



Sacred Treasures

MUSIC FROM THE DÜBEN COLLECTION, UPPSALA
AND ST MARY'S CHURCH, LÜBECK

The Academy Chamber Choir of Uppsala
Soloists from WDR Rundfunkchor Köln
Uppsala Consort
Stefan Parkman CONDUCTOR

- [1] Franz Tunder (1614–1667)
Jubilate et exultate [Hosianna dem Sohne David]
SSATB, choir, 2 vln, 2 vla, b.c.
- [2] Paolo Quagliati (1555–1628)
Jesu ex penetrati cordis [Ave sanctissima Maria] *
choir (SATB SATB), 2 vln, 2 vla, b.c.
- [3] Heinrich Schütz (1585–1672)
Saul, Saul, was verfolgst du mich? (SWV 415)
SSATBB, choir, 2 vln, b.c.
- [4] Simone Vesi (fl. 1638–1667)
Salve Regina *
S, 2 vln, 2 vla, vc, b.c.
- [5] Dieterich Buxtehude (ca. 1637–1707)
Missa alla brevis (BuxWV 114)
choir (SSATB), 2 vln, 2 vla, b.c.
- [6] Simone Vesi
Magnificat *
SSATTB, choir, 2 vln, b.c.
- [7] Orlando di Lasso (1532–1594)
Tristis est anima mea (LV 238)
SATTB
- [8] Franz Tunder
Dominus illuminatio mea
SSATB, choir, 2 vln, b.c.
- [9] Heinrich Schütz
Vater unser, der du bist im Himmel (SWV 411)
SATTB, choir, 2 vln, b.c.
- [10] Dieterich Buxtehude
Domine salvum fac Regem (BuxWV 18)
SSATB, choir, 2 vln, 2 vla, b.c.

Benita Borbonus SOPRANO (tracks 1, 3, 4, 6, 7, 8, 10)
Sabine Kallhammer SOPRANO (1, 3, 6, 8, 9, 10)
Beate Koepp ALTO (1, 3, 6, 7, 8, 9, 10)
Joachim Streckfuss TENOR (3, 6, 7, 9, 10)
Christian Dietz TENOR (1, 6, 7, 8, 9)
Alexander Schmidt BASS (1, 3, 6, 7, 8, 9, 10)
Erik Zeitler BASS (3)
Stefan Parkman TENOR (5)

* WORLD PREMIER RECORDING



ALL THE MUSIC on this recording emanates from St. Mary's Church in Lübeck, Germany. Franz Tunder and Dieterich Buxtehude served as organists there from 1641-1667 and 1668-1707 respectively, and they dominated the city's musical scene with performances of instrumental and vocal music in concerts as well as church services. While their organ music survives in various sources, their vocal music is preserved principally in manuscript copies made by and under the direction of Gustav Düben during his years as chapel master to the Swedish royal court, 1663-1690. Düben traveled to Lübeck numerous times during the years 1657 to 1671, and Buxtehude's dedication to him of *Membra Jesu Nostris* documents their friendship in the year 1680. Düben's son Anders donated their collection to Uppsala University in 1732. The music on this program by Quagliati, Schütz, Vesi, and Lasso, on the other hand, comes from printed sets of partbooks purchased by St. Mary's Church in Lübeck for the use of its cantors in their performances of liturgical music with the choir of the city's Latin school and its municipal musicians. That collection was donated by the city in 1814 to the Gesellschaft der Musikfreunde in Vienna. This recording seeks to recreate a soundscape from St. Mary's Church in

the 17th century, parts of which could also be heard in Stockholm at the Royal Court and the German Church.

Our program begins and ends with music that was perhaps performed in the presence of King Karl XI, who reigned from 1660 to 1697. Tunder composed "Jubilare et exultate" to a different text, "Hosianna dem Sohne David", and Düben designated it for Advent in his copy of it, which can be dated 1663-1666. Shortly afterwards, one of his assistants copied a second set of vocal parts with the new text, using the same paper. King Karl was no more than eleven years old at the time, and the new text names him and points to a birthday celebration. Buxtehude may have composed "Domine Salvum fac Regem" (BuxWV 18) on commission from Düben, since its text, although taken from the Psalms, was not particularly appropriate for performance in Lübeck, which as an imperial free city did not have a king. The two works have identical scorings: a 5-voice ensemble of solo voices, reinforced at times by a chorus, with five strings and continuo, and both texts and music are celebratory.

