and the previous occupant of the family's house. We know very little about Franz Tunder's youth and upbringing. He was born in Lübeck in 1614 and probably studied in Italy, and possibly in Copenhagen with Melchior Borchgrevinck, who from 1618 until his death in 1632 functioned as conductor of the Royal Danish Orchestra. From 1632 Tunder was court organist at Gottorp in the Duchy of Schleswig, until 1641 when he won the position as organist in the Church of St. Mary in Lübeck. Six years later Tunder also took over the responsibility as *Werkmeister* – an administrative post that came with Buxtehude's position in the church. As both organist and administrator Tunder purchased musical instruments and music, and thus created the basis for the well-established cantorate that Buxtehude took over after the death of Tunder. But Tunder did not only create the best conceivable framework; he also laid the foundations for the so-called *Abendmusiken*, which were to be the most important platform for Buxtehude's musical expression. *Abendmusiken* were church concerts funded by the rich merchants of the city, with free admission for the public. Such privately funded church concerts were not unique to Lübeck. Buxtehude knew the practice from the organ soirées of Johann Lorentz the Younger at the Nikolaj Church in Copenhagen, and the great Sweelinck had been famed for such concerts in the Oude Kerk in Amsterdam.

In Lübeck *Abendmusiken* were held at the end and the beginning of the liturgical year, that is the five weeks beginning with the last Sunday after Trinity, as well as the four Sundays in Advent. Although *Abendmusiken* were already an established event before Buxtehude arrived in Lübeck, with him they took on a new and unprecedentedly extensive form. Besides the cantorate of the Church of St. Mary Buxtehude also involved Lübeck's total of eleven official city musicians in his *Abendmusiken*, thus creating a large ensemble

of the very highest standard. At the *Abendmusik* concerts Buxtehude exploited all his qualities as a composer and entrepreneur as well as his networks. It was Buxtehude himself who wrote the music, gathered and conducted the musicians and singers, and personally laid out money on the expenses of the performances, for which he was later reimbursed by the prosperous merchants of the city. The actual works that made up Buxtehude's *Abendmusiken* have unfortunately been lost, but programmes, text sheets and descriptions testify to large-scale semi-theatrical oratorios that extended over the five Sundays mentioned. In the cantata *Gott, hilf mir* (BuxWV 34), presented in this program, we get, however, a sense of Buxtehude's unique gift for dramatizing a biblical text. Besides being an innovative dramatic genre in sacred music, Buxtehude's *Abendmusiken* were also proof of his unique ability to mobilize the merchant class of Lübeck to donate large amounts of money year after year to public concerts. In return the donors received the librettos for the upcoming oratorios in advance and the best seats were reserved for them. At their peak the *Abendmusiken* were such an attraction that police had to be hired to maintain calm and order in the church, and they made him famous far beyond the city walls of Lübeck.

In 1705 the 20-year-old J.S. Bach made his famous journey on foot from Arnstadt to visit Buxtehude. Bach spent three months in Lübeck and was in the city during the year's *Abendmusik* concerts, and presumably Bach took part in these concerts as a musician. During his stay Bach copied several of Buxtehude's organ works, and Buxtehude's choral cantatas such as *Jesu meine Freude* (BuxWV 60) were undoubtedly a model for Bach's early choral cantata *Christ lag in Todes Bande* (BWV 4) from 1707/08 and the later five-part motet *Jesu meine Freude* (BWV 227) from 1723. It also seems reasonable to suppose that in his Christmas Oratorio from 1734, which extends over six days in the Christmas period, Bach had Buxtehude's *Abendmusiken* as a model.

Besides J.S Bach, Buxtehude was mentor to a number of young musicians who later had important careers. One of the most important of these was Nicolaus Bruhns (1665-1697). Bruhns came to Lübeck at the age of sixteen to study composition and organ with Buxtehude, and violin and viola da gamba with his uncle, the city musician Peter Bruhns, who was for many years Buxtehude's regular violinist. Mattheson also devotes a section to Bruhns in his *Ehren-Pforte*:

In clavier and composition he attempted especially to imitate the famous Dieterich Buxtehude, the organist of the Church of St. Mary in Lübeck. He brought this to such perfection that at his request he [Buxtehude] recommended him to Copenhagen, where he spent several years and then became the appointed organist in the church in Husum.

Today Bruhns is best known for his works for organ, which were also greatly appreciated by Bach among others, while the half score of vocal works that have survived to the present are all of the highest quality and show great compositional skill and a wealth of ideas. The bass-cantata *De profundis clamavi* is an exquisite example of this, and a magnum opus among the *Stylus Phantasticus* cantatas of the early North German Baroque era. It is possible that Buxtehude's recommendation of him to Copenhagen was to his own mentor, the organist Johann Lorentz the Younger. Bruhns remained in Copenhagen for three years before he returned to his home town of Husum in Schleswig, where he died, a mere 32 years old. We must therefore content ourselves with imagining how this huge talent might have developed if he had been permitted to live longer.

The Düben Collection – Stockholm and Christian Geist

Among the merchants in Lübeck who participated in the funding of the *Abendmusiken* was the alderman Matthäus Rodde (1598–1677). Rodde was a dynamic businessman who was involved in the burgeoning Atlantic trade, which involved everything from trading in Portuguese wine to Greenlandic whale blubber for use in lamp oil. In 1663 Rodde was an envoy to Stockholm and through him the earliest copies of Franz Tunder's vocal music were copied for the Swedish court in Stockholm by the court conductor Gustav Düben. In the years from 1664 until the 1680s Gustav Düben copied a large collection of the works of both Italian and German composers for the Royal Orchestra in Stockholm, including works by the composers represented on this release: Franz Tunder, Kaspar Förster, Christian Geist and not least Diderich Buxtehude. The Düben Collection represents 80% of Buxtehude's known vocal music and a whole 95% of his instrumental chamber music, and is thus of crucial importance to the transmission of Buxtehude's

music to our own time. The collection of Buxtehude's music was built up such that the original music was transported from Lübeck to Stockholm along with other merchant goods, after which it was copied and sent back to Lübeck.

