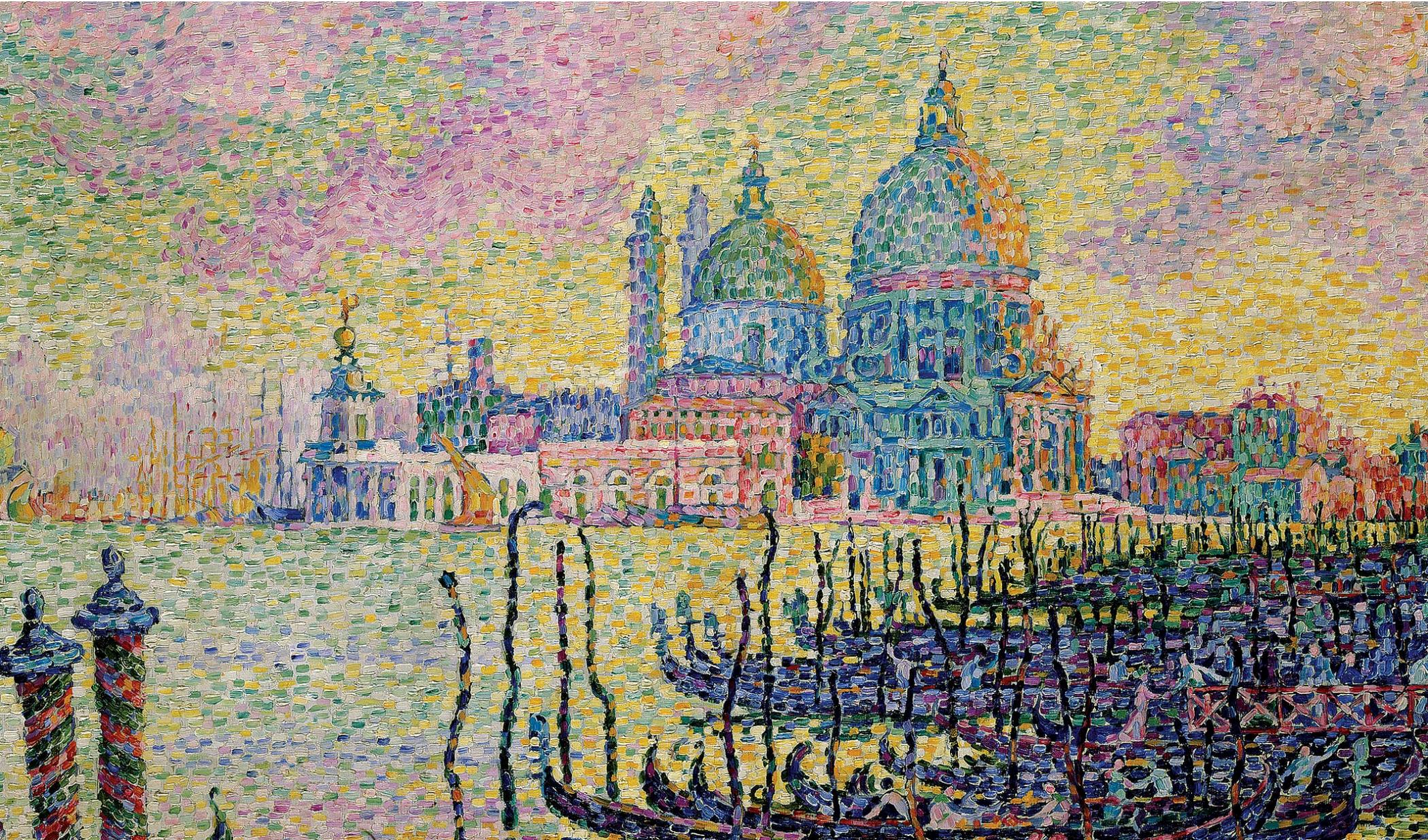


JOHANN ROSENMÜLLER IN EXILE

ACRONYM JESSE BLUMBERG



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1	<i>Domine cor meum jam ardet impatiens</i>	7:47
2	Sonata a5 in E Minor (1670, #8)	7:15
3	<i>Aude quid times gens Christo dicata</i>	7:19
4	Sonata a5 in G Minor (1670, #4)	6:55
5	<i>Salve mi Jesu, Pater misericordiae</i>	8:09
6	Sonata a5 in A Minor (1670, #6)	8:49
7	<i>Ascendit invictissimus salvator</i>	5:40
	<i>Total Time</i>	51:57