Tunder's "Dominus illuminatio mea", with a text also from the Psalms, has the same 5-voice vocal scoring but only two violins, and its mood is entirely different: one of confidence in the midst

of adversity, the latter expressed in the percussive *stile concitato* when the text turns to enemy encampments and battles. Buxtehude's "Missa alla brevis" (BuxWV 114) is his only strictly liturgical work; the responsibility for performing liturgical music lay in the hands of the cantor. With this mass, Buxtehude demonstrated his skill in composing in the *stile antico*, foregoing the concerted interchange of voices and instruments that he normally used in favor of an austere contrapuntal style accompanied only by continuo.

The remaining works on the program come from the St. Mary's Choir Library. Many of the works contained in it were originally composed for use in the Roman Catholic Church, but most of them caused no problems for a Lutheran congregation, since Martin Luther retained the Mass and Magnificat in the liturgy, and settings of verses from the Latin Bible – for example "Dominus illuminatio mea" and "Domine Salvum fac Regem" – were also widely used in the Lutheran Church. Marian antiphon texts such as "Salve Regina", however, in which the Virgin Mary is invoked as intercessor, were often changed by Lutheran musicians to place Jesus in this role. Such is the case with a motet by Paolo Quagliati, who worked in Rome, chiefly as *maestro di cappella* at the church of Santa Maria Maggiore. St. Mary's purchased his 1612 collection of motets from Cantor Martin Lincke in 1636, and in this copy Lincke has changed the text of "Ave sanctissima Maria" to "Jesu ex penetrati cordis".

Quagliati scored this double-choir work for voices alone with continuo, but our performance doubles the voices with instruments, emulating the Lübeck municipal musicians.

Two works by Simone Vesi, "Salve Regina" and "Magnificat", mark a point of intersection between the St. Mary's Choir Library and the Düben Collection: they are drawn from Vesi's *Messa e salmi*, published in Venice in 1646, which belongs to both collections, and in addition Gustav Düben made manuscript copies of these two works. This elusive composer, who worked in Padua, published six collections of sacred music in Venice between 1646 and 1663, and the Düben and St. Mary's collections each own three of them. Our performance of "Salve Regina" follows the original text of the print, but in his manuscript copy Düben changed the text to conform to Protestant usage: "Salve regina, mater misericordiae" became "Salve Jesu Christe, pater misericordiae".

The St. Mary's Choir Library contains only one collection by Heinrich Schütz, *Sacrae Symphoniae III*, published in 1650, from which we present two works. With the end of the Thirty Years' War, Schütz was once again able to publish richly scored works, and "Saul, Saul, was verfolgst du mich" calls for six vocal soloists plus a double-choir *capella*, an optional reinforcing chorus. Schütz deploys these forces to depict the opening scene of the conversion of Saul with dramatic intensity. Saul's name is invoked from every direction, and shifts in dynam-

ics suggest the blazing and fading of light. The invocation of a name – in this case "Vater" – plays an equally prominent role in "Vater unser, der du bist im Himmel". In the Biblical text for the Lord's Prayer, the word "Vater" appears only at the beginning, but Schütz adds it before every phrase, often setting it chromatically, and thus increasing the emotional fervor of the prayer.

Orlando di Lasso's "Tristis est anima mea" is the oldest work on this program. First published in 1565, it entered the St. Mary's choir library by way of a popular anthology, Erhard Bodenschatz's *Florilegium Portense* of 1618. Motets from the sixteenth century formed a significant part of the choir library and continued to be performed at St. Mary's throughout the seventeenth century. This work was prized in its own time as a masterful setting of its text, a responsory for Matins of Maundy Thursday, and it is widely regarded as a masterpiece of choral literature. Here, however, it is performed by the ensemble of soloists. Every work on this program could in fact have been performed by vocal soloists without choral reinforcement, as was frequently done during the seventeenth century; this even includes "Saul", as Schütz makes clear in his note to the "gracious reader" of *Sacrae Symphoniae III*. The cantor or chapel master had the responsibility, and the freedom, to deploy his musical forces to best effect, as Stefan Parkman has so ably done on this recording.

