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Saateks koostajatelt

Teist korda Res Musica ajaloos on ühte numbrisest koondatud kaks erinevat muusikateaduslikku valdkonda – etnomusikoloogia ja muusikalugu (kaks aastat tagasi jagasid Res Musica 10. numbrit loomeuurimuse ja popmuusika teemad). Käesoleva väljaande köigis artikliplokkides on olemas temaatilised seosed; selle numbri köiki artikleid ühendab aga keskendumine Läänemere regioonile ning suhteliselt vähem uuritud teemadele.

Res Musica 12. numbril etnomusikoloogilise osa kolmest artiklist kahte seob ühine teema. Selleks on paljude rahvaste traditsioonilises kultuuris esinev, kuid seni uurijate seas vähe tähelepanu pälvinud muusika esitamise vorm, mida ingliskeelsetes kirjanduses hakati 1990. aastatel nimetama polümuusikaks (*polymusic*). Tegemist on traditsiooniliste, enamasti rituaalsete situatsioonidega, kus autonoomsed muusikalised objektid (laulud, itkud, instrumentaalsed palad jm.) kõlavad paralleelselt samas ajas ja ruumis.

Žanna Pärtlase artikkel keskendub „kontrollitud korrapäratuse“ printsibile polümuusikas ehk muusikalise koordineerituse ja koordineerimatusse ilmingutele ja vahekorrale. Samuti uuritakse polümuusika võimalikke psühholoogilisi efekte, mis on seotud rituaalse aja kujundamisega. Polümuusika teoreetilisi küsimusi käsitletakse seto pulmalaulu *kaasitamine* kahe kooriga esitamise näitel.

Daiva Račiūnaitė-Vyčinienė uurib polümuusika tähendusi ja funktsioone leedu matuse- ja pulmarituaalides, analüüsides kahte juhtumit, kus erinevaid muusikaliike ühendatakse rituaalis teatud maagiliste eesmärkide saavutamiseks, ja ühte juhtumit, kus polümuusikaline printsipi väljendub itkudialoogides. Kõik analüüsitud juhtumid on seotud itkemisega siirderituaalide kontekstis.

Kolmas etnomusikoloogiline artikkel, mille autor on **Rytis Ambrazevičius**, kuulub rakendus-etnomusikoloogia (*applied ethnomusicology*) valdkonda. Autor käsitleb „kehastuse“ (*embodiment*) rolli vokaalse rahvamuusika ülekand-

mises, kasutades näitena traditsioonilise muusika suvekoole Poolas, kust on ise korduvalt osalenud õpetajana. Artiklis uuritakse, kuidas saab keha vahendada rahvalaulu erinevaid aspekte õppeprotsessi eri etappidel.

Res Musica selle numbri muusikalooliste tekstile aluseks on 2.-3. mail 2019 Tallinnas Eesti Muusika- ja Teatriakadeemias toimunud rahvusvaheline konverents „Linna- ja ōukonnakultuur varasel uusajal Läänemere regioonis“, mille korraldas kultuuriteaduste ja kunstide doktorikool eesotsas Kristel Pappeliga.¹ Linna- ja ōukondlikku kultuuri ning nende vastastiksuhteid vaagisid eri valdkondade uurijad muu hulgas üksikinimese perspektiivist. Üks selliseid isiksusi ja ühtlasi konverentsi fookusi oli Johann Valentin Meder (1649–1719), kelle surmast täitus 2019. aasta juulis 300 aastat. Peamiselt linnades töötanud Meder on suurepärane näide Läänemere-äärsetes linnakeskkondades tegutsenud muusikust, kuid ta oli interaktsioonis ka ōukonnaga, kirjutas ja pühendas teoseid kroonitud peadele ning ilma ōukondlike institutsioonideta poleks suurt osa tema loomingust säilinud.

Konverentsi muusikateemalistest ettekanne-test jõuab artiklikks kirjutatuna lugejani valik, mis võimaldaks luua ühtseid teemaringe. Nendeks on esiteks Hamborgi muusikaelu ja teiseks Johann Valentin Meder, ajaraamistikuks 17. sajandi teine ja 18. sajandi esimene pool. Siinsed tekstdid täiendavad senist Hamborgi muusikaelu uurimust uute aspektidega, Mederist ilmub aga esmakordsett korraga mitu käsilstlust ühtede kaante vahel.

Varase uusaja muusikaelus võis aristokraatia mängida rolli neiski piirkondades, kus ōukond puudus. Nii näitab **Martin Loeser**, kuidas vaba hansalinna Hamborgi muusika- ning eriti kontserdielus võisid pöimuda aristokraatlikud ning kodanlikud kultuuripraktikad. **Ingo Rekatzky** osutab aristokraatlikele mõjutustele Hamborgi Haneturu ooperi repertuaaris ja analüüsib nende suhet tugeva protestantliku moraalisüsteemi ning populaarsete žanritega.

¹ Konverentsi toetas Euroopa Liidu Regionaalarengu Fond (Eesti Muusika- ja Teatriakadeemia ASTRA projekt EMTASTRA, 2014-2020.4.01.16-0043).

Ta näitab, kuidas nende jõudude koostoimes võib näha hilisemate kodanlik-valgustuslike teatriideede eelvirvendust.

Johann Valentin Mederist kirjutavad autorid on ainesele lähenenud allikakeskselt. Selle ploki avab **Peter Wollny** artikkel tähelepanuväärsetest allikaleidudest. Mederi senitudmatute käskirjaliste fragmentide põhjal mõtestab Wollny tema loomingu eri tahke, Mederi käega kirjutatud teiste heliloojate teoste koopiatele toetudes osutab ta aga Mederi noodikogu oletatavale sisule ning

tema kontaktidele. **Danuta Popinigis** võtab luubi alla Mederi Gdańskia-aastad, valgustades arhiivitöös päevalavalgele tulnud väärthuslike uute detailide kaudu Mederi tegevuse aspekti nii muusiku kui eraisikuna. **Anu Schaper** vaatab juhutrükiste abil, kuidas Meder end linnade sotsiaalsetes võrgustikes positsioneerib, ning lahkab korpuise muusikalisi jooni, osutades selle seostele Mederi ülejäändud loominguuga.

Koostajad tänavad südamlikult retsensente nende panuse eest käesolevasse numbrisse.

Žanna Pärtlas
Anu Schaper

Editors' Preface

For the second time in the history of *Res Musica*, two different musicological fields are united in one number – ethnomusicology and music history (two years ago, artistic research and popular music shared the tenth number of *Res Musica*). In the present publication, the papers within each of the sections are interlinked; all articles focus on the Baltic Sea region as well as on comparatively less investigated subjects.

This volume includes three ethnomusicological studies. Two of them are dedicated to one musical phenomenon which occurs in many traditional cultures around the world, but nevertheless has found little attention on the part of the scholars. This is what is known as *polymusic* – performance practices, mostly connected with rituals, where two or more autonomous musical entities (songs, laments, instrumental pieces, etc.) sound simultaneously in a generally uncoordinated manner.

Žanna Pärtlas in her article focuses on the principle of *controlled disorder* in polymusic, i.e. on the manifestations and relations of musical coordination and incoordination. She also investigates the possible psychological effects of polymusic related to the shaping of ritual time. The theoretical questions of polymusic are discussed using the example of the Seto wedding song genre *kaasitamine*.

Daiva Račiūnaitė-Vyčinienė investigates the functions and meanings of polymusic in Lithuanian funeral and wedding rituals. She analyses two cases where different musical genres are brought together in order to achieve certain ritual goals, and one case where a polymusical principle manifests itself in a dialogue of laments. All the cases considered are linked to lamenting in the context of rites of passage.

The third ethnomusicological study in this volume belongs to the field of *applied ethnomusicology*. Its author, **Rytis Ambrazevičius**, considers the roll of *embodiment* in the transmission of traditional vocal music, proceeding from his experiences as an instructor

at the annual International Summer School of Traditional Music in Poland. The study reveals how the body can function as a mediator in relation to different aspects of folk song at different stages of the learning process.

The articles on music history in the present number of *Res Musica* are based on papers delivered at the conference "Urban and Court Culture in the Early Modern Baltic Sea Region", which was held at the Estonian Academy of Music and Theatre, Tallinn, on 2–3 May 2019 and organised by the Estonian Graduate School of Culture Studies and Arts under the direction of Kristel Pappel.¹ In these papers researchers from different disciplines explore urban and court culture, amongst other things, from the perspectives of individual people. One of these, and one of the focal points of the conference, was Johann Valentin Meder (1649–1719), the 300th anniversary of whose death in July 2019 the conference marked. Working mainly in cities, Meder is an excellent example of a musician acting in urban environments in the Baltic Sea region; however, he interacted with courts as well, writing and dedicating works also to crowned heads, and without courtly institutions a large part of his work would not have been preserved.

The reader finds here a part of the conference papers on music history, carefully selected so as to focus on a limited number of related subject fields. These are, first, music life in Hamburg and, second, Johann Valentin Meder, with a time frame of the second half of the 17th and the first half of the 18th centuries. While the papers on music life in Hamburg add new aspects to previous research, this is the first time that multiple articles on Meder have appeared in one publication.

In Early Modern musical life, the aristocracy could play a role even in areas lacking a court. Thus **Martin Loeser** shows how aristocratic and bourgeois cultural acting could intertwine in music, especially in the concert life of the Free and Hanseatic city of Hamburg. **Ingo Rekatzky** reveals to the aristocratic influences on the

¹ The conference was supported by the Regional Development Fund of the European Union (Estonian Academy of Music and Theatre, ASTRA measure, EMTASTRA project, 2014-2020.4.01.16-0043).

repertoire of the Goosemarket Opera and analyses their interaction with the strong protestant moral system and popular genres. He shows how these interacting forces foreshadowed concepts of the later bourgeois theatre of the Enlightenment.

The authors writing about Johann Valentin Meder have chosen a source-based approach to the subject. The section opens with an article by **Peter Wollny** about notable source findings. Based on handwritten fragments by Meder previously unknown, Wollny discusses different facets of Meder's work; referring to copies of pieces by other composers written in Meder's hand, he points to the likely content of Meder's music collection and to his contacts.

Danuta Popinigis examines Meder's Gdańsk years, shedding light on different aspects of the composer's activity both as a musician and as a private individual on the basis of valuable new details discovered in archival research. With regard to prints of occasional music, **Anu Schaper** explores how Meder positioned himself in urban social networks and discusses the musical characteristics of the corpus, pointing to its links with the rest of the composer's oeuvre.

The editors sincerely thank the peer reviewers for their contribution to the present number.

Žanna Pärtlas
Anu Schaper

ARTIKLID / ARTICLES
Etnomusikoloogia / Ethnomusicology

Controlled Disorder in Polymusic: The Case of the Seto Wedding Song Genre *Kaasitamine*¹

Žanna Pärtlas

Abstract

The term ‘polymusic’, which has been in use in ethnomusicology since the 1990s, designates musical practices where two or more autonomous musical entities are deliberately performed in the same space and time in a largely uncoordinated manner. The musical texts – which may be the same or different – that are juxtaposed in a polymusical performance may also be performed separately; when performed together, however, they constitute a new complex hypertext which has new meanings and functions and may to some extent be musically coordinated. Nevertheless, polymusical performance always engenders some kind of *musical disorder* which, being deliberately produced, can be characterized as a *controlled disorder*. Such disorder is a means to accomplish the ritual functions to which the polymusical genres are usually related and to induce some specific psychological effects, which are often connected with the manipulation of time and space. In this study the theoretical, ethnographic and cognitive questions of polymusic are discussed with reference to the case of the *kaasitamine*, the Seto wedding song genre from South-East Estonia. This research reveals the different traditional forms of *kaasitamine* performance characterised by the different balance between coordinated and uncoordinated components, analyses the more subtle mechanisms for the creation of controlled disorder, and considers the possible psychological effects of polymusic in relation to an altered perception of time.

1. Definitions and classifications of polymusic

Performance practices in which autonomous musical entities simultaneously co-exist in the same space and time are widely known in many musical traditions throughout the world. In recent decades these practices have often been referred to as *polymusic*. According to Dana Rappoport,

“Polymusic” is a neologism coined in 1991 at a seminar of the French Ethnomusicology Laboratory of the French National Scientific Research Center (CNRS). It was then defined by the acoustician Gilles Léothaud (n.d.) as being “the total result of the simultaneous, deliberate presence of several autonomous musical entities, without any coordination in time” (Rappoport 2013: 10).

Actually, however, the phenomenon of polymusic was observed by ethnomusicologists long ago. Rappoport refers in this context to such authors as Elkin (1967 [1938]), Schaeffner (1968 [1936]), Lomax (1968), Basset (1995) and George (1996), all of whom mention cases of polymusic around the world (Rappoport 2013: 9). The manifold polymusical practices of the

East Slavs are well described in Russian-language ethnomusicological literature by Rudneva (1975), Hippius and Kabanov (1977), Efimenkova (1980), Tavlay (1986), Engovatova (1997, 2008), Dorokhova and Pashina (2005), Berkovich (2012) and others; among these authors, the most influential theoretical ideas were proposed by Margarita Engovatova. Although the various aspects of polymusic have repeatedly been the subject of description, analysis and theoretical discussion, the phenomenon still offers considerable scope for ethnomusicological research. The great diversity of particular forms of polymusic makes generalizations on this topic quite tricky, and introducing new examples of polymusic may raise new questions and offer new points of view with regard to the topic. In this paper, I shall discuss the phenomenon of polymusic using the case of the *kaasitamine*, the Seto wedding songs from South-East Estonia.

With regard to the definition of polymusic it is interesting to compare Léothaud’s definition, cited above, with that of Engovatova. In Russian-language ethnomusicology polymusical practices are usually referred to as *specific forms of collective*

¹ Publication was supported by the European Union through the European Regional Development Fund (the Centre of Excellence in Estonian Studies, 2014-2020.4.01.15-0015).

singing (осо́быe фо́рмы совме́стного пе́ния). This four-word expression was introduced by Engovatova as a preliminary term (Engovatova 1997, 2008: 63), but was then taken into general use (it is often used as an abbreviation ОСФП). Although the term itself does not seem to be the ideal solution – it is too long and limits polymusic to its vocal forms only – the theoretical discussion and particular observations concerning these musical practices are of a great interest. According to the definition proposed by Engovatova, the term 'specific forms of collective singing' means

a simultaneous performance of two or more musical texts (in the semiotic sense) resulting in the emergence of a new structurally more complex text which carries specific functions and semantics. Each of the subtexts of which such a text is comprised can exist in the [respective] tradition also as an independent entity. Their juxtaposition is created by the performers deliberately... (Engovatova 2008: 63).²

From the two definitions cited above we can conclude that the main feature of the performance practices in question is the *simultaneous performance of two or more autonomous musical entities*. One of the keywords of both definitions is *deliberate*, which points to the fact that in both polymusic and the 'specific forms of collective singing' the juxtaposition of different musical units is not accidental, unintended, but is consciously planned by the performers in accordance with some traditional context. Rappoport emphasises that in polymusic it is only the sound outcome that is accidental, not the whole situation: "Musicians and singers are grouped together, simultaneously participating in the same event (such as a rite). It is in the sounds they produce that they are not together" (Rappoport 2013: 11). The intentional creation of the compound musical event distinguishes polymusic from *soundscape*, the concept proposed by R. Murray Schafer (1994

[1977]) to designate an acoustic environment in which different sonic components, including music, are brought together without any plan or meaning. The distinction between polymusic and soundscape is not always obvious to an outsider-listener, and to distinguish between the two the researcher must be aware of the local contexts and customs.

A particularly valuable part of Engovatova's definition is the idea that the connection of autonomous musical entities (texts) may create a new meaningful entity (*hypertext*) in relation to which these autonomous texts function as subtexts. As the musical examples from Engovatova's publication (2008) show – and as we shall see in this study – the formation of a new, higher level entity can manifest itself not only in the attribution of new meanings to the whole musical event (such meanings are often related to the goal of the ritual in which polymusic is used) and in the specific qualities of the perception of polymusic by performers and listeners, but also *in the existence of certain elements of musical coordination between the subtexts*. This is the point where the definitions of Engovatova and Léothaud diverge: whereas Léothaud states that polymusic does not have "any coordination in time", Engovatova does not even mention the question of coordination in her definition, though the vast majority of the musical practices she includes under 'specific forms of collective singing' are characterized by complete or partial musical incoordination. It seems, nevertheless, that it would be reasonable to merge these two concepts designating largely the same musical practices. To do this we have on one hand to allow the possibility of some elements of coordination in polymusic, and on the other to acknowledge the importance of the principle of incoordination in 'specific forms of collective singing'.³ In other respects there are in principal no contradictions between these two definitions which are, in fact, mutually complementary. It should be recognized

² In the Russian original: "[Сущность подобных многоголосных форм –] в одновременном исполнении двух или более музыкальных текстов (в семиотическом смысле), образующих в результате новый текст более сложной структуры, который приобретает особую функциональную и семантическую нагрузку. Каждый из субтекстов, входящих в подобный текст, в традиции может существовать и как самостоятельное явление. Их совмещение осуществляется исполнителями сознательно..." (Engovatova 2008: 63).

³ According to Engovatova, 'specific forms of collective singing' also include some specific genres where different verbal texts are performed simultaneously, while the musical component is organised in the usual manner (Engovatova 2009). In this case the use of the term 'polytextual' rather than 'polymusical' would seem to be preferable.

that the existence of partly coordinated polymusic creates ambivalent cases where the border between polymusic and polyphony may be somewhat blurred, but the presence of the intermediate forms is an inherent feature of every musical culture.

In their structural classifications of polymusic both Engovatova and Rappoport proceed from the relationship between the musical repertoires involved. Rappoport suggests distinguishing between two types: "polymusic resulting from the superaddition of the same repertoire [...], in which case a certain homogeneity between textures, pitches and musical time emerges; and polymusic resulting from the overlapping of different repertoires" (Rappoport 2013: 33). Engovatova classifies the 'specific forms of collective singing' according to three types: (1) the forms based on the simultaneous performance of the same tune with a shift in time (the "imitational" forms uniting principles of antiphony and canon); (2) the forms where different versions of the same tune sound together,⁴ and (3) the forms based on different tunes (the principle of "contrast polyphony") (Engovatova 2008: 68). As can be seen, the first and third types in Engovatova's classification coincide with the types proposed by Rappoport. Engovatova's second type, on the other hand, refers to very specific – and rather rare – song genres which are found only in certain regions of Russia. Engovatova also differentiates between cases when the polymusic's components are contradistinguished in time (*земерохронность*) and in pitch (*земеровысотность*) (Engovatova 2008: 70). These contradistinctions may occur separately or together.

From the above considerations it is clear that the concepts of polymusic and 'specific forms of collective singing' overlap to a very great extent, both designating specific musical practices characterized by the simultaneous performance of two or more autonomous musical entities. The latter term has a wider reach since it does not rule out the possibility of partial or even total musical coordination. In this study I extend

the concept of polymusic to include cases of partial coordination (which, though sometimes obvious, may often require careful analysis if it is to be detected) and limit the concept of 'specific forms of collective singing' to cases where there is at least some degree of incoordination (i.e. excluding those where the musical coordination is total).⁵ The comparison and merging of the related theoretical concepts seems to be a fruitful and mutually enriching way to develop ethnomusicological theory.

2. The functions and meanings of polymusic

2.1. The ritual functions of polymusic

The classifications mentioned above consider the musical structure of the polymusical performances. Polymusic, however, can also be classified according to its *uses and functions* (in the sense defined by Alan P. Merriam). The great majority of the cases described by ethnomusicologists in different parts of the world are connected with *ritual contexts*. Rappoport, who investigated polymusical practices in traditional Indonesian culture, emphasises that "such music is never simply a form of entertainment"; these are ritual practices, which "may convey various meanings, according to the ritual" (Rappoport 2013: 41). The same statement can be applied to the folklore traditions of the East Slavs as well (Engovatova 2008: 64). Let us now outline some of the characteristic uses and ritual functions of polymusic.

Among the typical occasions in which polymusical performance occurs we may mention the agrarian *rites of fertility*, e.g. several calendric songs in Northwest Russia and Belorussia (Tavlay 1986); in these cases the same song is often performed by two groups of singers some distance apart (e.g. in different parts of the field). The doubling of the sound source is presumably considered as a factor that amplifies the power of the prayer. According to Rappoport, in the Indonesian rituals the typical function of

⁴ The phrase "different versions of the same tune" means here versions of a tune belonging to the same genre and having the same musical origin, but where the differences are significant, recognized by the bearers of tradition, and often reflected in the local folk terminology (Engovatova 2008: 68).

⁵ Needless to say, though the particular case that I analyse here is a song, I do not limit the practices under investigation to vocal genres only.

polymusic is that of *sound offerings* to divinities or ancestral spirits, which can be accompanied with other kinds of offerings (e.g. meal offerings) (Rapoport 2013: 33, 41). In this context the quantity of sound is also important – “the success of a ritual can [...] be measured by its degree of ‘loudness’, an indication of the quantity of sound, of guests and of offerings” (Rapoport 2013: 37).

Several authors also observe that the groups of singers or instrumentalists can represent social units between which there may be some kind of rivalry, and that polymusical performance may have an *agonistic* character. The Indonesian cases of such ritual musical rivalry, with groups from different villages participating in the same event, can be seen “as the expression of local identities” (Rapoport 2013: 38). In the Russian wedding ritual, the polymusical performance of the same song by two competing groups representing the relatives of the groom and the bride is often observed (Kolpakova 1963: 436; Kruglov 1978: 114–115). According to Engovatova, the antiphonic and canonic performance of the wedding ‘teasing songs’ (*дразнилки*) is widespread among all East Slavs (Engovatova 2008: 68).

Polymusical competition can also be connected with *game* situations and with the traditional *laughter culture* (the term coined by Mikhail Bakhtin). This is the case with the rain-calling ritual named ‘harrow’ (*Борона*), which is characteristic of the borderlands of Belorussia and the Smolensk region of Russia (Berkovich 2012). The participants in this ritual sing simultaneously all kinds of calendric songs known in the local tradition, including winter, spring, summer and autumn songs. The performers perceive this situation as very humorous (since the songs are performed at the wrong time of the year), and the aim of such a musical game is to manage to sing their own song to the end against the background of the other songs and not to start laughing (Berkovich 2012: 42). Another game-like situation is the simultaneous singing of different round songs during youth gatherings (Engovatova 2008: 65).

2.2. The manipulation of time and space

With respect to the meanings of polymusic, many researchers agree that it often deals with the *manipulation of time and space*,⁶ which usually has a ritual function. Yekaterina Dorokhova and Olga Pashina, in the chapter dedicated to ‘specific forms of collective singing’ in their textbook on Russian folk music, assume that the ritual meaning of such practices may often be the “modelling of a sacral *chronotope*” (Dorokhova & Pashina 2005: 89).⁷ Thus the participants in the ritual are able, through the musical performance, perceptually to change the qualities of time and space, shortening, lengthening, compressing or stopping time, and reshaping space to mark symbolic borders or connect different points of space (Dorokhova and Pashina 2005: 89–91).

It seems that in discussions of this topic two different aspects of apprehending time and space should be clearly differentiated: *symbolic time and space*, i.e. conceptions of time and space which reflect the traditional mythological world-picture (see e.g. Rapoport 2016), and *psychological time and space*, i.e. the specific perceptions of these dimensions which may be experienced by performers of polymusic and their listeners. These two aspects may also be interconnected.