Christian Geist's music is represented in the Düben Collection by a whole 60 vocal works. The careers of Christian Geist (1640–1711) and Diderich Buxtehude seem to have crossed paths without them ever meeting. They were born and died just a few years apart, and while Buxtehude grew up in Helsingør and lived most of his life in Lübeck, Christian Geist grew up in Güstrow in northern Germany a good 100 km from Lübeck, but worked and lived for most of his life in Scandinavia. Beyond this the two seem to have shared both stylistic features and a distinctly melancholy tone in their music. In 1669 Geist moved to Copenhagen, where he was engaged as a bass singer in the Royal Orchestra, but as early as June 1670 he resigned from his post to become part of the Royal Orchestra in Stockholm under the leadership of Gustav Düben. There he remained for the next nine years, until 1679, when he was appointed organist at the German church in Gothenburg. His Latin motets in the Düben Collection are thought to be from the years in Stockholm, while the German ones are from the years at the German church in Gothenburg. In 1684 he returned to Copenhagen and worked as an organist at several of the principal churches in the city. A document from 1684 shows that he served in both the Trinitatis Church and the Church of the Holy Ghost. In 1689 he took over the post of Buxtehude's teacher Johann Lorentz at Holmens Church, and the process came full circle.

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Theatre of Voices received a Grammy Award for *The Little Match Girl Passion* in 2010 – the year of the group's 20th anniversary. Theatre of Voices was founded in California by Paul Hillier, but is now based in Denmark. Current projects include music ranging from Perotin to Dowland, Carissimi, Buxtehude and Bach, and many of today's most eminent composers such as Berio, Pärt, Reich, Cage, Pelle Gudmundsen-Holmgreen and Stockhausen. Theatre of Voices works and records with some of the world's best instrumentalists, including London Sinfonietta and Kronos Quartet, and has performed regularly at Edinburgh Festival, Barbican Centre and Carnegie Hall – with sold out concerts. 2008 included the opening of Berliner Festspiele with Stockhausen's *Stimmung* at the composer's own request, along with a performance at BBC Proms. The past few years have included tours to Hong Kong, Australia, Sweden, UK, Mexico, the US, Italy, France, Poland, Belgium, Germany, Portugal, Luxemburg and Holland. In 2013 Theatre of Voices was nominated for the Nordic Council Music Prize, and in 2014, *My Heart's in the Highlands* from Theatre of Voices' Pärt CD *Creator Spiritus* was used in the Oscar-winning Italian movie *La Grande Bellezza*. The same track was featured in MOJO MAGAZINE, selected by Nick Cave and the Bad Seeds as one of their favourites. theatreofvoices.com

Paul Hillier has been Artistic Director of Theatre of Voices since 1990. Founding director of the Hilliard Ensemble, and present Chief Conductor of Ars Nova Copenhagen, his career has embraced singing, conducting, and writing about music. His books about Arvo Pärt and Steve Reich, and numerous anthologies of choral music, are published by Oxford University Press. He has taught at the University of California at Santa Cruz and Davis, and from 1996-2003 was Director of the Early Music Institute at Indiana University. In 2006 he was awarded an OBE for services to choral music. In 2007 he received the Order of the White Star of Estonia, and was awarded a GRAMMY for Best Choral Recording (with the Estonian Philharmonic Chamber Choir). In 2008 he was appointed Artistic Director and Chief Conductor of the National Chamber Choir of Ireland, and in 2009 was invited to form the new Coro Casa da Música in Porto, Portugal. He won a second GRAMMY in 2010 (with Theatre of Voices and Ars Nova Copenhagen), and in 2013 he was appointed Knight of the Order of the Dannebrog by Her Majesty The Queen of Denmark.



Theatre of Voices - Photo: © Karolina Radziej



Paul Hillier - Photo: © Joao Messias

Da Buxtehude døde i 1707, havde han gennem årtier opbygget et ry som en af sin tids mest entreprenante og innovative komponister. I sin egenskab af organist ved Maria kirke i Lübeck havde han skabt spektakulære oratorier, de såkaldte *Abendmusiken*, og var derudover almindeligt kendt som sin tids største orgelvirtuos. Alene det faktum, at både J.S. Bach og G.F. Händel var blandt hans mange besøgende i Lübeck, giver os et indtryk af, hvor toneangivende en figur han var på højdepunktet af sin karriere.

Et stærkt karakteristikum ved Buxtehude er hans enestående evne til at danne netværk omkring sig. Både i Helsingør og i Lübeck skabte han hurtigt tætte kontakter til byernes mest indflydelsesrige borgere og handelsmænd, som kunne bistå med kontakter og økonomi til at føre hans ambitiøse projekter ud i livet. Buxtehude havde et vidstrakt netværk af kollegaer, ligesom han også selv var rundet af en større nordtysk og skandinavisk kreds af komponister og musikere.

Idéen bag dette program har været at give et indblik i kredsen omkring Buxtehude – en kreds i tid, sted og personlige relationer. Kredsen udgør et netværk af komponister af nordtyske musikerfamilier, som alle arbejdede i eller migrerede til Skandinavien i løbet af 1600-tallet, og som prægede musiklivet i Østersøregionen, i byer som Danzig, Lübeck, Hamburg, Helsingør, København, Göteborg og Stockholm.

Ved første øjekast kunne det se ud, som om disse komponister ikke havde meget med hinanden at gøre, til dels fordi vores viden om mange af dem er forholdsvis begrænset. Men ved et nærmere ettersyn viser der sig et mønster af venskaber, lærer-elev-forhold og sågar familiemæssige bånd: Diderich Buxtehude giftede sig med Frans Tunders datter. Nicolaus Bruhns' far, Paul Bruhns, var elev af Franz Tunder, og farbroderen Peter Bruhns var Buxtehudes faste violinist igennem en lang årrække. Nicolaus Bruhns var elev af Buxtehude, og Buxtehude selv var elev af Kaspar Förster og af organisten Johann Lorentz, hvis stilling Christian Geist overtog i København. Denne kreds er en af de tættere, man kan tegne omkring Buxtehude, hvor også komponister som Johann Theile, Johann Adam Reincken, Johann Lorentz, Gustav Düben, Christoph Bernhard og Matthias Weckmann kunne have været inkluderet.

Barndom og skolegang i Helsingør

På den 9. dag i maj mødte Diderich Buxtehude sin sidste dag. Han, om nogen, var en dygtig mester udi musikkens kunst og var hos os i 38 år director af orgelet i Maria Kirke ... Han anså Danmark som værende sit fædreland, hvorfra han blev bragt til vores kyster. Han levede i omkring halvfjerdets år.