Kerala J. Snyder

For further reference:

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STEFAN PARKMAN has conducted the Academy Chamber Choir of Uppsala since 1983. He holds the Eric Ericson professorship in choral conducting at Uppsala University and is also *Director cantorum* at the University as well as Chief Conductor of the WDR Radio Choir, Cologne, Germany.

In the past Parkman has served as conductor of the Boys' Choir of Uppsala Cathedral, the Royal Philharmonic Chorus in Stockholm, the Swedish Radio Choir, and the Danish National Radio Choir, with whom he made numerous CD recordings on the Chandos label.

As a freelance conductor Parkman appears with numerous symphony orchestras and ensembles in Scandinavia, including the Royal Philharmonic Orchestra and the Royal Opera in Stockholm. He regularly conducts professional choirs in Europe and the USA and frequently teaches master classes and workshops in Sweden and abroad. As a singer he often appears as tenor soloist in baroque oratorios and passions.



Parkman was made Knight of the Dannebrog by Queen Margrethe II of Denmark in 1997 and a member of the Royal Swedish Academy of Music in 1998. He received the *Litteris et Artibus* Medal from King Carl XVI Gustaf in 2012.

The ACADEMY CHAMBER CHOIR OF UPPSALA (*Uppsala Akademiska Kammarkör*) was founded in 1957 by the world famous conductor Eric Ericson. Originally a choir composed of students at Uppsala University, it became independent in 1964 and has since become one of Sweden's leading choirs. It continued to be affiliated with the University, however, and many of its members are faculty, students or alumni.

In 1983, Stefan Parkman, *Director cantorum* at Uppsala University, took up the position as artistic director of the Academy Chamber Choir. Since his appointment as professor of choral conducting in 2000, the choir has functioned as the resident choir at international master classes and has formed an integral part of the University's musical scene.

The choir's repertoire spans traditional Scandinavian choral music, from early music to contemporary a cappella music, which has become somewhat of a trademark. During recent years, it has premiered works by composers such as Sven-David Sandström, Jaakko Mäntyjärvi and Jan Sandström and has made several CD recordings.

The Academy Chamber Choir of Uppsala frequently collaborates with distinguished orchestras

and choirs, such as *Drottningholms Barockensemble* and *Philharmonischer Chor Berlin*. It often performs throughout Sweden and regularly tours abroad, mainly in Europe and the United States.



SOPRANOS

Helena Fridborg
 Elisabeth Gustafsson
 Emma Hedlundh
 Kristina Hognesius
 Lockner
 Martha Jacobsson
 Anna Kjellin
 Åsa Lansfors Lindblom
 Maria Lundblad
 Kristina Lundin
 Sofie Mellberg
 Karin Thalén
 Lotta Zacke

ALTOS

Ylvi Alfredsson
 Sara Bergman
 Malin Hedlundh
 Madeleine Helander
 Agnes Larsson
 Helena Lundvik
 Sanna von der Pahlen
 Annika Sandred
 Elisabet Tucan
 Åsa Wahlander
 Wetterqvist
 Inger Wahlström
 Johnsson

TENORS

Bo Almgren
 Niclas Bockgård
 Gunnar Jonsson
 Anders Kaplan
 Andreas Korn
 Hannes Manell
 Håkan Marsh
 Fredrik von der Pahlen
 Jan Sandred
 Andreas Tolf

BASSES

Lars Andrén
 Ulf Bilting
 Hans Carlsten
 Anders Eriksson
 Kristoffer Franzén
 Gudmund Frenskar
 Ola Nordenfors
 Fredrik Unger
 Erik Zeitler



The WDR RADIO CHOIR SOLOIST ENSEMBLE consists of six members of the WDR Radio Choir of Cologne, Germany. In addition to their careers as soloists, they dedicate themselves to performing and recording previously unreleased works, mainly from the renaissance and early baroque period. They have performed in churches all over Germany, including the Cologne Cathedral. The ensemble formed for a concert at the Stockholm Early Music Festival in 2017. Since then they have recorded works by Orlando di Lasso, Giovanni Gabrieli, and Pierluigi da Palestrina, which

are due to be released on CD in the autumn of 2020 by WDR Cologne.