ACRONYM

Johanna Novom *violin and viola*

Edwin Huizinga *violin and viola*

Adriane Post *violin and viola*

Beth Wenstrom *violin*

Karina Schmitz *viola*

Kyle Miller *viola*

Loren Ludwig *viola da gamba*

Paul Dwyer *violoncello*

Doug Balliett *violone*

Kivie Cahn-Lipman *lirone*

Simon Martyn-Ellis *theorbo*

Elliot Figg *harpsichord and organ*

with **Jesse Blumberg** *baritone*



Domine cor meum jam ardet impatiens

divinum expectans amorem.
Adjuva me consolare clamantem ad te.
Ad te suspiro te gemens requiro.
Ecce anima mea præ languore jam deficit.

O ignis amoris vivifica me
quia solum in te sperabat
mea spes ut gaudium es
mei cordis amantis et semper optantis
vi solum amoris quiescere in te.
O ignis amoris vivifica me

Flamma veni noli tardare corda viscera cremare.
Te cupit avidus animus pavidus
te mea mens expectat flens
eja descende pectora
accende nos consolare.
Flamma veni noli tardare corda viscera cremare.

Sed qualis repente fit sonus
quasi tuba sonora
quis fulgor qua flamma
Dominus undique splendet ardore.

En audivit exaudivit vocem Dominus precantis.
Cor fervens orantis jam ardet amore.
divino fulgore collucent jam pectora.
jam beata coeli fax jam serena mundi lux
mentes venit illustrare corda viscera inflamare.

Alleluia.

Lord, my heart burns now impatient,

Awaiting divine love.
Help me to soothe its shouting to you.
To you I sigh, groaning I seek you.
Look, now my soul grows weak because of faintness.

O fire of love restore my life
Because my hope is in you alone
As you are the joy
Of my heart which loves and always chooses
Only by the strength of love to rest in you.
O fire of love restore my life.

Come flame, come, do not hesitate to consume fleshly hearts.
My eager, trembling soul longs for you
My mind, weeping waits for you
Quick! Descend, inflame
Our hearts, and console us.
Come flame, come, do not hesitate to consume fleshly hearts.

But just as a sound arises suddenly
Like a clarion horn
Like a sudden flash of light, just in this way
The Lord radiates with his burning flame.

See! The Lord heard and discerned a voice of praying.
My heart feverish with praying now burns with love.
Now our hearts shine with divine radiance.
Now the blessed torch of heaven, now the clear light of the world
Comes to illuminate minds and to inflame fleshly hearts.

Alleluia.

Aude quid times gens Christo dicata.

Quis seperabit te ab amore Jesu?

Tribulatio? Non, non. Fames? Non non. Gladius? Non, non.

Non horridi vultus tartareas gentis

Non, non regni furentis vesani tumultus

Aude pugna bellare

Vi superum vides ut pugnas

et armis en tutior parmis te protegit fides

Aude pugna bellare gens Christo dicata.

Fidelis in Deo quid, quid tibi cum mundo?

Levis est eius gloria

Subito volat, subito fugit, subito perit.

Irruit, obsiste. Imperat, resiste.

Aspice collem invoca Jesum et vinces.

Ite procul, ite a me

Blandimenta volutatis, castitatis moles, luxus

Nocumenta tam gravia quam noxia

Ite procul ite a me

munde immunde longe a te juvat ire,

Terra vale, hoc mortale reddam tibi,

nam servire Deo cupit anima,

munde immunde longe a te.

Aude quid times gens Christo dicata

Fidelis in Deo aude pugna bellare.

Fidelis anima, quid, quid tibi cum mundo?

Cito volat, cito fugit, cito perit.

Aspice collem invoca Jesum gens Christo dicata

Triumphabis fidelis in Deo.