Dette er ordene i anledning af Buxtehudes død i *Nova literaria Maris Balthici et septentrionis*, juli 1707 – et tidskrift for østersøregionen, som månedligt udkom i Lübeck og Hamburg. Heraf fremgår det, at Buxtehude blev født i Danmark omkring halvfjerdets år tidligere – altså i 1637. Det bedste bud på en fødeby synes at være Helsingborg i Skåne, hvor Diderichs far Hans Jensen Buxtehude menes at have været organist i de pågældende år. Hans Jensen Buxtehude stammer fra Oldesloe i det tysktalende Holsten, mens moderen Helle Jespersdatter må formodes at have været dansk. Resterne af et brev fra Hans Jensen Buxtehude til sønnen Diderich, der så sent som i år 2000 blev fundet i en rotterede i baldakinen over prædikestolen i St. Olai kirke i Helsingør, er skrevet på dansk, og det kunne tyde på, at der blev talt dansk i hjemmet. I 1642 overtog Hans Jensen Buxtehude stillingen som organist ved St. Olai Kirke i Helsingør og flyttede med sin familie over på den anden side af Øresund. Helsingør var på daværende tidspunkt opkraevningssted for Øresundstolden, som udnyttede det smalle stræde mellem Helsingør og Helsingborg til at opkræve told af al skibsfart ind og ud af Østersøen. Det var en indbringende forretning for den danske stat, men en torn i øjet på den svenske kongemagt, hvilket da også førte til, at Danmark i 1660 efter mange års konflikter og krige måtte afstå Skåne til Sverige.

Grundet toldopkrævningen var Helsingør på daværende tidspunkt en vigtig havneby med handelsfolk fra hele Østersøregionen, hvis marked stadig var domineret af de nordtyske Hansestæder med bl.a. Lübeck som et væsentligt centrum. Diderich Buxtehude voksede altså i Helsingør op i et kosmopolitisk kultur- og handelsmiljø med stærk tysk indflydelse. Også Buxtehudes skolegang havde et internationalt skær. Han blev uddannet fra latinskolen ved Maria kirke, som var kirke for den tysktalende menighed i Helsingør. Samme kirke, hvor han selv senere i 1660 skulle blive organist. Ud over bibelundervisning og undervisning i latin og matematik modtog han også en væsentlig musikalsk grunduddannelse i både enstemmig og flerstemmig sang, mens orgelspillet og hans store viden om instrumentets opbygning må formodes at være blevet overleveret fra far til son.

Læretiden i København – Kaspar Förster

Vi ved ikke meget om Buxtehudes unge år, men utvivlsomt har en del af hans læretid været tilbragt i København, som ligger blot 40 km syd for Helsingør. To vidt forskellige musikere, som begge var i København i de år, har med overvejende sandsynlighed haft indflydelse på Buxtehudes udvikling: organisten ved bl.a. Nikolaj kirke Johann Lorentz d. yngre (1610-1689) og hofkapelmesteren Kaspar Förster d. yngre (1616-1673).

Noget af det, der karakteriserer Buxtehudes vokalmusik, er indflydelsen fra den italienske kantate. Musikken ved hoffet i København var både under Christian IV (1577-1648) og Frederik III (1609-1670) på højeste internationale niveau med tilhørende komponister, musikere og sangere fra hele Europa. Til de mest prominente af disse hører John Dowland, Heinrich Schütz, Johann Schop og Melchior Borchgrevinck, lige som omvendt komponister som Mogens Pedersen, Hans Nielsen og førstmalte Johann Lorentz blev sendt på studierejser til Italien. I Buxtehudes unge år var Kaspar Förster d. y. kapelmester ved hoffet i København. Försters levnedsløb giver et billede af en farverig og vidt berejst person, som både var bassanger, komponist og kaptajn i den venetianske hær. Han stammede oprindelig fra hansestaden Danzig. I årene 1633-36 var han i Rom – sandsynligvis hos Giacomo Carissimi – og siden i Venedig. Förster tilbragte to perioder som kapelmester i København, hvor han under Frederik III havde til opgave at reorganisere Det Kgl. Kapel til at kunne imødekomme tidens italienske og franske musikmode. Den første af de to perioder, 1652-57, er netop de år, hvor Buxtehude sandsynligvis var under uddannelse i København. Johann Mattheson giver i sit musikleksikon *Grundlage einer Ehren-Pforte* (1740) følgende beskrivelse af Kaspar Försters tid ved Det Kgl. Kapel:

Han længtes herpå efter mod Tyskland og var så heldig, at han af Hans Majestæt af Danmark Frederik III blev udråbt til kapelmester og bragte kapellet i København til stor berømmelse. (...)

Efter at han havde tilbragt nogle år i København og årligt havde nydt en betaling på 1000 rigsdaler fra Kongen, mistede han af to grunde lysten til at være ved hoffet: For det første fordi en fransk sangerinde, Mademoiselle la Barre, ankom og på lige fod med

ham blev betalt 1000 rigsdaler. For det andet fordi krigen med Sverige tog sin begyndelse, og alle andre kunster blev degraderet.

Altså tog kapelmesteren sin afsked i året 1657, da han var 40 år gammel, og rejste atter til Venedig, blev der i flere år, og begav sig i krigstjeneste for republikken. Det bragte ham efter kort tid så vidt, at han blev ophøjet til Ridder af St. Markus og tillige blev kaptajn for et kompagni. Derhos til sidesatte han på ingen måde musikken, men opnåede så vel stor ære som forfremmelse derigennem. Venedig var dengang indblendet i den tyrkiske krig, hvilken blev ført i 24 år, indtil 1669.

Den danske krig herimod varede kun tre år. Selv om der allerede i 1658 blev sluttet fred i Rotschild [Roskilde], så holdt man den knap nogle måneder. Da nu imidlertid disse ting lidt efter lidt faldt til ro, lod Kongen atter sin kapelmester kalde tilbage fra Italien for på ny at lede den gennem nogen tid glemte musik. Han tog tjenesten så meget desto hellere på sig, som i mellemtiden Mademoiselle la Barre, hvis gemyt slet ikke passerede sig til den danske levevis, var rejst tilbage til sit fædreland. Kapellet blev derefter således drevet, at det opnåede endnu større berømmelse end tidligere.