Benita Borbonus, soprano
 Sabine Kallhammer, soprano
 Beate Koepp, alto
 Joachim Streckfuss, tenor
 Christian Dietz, tenor
 Alexander Schmidt, bass

The UPPSALA CONSORT consists of musicians with high international reputations. This ensemble, playing on period instruments, specializes pri-



marily in music of the early baroque era. It was formed in 2017 for the Sacred Treasures project and has since continued its activities through concerts and recordings.

Elin Gabriellson, violin
 Lars Warnstad, violin
 Monica Carlén, viola
 Christopher Öhman, tenor viola
 Mime Yamahiro Brinkmann, violoncello
 Olof Larsson, violone
 Jonas Nordberg, theorbo
 Peter Lönnerberg, organ



KERALA J. SNYDER is Professor Emerita of Musicology at the Eastman School of Music, University of Rochester (USA) and holds an honorary doctorate from the University of Gothenburg. She designed the program for this CD and edited the works of Paolo Quagliati and Simone Vesì on it, which are recorded here for the first time.



[1] JUBILATE ET EXULTATE
Jubilate et exultate, vivat Rex Carolus
et crescat et floreat per cuncta saecula.
Benedicat tibi Dominus ex Sion,
custodiat te Deus, et det tibi pacem.
O felix dies, o veneranda dies in qua
progressus et natus est Gloria Sveciae,
et gaudium Livoniae.
Nos ergo laetantes cantamus, alleluia.

*Rejoice and be glad, long live King Karl,
And may he grow and flourish forever.
May the Lord bless you from Zion,
May God watch over you and give you peace.
O happy day, O venerable day, in which the glory of
Sweden and the joy of Livonia was born.
Let us therefore be joyful and sing, Alleluia!*

[2] JESU EX PENETRALI CORDIS
Jesu, ex penetrali cordis clamo ardentem,
nam onus peccati valde me turbat,
quod me valde angit.
Quia vero peccata nostra,
Jesu, in ara crucis curare tuo delevisti,
verum lytron persolvens.
Te supplex invoco: libera me ab omni malo,
et placa mihi patrem tuum.

*Jesus, from the depths of my heart I call out ardently,
for the burden of sin troubles me greatly,
it distresses me greatly.
Because truly, Jesus, thou hast blotted out our sins on the
altar of the cross, paying a true ransom.
Therefore, kneeling I call upon thee:
deliver me from all evil,
and reconcile thy Father to me.*

[3] SAUL, SAUL, WAS VERFOLGST DU MICH
Saul, Saul, was verfolgst du mich?
Es wird dir schwer werden, wider den
Stachel zu löcken.

*Saul, Saul, why do you persecute me?
It hurts you to kick against the goads.*

ACTS 26:14

[4] SALVE REGINA
Salve Regina, mater misericordiae:
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exsules, filii Evae.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia ergo, advocata nostra,
illos tuos misericordes oculos
ad nos converte.
Et Jesum, benedictum fructum ventris tui,
nobis, post hoc exsilium ostende.
O clemens, O pia, O dulcis Virgo Maria.

*Hail Queen, mother of mercy:
our life, sweetness, and hope, hail!
To thee we cry, poor banished children of Eve.
To thee we sigh, mourning and weeping
in this valley of tears.
Turn then, our advocate, thy merciful eyes toward us.
And show us Jesus, the blessed fruit of thy womb,
after our exile,
O clement, O blessed, O sweet Virgin Mary.*

MARIAN ANTIPHON

[5] MISSA ALLA BREVIS
Kyrie eleison.
Christe eleison.
Kyrie eleison.
Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te,
benedicimus te,
adoramus te,
glorificamus te,
gratias agimus tibi propter magnam gloriam
tuam,

*Lord have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.*

*Glory be to God on high,
and on earth peace to men of good will.
We praise thee,
we bless thee,
we worship thee,
we glorify thee,
we give thanks to thee for thy great glory,*

Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili Unigenite, Iesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi, miserere nobis;