Be eager, you people dedicated to Christ, who fear.

Who will separate you from the love of Jesus?

Tribulation? No, no. Hunger? No, no. The sword? No, no.

Not wild faces like people of the underworld,

No, not an uproar of an insane, raging power.

Be eager to fight the battle.

You see by the strength of God,

Just as when you fight more safely in small arms, faith protects you.

Be eager to fight the battle, people dedicated to Christ.

You who are faithful to God, who is for you in the world?

Trivial is his glory.

Suddenly he flies, suddenly he flees, suddenly he dies.

He attacks, oppose him. He commands, resist him.

Look to the hills, call upon Jesus and you will conquer.

Go away, go from me

Charms of luxuriating, the difficulty of chastity, luxury

Nuisances as heavy as an injury.

Go away, go from me.

O impure world, it is pleasing to go far from you.

Goodbye earth, this mortal will return from you,

For the soul desires to serve God,

O impure world, far from you.

Be eager, you people dedicated to Christ, who fear.

Be eager to fight the battle, you who are faithful to God.

You who are a faithful soul, who is for you in the world?

He quickly flies, he quickly flees, he quickly dies.

Look to the hills, people dedicated to Christ, calling on Jesus.

You who are faithful to God will triumph.

Salve mi Jesu, Pater misericordiae,

vita dulcedo et spes nostra, salve.

Ad te clamamus exules filii Evae,

ad te suspiramus gementes et flentes

in hac lacrimarum valle.

Eia ergo Advocate noster

illos tuos misericordes oculos ad nos converte;

et Jesum benedictum fructum ventris tui

nobis post hoc exilium ostende

O clemens, O pie, O dulcis Jesu Salvator.



Ascendit invictissimus Salvator

Ascendit devicta morte ad convexa soli.

Gaude victoriis suis O redempta gens Mortalium.

Gaude dum simul Angeli clamant suos Triumphos

O infirmum Sepulchri Claustrum

quod forti frangis manu, qua fregisti infernum.

O vanum custodem

qui nequit tibi prohibere ad astra reditum

Tam post mortis funus triste

siderite redis Christe aeterno junctum Patri

Facte semper veneremur

ut beati decoremur coli diadema te

Alleluia

Hail my Jesus, Father of mercy,

Hail our life, sweetness, and hope.

To You we, banished sons of Eve, cry,

To You we sigh, moaning and weeping

In this valley of tears.

Therefore now, our Advocate,

Turn back Your eyes of mercy toward us;

And after this exile,

Show us Jesus, the blessed fruit of thy womb.

O clement, O loving, O sweet Savior Jesus.



The most unconquerable Savior rises.

He rises with death conquered to the realm of the sun.

Rejoice in His victory, O people redeemed from death.

Rejoice while at the same time Angels shout His triumph

O weak door of the grave

Which You break with Your strong hand, with which You shattered hell.

O false guard,

Who cannot hinder Your return to heaven

Nevertheless after the sorrowful funeral of the body

You return heavenwards, Christ, joined eternally with the Father

We should always adore You

As we would adorn You with a crown of blessed heaven.

Alleluia.

COMPOSER, TROMBONIST, ORGANIST, AND TEACHER Johann Rosenmüller was born and died in Germany but spent much of his life exiled in Italy. He began his education at the *Lateinschule* in Oelsnitz, the city of his birth, and he graduated from the University of Leipzig, where he studied music and theology and was later hired as a teacher. Rosenmüller was promoted at Leipzig's *Thomasschule* by 1650, and he was appointed organist of the *Nikolaikirche* the following year. He published prolifically during this period, printing more compositions than any other composer in Leipzig. The city council assured Rosenmüller that he would be the next *Thomaskantor*—one of the most prominent posts in Germany, later held by J. S. Bach—but before the position became vacant, Rosenmüller's career imploded due to his arrest with several schoolboys in 1655 after accusations of sodomy.