Et andet sted i *Ehren-Pforte* beskrives en opførelse i Hamburg af en af Försters latinske kantater:

I det samme år 1667 kom kapelmesteren Kaspar Förster til Hamburg og besøgte vores Bernhard (sanger og komponist Christoph Bernhard (1628-1692); red.). De fremførte et latinsk stykke af Försters arbejde for alt, tenor og bas. Alten, en kastrat, havde han bragt med sig fra København. Tenoren sang Bernhard, bassen Förster, og spillede tillige generalbas.

Det beskrevne værk må have været en latinsk kirkekantate i stil med den, som er repræsenteret i nærværende program. Desværre er store dele af Försters produktion gået tabt, bl.a. operaen *Der lobwürdige Cadmus*, som blev opført i København med den af Mattheson omtalte franske stjernesopran Mademoiselle la Barre på rollelisten. Försters musik fra tiden i København brændte sammen med Christiansborg Slot i 1794, og hans musik fra Danzig blev ødelagt under Anden Verdenskrig. 6 triosonater, 3 oratorier samt hele 35 latinske kantater har dog heldigvis overlevet i Düben-samlingen i Uppsala. Disse værker

stammer sandsynligvis fra 1660'erne og er altså skrevet, eller i hvert fald opført, under hans andet ophold i København i årene 1661-1668.

Organist i Helsingborg og Helsingør

Lige som Helsingør var også Helsingborg på den modsatte side af sundet et vigtigt knudepunkt for rejsende og handlende. Det er uvist, præcis hvornår Buxtehude overtog sin fars tidligere stilling ved Maria kirke i Helsingborg, men det er sket i løbet af 1657 eller 1658. De par år eller tre, som Buxtehude tilbragte her, var en tumultarisk periode i Helsingborgs og Skånes historie. Magtforholdet i Østersøen havde i løbet af få år ændret sig radikalt med den svenske konge Karl X Gustavs ero bringer i både Polen og Nordtyskland. I 1657 erklærede Danmark krig mod Sverige, med et katastrofalt modangreb til følge. Karl X Gustav, som stod med sin hær ved Bremen i Nordtyskland, udnyttede den hårde vinter til via Jylland og Fyn til at krydse det tilfrosne Storebælt og nå til Sjælland med sine tropper. Danmark var i knæ, og Frederik III ønskede ikke et slag om København med den stærke svenske hær, som nu stod blot 20 kilometer uden for byen. D. 26. februar 1658 blev den såkaldte Roskilde-fred (som også Mattheson nævner i *Ehren Pforte*) underskrevet i Roskilde Domkirke, og i 1660 bliver Tronhjems len i Norge samt alle øer og landsdele øst for Sjælland endegyldigt afstået; Skåne blev for første gang i historien svensk.

Om den svenske magtovertagelse har været årsag til, at Buxtehude valgte at søge tilbage til Helsingør, er uvist, men ikke usandsynligt. Der skete i årene efter 1660 en systematisk og til tider voldelig udrensning af dansk sprog og kultur i Skåne. Hvorom alting er, har den ledige og økonomisk mere attraktive organiststilling ved Maria kirke i Helsingør været en oplagt lejlighed for Diderich Buxtehude til at vende tilbage til byen, hvor hans forældre boede, og til kirken, han sang i som dreng.

I oktober 1660 tiltrådte Buxtehude stillingen ved Maria kirke i Helsingør og flyttede ind i sit barndomshjem hos sine forældre i St. Olai kirkes organistbolig i St. Anna Gade. Som organist ved Maria kirke var Buxtehude sammen med kirkens kantor ansvarlig for den instrumentale og vokale musik i kirken, foruden det almindelige orgelpil ved ind- og udgang. Buxtehude blev hurtigt en agtet borger i Helsingør og stod flere gange fadder for særdeles prominente medlemmer af byens borgerskab.

I 1668 var Buxtehude 31 år gammel. Han havde en uddannelse bag sig fra latinskolen i Helsingør, havde suget til sig fra det internationale musikliv i København og havde igennem tolv år gjort sig erfaringer gennem sine organistembeder i Helsingborg og Helsingør. Det har sikkert været gennem Helsingørers tyske handelsfolk, at rygget om den virtuose unge danske organist har nået Lübeck, og at Buxtehude modtog nyheden om organisten ved Maria kirke i Lübeck Franz Tunders død. D. 16. marts 1668 bekendtgør Mariakirken i Helsingør, "at vi efter underdanigste ansøgning og begæring nådigst har beskikket og forordnet Johan Radeck til at være organist til Den tyske kirke i vor købstad Helsingør i forrige, til Lübeck kaldede, organists sted."

Organist i Lübeck – Abendmusiken, Franz Tunder og Nicolaus Bruhns

Som organist ved Maria kirke i Lübeck bestred Buxtehude byens vigtigste og bedst aflønede organiststilling. Det var hans livs tredje stilling ved en Mariakirke, og den hidtil største og mest prominente. Med stillingen fulgte, efter almindelig praksis i Nordtyskland på den tid, også giftemålet med hans forgængers datter Anna Margaretha Tunder, samt underhold af Tunders enke Elisabeth i de følgende ti år. Anna Margaretha og Diderich fik i alt syv døtre sammen, hvoraf to døde som spedte. Lige som det var tilfældet i Helsingør, fremgår det af kirkens dåbsattester, at Buxtehude også i Lübeck hurtigt skabte forbindelser til byens spidser, bl.a. til familien Rodde, som vi senere skal vende tilbage til. Disse forbindelser udnyttede han bl.a. til at iværksætte sine ambitiøse planer for kirkemusikken.

Selvom Franz Tunder (1614-1667) allerede var død, da Buxtehude ankom til Lübeck, har han været en præsent figur i Buxtehudes nye tilværelse. Tunder var ikke blot forgænger i organistembedet, han var også svigerfader og den tidligere beboer i familiens hus. Vi ved meget lidt om Franz Tunders opvækst og unge år. Han blev født i Lübeck i 1614 og studerede sandsynligvis i Italien, og muligvis i København hos Melchior Borchgrevink, som fra 1618 og frem til sin død i 1632 fungerede som Kgl. Kapelmester ved det danske hof. Fra 1632 var Tunder hoforganist ved fyrstedømmet Gottorf i Slesvig, indtil han i 1641 vandt stillingen som organist ved Maria kirke i Lübeck. Seks år senere overtog Tunder også ansvaret som *Werkmeister* – et administrativt verv, der også fulgte med Buxtehudes stilling ved kirken. Som både organist og administrator indkøbte Tunder musikin-

strumenter og noder, og skabte dermed grundlaget for det veletablerede kantori, som Buxtehude overtog efter Tunders død. Men Tunder skabte ikke blot de bedst tænkelige rammer, han lagde også grundstenene til de såkaldte *Abendmusiken*, som skulle blive den vigtigste platform for Buxtehudes musikalske udfoldelser. *Abendmusiken* var kirkekongcerter betalt af byens rige købmænd, med fri adgang for offentligheden. Sådanne privat finansierede kirkekongcerter var ikke enestående for Lübeck. Buxtehude kendte denne praksis fra Johann Lorentz d. yngres orgelsoiréer ved Nikolaj kirke i København, og mesteren Sweelinck havde været berømt for sådanne koncerter i Oude Kerk i Amsterdam.