One example concerning *symbolic space* is the custom of performing the bridal lament simultaneously with the wedding song or ritual instrumental music, which is very characteristic of the traditional Russian wedding ritual (e.g. see Efimenkova 1980; Razumovskaya 1998: 85, 99–107). Dorokhova and Pashina interpret such performances as symbolising the opposition between *this world* and the *other world* – the world of the living and the world of the dead – which conveys the idea of the bride’s symbolic death during the *rite of passage* (Dorokhova and Pashina 2005: 88).

The rain-calling ritual called ‘harrow’ mentioned above can serve as an example of the manipulation of *symbolic time*. Dorokhova

⁶ I use the term ‘manipulation’ to denote the conscious or unconscious shaping or re-shaping of time and space.

⁷ ‘Chronotope’ (in Russian *хронотоп*) is the term adopted by Mikhail Bakhtin to designate the configurations of time and space as they are represented in language and discourse.

and Pashina characterize the effect of such polymusical performance as a *compression of time*. The juxtaposition of calendric songs belonging to different seasons of the year at the same moment in time may be understood as creating disorder in nature and inducing the collapse of time (Dorokhova & Pashina 2005: 90). It is very likely that the *sonic chaos* which emerges in such performances also influences the time perception of the singers; however, to characterize the changes of psychological time more precisely cognitive research is required.

In the case of the antiphonic, *stretto*-like performance of the wedding and calendric songs often to be found among the East Slavs, on the other hand, it is *psychological time* that is being re-shaped. In these practices both groups usually sing at the same pitch level, but with a random shift in time. As a result, the participants in the event hear a continuous sound flow, where all formal and rhythmic caesuras and melodic contours are smoothed out by the shifted repetitions. According to Dorokhova and Pashina, this type of performance creates the *stopped-time* illusion (i.e. the flow of time is apparently suspended), which may also be experienced as an illusion of eternity (Dorokhova and Pashina 2005: 89). Obviously, such an effect is more characteristic of those occasions when the singing groups are located close to each other.

When the groups of singers are placed at a larger distance from one another, as is usual in the antiphonic and canonic performance of several calendric songs (the singers may be located on different hills or at different ends of a field), the probable result is a re-shaping of *psychological space*. Dorokhova and Pashina suggest two purposes for such a manner of song performance: the first is the filling of the possibly large space with a humanly produced sound (that is to say,

the ‘cultivation’ or ‘acquisition’ of space); the second purpose is the *creation of connections* between different parts of the space (Dorokhova and Pashina 2005: 90). In both cases the real space (not the symbolic space) becomes psychologically smaller, and the impression emerges that it is the people’s own space.

3. Polymusical phenomena in the Seto song tradition. The wedding song genre *kaasitamine*

The Seto song tradition seems to be of very ancient origin, and the ritual songs, including wedding songs, constitute its oldest layer.⁸ The phenomenon of polymusic may be found in several Seto vocal genres, but the most impressive and best documented case of polymusic is the specific genre of the wedding songs known as *kaasitamine*.

In addition to this genre, in the Seto tradition the following practices related to polymusic are to be found: the manuring and harvesting songs – types of agrarian labour songs that were performed by two (or even three) singing groups in the field (Väisänen 1990 [1947]: 68);⁹ the lamentations, which were sung simultaneously in the graveyard on the traditional commemoration days; and the concurrent singing of different songs during the village festivities, when two circles of singers (for instance, the women and the men) would stay in close proximity to each other. The case of the manuring and harvesting songs is very similar to the polymusical performance of the calendric songs by the East Slavs described above: they are agrarian rites of fertility, in which the reshaping of space may be one of the goals and psychological effects. As representatives of different families participated in these agrarian tasks the element of competition might also have

⁸ The Seto people are a small ethnic group of Estonians living in South-East Estonia and within the adjoining border territories of Russia. The Seto name their region *Setomaa* (in Estonian – *Setu* and *Setumaa*). The Seto tongue – a Võru-Seto dialect of Estonian is spoken by about 12,500 people (according to the 2011 Census), and belongs to the Finnic subgroup of the Finno-Ugric languages. The traditional culture of the Seto differs notably from the culture of other Estonians. Unlike most other Estonians, who are Lutherans, the Seto people are Orthodox. With regard to music, the greatest peculiarity of the Seto culture is the ancient tradition of multipart singing – the so-called Seto *leelo*, which in 2009 was included in the UNESCO List of Intangible Cultural Heritage. The musical tradition of the Seto is one of the very few in Estonia that has been preserved in active use until today.

⁹ To be precise, Väisänen does not directly mention the overlapping or juxtaposition of the performances; however, this is clearly audible in his sound recording of the manuring song made in 1921 (Suomalaisen Kirjallisuuden Seura, Kalevalaseura, fonokop. 71 2, 165a).

been involved. With respect to the collective lamentations and village festivities, the borderline between the polymusical event and the (ritual) soundscape is not so clear. However, I am inclined to interpret these practices as polymusic in view of the fact that the co-sounding of the lamentations and that of the festive songs were frequent situations, connected with specific events, and at least partly deliberate. Furthermore, some special meanings can be observed in the overall results of such simultaneous performances: the multiple lamentations marked the graveyard as a territory of the dead and reciprocally amplified each other; the multiple singing during village festivities could have had a competitive character and created an enjoyable festive "noise", which also marked the territory of the celebration.

The main subject of analysis in this study is the wedding songs known as *kaasitamine* (other traditional terms for them are *kaaskõlõmine* and *kaaskutmine*) – two-part songs¹⁰ with a certain tune type and the characteristic refrain *kaške, kařike* which were performed by the female relatives of the groom, the *kaasikud*.¹¹ The *kaasikud* sang these songs on several occasions during the wedding; however, from the point of view of polymusic we are interested in that part of the wedding ritual when the groom was ceremonially escorted to the table at the bride's home, and bride and groom sat together for the first time before going to church. At this moment the *kaasitamine* was performed in a special way – by two (or even more) groups of singers. The second group entered before the first one ended the strophe, after which they sang in a kind of free "canon", either partly or completely

uncoordinated.¹² The *kaasitamine* songs are fast and joyful in character, and their verbal content generally involves an invitation to the table and praise of the groom.

The ritual context of the *kaasitamine* songs is known largely from a few descriptions originating from the first decades of the 20th century (this information can be found in Hurt 1905/2002; Väisänen 1990 [1947]; Tampere 1960; Köiva 1987). All the sources point to the fact that the *kaasikud*, who performed the *kaasitamine*, had a very high status in the Seto wedding ritual and obviously performed important magical functions. They represented the family of the groom, accompanied him during the ceremony, conducted several ritual actions and had to be not only good singers, but also respectable and beautifully dressed women.¹³ Unlike the bridesmaids (*podruskid*), the *kaasikud* had to be married (which also points to their higher social status). It was even believed that the physical qualities of the *kaasikud* might carry over to the bride (Köiva 1987: 131).

There is however no clarity with regard to the number of *kaasikud* and the size of the singing groups. In Seto folk terminology these groups are described by both the words *kuur* ('choir') and *paar* ('pair') – the *kaasitamine* 'by two choirs' and 'by two pairs'. In Setomaa the *kuur* is a common word for a rather small group of singers (about 5–7 people), and in all (except one) of the sound recordings of the *kaasitamine* we have at our disposal the singing groups number more than a pair of women.¹⁴ However, there is evidence from the beginning of the 20th century that the total number of *kaasikud* was an even number – four, six or eight (Hurt 1905/2002), and that they

¹⁰ The traditional Seto choir is divided into two functionally different parts – the lower main part called *torrō* is sung heterophonically by a group of singers, whereas the upper subsidiary part *killō* is sung by a solo voice. The very specific feature of the older Seto tunes (including the wedding songs) is a rare scale structure – the so-called 'one-three-semitone mode', which consists of the one- and three-semitone intervals – 1-3-1-3-1 (see the notation of the *kaasitamine* in Figure 1) (Pärtlas 1997, 2010, 2014). Besides the one-three-semitone mode, the characteristic sound of Seto singing is conditioned by a noticeable instability in such musical parameters as pitch intonation and rhythmic pulse as well as by the specific vocal timbre – an intense, slightly nasal chest voice. The formal structure of the *kaasitamine* songs will be described in section 4.1.

¹¹ All these terms are derived from the Estonian word *kaasa* – 'together'.

¹² As the analytical part of this study will demonstrate (4.1), the interrelations between the singing groups – and thus the extent of the polymusical elements in the performance – might vary considerably according to the different local traditions.

¹³ Among other things, the *kaasikud* had to wear the complete set of silver embellishments characteristic of the Seto women's costume (Tampere 1960: 193).

¹⁴ The only recording of *kaasitamine* performed by only two pairs of singers was of Seto women living in a Siberian village in 1987, and it is very likely that there were no other singers available at that time.

sang *kaasitamine* in pairs so that there could be up to four singing groups (Väisänen 1990 [1947]: 66).¹⁵ Furthermore, it has been suggested that the most usual number of *kaasikud* was only two (Väisänen 1990 [1947]: 66; Kõiva 1987: 130–131); in this case polymusical performance was obviously impossible. We can assume that the number of *kaasikud* could be a matter of the wedding's status, and that the more *kaasikud* participated in the ritual the more festive and richer it was. If this assumption is true, the performance of the *kaasitamine* by two choirs (or pairs) was presumably considered to be more prestigious and magically more powerful than an ordinary performance by only one group (or pair) of singers.

Unfortunately, we do not have any direct statements concerning the aims of the polymusical performance of the *kaasitamine* from bearers of tradition who remember the Seto wedding ritual when it was in active use. Nevertheless, it would be logical to exclude here the case of rivalry between two families (since all the singers belonged to the family of the groom); neither was the *kaasitamine* a sound offering or a humorous game. The moment of the wedding ritual when the *kaasitamine* was sung is considered to be very important – it could even be called the climax of the wedding¹⁶ – and the most probable explanation is that this song had the general function, characteristic of the whole wedding ritual, of ensuring the happiness and prosperity of the new family, in which case it may be interpreted as a prayer. It is very likely that the prayer, when doubled (or even quadrupled) by means of the participation of two (or more) groups of singers, could be considered a stronger one, for the words would then be repeated up to eight times (every group sings each verse twice). The *kaasitamine* may also be interpreted as a declaration of the victory of the groom's clan. In this respect Herbert Tampere notices that the *kaasikud* sang about "joyful topics of the victorious groom's clan" (Tampere 1960: 199), unlike the topics of the bride's clan, whose main vocal genre was a lamentation. It is also worth mentioning that the *kaasitamine* was performed in a very intensive, loud manner in a rather small

room with a low ceiling, so in a performance by two or more groups it would have sounded very powerful.

Nowadays, in Setomaa – as everywhere in Europe – the ritual songs are mostly performed outside their ritual context at concerts or on festival stages. This is also the case with the *kaasitamine*. With one exception the existing sound recordings all date from the second half of the 20th century and the 21st century, and none of them was recorded at a wedding. However, the choirs recorded in the 20th century were without doubt traditional, i.e. they obtained their knowledge and skills in the traditional way, through oral transmission. Most of the Seto choirs of the 21st century may be considered as 'semi-traditional' – they still practise oral transmission as far as practicable, but also make use of written sources and archive recordings. At the present moment numerous *leelo* choirs exist in Setomaa, bringing together singers of different generations and different social and educational backgrounds. The contemporary picture of Seto traditional culture is many-sided and complex; however, the description of current cultural processes lies beyond the scope of this study. The contemporary *emic* point of view with regard to Seto singing, and particularly to the *kaasitamine* songs, is gleaned from interviews with the singers of two *leelo* choirs, which are analysed in detail in section 4.2. Here I mention only that the typical motivations of today's Seto singers include the wish to express their ethnic identity, to preserve and promote the old tradition, and – probably most important of all – to realise their creativity and to experience the joy of music making.

With respect to the *kaasitamine* songs the interviews have revealed that this genre is very attractive for present-day Seto singers owing to its quaint beauty and challenging complexity. All the singers whom I interviewed characterize the performance of the *kaasitamine* by two choirs as a very powerful, festive and even solemn experience (one interviewee said that such a form of performance makes the *kaasitamine* something "more than song") and agree that this mode of performance is particularly suited to the most important moment of the wedding.

¹⁵ There are no sound recordings of the *kaasitamine* performed by more than two groups.

¹⁶ This is the general opinion among the contemporary bearers of tradition.

4. Controlled disorder in the *kaasitamine* songs

The *kaasitamine* songs offer several interesting themes for investigation: this study focuses on a question which seems to be very basic to the phenomenon of polymusic but which has been relatively little researched – the question of *musical coordination* in polymusical performance. This topic will be discussed here from the point of view of three aspects – musical text, musical thinking, and musical perception.

Dana Rappoport, in the article cited above, characterizes the sound result of polymusical performance as one of *controlled disorder* (Rappoport 2013: 40). It seems that this expression describes very well not only the aural impression which may be created by polymusic (it actually depends on the attitude of the particular listener), but also the specific way in which the musicians construct the polymusical events. Although in some types of (ritual) contexts polymusical performances occur in many traditional cultures around the world, the most common type of musical practice (certainly in the case of the Seto) generally implies the performance of one musical piece at a time in a rhythmically and pitch coordinated way. If such 'monomusical' practice clearly prevails in a culture, it can be considered as a cultural norm, and deviations from this norm create special effects and may be used for achieving specific (ritual) goals. From what was said above it can be concluded that from the *emic* viewpoint polymusical performance is a special device the immanent goal of which is the *creation of some kind of musical disorder*. By 'musical disorder' I mean here both *structural and sonic disorder and deviation from the norms of performance practice* prevailing in the particular culture. There is no doubt that such norms, as well as certain rules of pitch and rhythmic organisation, exist in every musical culture, but in the case of polymusic these are intentionally rejected.

In polymusic the musical norms may be broken in two ways: if the different repertoires sound together, this goes against the rule of the successive performance of different musical

pieces; if the same piece of music sounds simultaneously with a random shift in time, the rule of the synchrony of a musical performance is broken. These two situations differ from the musical psychological viewpoint since the strategies for achieving the sonic disorder are not the same in the two cases. In the former case the uncoordinated sound outcome is guaranteed by the very fact of the simultaneous performance of the different repertoire, so that all the musicians have to do is not to get disoriented by the concurrent performance of the other musical piece (the 'harrow' ritual described above is a good example of this). In the latter case (e.g. the *kaasitamine* songs) the polymusical disorder must be consciously maintained, as there is otherwise a danger of slipping into synchronicity.¹⁷ It is also worth mentioning that when performing different pieces the musicians tend to use different tonalities (pitch levels), while in the case of the canon-like performance of the same piece the pitch level is generally the same (the unity of pitch level in such performances is also mentioned in Dorokhova and Pashina 2005: 89). This means that in the latter case the creation of temporal disorder is of special importance, for it is this that causes the disorder in terms of pitch.

It would be logical to assume that a *deliberate* disorder is always in some way a *controlled* disorder; however, the degree and forms of control may vary considerably.¹⁸ In some cases the control means that the musicians consciously or unconsciously try to achieve some special quality in the overall sonic result (e.g. they make efforts to avoid a formal, rhythmic or pitch coordination), whereas in other cases they may consciously "dose the disorder", mixing the polymusical and normally coordinated segments. These and some other aspects of controlled disorder in polymusic will be investigated in the next three sections using the example of the Seto *kaasitamine* songs. Section 4.1 demonstrates how the different traditional forms of *kaasitamine* performance characterized by the different balance between coordinated and uncoordinated components lead to the emergence of intermediate forms

¹⁷ In the case of the *kaasitamine* such a risk is quite big, since the tune is short and consists of very short, similar sections (see the description of the tune in 4.1).

¹⁸ We should also take into account the fact that a controlled disorder is always only partly controlled (to be precise, even in "normal" musical practices the aural control is rarely complete, though its level is usually much higher than in polymusical performance).

between "normal" and polymusical performance. Section 4.2 reveals the more subtle mechanisms for the creation of controlled disorder with the example of a modern performance; the results of the computer analysis of the multichannel recording are compared with the *emic* viewpoint obtained from interviews with the singers. Finally, section 4.3 considers the possible psychological effects of polymusical disorder related to the altered perception of time.

4.1. The traditional forms of *kaasitamine* performance: between polymusic and coordinated performance

While there are plenty of sound recordings of *kaasitamine* performed by a single choir, the number of recorded performances by two choirs is rather small: I have managed to find only 12 such recordings,¹⁹ which were made between 1921 and 2019 and are mostly preserved in the Estonian Folklore Archives.²⁰ The recordings are not spread evenly over this time span, and their technical quality varies considerably (a fact which sometimes limits the possible accuracy of analysis): there is one phonograph recording dating from 1921, six recordings made between 1972 and 1990 using a tape recorder, and five

recordings from the two first decades of the 21st century, most of which are digital, including three multitrack recordings. These recordings constitute the musical material of the analysis in this research.

First of all I shall introduce the tune type under consideration, using as an example an ordinary performance by a single choir. The music transcription provided in Figure 1 is based on the performance by the famous Seto singer Anne Vabarna and her choir, which was recorded in 1936. The strophe consists of two sections – the lead singer's section and a chorus section. The two-part chorus repeats the words and the tune sung by the lead singer. The tune form may be described in letters as ARA_(t)R, where A_(t) is the main line of the tune which corresponds to the single verse of runic metre²¹ and R_(t) is the refrain *kaške, karike*. The main line normally consists of eight short syllable-notes (the eighth notes in the notations), but if there are more syllables in the verse it can be longer. The refrain consists of four syllable-notes, the duration of which varies in the different performances. They may be quarter notes or eighth notes, but the most typical case is the in-between duration, when the notes in the refrain are slightly longer than the notes in

Figure 1. The *kaasitamine* performed by Anne Vabarna (b. 1877) and her choir in 1936.²²

1. Ve-l'e _ks-nu- ke - ne noo - rõ - kõ - nõ, kas'-ke, kan'-ke,
ve - l'e - ke - ne noo - rõ - kõ - nõ, kas'-ke, kan'-ke!

¹⁹ In two of them the song is performed twice.

²⁰ The list of the sound recordings may be found at the end of this article.

²¹ The runic metre (also *Kalevala metre*) of the older Estonian songs (*regilaul*) can be generally described as *trochaic tetrametre*, in which every line consists of eight syllables divided into four metric feet and governed by specific 'quantity rules' (see e.g. Ross, Lehiste 2001: 57). In the Seto songs the runic verse has a fairly free form. From the viewpoint of the present analysis, owing to the syllabic principle of the verse and tune relationship, it is important that the melodic lines are mostly comprised of eight syllable-notes.

²² Anthology ... 2003. *Peigmees tuuakse laua taha*, No 50 (the music transcription and sound recording). In this transcription the syllable-notes in the refrain are designated as prolonged eighth notes; however, the notation with the shortened quarter notes is more usual, since the refrains create the effect of an accelerated tempo.

the main line, creating a specific, flexible rhythm. This feature of the *kaasitamine* has an impact on performance by two choirs, since the temporal change in the refrains creates the specific rhythmic disorder in addition to the general shift in time.²³

The analysis and comparison of the two-choir performances reveals that among the Seto singers there were and still are different ideas about how the *kaasitamine* should be performed. We can assume that the manner of performance of the *kaasitamine* varied locally in the past. It is also possible that the old traditions were modified or forgotten in recent times. From the viewpoint of this research it is interesting to note that several recordings demonstrate the *transitional forms between pure polymusic and a coordinated performance*, and the proportions between the coordinated and uncoordinated components can differ. In the 12 sound recordings analysed I have found six forms of *kaasitamine* performance, which I shall describe and illustrate diagrammatically in the following pages.

The strongest polymusical effect, which involves a minimum degree of coordination between the singing groups, is to be found in the performance recorded in Suure-Rõsna village in 1972. Since in the 1970s the Seto song tradition was still well preserved and the first lead singer, Ollö Laanetu (b. 1909), was one of the best Seto singers of her time, this recording can be considered as a reliable source of information with regard to the tradition.²⁴ The relationship between the two singing groups in this performance may be described graphically as shown in Figure 2.²⁵ The groups sing without any coordination; neither the boundaries of the formal units nor the rhythmic pulse coincide. As far as can be heard from the monophonic recording, the lead singers make small pauses between the strophes, and the length of these pauses varies. Due to these irregular pauses the

interrelation of the co-sounding formal sections changes constantly.

This sound recording actually served as an example for some present-day Seto choirs such as Väike Hellero and Verska Naase'. In this research I use two recordings of *kaasitamine* performed by Verska Naase' in 2011 and 2019.²⁶ This choir sings the *kaasitamine* in the same totally polymusical way as the choir of Suure-Rõsna village, but with one small exception – they do not make any pauses between the strophes. Therefore, if they sing in exactly the same tempo, singing without pauses results in a constant formal correlation between the choirs throughout the whole performance. The result of such a performance is depicted diagrammatically in Figure 3.

The sound recording made in Kosselka village in 1979 reveals one further way to perform the *kaasitamine*. Here we are dealing with another very experienced lead singer, Maria Pähnapuu (b. 1914). Unlike the two previous cases, the song is performed by two groups *in a partly coordinated way*. The second group enters at a random moment (which is different in each strophe) and sings without any coordination with the first group. However, the lead singer of the first choir waits to begin the next strophe until the second choir has finished the previous one. Figure 4 depicts the relationship between the two choirs; the vertical lines show the points of coordination.

There are also recordings of three choirs – one from Mikitamäe village and two from Värska – that sing in two groups with *only one lead singer*. In these performances the extent of the coordination between the two choirs is greater than in the previous case, because the second choir joins the first one at a coordinated moment – when the first choir sings the second refrain (thus they sing the refrain together). The subsequent progress of the performances, however, differ. In the performance recorded in Mikitamäe in 1972, the lead singer Olga Ohtla (b. 1904) starts the

²³ As we will see, some contemporary choirs have lost the old manner of *kaasitamine* singing and use ordinary quarter notes in the refrain, thus decreasing the polymusical effect.

²⁴ It should also be noted that during this recording session the choir performed the *kaasitamine* twice in the same manner.

²⁵ Since the technical quality of the monophonic recordings does not enable us to estimate precisely the length of the pauses between the strophes and other details, Figures 2–7 illustrate the general principle of the performances but do not reflect the exact proportions.

²⁶ The performance from 2019 is recorded using the multichannel technique; it will be analysed in more detail in the section 4.2.

Figure 2. The interrelation between the two choirs in the *kaasitamine* recorded in 1972 in Suure-Rõsna village. The first lead singer is Ollö Laanetu (b. 1909).

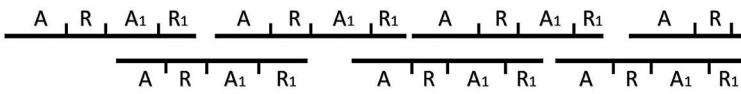


Figure 3. The interrelation between the two choirs in the *kaasitamine* performed by the choir Verska Naase' (2011 and 2019, Värskä).

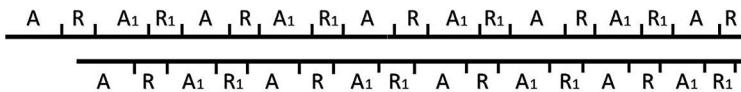


Figure 4. The interrelation between the two choirs in the *kaasitamine* recorded in 1979 in Kosselka village. The first lead singer is Maria Pähnapuu (b. 1914).



Figure 5. The interrelation between the two choirs in the *kaasitamine* recorded in 1972 in Mikitamäe village. The lead singer is Olga Ohtla (b. 1904).

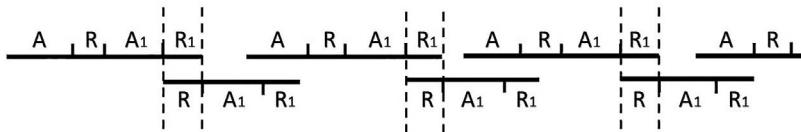


Figure 6. The interrelation between the two choirs in the *kaasitamine* recorded in 2006 in Värskä. The Leiko choir; the lead singer is Maria Rõžikova (b. 1935).