Following his escape from prison, Rosenmüller eventually made his way to Venice, where in 1658 he found employment as a trombonist at San Marco. By 1660 he had achieved renown as a composer in Italy, teaching students such as Johann Philipp Krieger (whose Sonata *a4* was featured on ACRONYM's *Wunderkammer* recording). From 1678 to 1682, Rosenmüller held the position of composer at the *Ospedale della Pietà*, the orphanage and school that would employ Antonio Vivaldi several decades later.

The vast majority of Rosenmüller's vocal music is sacred and sets German or Latin texts. He likely composed most of the Latin-texted works while in Venice, since they generally reflect Italian and Catholic liturgical practices and musical styles. Nevertheless, they survive largely in German manuscripts, because Rosenmüller sent many of these compositions to contacts in Germany, likely in attempts to secure employment. He modeled many of these works on the secular cantatas of Italian composers such as Carissimi and Cesti, incorporating Italian operatic and instrumental compositional elements. Rosenmüller begins each cantata included on this recording with a brief sonata followed by aria sections alternating with *recitative*, occasionally interspersed with instrumental *ritornelli*. These cantatas are found in Berlin in a manuscript collection (D-B Mus.ms. 18883) of thirty-five solo cantatas—most of them unique, unpublished and unrecorded—copied by many hands and compiled in 1700.

The four cantata texts consist of Latin devotional prose and poetry. Their provenance is unknown, but they reflect the religious context of Rosenmüller's Venetian residence and Leipzig education; although they are influenced by Catholic mysticism prevalent in Italy, their emphasis on Christ reveals a fundamental interest in the Lutheran orthodoxy dominant in much of Germany.

Domine cor meum jam ardet impatiens frequently alludes to the Psalms. As the Psalmist declares "I think of God, and I moan; I meditate, and my spirit faints" (NRSV, Psalm 77:3), this speaker sighs, groans, and grows weak with faintness. Hope can be found only in God (as in Psalm 39:7), who hears voices praying (Psalms 66:19 and 28:6). In response to these longing prayers in the cantata, the Lord comes with a "burning flame" that echoes the love of God described in the Song of Songs as "flashes of fire, a raging flame" (8:6). *Domine cor meum* recalls medieval mysticism in its description of the love of God and desire for spiritual union with God, yet it is written in a manner compatible with Lutheran theology.

The text of *Aude quid times gens Christo dicata* contains many parallels with Psalm 121. The Lord is the Psalmist's keeper at all hours of the day, protecting him from all evil, much as the author of *Aude quid times* describes Christ's power and strength as protector of His people. The Psalmist lifts his eyes to the hills, declaring that his help comes from the Lord, and so too the speaker of this cantata directs his audience to "look to the hills." Just as in Psalm 121, the perspective of the narrator changes, in this case shifting from imperative instructions for "you" believers to a third-person description of the strength of God. The third and sixth stanzas describe a worldly person who could be mistaken for the savior, yet he is trivial and mortal, whereas Christ triumphs. Although the cantata's focus on Christ and similarity to Psalm 121 reflect a Lutheran reading of the Psalms as expressions of faithful believers, its speaker wishes to leave the earth and serve God in a manner echoing the Catholic desire for mystical unity.

Salve mi Jesu, Pater misericordiae is the best example among these four cantatas of the melding of Lutheran and Catholic theologies. This text is taken directly from the Catholic *Salve Regina*, a Marian antiphon, except that here Jesus has largely replaced Mary as the mediator between believers and God—a shift popular in Protestant sources of the seventeenth century. The antepenultimate and penultimate lines have not been edited from their original source, and so while the "Advocate" refers to Christ, Mary is then called upon to show the fruit of her womb. The final line returns to Jesus.

The text of *Ascendit invictissimus Salvator* also focuses on the strength of Christ as the "most unconquerable Savior." While an emphasis on Jesus might be seen as more typical of Lutheran orthodoxy than the Catholic tradition, this text is not as clearly denominationally influenced as the three which precede it. For much of the cantata, the narrator speaks in the third person, describing Christ and believers, but in the last lines the speaker shifts to the pronoun "we," personalizing the devotional sentiment.