I Lübeck fandt *Abendmusiken* sted ved afslutningen og begyndelsen af kirkeåret, altså de fem uger begyndende med sidste søndag efter Trinitatis, samt de fire sondage i Advent. Selvom *Abendmusiken* var en etableret begivenhed, allerede før Buxtehude ankom til Lübeck, antog den med ham en ny og hidtil uset omfangsrig form. Ud over Mariakirkens kantori inddrog Buxtehude også Lübecks i alt elleve stadsmusikanter i sine *Abendmusiken* og skabte dermed et stort ensemble på allerhøjeste niveau. Ved Abendmusik-kongcerterne udnyttede Buxtehude alle sine egenskaber som komponist, entreprenør og netværker. Det var Buxtehude selv, som skrev musikken, samlede og ledte musikere og sangere, og han lagde personligt penge ud for udgifterne til opførelserne, som så senere blev godtgjort af byens velstående handelsfolk. Selve de værker, som udgjorde Buxtehudes *Abendmusiken*, er desværre gået tabt, men programmer, teksthæfter og beskrivelser vidner om stort anlagte semi-teatraliske oratorier, som strakte sig over de fem nævnte sondage. I kantaten *Gott, hilf mir* (BuxWV 34), som er repræsenteret i nærværende program, kan vi dog få en fornemmelse af Buxtehudes enestående evne til at dramatisere en bibelsk tekst. Ud over at udgøre en nyskabende dramatisk kirkemusikalisk genre er Buxtehudes *Abendmusiken* også et bevis på hans enestående evner til at mobilisere Lübecks handelsfolk til år efter år at donere store pengebeløb til offentlige koncerter. Som gengæld modtog donatorerne librettoen til de forestående oratorier på forhånd og fik reserveret de bedste siddepladser. På deres højdepunkt var *Abendmusiken* et sådan tilløbsstykke, at der måtte hyres politi til at opretholde ro og orden i kirken, og de gjorde ham berømt langt uden for Lübecks bymure.

I 1705 gjorde den tyveårige J.S. Bach sin berømte rejse til fods fra Arnstadt for at besøge Buxtehude. Bach tilbragte tre måneder i Lübeck og var i byen under årets

Abendmusik-kongcerter, og formodentlig tog Bach del i disse kongcerter som musiker. Bach kopierede under sit ophold adskillige af Buxtehudes orgelværker, og Buxtehudes koralkantater, såsom *Jesu meine Freude* (BuxWV 60), har utvivlsomt været forbillede for Bachs tidlige koralkantate *Christ lag in Todes Bande* (BWV 4) fra 1707/08, og den senere femstemmige motet *Jesu meine Freude* (BWV 227) fra 1723. Det er også nærliggende at tro, at Bach i sit Juleoratorium fra 1734, som strækker sig over seks helligdage i Julen, har haft Buxtehudes *Abendmusiken* som forbillede.

Ud over J.S. Bach var Buxtehude lærermester for en række unge musikere, som senere fik betydelige karrierer. Blandt de vigtigste af disse er Nicolaus Bruhns (1665 – 1697). Bruhns kom til Lübeck som sekstenårig for at studere komposition og orgelspil hos Buxtehude og violin- og gambespil hos sin onkel, stadsmusikanten Peter Bruhns, som gennem mange år var Buxtehudes faste violinist. Mattheson afsætter også et afsnit til Bruhns i sin *Ehren-Pforte*:

I klaver og komposition forsøgte han især at efterligne den berømte Dieterich Buxtehude, lübecker-organisten ved St. Maria kirke. Han bragte det til sådan fuldkommenhed, at han (Buxtehude) på hans forlangende anbefalede ham til København, hvor han opholdt sig i flere år, og derefter blev udnævnt til organist i kirken i Husum.

Bruhns er i dag især kendt for sine værker for orgel, som også var højt skattet af bl.a. J.S. Bach, men den halve snes vokalværker, som har overlevet til i dag, er alle af højeste kvalitet og viser stor kompositorisk dygtighed og idérigdom. Baskantaten *De profundis clamavi* er et udsøgt eksempel på dette, og er et hovedværk blandt *Stylus Phantasticus*-kantater fra den tidlige Nordtyske barok. Det er muligt, at Buxtehudes anbefaling til København har været til hans egen lærermester, organisten Johann Lorentz d.y. Bruhns blev i København i tre år, inden han vendte tilbage til sin hjemby Husum i Slesvig, hvor han døde blot 32 år gammel. Vi må derfor nøjes med at forestille os, hvordan dette enorme talent kunne have udviklet sig, hvis han havde fået lov at leve længere.

Düben-samlingen – Stockholm og Christian Geist

Blandt de handelsfolk i Lübeck, som tog del i finansieringen af *Abendmusiken*, var rådmunden Matthäus Rodde (1598-1677). Rodde var en fremadstormende handelsmand, som var

involveret i den gryende atlantikhavshandel, hvilket indebar handel med alt fra portugisisk vin til grønlandsk hvalspæk til brug for lampeolie. I 1663 var Rodde gesandt i Stockholm, og gennem ham blev de tidligste kopier af Franz Tunders vokalmusik kopieret til det svenske hof i Stockholm af kapelmesteren Gustav Düben. I årene fra 1664 og helt frem til 1680'erne kopierede Gustav Düben en stor samling værker af både italienske og tyske komponister til Det Kgl. Kapel i Stockholm, heriblandt værker af de komponister, som er repræsenteret på denne udgivelse: Franz Tunder, Kaspar Förster, Christian Geist og ikke mindst Diderich Buxtehude. Düben-samlingen repræsenterer 80 procent af Buxtehudes kendte vokalmusik og hele 95% af hans instrumentale kammermusik, og er dermed af altafgørende betydning for overleveringen af Buxtehudes musik til vor tid. Samlingen af Buxtehudes musik blev opbygget ved, at de originale noder blev transporteret fra Lübeck til Stockholm sammen med andre handelsvarer, hvorefter de blev kopieret og sendt tilbage til Lübeck.