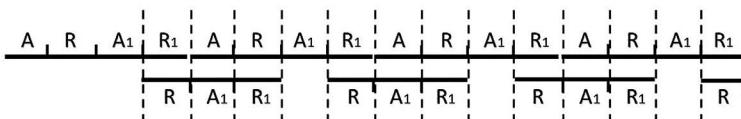
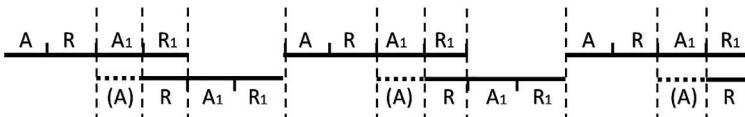


Figure 7. The interrelation between the two choirs in the *kaasitamine* recorded in 1987 in Hait village (Krasnoyarsk Krai, Partisansky district, Russia). The first lead singer is Natalja Bogdanova (b. 1906).



next strophe before the second group finishes the previous one – she waits a little and then enters after a shorter or longer pause. The earlier she enters, the longer are the uncoordinated (polymusical) segments. Such a performance is even more coordinated than the previous one, as can be observed in Figure 5 (see the vertical lines for the points of coordination).

The Leiko choir from Värskä, in their performance recorded in 1990, uses largely the same method as the Mikitamäe choir (however, this was no longer the case in 2006). It also seems very likely that the same manner of performance was documented by Armas Otto Väisänen in 1921. This is the earliest sound recording of the *kaasitamine* sung by two groups, and therefore it is of special interest. The lead singer of the first choir was the famous Seto singer Hilana Taarka (b. 1856); the second lead singer was not mentioned in Väisänen's comments, and we actually cannot hear her (if there was a second lead singer at all) because of the poor technical quality of the phonograph recording. All we can clearly hear is that Hilana Taarka pauses and then enters with the next strophe slightly before the second group ends their strophe.

The *completely coordinated performances* of the *kaasitamine* were recorded by the Leiko and Kuldatsäuk choirs in Värskä in 2006.²⁷ These performances are coordinated with respect to both form and rhythm. As in the case illustrated above in Figure 5, these choirs sing without a second lead singer, and the second group joins the first one at the last refrain of the strophe. However, the difference lies in the fact that the first lead singer does not pause at all before she starts the next strophe, and thus she sings the sections AR synchronically with the second choir's sections A₁R₁. This leads to a situation where the groups simultaneously perform different verbal texts, but the musical aspect is completely coordinated (see Figure 6). It seems that such coordinated performance can no longer be named 'polymusic', though it could

still be considered a 'specific form of collective singing', first because this form is indeed 'specific' (at least in the context of the Seto song tradition), and secondly because Engovatova's definition does not explicitly exclude any possibility of coordination.

One more notable change found in the recordings of 2006 is the performance of the refrains in a way that is rhythmically proportional to the main lines – the refrains use 4 quarter notes which exactly correspond to the 8 eighth notes of the main lines. The equality in the length of the refrains and main lines (as depicted in Figure 6) eliminates the characteristic rhythmical flexibility from the very tune of the *kaasitamine* itself. This kind of complete rhythmic and formal coordination between the singing groups would seem to be a recent feature of *kaasitamine* performance.

Another completely coordinated performance of the *kaasitamine* was recorded in 1987 in Siberia (Krasnoyarsk Krai, Hait village), where at the end of 19th century Seto villages emerged as a result of migration processes. This performance is valuable for the purposes of this study in as much as that it may be evidence of the older Seto customs; however, it is not clear whether in a situation of geographical isolation the conservation of tradition or its disappearance is more likely. In this Siberian case the *kaasitamine* was performed by two pairs of singers (it is very possible, in fact, that there were no other singers able to sing the song), but listening to the sound recording it is not possible to detect whether the second pair had its own lead singer. The second group certainly sings the last refrain with the first group, after which the lead singer of the first group waits until the second group ends the strophe. This is shown graphically in Figure 7.

A comparison of Figures 2 to 7 provides an overview of the different ways of performing *kaasitamine* to be found in the available sound recordings.²⁸ The principles of interrelation between the pairs of choirs are generalised in

²⁷ The Leiko choir consists mainly of women of the older generation; the singers of the Kuldatsäuk choir are mostly middle-aged. These two choirs are closely connected to each other. The recordings of 2006 were made using a multichannel recorder.

²⁸ It may seem surprising that such a great degree of variation is to be found in a very specific song genre belonging to such a small-scale musical tradition. Nevertheless, taking into account the significant variability of other Seto traditional customs and the local variations of the language this may even appear to be a logical outcome.

Figure 8. The types of interrelation between the pairs of choirs in the *kaasitamine*.

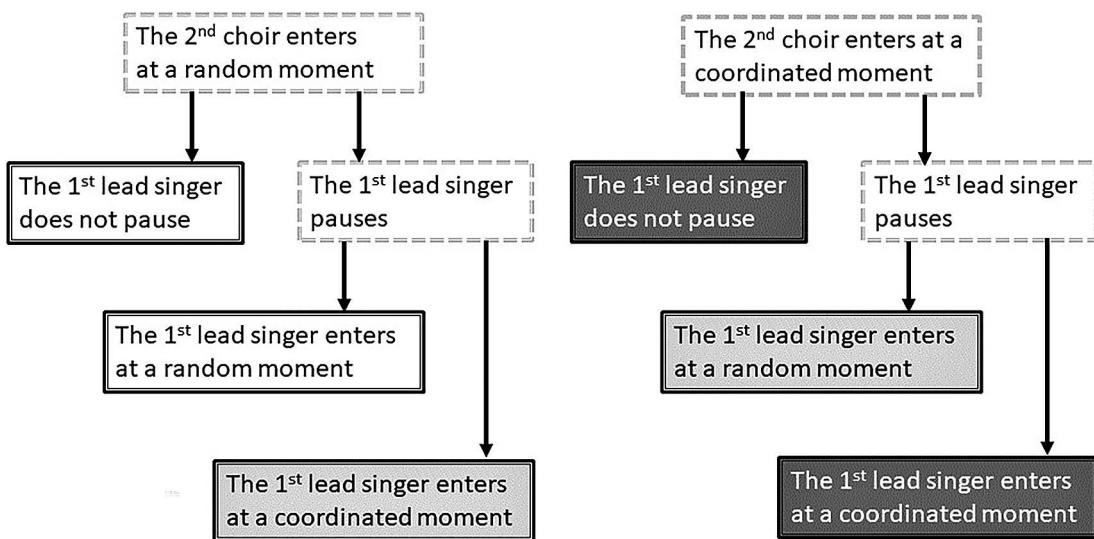


Figure 8. The type of performance depends on three factors: (1) whether the second choir enters at a random or coordinated moment; (2) whether the first lead singer pauses before the next strophe or not; and, if the first lead singer does pause, (3) whether she enters at a random or coordinated moment. Different combinations of these three factors result in six models of performance (these are shown in the text boxes with a black outline); these lead in turn to *three levels of formal coordination*, each involving different degrees of polymusical content:

1. If the second choir enters at a random moment and the first lead singer sings without pauses or she pauses and then re-enters at a random moment, *the whole performance is completely uncoordinated*, i.e. it is *the most polymusical* (see the two boxes with a white background).
2. If the second choir enters at a coordinated moment and the first lead singer sings without pauses or she pauses and then re-enters at a coordinated moment, *the performance is completely coordinated* and evidently *should not be considered as polymusical* (see the two boxes with a dark grey background).
3. The remaining two types of performance (see the two boxes with a light grey background) are *partly coordinated* and *include some polymusical sections*. The uncoordinated

elements emerge when the first or the second lead singer enters at a random moment.

The above analysis reveals that between the completely coordinated and completely uncoordinated performances there are some transitional forms with a different balance between the coordinated and uncoordinated elements. Studies relating to this question reveal that such transitional forms may be found in different musical cultures and that the methods of partial coordination may be manifold (e.g. see some descriptions in Engovatova 2008). One further significant consideration is that *the principle of controlled disorder may also manifest itself in performances without any obvious coordination points*. In this section of my paper I have characterized such performances as being 'completely uncoordinated'; in the next section, however, I will analyse what happens when more subtle mechanisms are used to deliberately create sonic disorder and special sound effects.

4.2. Controlled disorder in a contemporary performance practice: *emic* and *etic* views

With regard to such a specific kind of music-making many questions arise which can be answered only if a researcher has not only the opportunity to talk to the musicians themselves (in order to

obtain the *emic* view) but also access to sound recordings of a very good technical quality for detailed analysis (the *etic* view). Clearly we cannot interview the singers of the past, and the quality of the sound recordings made in the last century is not good enough for the purposes of analysis. However, we were fortunately able to fulfil both the above-mentioned conditions with the choir Verska Naase' from Värska. In 2019 the recording session was carried out using multichannel digital techniques, with each performer singing into her own separate microphone, so that afterwards it was possible to listen to every voice separately (Figure 9).²⁹ This recording has allowed a very detailed computer analysis of the resulting polymusical multipart performance. I also had the opportunity to interview twelve Seto singers who have experience of performing *kaasitamine* – five from the Verska Naase' choir and seven from the Väike Hellero choir.

The singers of the Verska Naase' choir – like those of the Väike Hellero – belong to the younger and middle-aged generations, and it is obvious that their lifestyle, cultural experiences, educational background (some of them have even received a musical education) and motivations for singing differ greatly from those of their grandmothers. However, in the case of the Seto song tradition we are dealing with a living cultural phenomenon which, despite some periods of decline and inevitable changes, has never been interrupted, and the participants of the Verska Naase' choir, being mostly of Seto origin and living in Setomaa, may be considered as contemporary bearers of this tradition.³⁰ I greatly appreciate both the opportunity to conduct a field work experiment with them and their capacity for self-reflection, which makes the interviews very valuable. It seems very likely that the Verska Naase' singers have preserved some features of traditional musical thinking and their experience may also shed light on the musical practices of the past.

In the following two subsections the *emic* view obtained from the interviews (4.2.1) will be

compared with the results of the analysis of the sound recording (4.2.2).

4.2.1. The performance of *kaasitamine* from the perspective of today's singers

As mentioned in section 4.1 above, both the Verska Naase' and Väike Hellero choirs used as an example for their performance the recording of Olli Laanetu's choir (Suure-Rönsa, 1972), which sang the *kaasitamine* in a completely uncoordinated, polymusical way. This has influenced their conception about how the *kaasitamine* should be performed. The analysis of the interviews revealed the following "rules" and attitudes:

- the choir is divided into two groups of about 5–6 singers each (i.e. not into pairs);
- the groups must sing the same text (i.e. the second lead singer cannot vary the text);
- the groups must sing in the same tempo, so that both groups sing the same strophe simultaneously (with a shift in time);
- neither lead singer should pause between the strophes;
- the polymusical performance is understood as one complex musical entity, and there are certain aesthetic requirements relating to the overall sound outcome.

The most intriguing point here is the singers' attitude towards the overall sound of the polymusical performance. Most of the singers mention in their interviews that the sound of the whole is very important, and that to some extent they listen to it and enjoy it while singing. The participants of the choirs confess that they cannot achieve the ideal sound outcome every time. Describing this ideal sound outcome the singers often speak about the *rhythmic relation between the groups*: "The most difficult thing is to coordinate your singing with another choir, it means that the rhythms should be more or less interlocked, but not too regular" (Maarja Oras, Väike Hellero); "I like it more if the singing is not exactly synchronic, but a bit fluctuating [loksuv],

²⁹ The recording was made on March 24 2019 in Värska using the multichannel recorders ZOOM F8 and ZOOM H6. The choir Verska Naase' consisted of 11 singers divided in two groups of 5 and 6 people respectively. The lead singer of the first group was Meelike Kruusamäe (b. 1984), and the second lead singer Merike Tein (b. 1971). The singers stood in two circles situated close to each other. The length of the performance was 15 strophes.

³⁰ I discussed today's semi-traditional forms of transmission of the old knowledge and skills and, particularly, the contemporary performance of the *kaasitamine* at the end of the section 3.

Figure 9. The choir Verska Naase' performs the *kaasitamine*. The multichannel recording session in Värska, March 24 2019.



though not quite chaotic" (Meel Valk, Väike Hellero). Having listened on many occasions to polymusical performances of the *kaasitamine* I have also experienced the sensation of the 'fluctuating rhythm' (*loksuv rütm*), and it seems to me that this is the result of both the discrepancy between the metrical pulsation and the changeability of the rhythmic interactions. The singers' opinion that the performance should be generally irregular but not completely chaotic fits very well with the notion of 'controlled disorder'.

According to the interviews, the rhythmic interrelations between the choirs are the responsibility of the lead singers. The second lead singer should enter the performance "at the right moment" – neither too early nor too late; she chooses this moment intuitively, a task that is both challenging and enjoyable at the same time (Leanne Barbo, Väike Hellero). It was also said that the lead singers have to listen more carefully to the other choir than do the remaining singers in order to keep the singing uncoordinated (Meel Valk, Väike Hellero). Thus we can conclude that an apparent absence of coordination in the *kaasitamine* requires a conscious effort on the part of the lead singers. One further important condition that is necessary in order to achieve the

desired sound outcome is the balance between the choirs' volumes: "You should not remain in the shadow of the other choir, otherwise the true feeling of the *kaasitamine* cannot emerge" (Marika Keerpalu, Verska Naase'). Many of the interviewees agreed with my assumption that such a manner of performance consciously or unconsciously impels the singers to sing more loudly than in ordinary cases (although some interviewees emphasised that it is important to avoid shouting), and therefore the whole sound result may be very intense.

If the choirs manage to achieve the "ideal sound" "the result is powerful and it induces various sound effects and connections in the perception of the listeners" (Jane Vabarna, Verska Naase'). The adjectives 'powerful', 'beautiful' and 'enjoyable' were those most frequently used by the singers in describing the sound outcome of the *kaasitamine* sung by two choirs. Among the enjoyable phenomena the qualities mentioned included: a big powerful sound that "gives the effect of a culmination and awakes the energies", "an enjoyable chaos and, at the same time, a harmony" (Meel Valk, Väike Hellero); "the fluctuating rhythm and the co-sounding of the different words" (Kadi Sarv, Väike Hellero); "the

exciting harmonic sonorities" (Leanne Barbo, Väike Hellero), etc. Some singers mentioned that this kind of *kaasitamine* performance imparts an enjoyable effect of the "festive noise" similar to the soundscape of the traditional Seto village feasts.

Several interviewees pointed to one particular association connected with this song: "If both choirs hold the same tempo, the result is as beautiful as the tolling of church bells" (Meelike Kruusamäe, Verska Naase'). This specific association obviously emerges owing to the refrain *kaške, kańke*, where the scale notes G and A# alternate rhythmically in the main voice part (see Figure 1). If the *kaasitamine* is performed by two choirs so that the refrain overlaps with the main melodic line, the refrain can be heard all the time, recalling the rhythmic tolling of church bells on Christian holy days. For the Seto people, who are Orthodox Christians, this is a meaningful and beautiful association which amplifies the festive atmosphere and fits well with the ritual context in which the *kaasitamine* used to be performed in the past.³¹

4.2.2. The *kaasitamine* performance from an analytical perspective

If we now approach the polymusical performance of the *kaasitamine* from an analytical (*etic*) perspective, it is interesting to compare the results of the analysis of the multichannel recording with the ideas and attitudes expressed by the singers in the interviews. When transcribing the digital multichannel recording it was possible not only to notate separately and in great detail the performance of every singer, but also to detect precisely the rhythmical relations between the individual voice parts. The score notation reveals the variability of many aspects of the performance – the melodic variants, the details of the multipart texture, the variable intonation of the musical scale, etc. As a result of these considerable variables the performance of Verska Naase' sounds very alive and authentic. In this research,

however, it is *the temporal side of the polymusical performance* in which we are primarily interested.

Many of the rhythmic aspects of this performance exhibit phenomena of variability and changeability. Firstly, we are dealing here with a *recitative-style melodic rhythm* where the syllable-notes belonging to the same rhythmic category (e.g. eighth notes) have slightly different durations.³² The recitative-like melodic rhythm has a variable nature and thus causes some small rhythmic divergences even in an ordinary single-choir performance. The second aspect of the rhythmic variability is the *difference in tempo between the main melodic line and the refrain*, where the durations of the syllable-notes are shorter than quarter notes and longer than eighth notes, a phenomenon perceived by most people as a quicker tempo in the refrain. The singers of Verska Naase' use this specific change of tempo very skilfully, thus creating a flexible rhythm and helping to avoid rhythmic synchrony in the performance by the two groups.

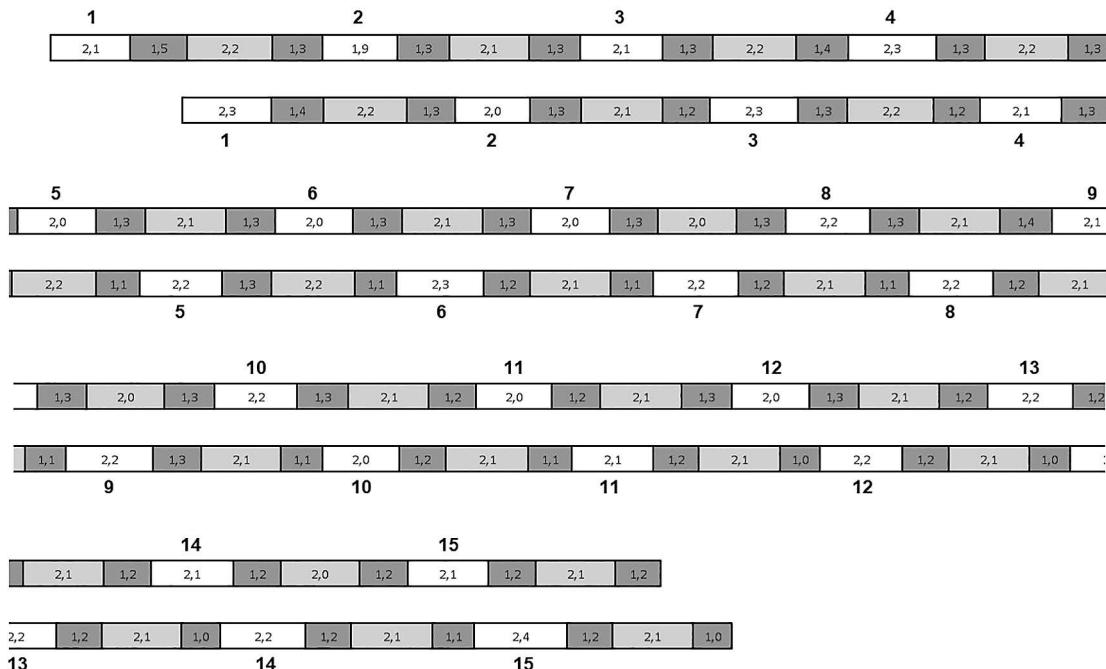
It is clear that the greatest rhythmical disorder will emerge if the refrain in a faster tempo overlaps with the slower main line. In this case (1) two different musical phrases sound together; (2) the musical durations – the eighth notes of the main line and the quarter notes of the refrain – are not in a proportional relationship; and (3) the difference in length between the main line and the refrain ensures that the formal divisions do not coincide. Therefore we may assume that such relationships between the formal structures might be preferred if the goal is one of controlled disorder. To see if this is the case, let us analyse the rhythmic and formal relations of the two groups' performances in the recording under consideration.

Using the advantages of the digital recording technique I have measured the length of the main lines and refrains throughout the performance and made a diagram where the relations of the formal structures may easily be observed (Figure 10). In this diagram we can see that the refrains

³¹ In addition to the specific refrain, the effect of the church bells may be caused by the considerable number of dissonances (especially the seconds) in the sound of the polymusical *kaasitamine*. The dissonances are characterized by a large amount of beating between the partials, which may be perceived as something similar to the sound of the bells, which produce non-harmonic overtone series; in both cases we hear a kind of vibration.

³² This is generally characteristic of the Seto songs and connected with the specificity of the Estonian language, in which the length of the syllables is differentiated. In singing these differences are levelled out to some extent, but are still present (Ross, Lehiste 2001).

Figure 10. The interrelation between the two choirs in the *kaasitamine* recorded in 2019 in Värskä. The Verska Naase' choir. The first lead singer is Meelike Kruusamäe (b. 1984), the second lead singer is Merike Tein (b. 1971). The main lines sung by the lead singers are shown as white rectangles; the main lines sung by the chorus are shown in light grey; the dark grey rectangles designate the refrains. The numbers inside the rectangles are the durations of the segments in seconds; the numbers outside the rectangles are the numbers of the strophes.

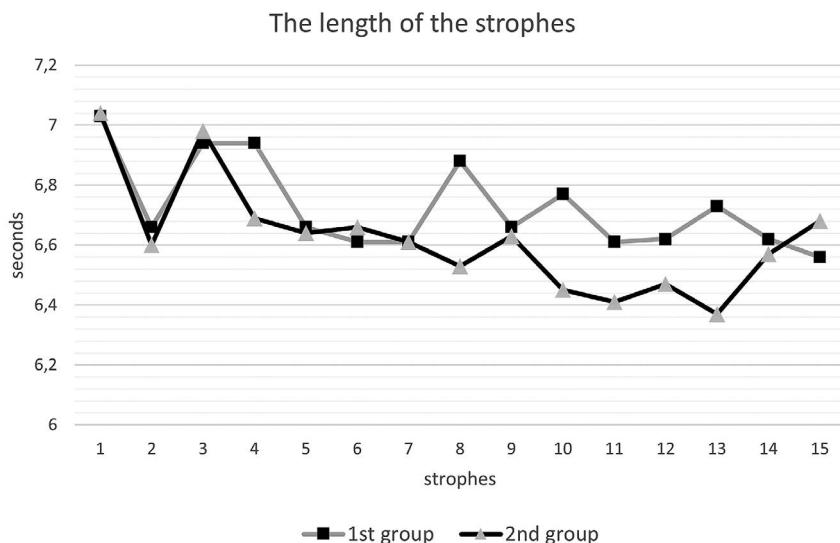


(the dark grey rectangles) are significantly shorter than the main lines (the white and light grey rectangles), but not exactly two times (i.e. proportionally) shorter; this confirms that the rhythmic units in the main lines and refrains are also not proportional. The most interesting circumstance that the diagram reveals, however, is *the change in the temporal and formal relations between the two choirs during the performance*. We can see that during the first seven strophes the situation develops in which the main lines of one group's soloist and the other group's chorus coincide, as do the refrains – one group's first refrain sounds together with the other group's second refrain. Although the overlapping formal segments do not start and end precisely at the same time, the performance is close to formal synchrony (despite the fact that different words sound together in the main lines). Taking into account what was said in the interviews, I am inclined to believe that such synchrony was accidental rather than deliberate. However, from

the eighth strophe onwards the formal relations begin to change, so that gradually it becomes the case that the refrains are sung together with the main lines (especially in the last three strophes). As mentioned above, such a formal relationship should be ideal for the achievement of both the 'fluctuating rhythm' and the church bells effect.

The diagram also reveals how this change takes place. Comparing the beginning and the end of the performance we notice that the shift in time between the two choirs at the end is smaller than at the beginning. This means that the performance of the second choir is shorter, i.e. this choir sings faster. In fact, according to my calculation, the difference between the duration of two groups' performances is nearly 2 seconds. However, the diagram shows that until the eighth strophe the groups sang in the same tempo, meaning that the tempo was accelerated only after that point. In Figure 11 we can see that the length of the second choir's strophes shortened significantly in the second half of the

Figure 11. The length of the strophes in the performance of the *kaasitamine* by Verska Naase'.



performance.³³ In addition, this diagram shows that the tempo of the first choir also increased slightly towards the end.