*O Lord God, heavenly King,
God the Father Almighty.
O Lord, the only begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world,*

qui tollis peccata mundi, suscipe
deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus, tu solus
Dominus, tu solus Altissimus,
Iesu Christe, cum Sancto Spiritu, in gloria
Dei Patris. Amen

*have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of God the Father,
have mercy upon us.
For thou only art holy; thou only art the Lord; thou
only, O Christ with the Holy Ghost, art most high in the
glory of God to the Father. Amen.*

ORDINARY OF THE MASS

[6] MAGNIFICAT
Magnificat anima mea Dominum.
Et exultavit spiritus meus: in Deo salutari
meo.
Quia respexit humilitatem ancillae suae:
Ecce enim ex hoc beatam me dicent omnes
generationes.
Quia fecit mihi magna qui potens est:
et sanctum nomen eius.
Et misericordia eius in progenies et
progenies timentibus eum.
Fecit potentiam in brachio suo: dispersit
superbos mente cordis sui.
Deposuit potentes de sede: et exaltavit
humiles.
Esurientes implevit bonis: et divites dimisit
inanes.
Suscepit Israel puerum suum: recordatus
misericordiae suae.

*My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Savior.
For He hath regarded the lowliness of His handmaiden.
For behold, from henceforth all generations shall call
me blessed.
For He that is mighty hath magnified me; and holy is
His name.
And His mercy is on them that fear Him throughout all
generations.
He hath showed strength in His arm: He hath scattered
the proud in the imagination of their hearts.
He hath put down the mighty from their seat, and hath
exalted the humble and meek.
He hath filled the hungry with good things; and the rich
He hath sent empty away.
He remembering his mercy hath helped his servant
Israel.*

Sicut locutus est ad patres nostros:
Abraham, et semini eius in saecula.

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

*As He promised to our forefathers, Abraham and his
seed forever.*

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

LUKE 1:46-55

[7] TRISTIS EST ANIMA MEA
Tristis est anima mea usque ad mortem;
Sustinete hic, et vigilate mecum.
Nunc videbitis turbam quam circumdabit
me;
Vos fugam capietis,
Et ego vadam immolari pro vobis.

*My soul is sorrowful even unto death.
Stay here, and watch with me.
Now you shall see the mob that will surround me.
You shall take flight, and I shall go to be sacrificed for
you.*

MATINS RESPONSORY FOR MAUNDY THURSDAY

[8] DOMINUS ILLUMINATIO MEA
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.

*The Lord is my light and my salvation; whom shall I
fear?
The Lord is the stronghold of my life; of whom shall I
be afraid?
When evildoers assail me, uttering slanders against me,
My adversaries and foes, they shall stumble and fall.
Though a host encamp against me,
my heart shall not fear;
though war arise against me,
yet I will be confident.*

PSALM 27:1-3

[9] VATER UNSER, DER DU BIST IM HIMMEL

Vater unser, der du bist im Himmel,
Vater, geheiligt werde dein Name,
Vater, zukomme dein Reich,
Vater, dein Will gescheh, wie im Himmel,
also auch auf Erden,
Vater, unser täglich Brod gib uns heute,
Vater, vergib uns unser Schulde, als wir
vergeben unsern Schuldigern,
Vater, führe uns nicht in Versuchung,
sondern erlöse uns von dem Übel.
Vater, denn dein ist das Reich und die
Kraft, und die Herrlichkeit in Ewigkeit,
Amen, Vater, Amen.

*Our Father, who art in Heaven,
Father, hallowed be thy name,
Father, thy kingdom come,
Father, thy will be done, on earth as it is in heaven.
Father, give us this day our daily bread,
Father, forgive us our trespasses, as we forgive those who
have trespassed against us.
Father, lead us not into temptation, but deliver us from
evil.
Father, for thine is the kingdom, and the power, and the
glory forever.
Amen, Father, Amen.*

MATTHEW 6:9-13 [ALTERED]

[10] DOMINE SALVUM FAC REGEM

Domine, salvum fac Regem,
exaudi nos in die qua invocaverimus te.

*Lord, save the King,
and hear us in the day in which we shall call upon Thee.*

PSALM 20:9



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LINER NOTES Kerala J. Snyder

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