Også Christian Geists musik er repræsenteret i Düben-samlingen med hele 60 vokalværker. Christian Geists (1640-1711) og Diderich Buxtehudes livsforløb synes at have krydset hinanden, uden at de nogensinde mødtes. De blev født og døde blot få år forskudt, og mens Buxtehude voksede op i Helsingør og levede det meste af sit voksne liv i Lübeck, voksede Christian Geist op i Güstrow i Nordtyskland, godt 100 km fra Lübeck, men arbejdede og levede det meste af sit liv i Skandinavien. Herudover synes de to at have både stilmæssige træk og en særlig melankolsk tone i deres musik til fælles. I 1669 flyttede Geist til København, hvor han blev ansat som bassanger ved Det Kgl. Kapel, men allerede i juni 1670 sagde han sin stilling op for at blive en del af Det Kgl. Kapel i Stockholm under Gustav Dübens ledelse. Her blev han de følgende 9 år, indtil han i 1679 blev udpeget til organist ved den tyske kirke i Göteborg. Hans latinske motetter i Düben-samlingen menes at stamme fra årene i Stockholm, mens de tyske er fra årene ved den tyske kirke i Göteborg. I 1684 vendte han tilbage til København og virkede som organist ved flere af byens hovedkirker. Et dokument fra 1684 viser, at han havde tjeneste i både Trinitatis Kirke og Helligåndskirken. I 1689 overtog han Buxtehudes læremester Johann Lorentz' stilling ved Holmens Kirke, og således sluttede ringen.

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Theatre of Voices blev grundlagt af Paul Hillier i USA i 1990, men er nu etableret fast i Danmark. Ensemblets repertoire omfatter alt fra nutidens mest markante komponister som Berio, Pärt, Reich, Cage og Stockhausen til tidlig musik – fra Perotin over Dowland og Carissimi til Buxtehude og Bach. Ensemblet samarbejder med nogle af verdens bedste instrumentalister og ensembler, som London Sinfonietta og Kronos Quartet, og har markeret sig på bl.a. Edinburgh Festival, i Barbican Centre og i Carnegie Hall i New York – med flere udsolgte koncerter. Ensemblet har åbnet Berliner Festspiele med Stockhausens *Stimmung* efter komponistens eget ønske og opførte samme år værket på BBC Proms i Royal Albert Hall. Gruppen turnerer over hele verden og har inden for de sidste år besøgt Hong Kong, Australien, Frankrig, Storbritannien, Sverige, Tyskland, Portugal, Italien, Polen, USA, Danmark og Mexico. Ensemblet formidler også deres virke gennem workshops og filmprojekter med den islandske komponist Jóhann Jóhannsson og den danske dokumentarist Phie Amboe. Theatre of Voices har indspillet en lange række CD'er og vandt en GRAMMY i 2010 for *The Little Match Girl Passion* og var blandt de nominerede til Nordisk Råds Musikpris i 2013. I 2014 valgte Nick Cave and The Bad Seeds Theatre of Voices som en af deres yndlingsgrupper i en feature i amerikanske MOJO Magazine. theatreofvoices.com

Paul Hillier har ledet Theatre of Voices siden 1990 og har desuden i en årrække været chefdirigent for Ars Nova Copenhagen. Han har i løbet af sin karriere virket som sanger, dirigent og forfatter til litteratur om musik. Hans bøger om Arvo Pärt og Steve Reich samt adskillige antologier om kormusik er udgivet på Oxford University Press. Hillier var stifter og medlem af vokalgruppen Hilliard Ensemblet og har undervist på University of California i Santa Cruz og Davis, og han var leder af instituttet for tidlig musik ved Indiana University fra 1996-2003. I 2006 modtog Paul Hillier en O.B.E. (Order of the British Empire) for sin indsats for kormusikken. I 2007 fik han Den Hvide Stjernes Orden af 4. grad for sin indsats i estisk musikliv og vandt en GRAMMY for Best Choral Recording med det Estiske Filharmoniske Kammerkor. I 2008 blev Paul Hillier udnævnt til kunstnerisk leder og chefdirigent for Irlands Nationale Kammerkor, og i 2009 blev han inviteret til at stifte og lede Coro Casa da Música i Porto, Portugal. Han vandt sin anden GRAMMY i 2010 med Theatre of Voices og Ars Nova Copenhagen, og i 2013 blev han tildelt Ridderkorset.

CHRISTIAN GEIST

Dixit Dominus Domino meo

1 Dixit Dominus Domino meo:
Sede a dextris meis,
donec ponam inimicos tuos
scabellum pedum tuorum.

Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.

Tecum principatus in die virtutis tuae,
in splendoribus sanctis.
Ex utero ante luciferum genui te.

Iuravit Dominus et non paenitebit eum:

Tu es sacerdos in aeternum
secundum ordinem Melchisedech.

Dominus a dextris tuis,
confregit in die irae sua reges.

Iudicabit in nationibus:
Implebit ruinas,
conquassabit capita in terra multorum.

CHRISTIAN GEIST

The Lord said unto my Lord

The Lord said unto my Lord:
Sit on my right hand,
until I make your enemies
your foot-stool.

The Lord shall send the rod of your power
out of Sion:
be your ruler, even in the midst among
your enemies.

In the day of your power shall the people
offer you
free-will offerings with an holy worship.
The dew of your birth is of the womb of
the morning.

The Lord sware, and will not repent:

You are a priest forever after the order of
Melchisedech.

The Lord upon your right hand,
shall wound even kings in the day of his wrath.

He shall judge among the heathen:
he shall fill the places with the dead bodies:
and smite in sunder the heads over
diverse countries.

De torrente in via bibet,
propterea exaltabit caput.