Figure 12, which depicts the length of the strophes' segments (main lines and refrains), demonstrates these processes in more detail. With respect to the main lines this diagram shows, not surprisingly, that their length varies depending on the length of the verses. We can also see that the first choir sang the main lines a bit faster than the second choir and that the tempo of the main lines generally remained constant in both choirs. How then is it possible that the performance of the second choir was shorter? The reason for this is to be found in the refrains. The diagram reveals that the refrains of the second choir are noticeably shorter than those of the first choir and that their length shortens as the performance progresses. One more interesting finding concerning the refrains of the second group is a repetitive pattern – the zigzag line – which detects that this group

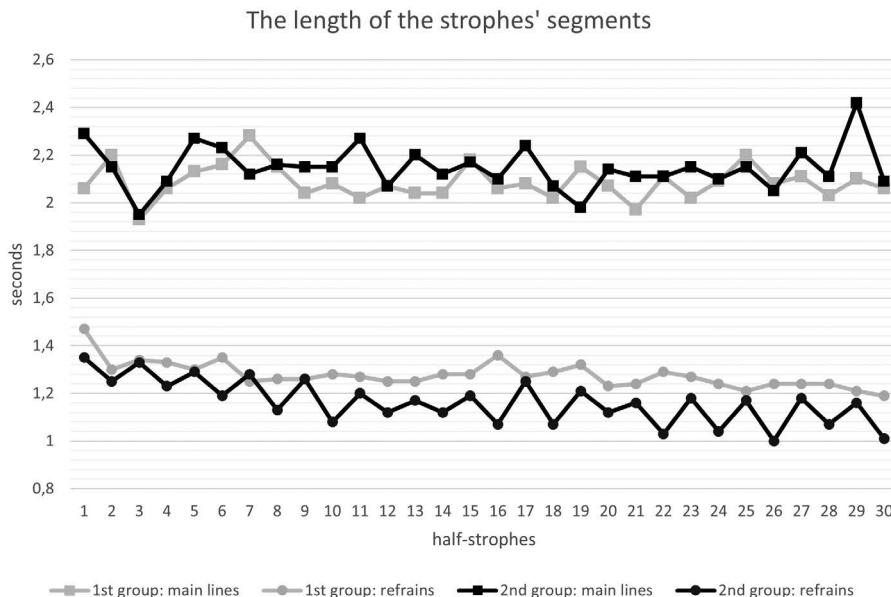
regularly sang the second refrain of the strophe much faster than the first one (in the performance of the first choir there is no such pattern). Thus we can conclude that the *shortening of the second refrains was the specific method which the second choir (obviously its lead singer) used for the acceleration of the tempo*.

As we have been able to see, the detailed analysis of the temporal structure of this polymusical performance allows us to trace the various processes taking place at the micro level of rhythmic organisation and reveals the *mechanisms of the interaction between the choirs*. Analysis also shows how during the performance the singers intuitively or intentionally sought – and finally found – the optimal rhythmic and formal relation between the two choirs to create an impression of uncoordinated performance.³⁴ Such processes can be considered as a case of controlled disorder.

³³ It should be explained that the irregular changes in the length of the strophes reflected in this diagram are caused by the different number of syllables in the verses.

³⁴ Unfortunately, I did not have the opportunity to interview the lead singer of the second choir, who was the person most responsible for the temporal interaction between the choirs and who could probably have answered some questions with respect to the performance under analysis. Therefore, I can only suppose what her intentions were and how she achieved her goals. On the other hand, it is quite possible that the processes of interaction proceeded partly (or even mostly) at an intuitive level and that the singers themselves could discover something new about their singing from the results of the ethnomusicological analysis.

Figure 12. The length of the strophes' segments in the performance of the *kaasitamine* by Verska Naase'.



4.3. Some cognitive aspects of polymusical performance

Polymusic is really a 'specific form of collective music-making', as it is characterized by Engovatova, and it has specific psychological effects on musicians and listeners. Therefore the last section of this study is dedicated to questions of music cognition. As mentioned above, ethnomusicologists assert that *polymusic is able to change the perception of time and space*, which may be connected with its ritual and magical goals. My analysis focuses on the musical phenomena and psychological effects related to time.³⁵ In view of the extremely complex nature of time perception and the manifold forms of polymusic I shall here limit myself primarily to the analysis of a particular case of polymusic – the Seto *kaasitamine* in its most polymusical form of performance. According to Dorokhova and Pashina, the type of polymusic in which the same song is simultaneously performed with a shift in time creates the illusion of *stopped time* (Dorokhova and Pashina 2005:89). In the following

paragraphs I shall endeavour to find whether this assumption is true with respect to the *kaasitamine* and, if so, which musical and psychological factors bring about such a phenomenon.

Before considering the specific psychological effects of polymusic, it should be emphasised that both *performing and listening to music always influence the perception of time*. Such modified 'musical time' is often contradistinguished by musicologists to 'ordinary lived time' (Kramer 1988) (also called 'ordinary time', 'subjective time'), both of which are no more than subjective representations of 'physical time' ('absolute time', 'clock time'). As Kramer remarks, "Psychologists have shown that subjective time does not generally equal clock time" (Kramer 1988: 327). Minkoff observes, however, that "[o]ur own existence in ordinary time, the temporal nature of our being-in-the-world, can appear to be altered by listening to a piece of music" (Minkoff 2009: 85). Thus 'musical time' is an altered form of 'ordinary lived time', which, in turn, is a subjective representation of 'physical time'. The aim of the

³⁵ Researchers have found that playing and listening to music influences the representation of time much more than that of space (Schäfer, Fachner, Smukalla 2013: 11) since time, unlike space, "does not have a comparable physical basis; we are not able to perceive time through our senses" (Schäfer, Fachner, Smukalla 2013: 10).

analysis that follows is therefore to investigate whether '*polymusical time*' constitutes a special form of '*ordinary musical time*'.

Subjective time, whether connected or not connected with music, depends on many factors such as the kind of activity we are involved with, our attitude towards this activity, memory, our emotional and physical condition, etc. Cognitivists research these different factors, but two of them – *attention* and *information* – are generally considered to be the most important. Schäfer, Fachner and Smukalla, in their overview of the literature on time perception under the influence of music, have found that the most common approaches to this topic are "attention-based models and memory-based models of human time processing" (Schäfer, Fachner, Smukalla 2013: 3) (the latter being related to the factor of information, for it deals with the amount of information processed in a period of time). With respect to polymusic we may state first of all that in polymusical forms where musicians are situated close to each other and can hear each other very well they must obviously pay more attention to their performance than when performing in an ordinary way (at the very least so as not to make mistakes). In addition, the amount of aural information that the musicians and listeners receive during a polymusical performance significantly exceeds that of ordinary musical practices. Thus we can assume that *the changes in time perception under the influence of polymusic must be more extensive than usual*.

The next question concerns how the amount of attention and information related to music-making and listening correlates with the subjective perception of time. To answer this question two kinds of time representation should be differentiated. Kramer points to the need to distinguish between two cognitive processes: "(1) the experience of duration in passing, which is concerned with the apparent length of time from a past timepoint to a present one; and (2) the experience of duration in retrospect (memory, in other words), which refers to the remembered

interval between two past timepoints" (Kramer 1988: 325).³⁶ Therefore, speaking about the time experiences of the *kaasitamine* performers and listeners, I shall try to address two issues: *how they perceive the flow of time during the performance*, and *how they estimate the duration of the performance in retrospect*. Schäfer, Fachner and Smukalla mention that "[t]ypically, music has been thought to shorten the estimation of interval length" (Schäfer, Fachner, Smukalla 2013: 2). Obviously this correlation is related to the perception of time during the musical activity, since, according to the same authors, "memory-based models can account for the observation that people overestimate temporal durations in retrospect under the influence of music" (Schäfer, Fachner, Smukalla 2013: 4).³⁷ However, the study cited above concludes that "when taking additional variables into account – such as arousal, emotional expression, familiarity, and likability – the results become inconsistent and are no longer satisfactorily explained by the existing approaches" (Schäfer, Fachner, Smukalla 2013: 7). This evidently means that every case should be considered individually.

Speaking individually about the *factor of attention* in the case of the *kaasitamine* performance, it could be said that there are several reasons why the demands on the singers' attention are especially high. The first reason is not connected with the music but with the verbal text. In the Seto songs the chorus repeats the words sung by the lead singer. Traditionally the texts of the songs can vary, so the singers must listen attentively to the leader, which is not easy during a polymusical performance. Furthermore, the lead singer of the second choir has to listen to the lead singer of the first choir, because both choirs must sing the same text. The last task is especially difficult, since the second lead singer has to do it while simultaneously singing her own part. When I asked the singers about the main difficulty of singing in two choirs, the majority of the answers concerned problems relating to the verbal text.

³⁶ Schäfer, Fachner and Smukalla write in this connection about 'prospective and retrospective time estimation', but these notions deal primarily with experimental situations (Schäfer, Fachner, Smukalla 2013: 7).

³⁷ These findings are in accordance with the general observation that time filled by a captivating and intensive activity which requires much attention flows more quickly, but that afterwards it is estimated as a longer period since the amount of information remembered is large.

The second factor that may be quite challenging is the issue of correct musical performance. Although only one of the interviewees mentioned the danger of failing to sing the tune, it is obvious that if some singers are not very confident in the musical side of performance – this may be connected with the polyphonic texture, melodic variation or something else³⁸ – their problems would increase in a polymusical situation.

Thirdly, there is a more sophisticated musical goal, the achievement of which requires much concentration, namely the *creation and maintenance of musical disorder*. The avoidance of coordination is actually a specific form of coordination. Paradoxically, the *maintenance of disorder may be a more difficult task than the maintenance of order*. As was shown in the analysis of the *kaasitamine* performed by Verska Naase', the small "mistake" on the part of the second lead singer resulted in quite a coordinated performance, which lasted until she had managed to alter the shift in time and thus achieve the optimal relation between the choirs.

Fourthly and finally, during a polymusical performance the attention of the performers is challenged by the different possible directions to which it may be turned. The different possibilities include whether to concentrate on your own choir, or to listen to the other choir, or to try to embrace the whole sound picture. The directions to which the singers' attention may be turned can alternate or they may exist simultaneously. One of the singers describes her experience as follows: "A big sound block, where many things are taking place; however, if you turn your attention to one or other [component], its outlines can be seen clearly and meaningfully, and together this is all a powerful buzz or forest of sound" (Kati Soon, Väike Hellero).

On the basis of the findings of musical psychologists mentioned above, we may suppose that during polymusical activity the passing of time should appear subjectively to flow faster than 'ordinary lived time', as well

as faster than 'ordinary musical time', but that it is retrospectively estimated to be longer. However, the interviews with the singers and my own experience as a listener do not give such an impression. It seems that in the case of the polymusical performance of the *kaasitamine* the amount of attention and concentration required reaches the point where the singers (and maybe the most involved listeners) actually *lose the ability to trace time*, which may be experienced as the *stopped-time effect*. This, together with the fact that the singers unanimously characterize the process of performance as very enjoyable and report the emergence of some particular psychological phenomena (see below), leads to the conclusion that we are dealing here with a clear example of the so-called *state of flow* which is always connected with an altered perception of time (Csikszentmihalyi 1990).

Before moving on to consider the second factor influencing the perception of time – the *factor of information* – we should first distinguish between *bigger and smaller units of musical information* – let us name them the musical *macro and micro events*. The musical 'macro events' manifest themselves among other things in the division of musical form into clearly observable segments. In folk songs these are usually strophes, melodic phrases and refrains. Such 'macro events' divide not only the musical form but also the musical time, helping us to orient in both. As Minkoff emphasises, "[m]usical time is understood to be mobile; it is organised successively by our sensations" (Minkoff 2009: 84). As in ordinary life the succession of discrete events gives us an idea of the passing of time and influences the perception of time's speed, in music the units of form and the caesuras between them structure the musical time. The large amount of information at the level of the musical macro events probably stretches subjective time in the process of performance or listening and, especially, in that of retrospective estimation, since it creates more memories.³⁹ The musical 'micro events', such as dense rhythmic patterns,

³⁸ Actually, the Seto multipart songs of the older style are a very demanding repertoire for contemporary singers who have not grown up with this repertoire.

³⁹ Furthermore, we may assume that contrasting formal segments give more information than repetitive ones. In fact, the Romantic symphony with its complex formal structure and musical and emotional contrasts would probably be perceived as a longer piece than a piece of homogeneous music for meditation of the same duration.

complex texture and harmony, etc., load the perception of both listeners and performers with their abundant information even more than the 'macro events', but do not by themselves create the markers for the estimation of time. Thus the musical micro events do not help to observe the passing of time and therefore do not stretch time, though they demand much attention.

Polymusical performance, as in the case of the *kaasitamine* performance by Verska Naase', leads to a great density of musical micro events. If the singing groups achieve the 'fluctuating rhythm', which means that their rhythmic pulsations do not coincide, the rhythmic beats become doubled. As the song itself is in quite a fast tempo, such a complementary rhythm results in a considerable amount of aural information. The pitch information is also very dense due to the unexpected dissonant sonorities and the intertwined textures. On the other hand, the musical macro events (the division into strophes, melodic lines and refrains) are hardly noticeable, since the *stretto* performance smooths the caesuras between the formal sections so that the *kaasitamine* performance, in fact, sounds like an uninterrupted flow without any landmarks for orientation in time. Thus we reach the conclusion that the factor of information – *the absence of musical macro events and the great density of micro events* – also contributes to the creation of the stopped-time effect and the 'flow state', because while there is no macro-level information to help us perceive the passing of time, there is an abundance of a micro-level information which strongly holds our attention. The issue of the perception of time was also raised in the interviews with the singers. It is interesting that only two of them directly confirmed that they had any such kind of experience. Nevertheless, in the interviews there were many references to special psychological states during the performance of the *kaasitamine*. The expressions the singers used to describe their experience include 'bliss', 'ecstasy', 'enthralling feeling', 'trance', 'meditation', 'magic', 'solemnity' (one singer even recalled that

once she had an 'out-of-body experience' which was a bit scary). Several interviewees mentioned that such specific feelings appear when the singing lasts longer. All these descriptions clearly refer to so-called *altered states of consciousness* (ASCs), which are frequently reported in connection with music listening and music-making. Psychologists generally agree that "an altered representation of time is one of the predominant characteristics of ASCs" (Schäfer, Fchner, Smukalla 2013: 2). It is also observed that "[t]he most widely reported experiences with regard to music listening are the feelings of *timelessness* and *time dilation*" (Schäfer, Fchner, Smukalla 2013: 3). This all leads to the assumption that the specific psychological states described by the singers of Verska Naase' and Väike Hellero might be actually connected with the altered representation of time; while answering my questions, however, the singers were not thinking in terms of time.⁴⁰

As for the feeling of *timelessness* mentioned by Schäfer, Fchner and Smukalla, this corresponds well with the illusion of *stopped time* described by Dorokhova and Pashina and the *state of flow*. It is obvious that feelings of this kind may be experienced during every act of music making and listening (it strongly depends on the attitude of the particular person); however, the analysis in this study allows us to conclude that in the case of polymusic there are more objective factors present which may lead to emergence of such psychological effects.

5. Conclusions

In this study *polymusic* is interpreted as a concept which embraces the musical practices where *two or more autonomous musical entities are deliberately performed in the same space and time in a completely or partly uncoordinated way*. One of the main attributes and goals of polymusic is the *creation of controlled disorder*. From the *emic* viewpoint musical disorder means deviations from the norms of ordinary musical practice, which imply the performance of one piece

⁴⁰ It is also noteworthy that the singers from these two choirs reported similar experiences when they were asked about singing in the specific Seto mode characteristic of the older song genres (the above-mentioned 'one-three-semitone mode') (Oras 2016). The tune of the *kaasitamine* is also based on this mode, which may be an additional factor behind the emergence of the specific psychological states. Comparing the interviews carried out by Oras with my own I have noticed that in the latter the topic of the 'altered states of consciousness' is presented more strongly.

of music at a time in a rhythmically and pitch coordinated way. Musical disorder is also a means to accomplish several, mainly ritual, functions, to which the polymusical genres are usually related.

As polymusic is a-priori a *deliberate* form of musical performance, polymusical disorder is always, to some extent, under the control of the musicians. This research reveals that such control may manifest itself in many different forms ranging from complete temporal incoordination (which may be maintained consciously) right up to compositions where the elements of uncoordinated performance are minimal; fully organised compositions which come into existence during the simultaneous performance of the same piece, however, are not defined as polymusic. The path from incoordination to coordination is a continuum along which there are many intermediate possibilities which can be characterized by the number and frequency of corresponding points and also by the method of association. The Seto example of the *kaasitamine* sung by two choirs is attractive for analysis of such transitional phenomena because in this case the different modes of performance co-exist in the tradition, including examples of practices that are clearly polymusical as well as performances that are evidently coordinated, and several intermediate forms.

Furthermore, it is very important to understand that in polymusic the *avoidance of coordination is actually a specific kind of coordination*, which may require considerable effort and great attention on the part of the performers. The avoidance of coordination may be interpreted as a 'minus-device' (the term coined by Yuri Lotman), when the listeners' expectations of the ordinarily coordinated piece of music are not fulfilled, and the performers, knowing which situation must be avoided, cannot predict what exactly is going to take place since there are many "right" solutions (many possible variants of disorder) but only one (or few) that are "wrong" (the coordinated relationship). It should also be emphasised that musical disorder has meaning and works as a semantic device only against the background of the musical coordination inherent to the vast majority of other music-making practices.

Polymusic is always connected with specific psychological effects and can lead to altered states of consciousness – for instance, to the state of flow.

Obviously, these effects are, at least partly, the reason why polymusical forms of performance are used. Interestingly, this may happen both when polymusic is performed in its traditional ritual context and in contemporary performances motivated by other considerations. It is very likely that the altered states of consciousness are (were) considered to amplify the power of a prayer or ritual. In the case of the *kaasitamine*, the symbolically important moment of the wedding ritual was emphasised by the use of a special form of song performance which induced a particular kind of emotional impact. Singers today, on the other hand, choose to perform the *kaasitamine* in a polymusical way since this is both challenging and captivating, and creates special musical and psychological experiences.

The strength of the psychological effect of the polymusic obviously depends on the spatial position of the groups of musicians in relation to each other and on the difference or homogeneity of the sound sources. It seems that *maximal psychological impact* may be achieved if the *groups of musicians are situated close to one another* and there is a *timbral homogeneity*, since this helps to merge the resulting sound into a complex whole. This is the case with the Seto *kaasitamine*.

Among the specific psychological effects of polymusic there may be an *altered perception of time*. In the case analysed the musical reasons for this are the considerable demands on the *attention and concentration* of the performers and the *very high density of micro-level information* (the musical 'micro events') in the context of a *deficiency of macro-level information* (the 'macro events'). In such a situation the high concentration on the activity itself and the lack of time landmarks do not allow the performers or listeners to notice the passing of time or to orient themselves in time. This creates the feeling of *stopped time* or *timelessness*, which is quite similar to religious experience.

The analysis also reveals that in the Seto song culture the attitude towards the desirable degree of disorder in the *kaasitamine* performance was not originally the same in different local traditions, and that it has changed over time. The process of change has not been unidirectional. On the one hand, we have found that some of the present-day Seto singers (mostly of the older and middle-aged generations) tend to sing the *kaasitamine*

in a more coordinated way than can be heard in the earlier recordings; sometimes the only uncoordinated aspect that remains, in fact, is the simultaneous performance of the different verbal texts. On the other hand, the younger generation has chosen to continue the tradition of the most uncoordinated (i.e. the most polymusical) form of performance. They cultivate polymusical disorder intentionally and sometimes in a very detailed

way, and the special musical and psychological effects of polymusic have for them great aesthetic and human value. This would appear to be in accordance with the general tendency characteristic of many people today to value traditional music for its uniqueness, originality and exoticism, and to consider it as a source of the ancient mystical power and sacred knowledge of their ancestors.

Sound recordings of the *kaasitamine* performed by two choirs

1921 The Finnish Literature Society / Suomalaisen Kirjallisuuden Seura (SKS; Helsinki, Finland), Kalevalaseura, Fonokop 69 3, 160a, b (2 recordings). The lead singer is Hilana Taarka. Recorded by Armas Otto Väisänen.

1972 Estonian Literary Museum, Estonian Folklore Archives / Eesti Kirjandusmuuseum, Eesti Rahvaluule Arhiiv (KM ERA; Tartu, Estonia), Mgn. II, 2239 b (2 recordings). The lead singer is Ollö Laanetu (b. 1909), Suure-Rõsna village, 5.08.1972. Recorded by Herbert Tampere.

1972 KM ERA, RKM, Mgn. II, 2242 d. The lead singer is Olga Ohtla (b. 1904), Mikitamäe village, 5.08.1972. Recorded by Herbert Tampere.

1976 KM ERA, RKM, Mgn. II 2861 (10). The lead singers are Akulina Pihla (b. 1908) and Ollö Laanetu (b. 1909), Värskä. Recorded by Ingrid Rüütel and Lauri Sikka.

1979 KM ERA, RKM, Mgn. I 23 (1) [Mgn. II 3180 (10)]. The lead singers are Maria Pähnapuu (b. 1914) and Matrjona Ojaperv (b. 1908), Kosselka village. Recorded by Vaike Sarv and Öie Sarv.

1987 KM ERA, FAM 631 B (2). The lead singers are Natalja Bogdanova (b. 1906) and Darja Markova, Hait village (Krasnoyarsk Krai, Partisansky district, Russia). Recorded

by Igor Tönurist. [*Siberi setode laulud*. CD, Tartu: Eesti Kirjandusmuuseum, 2012, http://www.folklore.ee/pubte/eraamat/siberilaulud/setu/ee/01_10_laul.php (last view 15.10.2020).]

1990 KM ERA, RKM, Mgn. I 59 (10). The lead singer is Jekaterina Lummo (b. 1915), Värskä. Recorded by Vaike Sarv and Kari Hakala. [*Leiko Lauluq. Helisalvestusi Eesti Rahvaluule Arhiivist*. CD, ed. Andreas Kalkun, Värskä, Tartu: Seto Talomuuseum, Eesti Kirjandusmuuseum, 2004, No 10.]

2001 The choir Kuldatsäuk, Värskä. *Kuule, kulla külänoorik*. CD, Värskä, Tartu: Seto Talomuuseum, Eesti Kirjandusmuuseum, 2001, No 9.

2006 The choir Leiko, Värskä. The lead singer is Maria Rözikova (b. 1935). The multitrack recording session, No 5. Recorded by Andreas Kalkun, Janika Oras, Žanna Pärtlas, Jaan Tamm.

2006 The choir Kuldatsäuk, Värskä. The lead singer is Maria Rözikova (b. 1935). The multitrack recording session, No 12. Recorded by Andreas Kalkun, Janika Oras, Žanna Pärtlas, Jaan Tamm.

2011 Choir Verska Naase', Värskä. Recorded by Janika Oras.

2019 Choir Verska Naase', Värskä. The lead singers are Meelike Kruusamäe (b. 1984) and Merike Tein (b. 1971). The multitrack recording session, No 6. Recorded by Janika Oras, Žanna Pärtlas.