Complementing the four sacred cantatas on this recording are

three selections from Rosenmüller's 1670 collection of eleven chamber sonatas, published under the name Giovanni Rosenmiller and dedicated to Johann Friedrich, Duke of Braunschweig-Lüneburg. Throughout his years in Italy, Rosenmüller made musical connections with members of the German aristocracy vacationing and studying in Venice, which would eventually lead to his return to Germany. These pieces are each suites, with multi-part introductory sinfonias followed by a sequence of *alemanda*, *correnta*, *ballo*, and *sarabanda*.

Rosenmüller published his final instrumental collection in 1682 and dedicated it to Johann Friedrich's cousin Anton Ulrich, Duke of Braunschweig-Wolfenbüttel. This dedication likely resulted in Rosenmüller's appointment as *Kapellmeister* to the Wolfenbüttel court. Yet even in his return from exile, Rosenmüller was unhappy. Joachim Meyer, a musician and writer, met Rosenmüller in Wolfenbüttel and described him as "hot-tempered," a "morose man who could not be pleased." Johann Rosenmüller died in 1684, his second year home in Germany.

—Martha H. Brundage

VIOLINO PRIMO
SONATE DA CAMERA
CIOE
SINFONIE

ALEMANDE, CORRENTI; BALLETTI,
SARABANDE,
DA SVONARE CON CINQUE STROMENTI
DA ARCO, ET ALTRI.

CONSCRATB

ALL ALTEZZA SERENISSIMA

DI

GIO FEDERICO

DVCA DI BRVNSVICH.

ELVNEVRGH, &c.

DA

GIOVANNI ROSENMILLER.



M. DC. L. XX.

BAROQUE STRING BAND ACRONYM (Adventurous Curators of Rosenmüller's Oeuvre Not Yet Minted) is dedicated to giving modern premieres of the wild instrumental music of the seventeenth century. The 12-member group formed in 2012 to create the first recording of the "Alphabet Sonatas" of Johann Pezel. ACRONYM's following disc, sonatas by Antonio Bertali, was released in 2014 to critical acclaim; Alex Ross selected it as a CD Pick, and *Early Music America Magazine* wrote "the idiomatic performances and spacious recording by these young musicians are absolutely first rate. This is a disc...belonging in everyone's collection." In 2015 ACRONYM released a third album—the first recordings of Giovanni Valentini's instrumental works—which was praised in *Gramophone* for being "played with expertise, enthusiasm, and an almost tactile sense of timbre." In 2016 ACRONYM released its fourth exploration: *Wunderkammer*, hailed in the *American Record Guide* for its "stirring performances ... each sonata is remarkable." Performances in Spring 2017 include Music Before 1800 (NYC), Miami Bach Society's Tropical Baroque Festival, the Academy of Early Music (Ann Arbor), and the Cathedral Concert Series (Richmond). For more information, please visit us at www.acronymensemble.com.



BARITONE JESSE BLUMBERG enjoys a busy schedule of opera, concerts, and recitals, performing repertoire from the Renaissance and Baroque to the twentieth and twenty-first centuries. He has performed roles at Minnesota Opera, Pittsburgh Opera, Boston Lyric Opera, Atlanta Opera, Boston Early Music Festival, and London's Royal Festival Hall. Jesse has made concert appearances with American Bach Soloists, Boston Baroque, Apollo's Fire, and on Lincoln Center's *American Songbook* series, and he has performed recitals with the New York Festival of Song, Marilyn Horne Foundation, and Mirror Visions Ensemble. He has been featured on over fifteen commercial recordings, including Schubert's *Winterreise* with pianist Martin Katz and the 2015 Grammy-winning Charpentier Chamber Operas with Boston Early Music Festival. Jesse is also the founder and artistic director of Five Boroughs Music Festival in New York City. jesseblumberg.com.

N. 353.

Salve mi Jezu, pater
Misericordia etc
à 6

s. Kiele,
Basso Solo

Continuo

Giovanni Rosenmüller

ER 350

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Wallet photo: Left to right: Elliot Figg, Kyle Miller, Beth Wenstrom,
Loren Ludwig, Edwin Huizinga, Kivie Cahn-Lipman, Doug Balliett,
Karina Schmitz, Adriane Post, Johanna Novom, Paul Dwyer, Simon
Martyn-Ellis