Gloria Patri, et Filio,
et Spiritui Sancto,
Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

DIETRICH BUXTEHUDE
Jesu, meine Freude

2 Jesu, meine Freude,
Meines Herzens Weide,
Jesu, mein Begier,
Ach wie lang, ach lange
Ist dem Herzen bange
Und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
Ausser dir soll mir auf Erden
Nichts sonst liebers werden.

Unter deinem Schirmen
Bin ich vor den Stürmen
Aller Feinde frei.
Lass den Satan wittern,
Lass den Feind erbittern,
Mir steht Jesus bei.
Ob es jetzt gleich kracht und blitzt,
Ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.

He shall drink of the brook in the way,
therefore shall he lift up his head.

Glory be to the Father, and to the Son,
and to the Holy Ghost,
As it was in the beginning is now,
and ever shall be:
world without end.
Amen.

DIETRICH BUXTEHUDE
Jesus, my Joy

Jesus, my joy,
pasture of my heart,
Jesus, my desire,
ah how long, how long
is my heart filled with anxiety
and longing for you!
Lamb of God, my bridegroom,
apart from you on the earth
there is nothing dearer to me.

Beneath your protection
I am free from the attacks
of all my enemies.
Let Satan track me down,
let my enemy be exasperated –
Jesus stands by me.
Even if there is thunder and lightning,
even if sin and hell spread terror
Jesus will protect me .

Trotz dem alten Drachen,
Trotz des Todes Rachen,
Trotz der Furcht darzu!
Tobe, Welt, und springe,
Ich steh hier und singe
In gar sichrer Ruh.
Gottes Macht hält mich in Acht;
Erd und Abgrund muss verstummen,
Ob sie noch so brummen.

Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg, ihr eitlen Ehren,
Ich mag euch nicht hören,
Bleibet mir unbewusst!
Elend, Not, Kreuz, Schmach und Tod
Soll mich, ob ich viel muss leiden,
nicht von Jesu scheiden.

Gute Nacht, o Wesen,
Das die Welt erlesen,
Mir gefällst du nicht.
Gute Nacht, ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben.

Weicht, ihr Trauergeister,
Denn mein Freudenmeister,

I defy the old dragon,
I defy the jaws of death,
I defy fear as well!
Rage, World, and spring to attack
I stand here and sing
in secure peace.
God's might takes care of me;
earth and abyss must fall silent,
however much they rumble on.

Away with all treasures!
You are my delight,
Jesus, my joy!
Away with empty honours,
I'm not going to listen to you,
remain unknown to me!
Misery, distress, affliction, disgrace and death,
even if I must endure much suffering,
will not separate me from Jesus.

Good night, existence
chosen by the world,
you do not please me.
Good night, you sins,
stay far behind me.
Come no more to the light!
Good night, pride and splendour,
once and for all, sinful existence,
I bid you good night.

Go away, mournful spirits,
for my joyful master,

Jesus, tritt herein.
Denen, die Gott lieben,
Muss auch ihr Betroben
Lauter Freude sein.
Duld ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesu, meine Freude.

NICOLAUS BRUHNS
De profundis clamavi

3 De profundis clamavi ad te, Domine;
Domine, exaudi vocem meam.
Fiant aures tuæ intendentes
in vocem deprecationis meæ.
Si iniquitates observaveris,
Domine, Domine, quis sustinebit?
Quia apud te propitatio est;
et propter legem tuam sustinui te, Domine.

Sustinuit anima mea in verbo ejus:
Speravit anima mea in Domino.
A custodia matutina usque ad noctem,
speret Israel in Domino.
Quia apud Dominum misericordia,
et copiosa apud eum redemptio.
Et ipse redimet Israel ex omnibus
iniquitatibus ejus.

Jesus, now enters in.
For those who love God
even their afflictions
become pure sweetness.
Even if here I must endure shame and disgrace,
even in suffering you remain,
Jesus, my joy.

My soul has stood by his word.
My soul has hoped in the Lord.
From the morning watch, even until night,
let Israel hope in the Lord.
For with the Lord there is mercy,
and with him is plenteous redemption.
And he will redeem Israel from all
his iniquities.

FRANZ TUNDER

Dominus illuminatio mea

- 4 Dominus illuminatio mea et salus mea:
quem timebo?
Dominus protector vitae meae:
a quo trepidabo?
Dum appropiant super me nocentes
ut edant carnes meas:
qui tribulant me inimici mei
ipsi infirmati sunt et ceciderunt.
Si consistant adversum
me castra,
Non timebit cor meum.
Si exsurgat adversum me proelium,
in hoc ego sperabo.

CHRISTIAN GEIST

Die mit Tränen säen

- 5 Die mit Tränen säen
werden mit Freuden ernten.

Die Seelen der Gerechten
sind in Gottes Hand
und keine Qual röhret sie an.

Die klare Himmelspracht
kann nicht so helle glänzen,
nicht leuchtet so von Ferne.
Der grosse Heer der Sterne,
als wie sie strahlen dort in grossen

Freudenlenzen.

FRANZ TUNDER

The Lord is my light

The Lord is my light and my salvation:
whom shall I fear?
The Lord is the guardian of my life:
before whom shall I tremble?
When the wicked rush against me,
to eat my flesh:
they who trouble me, my enemies,
themselves have weakened and fallen.
If armies encamped
should stand against me,
my heart will not fear.
If the battle should arise against me,
in this shall I be confident.

Psalm 27:1-3

CHRISTIAN GEIST

They that sow in tears

They that sow in tears
shall reap in joy.

The souls of the righteous
are in the hand of God,
and there shall no torment touch them.

Heaven's radiant glory
cannot be so bright,
nor the great host of stars
shine so from afar,
as they beam there in great discharges of joy.

So gehe nun aufhin mit lebendiger Wonne
die engelreine Seel,
empfah von jener Sonne
den wahren Himmelsglanz
und das gerechte Leben,
das dir will itzo selbst der Überwinder geben.

Du hast auf Erden viel der Tränen ausgestreuet,
drum dich Gott wiederum
mit Himmelstlust erfreuet,
du musst in Sternenpracht
für Gottes Throne stehen,
du musst was du gehofft von nun ab
ewig sehen.

Auf dem du stets geruht,
dein brunstiges Verlangen,
den du geduldig suchst,
den kannst du jetzt empfangen
mit ganzer Seelenlust.
Die wird nun von dem Sohne,
dem Heiland beigelegt
das Erbteil und die Krone.