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Kontrollitud korrapäratus polümuusikas seto pulmalaulu *kaasitamine* näitel

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Žanna Pärtlas

Muusikalised esituspraktikad, kus autonoomsed muusikalised objektid („muusikad“) kõlavad koos samas ajas ja ruumis, on laialt levinud paljudes traditsioonilistes kultuurides üle maailma. Viimastel aastakümnetel on neid tihti tähistatud ingliskeelse terminiga *polymusic* – „polümuusika“. Selle termini võtsid 1991. aastal kasutusele prantsuse etnomusikoloogid ja see oli algsest defineeritud kui „mitme autonoomse muusikalise objekti ettekavatsetud üheaegse kohaloleku üldtulemus“, mille puhul puudub komponentide koordinatsioon ajas (Rappoport 2013: 10).

Kirjeldatud muusikalist nähtust ennast märgati aga eri rahvaste traditsioonilises muusikas palju varem. Rappoorti järgi on sellist esituspraktikat mainitud järgmistes publikatsioonides: Elkin 1967 [1938], Schaeffner 1968 [1936], Lomax 1968, Basset 1995 ja George 1996. Tundub, et veelgi rohkem on see nähtus käsitlemist leidnud venekeelsetes kirjanduses idaslaavlaste rahvamuusika kohta (Rudneva 1975; Efimenkova 1980; Tavlay 1986; Engovatova 1997, 2008; Dorokhova ja Pashina 2005; Berkovich 2012), kusjuures mõjukamaid teoreetilisi ideid sel teemal on pakkunud Margarita Jengovatova (Engovatova), kes hakkas kasutama terminit „kooslaulmisse erilised vormid“ (особые формы совместного пения). Nende vormide olemus on Jengovatova järgi „kahe või enama muusikateksti (semiootilises mõttes) üheaegses esitamises, mille tulemusena tekib uus keerulisema struktuuriga tekst, mis on laetud eriliste funktsioonide ja semantikaga. Sellise teksti iga alatekst võib eksisteerida traditsioonis ka iseseisvalt. Esitajad ühendavad tekste teadlikult“ (Engovatova 2008: 63).

Peale mitme iseseisva muusikapala koosesitamise (palad võivad olla erinevad või samasugused) osutavad mõlemad definitsioonid selle situatsiooni *ettekavatsetusele*, mis eristab polümuusikat helimaastikust (*soundscape*, vt. Schafer 1994 [1977]). Jengovatova määratluse puhul on eriti väärthuslik *hüperteksti* idee, samas ei maini ta olulise tunnusena muusikalise koordinatsiooni puudumist. Prantsuse definitsioon piiritleb aga polümuusikat liigagi kitsalt, rõhutades muusikalise (ajalise) koordinatsiooni täielikku puudumist. Kuigi mõisted „polümuusika“ ja „kooslaulmisse erilised vormid“ pole päris kokkulangevad, tähistavad nad enamasti siiski sarnaseid esituspraktikaid. Seetõttu lähtun selles töös mõlema termini määratlustest, mis suuresti kattuvad ja täiendavad teineteist. Ühise terminina kasutan mõistet „polümuusika“.

Kõik uurijad pööravad tähelepanu asjaolule, et polümuusikalised esituspraktikad on peaaegu alati seotud *rituaalse kontekstiga* ja täidavad erilisi rituaal-maagilisi funktsioone. Nende hulgas on tüüpilised muusikalised ohverdused jumalatele, agraarsed viljakusrituaalid, sotsiaalne rivaalitsemine, mängulised ja traditsioonilise „naerukultuuriga“ (Mihail Bahtini termin) seotud situatsioonid. On samuti märgatud, et polümuusikalised praktikad on sageli suunatud erilise *psühholoogilise ja/või sümboolse aja ja ruumi kujundamisele* – „sakraalse kronotoobi loomisele“ (Dorokhova, Pashina 2005: 89). Polümuusika abil võib lühendada, pikendada, kokku suruda või peatada sümboolset ja/või psühholoogilist aega, luua ühendused ruumi eri osade vahel või markeerida sümboolse ruumi piire.

Käesolevas artiklis uurin polümuusika teoreetilist probleematikat seto pulmalaulu *kaasitamise* (*kaaskõlõmine*, *kaaskutmine*) näitel, mida traditsioonilise pulma teatud osas esitatakse kahe kooriga (või kahe lauljatepaariga) ajalises nihkes. Ka sel juhul esineb polümuusikaline esitus rituaali kontekstis ja täidab rituaalset funktsiooni. *Kaasitamise* puhul võib see olla pulma eriti tähtsa hetke esiletoomine, peigmehe hõimu võidu ja hõimude ühinemise pühitsemine ning noorpaari õnne ja heaolu tagamine tugevatoimelise „topeltpalvega“.

Analüüsides polümuusikat seto *kaasitamise* näitel, pean oluliseks mitut teoreetilist aspekti. Põhiliseks uurimisküsimuseks on *muusikalise koordineerituse olemasolu või puudumine polümuusikas*. Polümuusikaliste muusikasündmuste põhimõtteline ettekavatsetus ja hüperteksti staatus teeb üsna tõenäoliseks osalise koordineerituse võimaluse, kuigi (kasvõi osaline) muusikaline koordineerimatus kuulub minu arvates polümuusika kohustuslike tunnuste hulka. Samas võib ka koordineerituse teadlikku vältimist pidada omamoodi koordinatsiooni liigiks. *Kaasitamise* viisitüübi struktuurseid omadusi silmas pidades (viis on väga lühike ja koosneb korduvatest osadest) nõub koordinatsiooni vältime mine lauljatelt

teatud pingutust ja tähelepanu. Ettekavatsetud koordineerimatuse osalist koordineerimist nimetan siin *kontrollitud korrapäratuseks* (kasutades Rappoorti väljendit *controlled disorder*).

Kaasitamise juhtumi analüüs ja selle tulemuste interpretatsioon koosneb kolmest osast. Esimeses osas (4.1) uurin aastatest 1921–2019 pärinevate helisalvestiste alusel *kaasitamise* kahe kooriga esitamise erinevaid traditsioonilisi vorme, mida on üllatavalt palju. Neid esitusvorme iseloomustab muusikalise koordineerituse/koordineerimatuse erinev määr – täielikust koordineerimatusest täieliku koordineerituseni (kahe koori ajaliste suhete skeemid on toodud näidetes 2–7). Rohkem või vähem polümuusikaline tulemus sõltub kolmest asjaolust: (1) kas teise koori eeslaulja astub sisse suvalisel või koordineeritud hetkel, (2) kas esimese koori eeslaulja teeb pausi melostroofide vahel ja (3) kas esimese koori eeslaulja astub järgmise melostroofiga sisse suvalisel või koordineeritud hetkel. Huvitavaks leiiks on see, et kahe kooriga *kaasitamise* esitustes ilmnevad *polüfoonija polümuusika vahepealsed esitusviisid*.

Teises analüütilises osas (4.2) on tähelepanu all 2019. aasta mitmekanaliline helisalvestus, kus kahe kooriga *kaasitamist* esitab leelokoor Verska Naase', kes valis traditsiooniliste esitusvormide hulgast jälgendamiseks täiesti koordineerimatu mudeli. 11-kanaliline digitaalne helisalvestis oli tehtud spetsiaalselt selle uurimuse jaoks, ning see võimaldab mõöta ja jälgida kahe koori ajalisi suhteid väga detailiselt. Analüüs andmeid võrreldakse intervjuudega, mille andsid kahe leelokoori, Verska Naase' ja Väikese Hellero lauljad. Seega uuritakse küsimust nii traditsiooni seesmisest (*emic*) kui ka välisest (*etic*) vaatepunktist. Mitmekanalilise salvestuse analüüs näitas muutusi, mis toimusid *kaasitamise* esituse jooksul, kusjuures tähelepanuväärne on see, et muutuste tulemusena saavutati laulu lõppupoole kahe koori *maksimaalselt koordineerimatu vahekord*, mille puhul ei langenud kokku ei viisivormi tsesuurid ega rütmiline pulsatsioon. Seejuures tekkisid erilised efektid, mida võib seostada ühe lauliku tabava väljendiga „loksuv rütm“ ja mitme lauliku mainitud pidulike kirikukellade assotsiatsiooniga.

Mõlemas analüütilises osas on tuvastatud põhimõte, mida võib nimetada *kontrollitud korrapäratuseks*. Esimesel juhul n.-ö. doseerivad lauljad kahe koori kooslaulmise korrapäratust, järgides teatud esituse reegleid, mis tagavad nii (osalise) koordineerimatuse kui ka (osalise) koordineerituse. Teisel juhul üritavad lauljad (kas teadlikult või mitte) saavutada esituse suurimat võimalikku koordineerimatust ja erilisi efekte, mis pakuvad neile esteetilist naudingut.

Kolmandas osas (4.3) uurin polümuusika võimalikke psühholoogilisi efekte, mis on seotud eespool mainitud rituaalse aja kujundamise ja ajataju muutmisega. Lähtun sellest, et igasugune musitseerimine viib n.-ö. tavaliise ajataju muutmiseni, kuid polümuusika puhul on veelgi rohkem tegureid, mis võivad mõjutada ajataju. Schäferi, Fachneri ja Smukalla järgi võib ajataju uuringutes märgata kaht põhilist lähenemist – *tähelepanul* ja *mälul* põhinevad ajatötluse mudelid (Schäfer, Fachner, Smukalla 2013: 3). Tähelepanu keskendumine lühendab enamasti subjektiivset aega, samal ajal kui informatsiooni (sündmuste) rohkus (mälu tegur) kipub aega pikendama. Polümuusikaline esitus (näiteks kahe kooriga *kaasitamine*) nõub mitmel põhjusel rohkem tähelepanu kui tavalline esitus. Mis puudutab aga muusikalisi sündmusi, siis mikrotasandil on neid vähemalt topeltkogus, mis jällegi koormab tähelepanu, kuid makrotasandil on neid tavalisest vähem, sest kõik vormitsesuurid, rütm- ja viisimuutused sulavad ühtlaseks vooluks. Vöttes arvesse kõiki asjaolusid ning ka lauljate ütlusi, tundub, et kõige paremini kirjeldavad polümuusikalise *kaasitamise* psühholoogilist efekti väljendid *aja peatumine* või *ajatus*. See haakub tuntud mõistega „voookogemus“ (flow state; Csikszentmihalyi 1990) ning idaslaavlaste sarnaste esituspraktikate tölgendustega Dorohhova ja Pašina poolt (Dorohhova, Pashina 2005: 89).

Polümuusikaga seotud „muudetud teadvusseisandid“ (*altered states of consciousness*) sobivad hästi nii traditsioonilisse rituaalsesse konteksti kui ka rahvalaulu kaasaegsesse esituspraktikasse, kus vanast pärimusest otsitakse tihti erilisi kogemusi, mis oleksid seotud muistse aja sakraalse teadmise ja maagilise väega. Samas on tänapäeval rahvalaulu polümuusikalise esituse taga võib-olla kultuuritraditsiooni jätkamise soov või ka lihtsalt põnev loominguline väljakutse.

Relics of Lithuanian Polymusic: An Analysis of Three Cases

Daiva Račiūnaitė-Vyčinienė

Abstract

This article discusses three different cases of Lithuanian polymusic, all connected to the rites of passage. They are all in some way related to the lamentation tradition of funeral and wedding rituals. During funerals polymusic can be heard in the interweaving of laments and Catholic hymns. Instances of polymusic that occur at weddings are more numerous and varied when singing-lamenting, singing-playing instruments, or lamenting-singing-playing and so on are combined during one ritual act. A comparison of polymusic at Lithuanian weddings with examples from other nations offers possible interpretations as to the meanings of the Lithuanian examples in a ritual context. In the third, atypical case of polymusic, different genres – a so-called lament and a song that resembles a dancing tune – are heard not in parallel, but alternately. On one hand, it would seem that such a performance appears to go against the concept of polymusic, but on the other, the form of alternate singing is considered to be the source of polyphony. Thus, the author argues that this case can also be considered alongside other examples of polymusic (especially since two different wedding actors perform the two "pieces" of different genres in the alternating singing example).

A rather long time ago, while taking part in folklore expeditions, listening to archival sound recordings of traditional Lithuanian music, or studying the literature (mostly descriptions of various feast days), I noticed a rather rare and strange phenomenon: the sound of several different musical genres in one traditional situation. I had encountered similar phenomena in ethnomusicological literature about the cultures of other nations, yet for a long time it failed to attract my interest.

In the second half of the 20th century, researchers from Western countries¹ (musicologists, ethnologists and other specialists) noticed various phenomena that they considered to be 'polymusic'. 'Polymusic' is a neologism coined in 1991 at a seminar of the French Ethnomusicology Laboratory of the French National Centre for Scientific Research (CNRS). It was then defined by the acoustician Gilles Léothaud (n.d.) as being "the total result of the simultaneous, deliberate presence of several autonomous musical entities, without any coordination in time" (Rappoport 2013: 10). However, since these were usually evaluated as coincidental and interpreted as "cacophony or incoordination" (Basset 1995: 103) the term used to have a negative connotation.

It should be noted that in the 1970s a similar phenomenon in East Slavic countries drew the

attention of ethnomusicologists. First of all, wedding folklore – and then, more specifically, wedding laments either performed together with songs or in a collective lament (Engovatova 1997) – became an object of interest. The polymusic of Russian (and other East Slavic polyphonic cultures) is called 'exceptional forms of collective singing' (*особые формы совместного пения*), and is analysed in depth in the works of Margarita Engovatova. The essence of such polyphonic forms, according to this researcher, is the performance of two or more musical texts (in the semiotic sense of the word) simultaneously. This results in a new text with a more complicated structure, which acquires a special functional and semantic charge. As Engovatova points out, each of the subtexts that comprise such a text may traditionally circulate as an independent piece as well. Performers consciously combine them, while the specificities of the new text may be more or less realized (*ibid.*). Engovatova's insights are especially important for our research into Lithuanian instances of polymusic in wedding contexts (see cases II and III).

Examples of polymusic studies in the tradition of Belarus are to be found in the work of Zinaida Mazheyko, Tatyana Berkovich and others. Belarusian researchers began paying attention to the distinctive musical-ritual phenomenon "Borona" (*Борона*) that is practised in the region

¹ See e.g. Elkin 1967 [1938]; Lomax 1968; Schaeffner 1968; George 1996.

of Paazer'ye.² According to the type of sonic space / time organization, "Borona" is the most complex of all the ritual-play forms of singing in the Paazer'ye region of Belarus (Berkovich 2012: 42).³ The sonic space / time of this act is based on the most symbolically important elements of the song system, among which are various seasonal, calendrical and family cycle melodies as well as ritual and non-ritual melodies. Thus the organizational basis here is the musical component which is "read" in a specific way in the context of ritual-play modelling of space and time. As a musical text, "Borona" most thoroughly reveals the "hypersemantic" (Albert Baiburin) ritual complex. According to Berkovich, "Borona" recreates ritual chaos, graphically speaking – the sacrifice that is given to order and norms – the essential, original characteristics of calendrical traditions. Because of this, what is especially meaningful in this process is that it contains the playful-laughter "inversion" element understood by ethnophores as harkening back to archaic attempts to guarantee the continuity of life through laughter (Berkovich 2012: 42). "Borona", Berkovich argues, marks the highest degree of playful semantization of the space of ritual calendar songs (*ibid.*: 46).

The French ethnomusicologist Dana Rapoport introduced the term polymusic to wider use in academic literature when she began an in-depth study of polymusic phenomena and described their essential characteristics: "There is a special kind of musical performance, surprisingly widespread throughout the world, which involves a particular use of sound in space and time: various musical acts are performed simultaneously and deliberately in the same space" (Rapoport 2013: 9). At the perceptual level, the resulting sound, according to Rapoport, "is impressive to behold: not merely an overlapping of heterogeneous sounds, it often entails an astonishing array of harmonics" (*ibid.*: 10). She defines the concept

of polymusic "as a phenomenon in which two or more groups simultaneously perform different tunes, derived from the same or different genres, but without temporal/rhythmic coordination, and without the intention of playing a single piece of music together but rather of playing separately, side by side", and asserts that such examples exist almost everywhere in the world. The researcher emphasizes that polymusic "is neither heterophony nor polyphony, as, generally speaking, such forms are built with organized parts shaped into a whole" (*ibid.*).

Other ethnomusicologists began to use Rapoport's (1999) term 'polymusic'. Leila Qashu researches polymusic in the context of the wedding music of the Arsi Oromo (Qashu 2009); Filippo Bonini-Baraldi, Emmanuel Bigand and Thierry Pozzo perceive expressions of polymusic in western musical culture, claiming: "It is worth to note that polymusic is not particularly exotic, since it is also common in western musical practices such as free-jazz, carnivals and techno parades" (Bonini-Baraldi, Bigand, Pozzo 2015: 276). Ardian Ahmedaja, in his discussion of the use of concepts such as 'polyphony', 'multipart music', and the German *Mehrstimmigkeit* among researchers of traditional polyphonic music, draws attention to the importance of the concept of polymusic in contemporary research into polyphonic music performances (Ahmedaja 2016).⁴

It is often the case that polymusic is closely connected with situations (mostly ceremonies) "in which different types of music are juxtaposed" (Rapoport 2013: 33). Having analysed the temporal and spatial aspects of Indonesian polymusical examples, Rapoport came to a conclusion about the exceptional importance of their ritual context: the existence of ritual polymusical performance means that such music is never simply a form of entertainment, but may convey various meanings, according to the ritual⁵ (*ibid.*: 41). As an exceptional musical-semantic

² The forms of antiphonal-canon or simultaneously sounding contrasting layers performed during a ritual act comprise a musical-semantic alternative to the monodic culture that is based on "purely" linear thinking (Berkovich 2012: 46).

³ The aggregate of melodic intonations of ritual songs called 'Borona', based on various combinations of song texts in one space/time, represents a class of 'special forms of collective singing' (according to Engovatova 1997).

⁴ Furthermore, *polymusic* was suggested as a key concept at the Fifth Symposium of the ICTM Study Group on Multipart Music held in China in 2017: "the intention here is to lead a possibly broader discussion about specific uses of sound in space and time and about performances of different musical acts simultaneously and deliberately".

⁵ It may be a tool of power for regional and familial hierarchies; it may emphasize the belonging to certain territories and reaffirm the space between them, etc.

expression, polymusic is particularly important in funeral rituals (this can be considered a universal phenomenon found in various nations). Philip Yampolsky (Yampolsky 2015: 168–169) has also revealed specific instances of polymusic in funerary contexts in Eastern Insulindia. This article will discuss the phenomenon of Lithuanian polymusic in funerary contexts, amongst others.

Rapoport also drew attention to processes of Christianizing the old ritual music in Indonesia.⁶ In the new contexts, according to Rapoport, polymusical performance sometimes disappears. "Instead, performers follow the Western stage format, with only one musical group being heard at a given time. However, polymusical performance may still happen at syncretic rituals featuring the mixing of Catholic and traditional elements" (Rapoport 2004: 383).

Ethnomusicologists' insights about the various polymusical phenomena are especially important for researching, understanding and interpreting instances of Lithuanian polymusic for the first time. It is worth noting that all three phenomena of polymusic discussed in this article are considered to be an important part of rituals, both funerals and weddings, which are the rituals of passage. Researching them requires a holistic approach that analyses the relationship between various musical folklore genres not only from a musical perspective, but one that also takes into consideration the ethnographic, sociocultural, religious and other contexts. This research employs structural-semantic and typological comparative methods along with an interpretative-hermeneutical analysis.

All of the instances of Lithuanian polymusic that interest us are in some way connected with laments and the lamenting process performed during funerals or weddings. Therefore, it is important first to explain concisely the Lithuanian lamenting tradition.⁷ The Lithuanian lament tradition was an important part of the life cycle of the individual and of the ritual life of the community, where it maintained a role in funerals, weddings, and perhaps other areas as well. These traditions are rooted in a pre-Christian past, and yet persisted through the process of Christianisation up to the present day (Černiauskaitė 2006). Lithuanian laments ("crying with words", Lithuanian *verkti su žodžiais; verkti žodžiais, žodeliauti*) are improvised poetry performed generally by women with a recitative melody and astrophic form.

Both historical sources from the 13th to the 17th centuries and the contemporary comments of singers from villages in the region of Dzūkija (in southern Lithuania, where the lament tradition is still practised) show that lamenting was a mandatory part of the ancient ritual of escorting the dead to the "other world".⁸ Bearing in mind this idea of the lament as a necessary part of the funeral ritual, several functions of lamenting can be identified (information, communication, protection, therapy and others):

- 1) signal (information) – the first loudly vocalized lament upon stepping out of the house (outside) is the sound signal to the community and informs the other world;⁹
- 2) the symbolic escorting of the soul (it is believed that the soul is able to leave the body only after it has been properly lamented);

⁶ These insights will be important when discussing the first case of Lithuanian polymusic in this article.

⁷ Lamenting over the deceased is characteristic of rituals honouring the dead in many countries throughout the world. "As a folklore genre, laments are part of the song tradition of the community, and they often represent an archaic dimension, both musically and poetically. Funeral laments (dirges) in particular were also part of religious tradition, in that they reflected communal concepts of death and the fate of the dead, as well as relations between the living and the dead" (Nenola 2002: 73).

⁸ In funeral ceremonies nowadays lamenting no longer seems necessary, it appears "annoying" – especially to people of the younger generation. Nevertheless, lamenting the dead is still considered necessary by the majority of people: "now lamenting isn't popular, but I'm not one to follow trends...I know how, so I lament. They say that whoever had more funerals is better at crying with words. I have a very big grievance that I wasn't allowed to lament over my sister (her daughters wouldn't let me) [...] My sister's funeral was just fine, but not according to how we do it" (Stasė Jankauskienė, b. 1933, Kazokiškės village). This comment and other mourners' notes were recorded by Rasa Norinkevičiūtė (NAA). See also: Norinkevičiūtė 1999, 2007.

⁹ For example, in the village of Raitininkai, Alytus region, "[f]rom the house where someone died, someone close to the deceased would step outside (usually women) and loudly begin to lament. They would do this only in the daytime. If the sick person dies at night, then the lament waits until dawn. It is a signal to everyone that someone has died there" (Uličinskis 1995: 118).

- 3) symbolic initiation: the deceased, having crossed over to the world of the ancestors, becomes the communicator between two worlds;
- 4) protection (lamenting protects the deceased over the course of one of the most dangerous ritual transitions; it also protects those performing the rituals (the mourner and community) from various marginal manifestations of the deceased):
 - lamenting during funeral rituals at a specific time and place;
 - forbidden to say the deceased's name while lamenting;¹⁰
 - very loud lamenting during moments of ritual culmination;¹¹
- 5) communication – lamenting as a verbal and non-verbal (sonic) code for communicating with the other world (it is believed that the dead understand only lament (i.e. not spoken) language:
 - between the whole community and the world of ancestors;
 - mourner (as medium) communicates with the world of ancestors (requesting to "open the gates", "accept the new guest", "to seat him on the bench of the deceased" and so on);
 - mourner's (personal) communication with the deceased;
- 6) resurrection (the desire to bring the deceased back to life), awakening, life affirmation:
 - addressing the deceased during the lament, awakening¹³ them and inviting them;¹⁴
 - using wooden wind instruments (trumpets/ bugles) during funeral rituals; here we can draw a comparison between the loud sound of playing the instrument with the action required to do so: to blow/breathe;¹⁵
 - "laughter" at the moment of lament (as though it were a "lament-laugh"; for comparison Izaly Zemtsovsky (Zemtsovsky 1987) uses the term *плачесмех*, and Tatyana Bernshtam (Bernshtam 2008), Lada Stevanović (Stevanović 2009) and others also offer interpretations of laughter at funerals; more will be said about this later;

¹⁰ "After the death of her husband, the wife does not say or lament 'my dear husband', or his name, but rather says 'oh head of mine [head of the household]' "(Anelė Karmonienė, b. 1915, Vidutinė village, Švenčionys district; ŠRR: 85).

¹¹ Historical sources reflect precisely this specificity of lament performance: "However many people are in a family, that is how many laments are sung, or rather screamed" (Lepner 1744: 124 (LPL); cit. from: Bals 1981: 141), "up until then all the women howl" (PDP: 104). 20th century village residents give a similar account drawing attention to the fact that the mourners used to yell really loudly; that sound would swell and grow louder if several mourners stood together and wailed in their own way: "the five of them standing together lamented so loudly, that you couldn't hear anything else, just a ringing in your ears" (Bronė Verseckienė, b. 1936, Tiltai village); "with a raised voice they shout 'oh you, mother of mine, oh you, my dearest'" (Ulcinskas 1995: 124).

¹² As Jankauskienė asserts, when lamenting the mourner "speaks" with all those who have departed before, asking them to welcome the new member of the family to the other world: "So when my sister died, then [...] I asked Rimas [her son] that he would greet and welcome my sister, and open the brass gates for her..."

¹³ As Olga Freidenberg points out, they invite the dead to come; however this arrival should be understood not literally, but rather as an epiphany, a rebirth: "In Rome the deceased was loudly invoked by name, and this invitation was accompanied by ritual weeping (*conclamare*); later, this came to be understood as resurrection as one of the main elements of laments" (Freidenberg 1997: 96).

¹⁴ "The deceased hears it. I mentioned the most beautiful words, so that they would come back to life. You read from their life, and pray, that they would respond through you. I will beg and give away everything, just so that they would come back to life. And when I myself will go there, then at least they will extend a hand to welcome me over." (Jankauskienė, b. 1933, Kazokiškės village).

¹⁵ Playing wooden wind instruments (trumpets) is practised in funeral traditions of a variety of nations (western Ukrainian (Hutsul), Moldavian, Romanian (Bukovina) and others). In northern Lithuania in 1880 village musicians played three wooden trumpets during the Mass in the Kupiškis cemetery, as well as during the actual funeral of the deceased (BLKP: 499).

- 7) psychotherapy – one of the most important functions of the ritual;¹⁶ according to Baiburin, this acquires special significance in cases when the community encounters crisis situations (natural disasters, deaths of community members, and others). The collective unity and its normal functioning winds up in danger (Baiburin 1993: 31). Ritual lamenting helps both the entire community as well as the mourning individual to manage the crisis situation.
- It is well known that one of the most important aims of weeping is a therapeutic, stress-reducing effect on the psyche, both for the mourner and listener. There is a widely known saying: "cry it out – you'll feel lighter". After weeping, one feels emotional relaxation that helps to calm stress. Nevertheless, funeral laments, when compared with the usual physiological crying (sobbing), are different. The differentiating characteristics include: formulaic repetition of intonation-melodic motifs; conscious use of certain paramusical elements; imperative emotional anguish expressed through words chosen spontaneously, on the spot, that is to say, *here and now* as though one were "talking" with the deceased.¹⁷ It is no coincidence that the village residents of Dzūkija say they are going to funerals to listen to "how beautifully they lament". A "beautiful lament" (a moving lament with expressive words) uttered at a funeral brings everyone to tears,¹⁸ even the greatest sceptics. Thus, thanks to masterfully executed laments (and especially beautiful,
- well-chosen words!) all participants of the funeral feel the release of especially stressful emotions;¹⁹
- 8) socialization is a ritual function, according to Baiburin, that integrates and connects members of a community (Baiburin 1993: 31). During funeral rituals, people feel united through shared emotions and collective moods (which is not the case in everyday life); they interact not only among themselves, but also re-establish the relationship between ancestors and descendants, between the past and the present.
- Without a doubt, while on the one hand all of the above-mentioned functions contradict, duplicate or enhance one another, on the other hand the expression of just one or a few of them would not be clear without the relationship with the other functions and would not reflect the essence of the old lamenting tradition.
- Having briefly discussed the principal features of the lamenting tradition, we can now move on to analyse three different cases of polymusic.

Case I: laments-hymn during a funerary ritual

This authentic situation, thanks to a lucky coincidence, was recorded during a folklore expedition of the Lithuanian Music and Theater Academy to the region of Dieveniškės (when a local resident informed us about a forthcoming wake for a recently deceased village elder).²⁰

¹⁶ Emile Durkheim was one of the first to discuss the psychotherapeutic effect of rituals.

¹⁷ Jankauskienė: "when they didn't let me lament over my sister, I thought I wouldn't be able to take it, there was such a heaviness on my heart. It pressed down on my heart. How I didn't say everything I had to, so then it became even harder for me. But when I cried with words, it was as though a heavy stone was lifted from me. After all, why do doctors say 'cry it out, you'll feel lighter'? Not to mention crying it out with words."

¹⁸ Tears mentioned in laments and funerary-themed songs, according to the mythologist Daiva Vaitkevičienė, are understood to be a special symbol – a mythical key that opens the earth for the deceased (for instance: "I broke through the earth with sorrowful tears" LTR 3795/4/), and lamenting itself is understood to be a means of opening the gates of the earth (the gates of the world of the dead) (for instance: "When nobody cries, they say: nobody's crying, there is no one to unlock the earth", LTR 2631/25/) (Vaitkevičienė 2007: 166).

¹⁹ "There are people who are very sensitive...one lamented so hard that you couldn't stand it. She talks it out, makes everyone feel sorrow and everyone weeps" (Kęstutis Jarusevičius, b. 1964, Kančėnai village). "When they cry with words, then more mourners turn up because pity gets a hold of them, and they bring everyone to tears. One sees the other crying, so then they also begin to cry" (Ona Juonienė, b. 1930, Doškony village). "If they bring them to tears, then weeping is fitting. And it's meaningful for oneself." (Jacinta Čirienė, b. 1936, Žiūrai village). "When they cry with words, then they bring tears to everyone's eyes" (Kristina Paulauskienė, b. 1920, Žiūrai village). "At least I get a good cry when someone laments with words" (Marija Mortūnienė, b. 1933, Lynežeris village).

²⁰ Recorded by Daiva Račiūnaitė and Liuda Liaudanskaitė on July 7, 1990.

Against the background of a lengthy church hymn²¹ (~15 min.) one can hear the laments of two mourners. At certain moments all three musical pieces resound together, even though both mourners lament not in parallel, but taking turns, that is to say, one after the other, and only occasionally does one begin her lament before the other has finished hers. Such a phenomenon is considered to be an original combination of several "languages" with each other in terms of:

- musical genres: laments and hymns;
- linguistic specificities: Lithuanian (first mourner), Belarusian (second mourner), Polish (hymn);
- Religious affiliation – pre-Christian (lament) and Christian (hymn) traditions.

Before analysing this concrete case of polymusic recorded in Žižmai village, it is important to discuss the geographic placement of the village and its specific surroundings, which form a distinctive local ethnic music. Žižmai is a linear settlement in the region of Šalčininkai, in the territory of Dieveniškės, located in the protrusion or "peninsula" of Lithuania that is surrounded on three sides by Belarus. Dieveniškės²² is also colloquially called Lithuania's "appendix". This is an ancient region scattered with villages hardly influenced by civilization which are now becoming empty.

At the end of the 19th century the region of Dieveniškės was ethnically Lithuanian (even though as early as 1866 a school that taught only in Russian was established there). In the middle of the 19th century a language that was not one of the pure Slavic languages (Russian, Polish or Belarusian) but a mixed language called "simple-speak" (*po prostu*²³) became widely used

among Lithuanians in this region. Lithuanians who used this as a second language were equally able to understand a Polish-speaking priest or manor-lord, and a Russian-speaking Tsarist official. In this peninsula of Lithuania assimilation with Belarusians has long been occurring and continues to take place as the number of ethnically mixed families, in which the dominant language is usually *po prostu*, grows.

The Polish occupation of the Vilnius region from 1920–1939 greatly influenced the local ethnic, political and sociocultural situation, especially in terms of the Polonisation of Lithuanians: in the territory of Dieveniškės, Lithuanian schools were closed, the use of the Lithuanian language was forbidden, and so on.²⁴ During the years of Soviet occupation, the establishment of Polish or Russian schools was encouraged and the residents, adapting to the situation, usually chose to send their children to Russian schools and use Russian in everyday life (Korzeniewska 2013: 170–171).

Thus, multilingualism in Dieveniškės has existed for a long time. The linguist Aloyzas Vidugiris's research shows that not only is multilingualism characteristic of this area, but so is a rather wide transitive worldview and scale of self-consciousness (which incorporate the widest contrasts). "The ethnic concepts of 'Polish' and 'Lithuanian' prove rather contingent and do not carry much meaning for the majority of people in the village who know how to speak both Lithuanian and Belarusian." (Vidugiris 1995: 438–439). Katarzyna Korzeniewska comes to a similar conclusion through her observations that any sort of forced assigning of ethnicity to the residents of the area would be wrong. This is because even though the residents are able to clearly identify

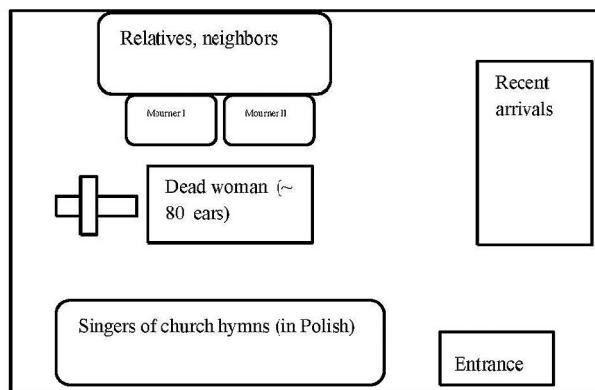
²¹ The hymns (Lithuanian *giesmės*) in this paper are Catholic folk chants chanted during funerals, commemorations of the deceased, Lent, church holidays, and other occasions. These traditions of chanting are not directly related to the activities of the church, and they are practised without the participation of a priest. One of these is singing in the outdoors by a crucifix during the month of May (Lithuanian *Mojavos*). Other meanings of the word 'hymn' (*giesmė*): 1) in southeastern Lithuania (Dzūkija and eastern Aukštaitija) – a ritual (work, calendar ceremonies, wedding) song; 2) in northeastern Lithuania (Aukštaitija) – polyphonic song *sutartinė*.

²² Dieveniškės is part of a larger administrative unit – East Lithuania, which is also called Vilnius region or *Vilnija*.

²³ *Po prostu* or 'simple-speak' is a mixture of Polish, Belarusian, and Russian languages that is spoken by residents of the Vilnius region. Closer to Vilnius, there is a strain that is closer to Polish and is commonly called *tuteišiai* (meaning local), while near the border with Belarus, where the influence of the Belarusian language is more pronounced, they call it *po prostu*. It is worth noting that Catholics who speak Belarusian consider themselves to be Polish. The name of the language itself indicates a hierarchical structure – that there is a "simple" as well as a "higher" (Polish) language (Savukynas 2011: 63).

²⁴ Researchers from many different fields have written a great deal about the dramatic history of this region and its residents' painful experiences (Martinkėnas 1968; Misius 1995; Vidugiris 1995, etc.).

Fig. 1. Location of ritual participants in the home of the deceased woman (author's drawing).



themselves with either one or another nation according to their own criteria (such as language), it is worth noting that they feel much closer ties with "ethnic others" and neighbouring residents. (Korzeniewska 2013: 170–171). Furthermore, the words 'Polish' and 'Catholic' are used as synonyms in this region and their meanings are often confused. According to many informants, Polishness arises "as a matter of fact" from being Catholic (Korzeniewska 2013: 159).

For a researcher, as an outside observer, the multilingual polymusic phenomenon might appear unusual; for the residents of Žižmai village, however, this is a completely natural situation which expresses the specific local consciousness. The first mourner is the childhood friend (~80 years old) of the deceased elder, who was of Lithuanian origin; she lives in the same village and laments in Lithuanian. The second mourner is the daughter (~60) of the deceased elder who married a Belarussian and lives in Belarus, and thus laments in Belarussian. The Catholic community of the village (regardless of the nationality of its members) sings a hymn in Polish – just as it is sung in church.

In the religious sense there is also a strange combination of two different phenomena: older pre-Christian beliefs and Christian (Catholic). It is important to recall that according to the

pre-Christian worldview one must lament the deceased while sending them on their journey to the other world, and this was done by close family members, or professional lamenters who were specialists in their field: "maybe it was the fashion of the times that everyone had to cry. Earlier everyone had to cry. If you don't know how, then you have to ask someone else to cry for you" (Genovaitė Rüstelienė, b. 1926, Tiltai village); "It's shameful if you don't weep with words. And you must. After all, it's the last time you see them" (Elena Dusevičienė, b. 1933, Gruožininkai village); "You must weep with words, it's beautiful. They say, oh how beautifully they buried her – they wept with words a lot" (Ona Seniūtienė, b. 1921, Taučionys village).

As time went on and the relics of the old worldview combined with Christianity (Christianity was brought to Lithuania in 1387), the attitude toward the lamenting tradition changed. Once there were no longer professional lamenters, the process of lamenting for the deceased lost its usual role and was rejected for not complying with Christian ethics (Korzeniewska 1995: 16–18). Thus sources from the 15th century mention mourners of old funeral rituals who were punished by the government for practising lamentation.²⁵ It is believed that even in the middle of the 17th century

²⁵ For instance, the Prussian mandate of Bishop Michael Junge in 1426 established a penalty of three marks for lamenting the dead, and the 1639 *Recessus generalis* of Insterburg (*Recessus generalis der Kirchen Visitation Insterburgischen und anderen Littawischen Embter im Herzogthum Preussen*), after witnessing that Lithuanians allow the mourners to dress the dead and for this they are given meat, wheat, clothes and the like, decided that mourners who lament must be punished as though they were criminals (BRMS: 484).

Lithuanians very reluctantly allowed clergy to become involved in the funerals of their deceased. For this reason, the clergy, pursuing their own interests, introduced the singing of hymns for the deceased in church – in contrast to the lamenting of the deceased at home, and in doing so they also set the price for such services (Vyšniauskaitė 1964: 523).

The Church's condemnation of lamenting rituals was not coincidental: it sought to convince the community of believers that death is God's blessing – a joyous ending to a difficult and sin-filled life – and therefore considered the lamenting of the deceased as a sin. Understandably, as such a worldview gained traction, loud lamenting resembling screaming became the least acceptable practice: "One could barely hear the hymn singers over the mourner's wailing" (Buračas 1996: 13). According to village folks, lamenting at wakes is sometimes forbidden even today, and the priests participating in funerals claim that the deceased needs prayers and church hymns and not laments that resemble physiological weeping.

Regardless of the differences in worldview discussed above, the lamenting of the deceased during funeral rituals continues to play a role in Dzūkija. Sometimes, upon hearing the first addresses of the mourner to the deceased, the usual funeral ceremony "breaks down". The hymns go quiet, and all those around become subject to the mourner. Thus, even though it is hard to believe, even contemporary funeral rituals are to some extent "led" by the mourner, even if only from the sidelines. Nevertheless, lamenting is usually coordinated in various ways with the Catholic hymns and prayers without which funerals today are unimaginable: "and when the older women begin to sing hymns and lament everything gets mixed up. Like how back in the day they used to lament for a full half hour" (Ona Banuškevičienė, b. 1937, Taučionys village). Some of the mourners explained that they try to lament in the spaces between hymns, so as not to get in the way of the hymn singers. This is how Jankauskienė teaches her niece to lament: "[...] most importantly, don't listen to anyone, just wail those words that come to you. And if the hymn

singers start to sing, then you stop weeping. It's their turn [...]".

In reality, it is at a certain moment of culmination during the wake that one laments without regard to the hymn singers or other onlookers (such moments may include when relatives arrive, when the coffin lid is closed, and others):

Oh how I wept when I was eleven years old, people would come to listen to it. I didn't pay attention to anything, neither the hymn singers, nor the priest (and the priests were not very fond of laments). Well, at that time Nikodemas Milžinas was the priest, so he even said: "don't, don't close the coffin yet. Let little Stasė lament a bit more, she laments so beautifully." (Stasė Jankauskienė).

At such moments singular, unrepeatable, emotionally moving polymusic "pieces" naturally emerge – or, rather, what emerges is a rather lengthy polymusical act which is similar to the case of the Žižmai funeral that we are analysing.

Returning to the hymn sung at the Žižmai village funeral, it is important to note that it was sung in the older style – loudly without aestheticizing or "culturing" the sound, as is often done today when sentimental pieces are performed as a genre of new funeral music.²⁶ The singing of hymns in this way – loudly – with the "full throat", according to Aušra Žičkienė, was the common and usual way of singing hymns up until the start of the 20th century. Only after the Lithuanian professional music situation became more established and the choral tradition began were Christian hymns deliberately taught (first and foremost, in churches) according to a different hymn singing style (Žičkienė 2004: 76).

Thus, regardless of the fact that the layers of music in the funeral ceremony of Žižmai village discussed above differ in their origin, structure and forms of expression, they are connected by the same intention – paying respect to the deceased and escorting them out of this world. In this case, the "attunement" reflects the multidimensional self-consciousness of the local residents. This creates the conditions for the coexistence of different religious and cultural layers and their polymusical expression over time.

²⁶ For more on the characteristics of different musical layers of contemporary funerals see Žičkienė 2004.

Case II: lament-march-song-hymn during a wedding ceremony

Especially important for our research are the old (dating from the first half of the 20th century) descriptions of weddings that bear witness to the polymusical phenomena that occurred during wedding ceremonies. There are a large number of such descriptions that mention the combination of several different genres from Aukštaitija (north-east Lithuania). For instance, the Finnish professor Aukusti Robert Niemi documented such moments of weddings in the region of Biržai in 1910:

The bride was veiled at home while sitting on the bread barrel upon which a pillow had been placed. The mother combed the bride's hair with a brush. The bride lamented, the bridal party (women) sang while brushing her hair: "She is combing my little head/ ripping out my strands of hair/ braiding them/ I will no longer braid them/ they are taking away my wreath/ I will no longer wear it". (Niemi 1996: 405–406).

In another instance, describing similar rituals in the region of Kupreliškis, we find only a short mention of this: "the women sang and caused the bride to lament"²⁷ (Niemi 1996: 409).

During the wedding the bride would lament a great deal and frequently, reflecting various moments of the wedding. According to Ona Slavinskienė-Burokaitė (b. 1901 in Kupiškis), the bride wept "when asking her mother to place the wreath upon her head on Sunday morning"; "upon the arrival of the groom"; "when dragging [the bride] out from under the sheet"; "as her father leads her to the house"; "during the wedding-master's first drink";²⁸ "during the toast to the mother of the bride"; "departing for the church"; "arriving after the wedding ceremony" and at other moments.²⁹ As Emilia Baltrukienė-Vaičiulytė (75 years old, Rokiškis) recounts, "it used to be that the bride laments when the relatives and neighbours gather money offerings for the bride and when she is being taken to the other side. I myself didn't weep, I just heard others lamenting when I was little. It was the fashion then to lament." (AM 517a).

Often, the need for the bride to lament on the eve of her wedding is emphasised – "in that case she won't lament once she's married". For example, in Mordvinian (Erzyan) wedding rituals there were special "bridal evening laments" (чокинэ лангонь урьнимат) that took place every evening after the matchmaking deal was set. Girls and young women would attend such evenings, and men were not allowed (Shamova 2016: 19–20). In Croatia, before the groomsmen arrived, a "mournful wedding" (*plač-pir*) was held in the house of the bride, during which the bride lamented. The ethnolinguist Aleksander Gura points out that this custom was the basis for the common saying "weeping like during the 'girls' night'" (Gura 2012: 734). As the researcher notes, the girls' singing of sorrowful songs during the girls' night often takes on the symbolism of lamenting the "deceased" bride; for example, in the Arkhangelsk, Novosibirsk, Pskov and Smolensk regions this evening was for singing hymns over the bride (*омневамъ [невесту]*), i.e. "sing sorrowful songs that lament the bride" (ibid.: 421).

According to the researcher of Lithuanian folklore Bronė Stundžienė, tradition forced the bride to lament herself (for example during the girls' night, when meeting the groom, upon leaving for the wedding ceremony, and later when entering her husband's home, and so on), and she was brought to tears by other women singing special songs (Stundžienė 2010: 32). The ritual of bringing the bride to tears during the wedding while still at the bride's family home when parting with her parents is common in the wedding traditions of many nations. For example, in North Udmurtia wedding "lament" melodies, *ныл бöрдымон голос/крезь* ('melodies that bring the bride to tears'), are closely related to the tradition of lamenting. Analogical genres exist in the song cultures of Karelia (*itketysvirret*), northern Russia (*клиевть невесту* – i.e. to bring the bride to tears with sad songs), and Tatar – both Kriashen and Misharen (*кыз егамы*). The terms that stem from the causative verbs 'bring to tears' (in Udmurt *бöрдымыны*, in Karelian *itettää*, *itkettää*), align with the wedding situation: the

²⁷ Actually, lamenting itself is not mentioned here, but is only presumed from a comparison with other descriptions.

²⁸ *Užgėros, užgertuvės* drink, drinking down – a ritual drink to the bride's health, giving her gifts upon agreeing that the wedding will take place.

²⁹ Recorded by Jonė Žebrytė in 1974; MFA KTR 335.

songs are sung to the bride so that she would begin to weep, because otherwise she will be unhappy once she is married (Nuriyeva 2014: 128). Not many such 'melodies for bringing to tears' survive in Northern Udmurtia, where they have been replaced by lyrical songs and ballads of more recent origin. In the ritual context the 'melodies for awakening the bride's tears' are performed collectively in the style of *крезь*, and are essentially laments over the bride (*ibid.*: 189–190). In the region of Voronezh (Russia), a special song full of tragedy entitled *River (Peka)* is sung to a bride who is an orphan, and at that moment the bride must lament or weep (Sysoeva 1999: 8). In Northern Udmurtia a "mournful" farewell/parting song titled "You will stay, you will stay..." ("Кылёд ук, кылёд ук..."), or in certain local traditions an improvised "melody for awakening tears", *ныл бöрдымон крезь*, is sung (Nuriyeva 2014: 257).

At Lithuanian weddings special songs intended to bring the bride to tears are sung at different moments of the wedding rituals with the aim of provoking the bride to weep/sob (to cause her to enter a special state of lament).³⁰ These are sung either before the lamenting or simultaneously during the lament.³¹

It is interesting to note that in the Lithuanian tradition, as in those of various other nations, two different phenomena are often mentioned together: the bride's weeping, that is to say physiological crying with tears, and the bride's lamenting (wailing) (or others' lamenting for her). To tell the truth, when analysing various descriptions of weddings it sometimes remains unclear whether the bride is crying (with tears) or lamenting. It could be the case that both of these

expressions exist together, supplementing each other, or sometimes alternating.