Wir warten in Geduld
auf dieser schnöden Erden,
bis wir auch alle gleich hinauf
genommen werden.
Wir warten auf das Heil,
obgleich die Augen fliessen
von bittern Tränen offt,
bis wir sie selig schliessen.

Take now your leave, your pure angelic soul
in vivid bliss;
celestial splendour take
from that sun and that true life
which the Victor now
Himself shall grant you.

You have upon the earth shed many a tear;
therefore has God in recompense
with heavenly bliss rejoiced you.
Before the throne of God you now shall stand
in starry splendour;
now shall you see eternally what you
have hoped for.

Now shall you with desire of all your soul
and fervent longing receive Him
upon whom you have always laid thy trust.
What you with patience seeke
that may you now receive
with all your soul's desire.
Inheritance and crown shall now be yours
by Son and Saviour granted.

In patience now we wait
in this our world of woe
until we all as one are taken there.
We wait upon salvation
although our eyes do often
with bitter tears o'erflow
until in bliss we close them.

DIETRICH BUXTEHUDE

Gott, hilf mir

6 Gott, hilf mir,
denn das Wasser geht mir bis an die Seele.
Ich versinke in tiefem Schlamm, da
kein Grund ist;
ich bin im tiefen Wasser,
und die Flut will mich ersäufen.
Gott, hilf mir!

Fürchte dich nicht!
So du durchs Wasser gehest, will ich bei
dir sein,
dass dich die Ströme nicht sollen ersäufen.
Denn ich bin der Herr, dein Gott,
der Heilige in Israel, dein Heiland.

Israel, hoffe auf den Herren!

Wer hofft in Gott und dem vertraut,
der wird nimmer zu schanden;
und wer auf diesen Felsen baut,
ob ihm gleich stösst zuhanden
viel Unfall hie, hab ich noch nie
den Menschen sehen fallen,
der sich verlässt auf Gottes Trost;
er hilft seinen Gläubigen allen.

Ach ja, mein Gott, ich hoff' auf dich;
nur stärke meinen schwachen Glauben.
Lass ja nichts, bitt' ich ängstiglich,
mir deines Wortes Trost je rauben;

DIETRICH BUXTEHUDE

Lord, save me

Lord, save me,
for the waters have come in unto my soul.
I am sinking in deep mire, where no ground is;
I am come into deep waters,
where the floods will drown me.
Lord, save me!

Fear not!

When you pass through the waters, I will be
with you, that the rivers shall not drown you.
For I am the Lord your God,
the Holy One of Israel, your Saviour.

Israel, hope in the Lord!

He that hopes in the Lord and trusts him
shall never fall into disgrace;
and he that builds upon this rock,
though he shall be
in greatest plight, I have never
beheld a man to fall
that trusts in God's comfort;
he helps all his faithful ones.

O yes, my God, I hope in you;
do you but fortify my weak faith.
Let not anything, I humbly beseech you,
ever take from me the comfort of your Word;

dein Wort ist's, drauf ich einzig trau,
und nur nach deiner Hilfe schau!

Hilf mir nach deinem Gnadenwort
und lass mich deine Hilf' empfinden,
führ mich zu einem sichern Port
aus meines Unglücksmeers Abgründen.
Bestätige, mein Heil und Licht,
was mir dein teurer Mund verspricht.
So will ich deines Namens Ehr'
mit Herz und Seel' und Mund erheben,
auch mich bemühen mehr und mehr,
in wahrer Busse dir zu leben.
Ach Herr, mein Gott, erhöre mich,
ich will dich preisen ewiglich.

Israel, hoffe auf den Herren!
denn bei dem Herren ist die Gnade;
und viel Erlösung bei ihm.
Und Er wird Israel erlösen
aus allen seinen Sünden.

KASPAR FÖRSTER

Confitebor tibi Domine

7 Confitebor tibi Domine in toto corde meo,
in consilio justorum et congregacione.

Magna opera Domini:
exquisita in omnes voluntates eius.

Confessio et magnificentia opus eius,
et justitia eius manet in seculum seculi.

in your Word alone I put my trust,
and seek but your help alone!

Help me according to your merciful word,
and let me be granted your help,
guide me into a safe haven
from the depths of my sea of affliction.
Vouchsafe, my Saviour and my Light,
what your dear mouth has promised me.
Then shall I the honour of your Name
exalt with heart and soul and mouth,
and strive with greater might
to live in you in true repentance.
O Lord, my God, hear my voice,
I will praise you in all eternity.

Israel, hope in the Lord!
For there is mercy in the Lord
and great redemption in him.
And he shall deliver Israel
from all her sins.

KASPAR FÖRSTER

I will thank the Lord

I will thank the Lord with all my heart
in the council of justice and the assembly.

Great are the works of the Lord:
they are sought out in all his goodwill.

his work is confession and grandeur,
and his justice remains forever.

Memoriam fecit mirabilium suorum,
misericors et miserator Dominus.
Escam dedit timentibus se.

Memor erit in seculum testamenti sui;
virtutem operum suorum
annuntiabit populo suo,
ut det illis hæreditatem Gentium;
opera manuum eius veritas et judicium.

Fidelia omnia mandata eius;
confirmata in seculum sæculi,
facta in veritate et æquitate.

Redemptionem misit populo suo;
mandavit in æternum testamentum suum.

Sanctum et terrible nomen eius;
initium sapientiae timor Domini.

Intellectus bonus omnibus facientibus eius;
laudatio eius manet in sæculum sæculi.

Gloria Patri, Gloria Filia,
et Spiritui Sancto.
Sicut erat in principio,
et nunc et semper,
et in secula seculorum. Amen.

His miracles were made into legends,
the merciful and gracious Lord,
he gave food to those who fear him.

The memory of his promise will be forever;
the goodness of his works
he will announce to his people,
thus let him give that heritage of the Gentiles;
the works of his hands are truth and justice.

All faith is entrusted to him;
and established forever,
made in truth and equity.

The Lord sent redemption to his people.
he commanded his covenant forever.

Holy and frightful is his name;
fear of the Lord is the beginning of wisdom.

A good understanding to all of them who act;
the praise of him endures forever.

Glory to the Father and the Son
and the Holy Spirit.
As it was in the beginning,
and is now and always,
and will be forever. Amen.

DDD

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Recording engineer, editing, mix and mastering: Preben Iwan

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OCEAN

Occidental

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SEPTEN-

TRIONAL

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Helgoland I

Eider Strom

Scandinavia

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