One way or another, lamenting becomes a particular acoustic code of the ritual.³² As is well known, a wedding ceremony accompanied by laments expresses the ritual of the bride's separation from her home, relatives and girl friends (who symbolize the period of girlhood). To use Arnold Van Gennep's terminology, it marks the periods of separation and liminality/threshold (*limen*) characteristic of a rite of passage (*rites de passage*). According to Van Gennep (2019), the period of separation coincides with the rejection of some sort of stable state. Once the individual lacks stability (is separated from the stable "centre"), they become a liminal figure. The qualities of a bride as a "liminal" figure are expressed in various ways. One way is through ritualized speech, or laments. Wedding laments are one of the effective social and psychological procedures that help the bride in her "liminal" passage: the symbolic death of the bride is conveyed through special language models (Albedil 2014). According to researchers, ritual lamenting cleanses, regenerates and sanctions the passage because it is based on an understanding of a temporary death (Sultangareeva 2006: 157–159). Expressing final farewells to one's native home and family is a common theme of wedding laments of various nations, which clearly emphasizes the motif of social death (Sultangareeva 2018: 74).³³

Actually, during the bride's "separation" period sometimes it was not the bride herself who lamented but a special wedding lamentor (*подголосница*), who not only eased the psychological state of the bride but also oversaw

³⁰ The author was able to record in 2014 the personal account of the singer Vilhelmina Elskienė's (b. 1932 Kupiškis) own wedding. After singing a sorrowful song "The wind blows from all the sides" she added: "During the wedding they sing...when the women sat down, when they started to sing, I couldn't keep it together, I screamed loudly from afar and lamented how I had to leave my home, my parent's home, on the second morning and on the last day..." (when she finished singing this song, the singer grew sad and was on the brink of tears).

³¹ Numerous researches on the wedding rituals of various nations show that similar combinations of song-laments exist in other nations' traditions as well. For example, in Mordovian (Erzyan) weddings, laments were usually combined with other genres of folklore. Lilija Shamova believes that these wedding songs and laments can be analysed as a common generic-stylistic layer (Shamova 2016: 20).

³² According to the researcher of rituals Albert Baiburin, the common tendency of rituals to be extremely visible, for the ideas and images expressed therein to be easily grasped, usually depends on the advantage of visual elements (gestures, objects, actions) over acoustic ones. Nevertheless, there are rituals and their fragments in which sound symbols clearly dominate, including the ritual lament over the bride or the deceased (Baiburin 1993: 208).

³³ In the area of Kupiškis, after bidding farewell to her family and relatives, the bride gets into the carriage lamenting: "may these wheels fall apart, may the black earth open up, may I not make it to the holy church on this morning". These words of the lament resemble those of a spell or curse. The motif of the "earth opening up" is rather common in funeral laments as well, and it expresses the mourner's communication with the world of the dead.

the correct execution of the ritual (Kuznetsova 1993: 18–19).³⁴ In northern Russia, it could even be said that a special lamenters' (*подголосницы*) institution existed. The function of the lamenters was to help the bride weep and lament.³⁵ As the researcher Valentina Kuznetsova asserts, others taking part in the ritual act such as the mother, godmother, sisters and friends of the bride also lamented. In this case lamenting became a form of communicating with the bride while she is in the "liminal" state. This form of communication is delimited by the ritual – once the "ritual" time ends, communication returns to the usual norms.³⁶ The language of lament enacts the primary content of "separation" in wedding ceremonies (Kuznetsova 1993: 20).³⁷ In Lithuanian weddings as well it was not just the bride who lamented, but also the women and girls who were closely related to her who did so (though hardly any data about this has survived). For example, in Dzūkija the wedding was initiated by the lament of the maid of honour (Žičkienė [s.d.]). The laments of the bride's mother, sister, or bridesmaid during the wedding were called *priverkimai* ('crying over').³⁸

Having explained the ritual context of wedding laments and their meanings, it is time to return to the phenomenon of polymusic and its component parts at weddings. As already mentioned, a large number of descriptions have survived that bear witness to the distinctive coexistence of several different components – songs (hymns)-laments-marches – at weddings.³⁹ The simultaneous performance of such different musical texts (in the semiotic sense of the word) results in the creation of a new text with a more complex structure, which, according to Margarita Engovatova, acquires a special functional and semantic charge (Engovatova 1997: 50).⁴⁰

We find a great deal of similar polymusic moments in the photographer Balsys Buračas' descriptions (Buračas 1993) of the Kupiškis region wedding ceremonies from 1935. For example: "the bride is seated at the table...her father takes her by the hand and leads her across the porch/entry way into the house. The bridesmaids escort her, and the bride *laments*: 'Dearest little father of mine, why are you taking me so young and leading me out on this sweet morning?'"⁴¹ (Buračas 1993: 340).

³⁴ In northern Russia the wedding mourner who laments in place of the bride has various titles: *заплакальщица*, *плакальница* (in Tersk by the White sea), *плачая* (northern Dvina), *плакуцкая*, *плакуша*, *причитальщица*, *горошельница* (Pinega) and so on (Kuznetsova 2000: 111).

³⁵ In the Arkhangelsk area such a mourner is an elderly woman who has spent much time around the bride whom she taught to lament, and who laments during the wedding. In Northern Dvina, two more (or at least one) other mourners were invited to the wedding in case the bride's laments were not expressive enough. In Pinega, a "special woman" would be invited "for the bride's tears" who knew the old ritual songs (laments). On the Tersk coast of the White Sea the mourner would lament instead of the bride, and all of the participants of the wedding would weep, while the bride simply "died from screaming" (Kuznetsova 2000: 111).

³⁶ Wedding laments may be considered the ritual language of the bride (and in part of all those representing her "side" – relatives, friends and bridesmaids).

³⁷ Brides-to-be were supposed to study lamenting – the ritual language of weddings – from a very young age. They would hear them during weddings, and would try them out while herding animals (for example there was a tradition during Pentecost to choose a bride and groom from amongst one's friends and dance out a wedding with all of the rituals and laments). As their real wedding drew near, they would go and study with experienced lamenters. Similarly, Mordvinian girls were also taught wedding laments while still children: when they were 7 or 8 years old, they would attend all of the weddings and listen to the bride's laments. Moreover, they also played with dolls and would imitate and act out wedding rituals with them. During the spring holidays it was common for young people to act out a mock-wedding where each was assigned a certain role in the wedding – the master-of-ceremonies, the bride, and others (Shamova 2016: 21).

³⁸ The term *priverimas* comes from the verb *priverkti* which means 'to recite the words of a wedding lament': "the [bride] would lament, over her father and mother" (Varėna); "the bride goes over to her garden and laments over it" (Vilkaviškis); "on Saturday she laments over the parents as well" (Dieveniškės) (LKŽ el).

³⁹ Unfortunately, there are no sound or visual recordings in which all of these components resound together (alternately or mixed together), except for in one play that reconstructs a wedding from the Kupiškis region – *Ancient wedding of Kupiškis residents*). Thus, all one can do is imagine how such stylistically disparate genres could combine.

⁴⁰ As Engovatova notes, such texts usually emerge in ritual or ritualized situations – first of all, in life cycle ceremonies (funeral and wedding), but also in calendrical rituals.

⁴¹ Lament by V. Burkaučienė from Račiupėnai village.

It should be noted that the “components” of polymusic – singing songs and hymns, laments (wailing), and musicians playing a march – can be the musical foundation of several important ritual moments. In some cases, three different components are mentioned:

- song (hymn)-lament-marches:

When led to the house, the bride laments. Musicians play her “an escorting” (*lydėtinis*) march. As she walks across the entryway, the matchmaker breaks out the hymn “Hail Mary” (“Marija, būk pagarbinta”, Ave Maria) and sings the hymn until the bride is seated at the table. In the meantime, the bride, while seated at the table, laments: “The tables are already covered and set, already all the guests are invited...”⁴² Once everyone has a seat at the table, the musicians play the toasting (*užgėros*) march, which is called the lamenting kind (*raudotinis*): “remember, sister, for yourself, remember, young one, for yourself. what you said about me, when you drank wine for me, and promised yourself to me.”⁴³ (Buračas 1993: 340).

At the moment of meeting the bride the musicians greet the bridal party with a greeting march. The young people and musicians escort the bride up to the door of the entry-way. The bride refuses to get out of the carriage. As they approach the door, the bride laments: “Come outside, my dear father, come greet me so young, come and ask where I rode during the night. Come outside, dear mother, you who raised me, come and ask, where I made merry the whole night long...”⁴⁴ Once the bride begins to lament, the father and mother come out to greet her. [...] As the father and mother greet the bride, the young people sing: “Flick flick flickers the lantern/ good evening/ is everyone here lying down/ is

everyone here asleep? / come out, dear mother/ raise the gates to the yard...”⁴⁵ (ibid: 357).

In other cases, only two components of polymusic are mentioned:

- march⁴⁶-song:

During the ritualized removal of the bride’s wreath, the groom’s best man removes the wreath and with all the ribbons places it upon his own head. Then the musicians play “the sorrowful” march. The youths sing “Weep, sister, green rue, weep for your wreath of rue” (“Verk, sesiula, žalių rūtų, rūtų vainikėlio”) or this “sorrowful” song: “oh you rue, rue/ green rue,/ why did you whither, little rue/ while still green?” (ibid.: 375–376). The musicians play the so-called “escorting” march. The youths sing: “the dawn is dawning, the sun is rising/ Already it is time for me to leave, / Even though I enjoy being here...”⁴⁷ (see “The dawn is dawning, the sun is rising” / “Aušt aušrala, tak saulala”⁴⁸ (LLDK, V 1745)) (EXAMPLE 1).

Similar march/song combinations existed in the wedding rituals of the region of Jurbarkas (western Lithuania):⁴⁹ “when the [dowry] chest is hoisted onto the carriage they played the march, and the groomsmen sang: ‘Oh I’ll go, I’ll leave/ I won’t stay here, / This is not my home...’” (Niemi 1996: 426).

- lament-song(hymn):

Just when the bride takes a break from sobbing the ritual laments, the youths sing “escorting” (*lydėtinės*) songs. There are several “farewell” (*atsisveikinimas*) and “escorting” (*išlydėjimas*) songs in the Kupiškis area. The most important of them are: “The dawn is dawning, the sun is rising” (“Aušt aušrala, tak saulala”), “The horses are already harnessed” (“Jau žirgėliai sukinkytí”), and “Farewell, dear

⁴² Lament by D. Lisienė from Svideniai village.

⁴³ Sung by A. Krūpelis from Kupiškis.

⁴⁴ Lamented by D. Šlapelienė from Rakučių village.

⁴⁵ Sung by D. Lisienė.

⁴⁶ Actually, sometimes what the musicians play (what genre of music) is not specified. For example, in one of the oldest descriptions of a wedding in *Wedding Sequence* (*Svödbiné rėda*) by Antanas and Jonas Juška, published in 1880, they write: “The couple is escorted to their wedding with ‘horns, with a goat horn, with zithers, with violins, and with sorrowful songs’” (Juška 1955 [1880]: 332).

⁴⁷ Sung by O. Juodakiénė from Marmoliškis homestead.

⁴⁸ Published in ADSIM 50, sung by Ona Juodakiénė, age 74, in Panevėžys district, Kupiškis region, Marmoliškis homestead; Ona Mažeikiénė, age 76, in Kupiškis region, Smilgiai village; Domicelė Šlapelienė, age 75, in Kupiškis region, Rakučiai village. Transcribed by A. Nakiene in 2003.

⁴⁹ Niemi learned about them from an elderly woman who was living in Vabalninkas district, and had moved there from the Eržvilkas area.

Ex. 1. "The dawn is dawning, the sun is rising" / "Aušt aušrala, tak saulala" (LLDK, V 1745).

girl, farewell young one" ("Sudieu, mergėla, sudieu, jaunoja") (Buračas 1993: 376).

Sometimes instead of a song a church hymn can be sung:

They dressed her in ritual attire and led the bride into the house. Her father leads her by the hand. While being led, the bride resists, kisses her father's hands and laments. All of her bridesmaids lead her, and behind them follow the groomsmen. Escorting the bride, one of the elders sings the hymn "Mary, be thou blessed" ("Marija, bük pagarbinta"). The bride laments the entire way: "Father, my old one, where are you leading me so young? [...] Thank you, dear father, for raising me, teaching me tasks, but I won't give you thanks for giving me away so young to these cold-handed hardships"⁵⁰ (ibid.: 369).

- lament-march:

In the region of Kupiškis

across the whole village the bridal party rides to the sound of the *march*. On the way to the

church the musicians play the *march*. While riding across her village the bride laments and wails thus: Bless me, open fields and high hills. Bless me young ones, wide roads and all your paths which I used to walk when I was young. Bless me, bright sun and all the stars of the heavens...⁵¹ (ibid.: 347).

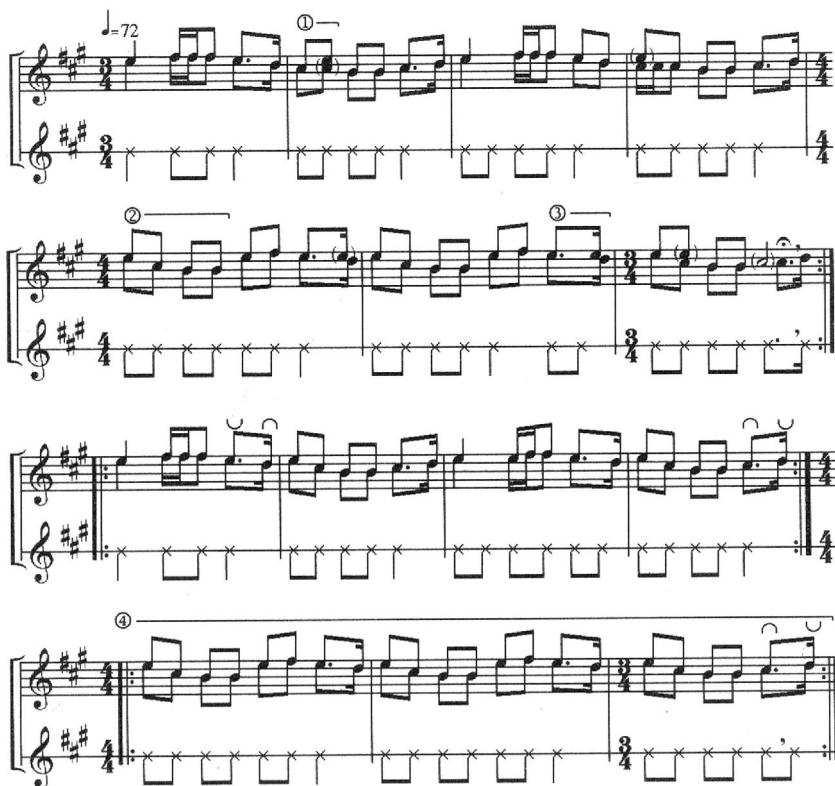
Wedding musicians in Vidiškiai (Ukmergės region) play the bridal escorting march "The horses are already harnessed, and standing at the gates", and the bride laments as she says farewell: "They are leading me away, dear father, with one name, one last name. You'll await for me, dear father with two last names..." (ibid.: 426).

From Buračas's descriptions we can see that the sorrowful, or the escorting march "The horses are harnessed" ("Jau žirgeliai pakinkyti") is played by the musicians at various moments throughout the wedding: when the couple rises from the table, when they leave the house, while the bride laments as she goes to bid farewell to her rue garden, gets into the carriage, as well as over the course of the entire trip from the house to the actual wedding ceremony (EXAMPLE 2).

⁵⁰ Lament by D. Šlapelienė.

⁵¹ Lament by V. Burkaučienė.

Ex. 2. Wedding March "Sit down, Young Sister" / "Sėskis, sesute, sėskis, jaunoji", part II: "The horses are harnessed" / "Jau žirgeliai pakinkyti" (ADSIM 51).



It is important to draw attention to the fact that this march, resounding at the moments mentioned and in parallel with the laments,⁵² is based on the song "Sit down, sister, sit down, young one" ("Sėskis, sesute, sėskis, jaunoji") (V1744), which is especially popular throughout Lithuania (and exists in different versions).⁵³ Therefore, instead of a march, a song is often sung; in the region of Kupiškis, for example, as the groom departs the bridesmaids sing: "The horses are already harnessed/ standing at the gate/ get ready sister/ prepare yourself young one..." (ibid.: 393). In the majority of wedding descriptions this song is mentioned as "forcing" the young one to

weep: "They sang this song when the bride was preparing to head over to the groom's homestead. We would bawl like crazy at weddings. And the bride, when we sang it, would burst into tears" ("Already the horses are harnessed" / "Jau žirgeliai pakinkyti"; LTR 4511(304)); "They sing while bringing her to the in-laws home, already after the wedding, having said farewell to her parents, while standing near the carriage. The bride always weeps" ("The horses are harnessed" / "Jau žirgai pakinkyti"; LLD XXIII 4; Kalvarijos district); "It's a wedding song. On the bride's side of the house the girls and uninvited guests sing as they gather to see her off before she is driven away. They

⁵² According to the research of the ethnoinstrumentologist Gaila Kirdienė, the musician would play any kind of a march to provoke sorrow in the bride in the Rokiškis region (Kirdienė 2009: 35).

⁵³ Around 700 variations of this song are recorded. As Rimantas Sliužinskas notes, most of these variations were recorded in Aukštaitija. The variations of its melody are quite stable and they hardly differ from each other across disparate ethnographic regions. Variations of the song were recorded in Polish-speaking districts of Lithuania, as well as in multiple regions of Poland. Here the melodies are similar to the Lithuanian ones: the melody line varies, but its meter, rhythm and the unique structure of its verses remain the same (Sliužinskas 2006: 161–162).

dedicate the song to the bride. The bride sits at the table and weeps." ("Hush, don't cry my girl" / "Cyłek neverkie, mergela mano"; LLD XXIII 11; Seirijai district).

Based on these and several other descriptions of weddings, we can argue that as the moment of culmination nears – the moment of seeing the bride off to the wedding – it was imperative to bring the bride to tears and make her cry. This was accomplished with songs of sorrow, intended to bring the bride to tears, and with the escorting (sorrowful, escorting) marches.⁵⁴ According to a musician from Ukmergė, E. Ratautas,

the neighbours get together and bring the bride to tears – she must weep, even though she may be very happy to be getting married, but it is still necessary that they make her cry: through music, through songs [...]. They play some sorrowful march on the way to the wedding to squeeze tears out of the bride.

Sometimes, if the bride is not showing signs of weeping, according to V. Gogelienė, they would sing the following stanza: "The bride sits and doesn't weep/ maybe we must place an onion before her?" (Kirdienė 2009: 33–34). It is quite likely that weddings sometimes required outside assistance, such as from an onion, to bring the bride to tears.⁵⁵ Similar practices took place in Russia: if the bride wasn't in the mood to weep, she would rub her eyes with onions, or her relatives would deliberately insult her to make her cry (Olonec province, Zaonezhye), or they would

bring her to tears using sad songs and laments about the hard life she will lead at her mother-in-law's house (Jaroslav province) (Gura 2012: 734).

Singers from Kupiškis recall how mothers taught their daughters who were getting married: "lament, dear child, during your wedding so that you won't have to lament in life" (Zulonas 1980: 164).⁵⁶ Similar explanations for the mandatory lamenting during weddings are common in traditions of other nations as well. For instance, in the south-west Czech Republic they would say this about the bride: "Whoever doesn't weep before her wedding, weeps after it".⁵⁷ The bride must lament in Udmurt weddings, or else, according to informants, "her life will be unfortunate" (Shamova 2016:124), and it was also said: "If you don't weep at the table, you will lament by the post" ["Жёк съёрын ке ёд борды – юбо съёрын бордод"] (Nuriyeva 2014: 257), and so on. According to Bashkir customs, when escorting the bride to her husband's house, the bride was forced to lament by saying: "If you don't cry in your father's house, you will weep in your husband's home" (Sultangareeva 2018: 74). Moreover, it was not only imperative for the bride to weep but for all those attending the wedding as well. The necessity to weep at the moment of departing from home, according to researchers, is a relic of old traditions related to the belief in the magic of tears (*ibid.*).⁵⁸

In one case, as we have seen, all the genres of polymusic mentioned above, even if they reflect a different musical (and without doubt

⁵⁴ Such a juxtaposition of march-lament characteristic of weddings is preserved in the ethnographic play *The Ancient Wedding of Kupiškis Residents* directed by Povilas Zulonas (the premier took place in 1966, and the play was very popular in Lithuania, where it was performed over 670 times). Two planes of action and emotion can be seen and heard during the play at several moments: the bride's lament combines with the music performed by the other attendees at the wedding (in the scene "Matchmaking Morning" one can hear the bride's lament over a march playing in the background at moments such as when the wreath is removed from the bride, when she leaves for the home of the husband, and when collective songs resound while the bride wails, not wanting to leave her native home). The moods of the songs sung by the wedding guests and the bride's laments do not contrast with each other – sorrow becomes the uniting factor. A wider dissonance in mood appears between the laments and instrumental music, according to Lina Petrošienė (Petrošienė 2013: 99–100).

⁵⁵ Hired mourners would use an onion to bring themselves to tears during funerals: "So that they would lament more sorrowfully, they say that the mourner would rub her eyes with garlic or an onion. For this reason, we now say: Beer, mead – for the hymn singers/ Onion, garlic, pepper, radish – for the lamenters" (Buračas 1996: 12).

⁵⁶ Such lessons reflect a theme of many Lithuanian sayings: "If you don't weep at your wedding, you'll weep sitting in the corner" (by the hearth, or behind the door and so on).

⁵⁷ In Russia there is a saying: "if you don't lament at the table, you'll lament by the post; it is deemed that the more the bride weeps the better the wedding" (Gura 2012: 734).

⁵⁸ According to Buračas who described the wedding of the Kupiškis region, "the bride grows so sorrowful that even if she doesn't want to, she will lament with tears. So that she wouldn't run herself completely ragged, the matron of honour and her bridesmaids hush and comfort her. When the bride laments, she brings everyone else to tears as well."

ritual) language, do not contrast with each other emotionally, but rather complement each other. In this case, the bride's "sorrowful song" or the "sorrowful march"⁵⁹ fits the emotions of the lamenting bride – they bring her to the state of lamenting, or else sound simultaneously (or sometimes alternately) with her wailing. Although these genres are consciously deployed by all who are taking part in the wedding for the single purpose of bringing the bride to tears, most likely there is no special musical attunement (choosing a common tone, pitch or tempo).⁶⁰ The march, with its quadratic structure,⁶¹ creates a lyrical mood that sounds in the background of the sorrowful songs or improvised laments (which tend to be especially expressive and intense, resembling screaming and wailing during moments of climax) such as the lament asking for the parents' blessing, "Bless me, dearest mother" ("Bagaslovyk mani, miela motinėla")⁶² (EXAMPLE 3).

In other cases, the music creates a stark contrast to the laments, for example when the musicians play the welcoming march (greeting the wedding guests at the gate), while in the background the bride begins to lament as she nears the door, but refuses to get out of the carriage and laments: "come out, dear father, to greet me so young..." (Buračas 1993: 357).

In any case, the different "musical texts" sounding simultaneously – lament, song, hymn, and march – are considered the symbolic "language" of the separate actors or social groups involved in the wedding. As the interpersonal/inter-group communication processes that were discussed above take place (according to the transactional model), the bride communicates

through the "language" of lament (at times so do her mother, friends, and bridesmaids). The bridesmaids, relatives of the bride and other representatives of her side "speak" mostly with songs (more rarely through hymns); and the hired wedding musicians "speak" by playing the march. Here we can recall the paradox that Dana Rappoport points out as characteristic of polymusic: "the groups are together without being together. They are together in the flowing of time, but not together in the pulse, pitch and segmentation of their music" (Rappoport 2013: 40).

The different ritual identities of the separate participants of the wedding are expressed not only through distinctive "languages" but also through their different spatial distributions during the ritual, which has important cosmological significance.⁶³ There is often a tension of opposites: for example, the musicians play beside the gate while the bride laments without stepping out of the carriage; the uninvited guests sing at the threshold while the bride laments as she sits at the table;⁶⁴ the bride laments as she is led into the house while the musicians play outside; and so on. It is true that sometimes different "languages" are heard in the same space, as when the carriage is heading towards the church with everyone seated inside it, the musicians playing the march along the entire way while the bride laments as she crosses her village.

Such forms of polymusic are more often than not the result of a rite of passage. According to Engovatova, these forms are most frequently seen in these types of rituals, especially in their middle and most dynamic phase, in the "cosmic centre" of

⁵⁹ Note that over the last several decades it was customary to escort the newlyweds with songs while musicians played. Most likely that is how marches, played solely by musicians came into being, but these originated from songs such as "Sit, dear sister, sit, young one" ("Sėskis, sesute, sėskis, jaunoji"), "Spin spin the circle" ("Suk suk ratelj") and others.

⁶⁰ Engovatova comes to a similar conclusion from materials of eastern Slavic musical folklore, that the differentiating characteristic of new texts in many cases is the heterochronicity and heteropitch of the subtext combinations. While maintaining their specificities, the subtexts form an internal opposition, thereby creating essentially a new musical chronotope (Engovatova 1997: 52).

⁶¹ As is well known, the march is defined by its strict, energetic rhythm, duple time with strong metrical accents, and a regular repetition of musical phrases. The melody is usually simple, with a quadratic structure.

⁶² Lament by O. Slavinskienė-Burokaitė, recorded by Žebrytė in 1974.

⁶³ This is a separate question, which we will not discuss in greater detail here.

⁶⁴ It is noteworthy that even in the frame of one single case of polymusic we can find clearly defined oppositions – indeed, not one, but several. Engovatova claims that this is determined by the polysemantic nature of traditional texts, as well as techniques of bricolage. Drawing on examples of the wedding traditions of Northern Russia (the bride's and mother's canon of laments together with the quasi-canonical of wedding songs), the following oppositions can be detected: bride/her relatives, family; bride/girls; groom's relatives/bride's relatives; and so on (Engovatova 1997: 54).

Ex. 3. Lament "Bless me, dearest mother" / "Bagaslovyk mani, miela motinéla".

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[0] Ba-ga-slo-ugk ma-ni, nié la mo-ti-na-la ò fe-vé-li,
öun-dien ay-fé-li, di-de-lan ke-lid-nan in-va-ámo-ja...

Ba-ga-slo-ug-kuß, vi-sí mu-no gi-mi-na-las, ku-we ös-ay-te-li en si-zin-kop,

Ba-ga-slo-ug-kuß, vi-sí su-nie-di-las ò su-nie-da-las...

Ba-ga-slo-ug-kuß, vi-sí ta-be-las, ku-we es-ter-aklen van-ki-te-ne (faul).

Ba-ga-slo-ug-kuß, vi-sí me-di-las, ku-we za-lino-fact,

Ba-ga-slo-ug-kuß, se-nie-las, ò... su ku-ziom sa-las in-ta-las ne-öö-jom,

Ba-ga-slo-ug-kuß, kro-la-las, ku-we öun-dien tam-pub-ke-ly kis-ta...

su-gün-ki, mo-ti-na-la, del'ma-ni za-lig in-te-lig kri-ot-ke-lis,

Ku-ri-är, fau-nuo-ly-ta pa-r si-nu za-ve-pa-nas die-pa-les gre-éti-e-na-sip.

the ritual. It is at these times that the main weight falls on musical language: the ability to forge such texts "allows it to take centre stage as it tests the values of the model world, and symbolically resolves its contradictions" (Engovatova 1997: 54).

Case III: enacted wedding "lament"-dialogue

The final case of Lithuanian polymusic that we will analyse is rather special. On the one hand, it does not match any of the main criteria for polymusic – the sound of different pieces simultaneously (let us remember Rappoport's argument that there is a special kind of musical performance: "various musical acts are performed simultaneously and deliberately in the same space" (Rappoport 2013: 9). On the other hand, in the phenomenon we analyse two pieces of differing genres and styles (lament and song) can nevertheless be heard, only not simultaneously, but rather antiphonally, in alternation.

Here it is worth remembering that many researchers consider forms of antiphonal singing to be the source of polyphony,⁶⁵ and that they are considered to be especially ancient, universal and characteristic of a majority of musical cultures.⁶⁶ The well-known researcher of polyphony Joseph Jordania considers such forms to be forms of social polyphony: "most of the so-called 'monophonic cultures' (such as Chinese, Australian Aboriginal, or most American Indian music cultures) have traditional forms of social polyphony (group singing)".⁶⁷ So antiphonal and responsorial singing, as Jordania claims, is an integral part of the polyphonic tradition. Such

singing is considered by the researcher "as one of the crucial elements of the hypothetic 'primordial' or 'proto-polyphony' of our hominid ancestors" (Jordania 2006: 470). A great number of examples of such relics of polyphonic or call-and-response singing have survived in Eastern Lithuania.

However, the case under analysis here is not considered to be the archaic call-and-response form of singing typical of Eastern Lithuania, which is characterized by a strict two-part symmetry in its structure, in which: 1) the group repeats the melody (aa(a_i)) and text (AA) sung by the leader; 2) the group repeats the melody with a different text (AB); 3) the group extends the musical thought with the same text (AA) but a different melody (ab); 4) the group replies to the leader with a refrain (AB):⁶⁸ a) with the same melody (aa), b) with a different melody (ab). The piece that sounded during a wedding which we will be analysing is more like a playful "collage" which combines two different genres into an integral antiphonal performance: the wailing of laments (performed solo, but occasionally in groups) and song (performed by groups, and occasionally solo).

This piece is well documented in comments by singers: "They sing it everywhere. If there are more singers, then some sing the daughter's stanzas, while the others sing the mother's. That's how two groups of singers are formed";⁶⁹ "This is a wedding song that is sung upon greeting the bride who is brought over to the husband's house. The song is led either by the bride herself, or else by a woman with a good voice (who is sometimes even dressed up as a bride), and the

⁶⁵ The choral singing of our ancestors, according to Joseph Jordania, "was most likely based on the antiphonal and responsorial alternation of two groups, or of a soloist and a responding group. This is a true universal feature for both polyphonic and even monophonic cultures and there is hardly a human musical culture on our planet without any elements of the deep-rooted tradition of responsorial singing." (Jordania 2006: 390).

⁶⁶ Responsorial singing is very widespread and very well documented in all regions of Africa (*ibid.*: 51); group antiphonal singing (*uta kake*) and call-and-response forms are quite usual in the Ryukyu Islands, Japan (*ibid.*: 201); Rie Kôchi discussed leader-and-followers singing resembling "call-and response" in traditional Ainu choral singing (Kôchi 2012: 105–106; 2014); Blaeva mentions the responsorial alternation of the soloist and the *ezhu* in Adyghean traditional polyphony (Blaeva 1989) [*ezhu* ('everybody') – the traditional term for the drone of Adyghean traditional polyphony]; etc.

⁶⁷ According to Jordania, "there is no culture without traditional forms of group singing. One of the true universal phenomena of human musical cultures – antiphonal dialogue between two parties (two soloists, two groups, or more often between a soloist and a group) is the most basic and widespread form of social polyphony" (Jordania. *What is polyphony...*).

⁶⁸ This is characteristic of the amoebic singing of East Lithuania, which is closely related to polyphonic *sutartinés* (for more see Račiūnaitė-Vyčinienė 2002).

⁶⁹ "Oh, mother" / "Oi, motula" (LLD XI 307), sung by Pranė Barisienė-Marmantavičiutė, age 50, Seirijai region, Alytaus district, recorded by Z. Slaviūnas in 1940.

other participants sit at the table and reply";⁷⁰ "The bride sings the first verse while sitting in the carriage as it departs for the groom's parents house, and then all the gathered girls and women answer with the second verse as a choir. And so on: who will lift the flax, pound it, comb it and so on. All the tasks involved in the labour of making flax are named";⁷¹ "That's how you can rhyme all the tasks without end. It's a wedding song";⁷² "When the bride enters the house, then one of the 'gypsies' begins to wail: 'Who is going to wash the spoons / For my dear mother?' and the group responds: 'I myself, daughter of mine, I myself, my guest...'"⁷³

Based on these and other commentaries, it can be argued that the piece is most likely related to the Lithuanian wedding tradition of greeting the newlyweds with crossdressers who occupy their places at the table instead of them. At such moments special songs were sung: the "fake newlyweds" sang about the bride's parting from her parents as well as other songs.⁷⁴ These pieces were most popular in south-western Lithuania (Dzūkija and Suvalkija), while only a few variations were recorded in Žemaitija and Aukštaitija. Here is one example typical from Dzūkija (LLD XI 307) (EXAMPLE 4).

Upon analysing all of the variations of the piece, one notices that its structure and content ("pain of flax")⁷⁵ indicates that it is closely related

to ritual texts. In the 40 notes included in LLD XI it is indicated as a wedding song (28) sung by crossdressers (6) who have occupied the place of the wedding couple at the table or when they are returning from the wedding ceremony; alternatively it can be sung by the wedding party as they escort the bride to the husband's home or as she arrives there. The song is enacted (role-played): one of the women sings the "bride's" text, while everyone else replies to her together; sometimes it is referred to as a *game* (LLD XI: 300). For example, "Dear mother, my heart" ("Motinėle širdele")⁷⁶ (LLD XI 308) includes the following annotation: "it is played at gatherings, young people's get-togethers, and weddings" (EXAMPLE 5).

This variation is very similar to several specific *sutartinės* (a polyphonic round-type of singing) ("The lazy one naps" / "Snaudala snaudžia", SIS 284;⁷⁷ "The Sleepy one sleeps, tuto, tuto" / "Snaudałės snaudžia, tūto, tūto", SIS 1398; "Little bride, the sleepy one, tuto" / "Marčiutė snaudalė, tūto", SIS 1397⁷⁸), which are interrupted by a wedding-lament type of "lamenting". These atypical *sutartinės* originate from games and dances that were performed during calendrical holidays (similar games were also played during collective spinning evenings).

However, let us return to the "fake" bride's laments during the wedding. The commentaries

⁷⁰ "Mother, my heart" / "Motula širdela" (LLD XI 312), sung by Agota Žuraulienė-Saulevičiutė, age 60, from Margionys village, Marcinkonys district, recorded by R. Šukys in 1967–1978.

⁷¹ "Who, Mother" / "Kas tau, motula" (LLD XI 313), sung by Ona Grigaliūnienė, age 40, Žasliai, Trakai region, recorded in 1938.

⁷² "Who, will help my mother" / "Kas mano motulai" (LLD XI 314), sung by Ona Balčiūnienė-Karužaitė, age 61, Naujienos village, Valkininkai district, recorded in 1947.

⁷³ "Who will help my mother" / "Kas mano motulai" (LLD XI 315), sung by Alesia Čaplinskienė, age 55, Gudakiemis, Merkinė district, recorded in 1935.

⁷⁴ These songs are published in the fifth volume of *Wedding Songs* (LLD XI) in the chapter "False Bride"; V 1529.

⁷⁵ The motif of a "plant's life" that reflects the life cycle and suffering of cultivated crops is common to many nations. In Lithuanian folklore it is related to flax, rye, poppies, hops, hemp, and other plants. The most popular is the "plot" of the life of a flax plant, commonly called 'pain of flax' – *linu mūka* or 'flax's suffering' – *linu kančia* (for more on this see Račiūnaitė-Vyčinienė 1999; Toporov 2008: 235–251; Kensminienė 2006 and others).

⁷⁶ Sung by Barbora Viščiulienė, age 64, Tarpučiai village, Marijampolė district, recorded in 1949.

⁷⁷ Note: "Both men and women play. They sing in chorus as they walk in a circle formation. The soloist, with head in hands, stands in the middle of the circle, laments, and at that time the other players stand. Once the soloist finishes lamenting, they take a token from each player – either a hat or scarf. The tokens are then distributed according to a simple order. The judges are from the choir" (recorded in 1935, Rokiškis district).

⁷⁸ Note: "All of them stand around in a circle while one 'sleeper' sits in the middle beside a spinning wheel, and with her head hanging low and sad, she spins thread. Two women stand near her and stroke her head, face, while the circle sings: 'the sleeper sleeps' and so on. When they finish singing, the sleeper lifts her head and begins to lament with gusto and screams: 'sisters you liars' and so on, while those two women continue to comfort and stroke her. Once the lament is finished, she laughs, shakes it off, and runs out into the circle. It ends there." (recorded in 1939, Kupiškis district).

Ex. 4. Wedding song "Oh, mother" / "Oi, motula" from Dzūkija (LLD XI 307).

1. Daughter:	1. Duktė:
- O, dear mother,	- <i>Oi, motula,</i>
Who will weed the flax?	<i>Kas linelius išravės?</i>
Mother:	<i>Motina:</i>
- The flax will be weeded	- <i>Be tavo ravėjimo</i>
Even without your weeding,	<i>Bus lineliai išravėci,</i>
I will send off, give away	<i>Tai laisiu, tai duosiu</i>
My dear little daughter	<i>Savo mielų dukrelj</i>
To a faraway land,	<i>In svecimų šalatj,</i>
Where the cuckoo bird calls,	<i>Kur gegutė kukoja,</i>
The nightingale warbles	<i>Lakštingėlė čiulbuoja,</i>
There, the sisters sing...	<i>Tj̄ sesulės dainuoja...</i>
2. Daughter:	2. Duktė:
- O, mother,	- <i>Oi, motula,</i>
Who will harvest the flax?	<i>Kas linelius nuraus?</i>
Mother:	<i>Motina:</i>
- The flax will be harvested	- <i>Be tavo ravėjimo</i>
Even without your harvesting,	<i>Bus lineliai išravėci,</i>
I will send off, I will give away	<i>Tai laisiu, tai duosiu</i>
My dear little daughter	<i>Savo mielų dukrelj</i>
To a faraway land,	<i>In svecimų šalatj,</i>
Where the cuckoo bird calls,	<i>Kur gegutė kukoja,</i>
The nightingale warbles,	<i>Lakštingėlė čiulbuoja,</i>
There sisters sing...	<i>Tj̄ sesulės dainuoja...</i>

Ex. 5. Wedding song "Dear mother, my heart" / "Motinėle širdele" (LLD XI 308).

The musical notation consists of three staves. The first staff is in G clef, common time, with lyrics in English: "- Mo ti - nè - le šir - de - le, kas man li - ne - lius pa - sès?". The second staff starts with a repeat sign and a key signature of B minor (two sharps). It has lyrics in Lithuanian: "b1] - Dél ta - vo pa - sé - ji - mo bus li - ne - liai pa - sé - ti. Tai duo - siu, tai lei - siu sa - vo mie - la duk - re - lę jı sve - ti - mą ša - le - lę, kur ge - gu - té ku - kuo - ja, lakš - tin - ga - la čiul - buo - ja," followed by a fermata over the last note. The third staff is in G clef, common time, with lyrics in English: "tę ber-ne-liai dai - nuo - ja, tę jau-nie - ji dai - nuo - ja."

"Pain of flax" (a game)

"All of the players stand in a circle. One person stands in the centre with their head in their hands and laments:

- Mother, my heart,	- Motinėle širdele,
Who will sow the flax for me?	Kas man linelius pasès?

Then everyone walks in time with the song in the circle, and the person standing in the centre spins on their own. Everyone (except the centre) sings:

- As for your sowing	- Dél tavo pasėjimo
The flax will be sowed,	Bus lineliai pasėti,
I will send off, I will give away	Tai duosiu, tai leisiu
My dear daughter	Savo mielą dukrelę
To a foreign land,	Į svetimą šalelę,
Where the cuckoo calls,	Kur gegutė kukoja,
The nightingale warbles,	Lakštingala čiulbuoja,
Over there the young boys sing,	Tę berneliai dainuoja,
Over there the young ones sing.	Tę jaunieji dainuoja.

Then those walking in a circle stand still, and the one standing in the centre stops spinning and laments again:

- Mother, my heart,	Motinėle širdele,
Who will harvest the flax for me?	Kas man linelius nuraus?

And so they go through the whole pain of flax: who will harvest, lay it down, trample it, beat it, comb it, spin it, weave it, sew it.

The one lamenting usually remains the same, although another can also lament."

on different variations stress that the bride's text is sung in a crying manner – *verksmingai* (LTR 1829(842)), it says that she sobs – *verkauna* (LTR 2707(90)), weeps – *verkauja* (LTR 3841(26)), "laments" – *rauda* (LTR 2729(27)), and that this song is intended to bring the mother "to tears" – *pravirkdzyc* (LTR 2324(25, 196)), and sometimes the piece is simply called wailing, lament.

Let us recall that the previous analysis of the ritual context of wedding laments led to the interpretation of it as the bride's – the protagonist of this "rite of passage" – ritual speech, and her special means of communication. By lamenting, the bride bids farewell not only to her family and home, but also to her former social status.

In this case, that is to say in what is clearly a role-playing context, the lament is imitated (let us remember that it is usually the "fake" bride who laments) employing all of the musical expressions characteristic of traditional laments. These include the intonation of a minor third (often descending), *rubato* rhythm related to the accenting or extending of the highest sounds of the third, as well as the manner of performance – weeping, sorrowful: it is sung with "sobbing" (*sriubčiojant*), "snivelling" (*verkšlenant*), and so on. Sometimes the ends of lines are embellished with the ending (*nuraudojimas*) characteristic of funeral and wedding laments such as *ha ha ha*, *kh kh kh* and the like. These characteristic endings merit a closer look.

The peculiar "laughter-cackle" at the end of phrases of funeral laments has long drawn our attention. In examples of laments (both in transcriptions and sound recordings) such a phenomenon is frequent: the lines of the lament end in what seems to be a sob or cackle (it is often difficult to identify them because sobbing phonetically is almost the same as laughter). Thus arises a particular "sob-laugh" (*плачесмех*).⁷⁹ It is believed that such a "cackle"/"sob" or "sob-laugh" is complemented by special forms of behaviour

and bodily motions during ritual lamenting at funerals, and is not considered to be the emotional expression of the mourner as an individual. The mourner conveys the emotion of sadness to the social dimension, and helps the entire community to mourn together. Besides, we can hardly talk about "real" (natural) emotions in this case – more likely we encounter ritualized emotion which is evoked by manipulating paramusical elements (cries, sighs, moans, sobbing and so on), and thus creates the image of anguish. One of the most powerful paramusical elements is the ending of the lament *ha ha ha* ("sob-laugh"), which sometimes turns into physiological crying (or intertwines with sobbing, sighing and the like). Most likely such an ending was an obligatory element of the lament because it was of a ritual-magical nature. Contemporary sound recordings of laments seem to support this.

During ethnographic expeditions over the last several decades, some singers, upon the folklorist's request to perform, would do so and try to "present" a real lament, always adding the characteristic *ha ha ha* endings, which in their performances resembled artificial cackling (laughter) more than weeping. Moreover, sometimes once the singers finished "lamenting" they would start to laugh, adding: "so there, that's kind of how they used to cry 'with words' [lament – D.V.]". Apparently, it is no coincidence that such a "sob-laugh" – as a periodically repeated element of the lament – survived in the singers' sonic memory until today despite the fact that the sociocultural context has completely changed.⁸⁰

At this point it is worth remembering an ancient wedding custom – "searching for the bride beneath the sheets": when the groom arrives at the bride's house, together with all the bridesmaids, the bride runs to hide beneath a large sheet (sewn out of at least three bedsheets). The matchmaker or the best man has to pull the bride out by the hand from under the sheet while

⁷⁹ This term is used by Izaly Zemtsovsky, according to whom similar phenomena exist among the Nenets, Karelian, Tajik (Zarevšan), African (Ghana) and other traditions (Zemtsovsky 2006: 138). It can be argued that the "ha ha ha" is considered a relic of laughter intended to resurrect the deceased – according to Vladimir Propp, "weeping is an equally magical means to help the deceased, or even resurrect him, as is laughter" (Propp 1976: 193).

⁸⁰ It is likely that in laments, which even today end in a descending intonation with peculiar sounds *ha ha ha*, lie the roots of the ancient understanding of tears and laughter as two opposing rudiments of one syncretic act during funeral rituals. Such an understanding of the endings of laments as important elements which help to shake off the extreme psychic stress related to death and emotions of fear by means of laughter, which has persisted among the residents of Dzūkija to this day, supports this hypothesis. Thus it is the proximity of these two elements in the sense of worldview, physiology and articulation that allows one to consider this syncretic phenomenon as "sobbing-laughter."

the bridesmaids try to protect the bride and offer the matchmaker their hands instead.⁸¹

When the matchmaker grabs hold of one of the bridesmaids and brings her out from under the sheet, the bride, who remains under the sheet, replies (lamenting): "Troublemaking leader, cold-handed guide, you didn't make the right choice by taking my hand, you made a mistake!"⁸² Once he brings her to the centre of the room, the matchmaker releases the bridesmaid, who then stands before the matchmaker and laments: "Matchmaker, troublemaker, don't go leading me around by my white hands. I haven't spun my flax, nor woven it, my mother hasn't amassed my dowry! ki ki ki!"⁸³ The matchmaker then grabs another one of the bridesmaids from beneath the sheet and brings her out into the centre of the room, while the bride replies from beneath the sheet lamenting with the same phrases. Each of the bridesmaids, when led out from beneath the sheet, laments a little differently. The third bridesmaid laments thus: "Oh my cold-handed hardship you didn't bother to drown me, so young in the deep sea. I haven't spun any flax, I haven't woven any sheets! ki ki ki!"⁸⁴

The bridesmaids' "lamenting" is acted out,⁸⁵ and is performed by imitating not only the texts and melodies of real wedding laments, but also the characteristic *nuraudojimas* (crying out) at the

ends of phrases such as *ki ki ki*, which, in this case, can be interpreted as a "sob-laugh". It is therefore likely that the "sob-laugh" *ha ha ha* of the "fake bride" imitating a lament is sometimes used as one of the important means of role play.⁸⁶

Worthy of separate mention are the texts and possible contexts of the "fake bride's" laments. The majority of "laments" mention all of the steps in the labour of preparing flax⁸⁷ – this story-line of the plant's "life-cycle" is referred to as *lino mūka* ("pain of flax") in Lithuania. Here it should be noted that the formulas for the "pain of flax" performance are known in several forms among the people.⁸⁸ Flax is especially important in wedding rituals because it relates to the world of the unmarried girl or bride-to-be, and this is reflected in songs and *sutartinės*. The spinning of flax, weaving of linen textiles, just like the planting of rue and making a wreath, according to Norbertas Velius, are among the most important tasks of the bride-to-be, and are understood to be ceremonial acts (Velius 2014: 136).⁸⁹ All of this shows that when flax is mentioned in songs, it is "lifted" out of the everyday realm (simply working with the linen) into the sacred (often using the story line of the "pain of flax"), and thereby it becomes a symbol of weddings even in the folklore of other genres.

⁸¹ Elders used to say that the custom of hiding the bride beneath a sheet dates from pre-Christian times. All of the priests used to scold those who practiced this custom, and in the second half of the 19th century, Bishop Motiejus Valancius strictly forbade the hiding of the bride beneath the sheet (Buračas 1993: 338). Nevertheless this custom continued to thrive up through the end of the 20th century.

⁸² Lament by D. Šlapelienė from Rakučiai village.

⁸³ Lament by B. Baseckienė from Kupiškis.

⁸⁴ Lament by D. Šlapelienė (Buračas 1993: 339).

⁸⁵ Actually, in this concrete role play situation, the bride's lament is interpreted as being enacted (let us remember that laments at weddings are the bride's "language" for communication).

⁸⁶ The lament ending *ha ha ha* can be heard in the piece "Who, dear mother, will sow your flax?" (CD *Jūs mano kūmužėliai* performed by the folklore ensemble Versmė and soloist Birutė Matuizienė-Miškinytė, b. 1932 in Smalninkai village, Varėna region; nr. 16).

⁸⁷ Occasionally commentary on the polymusic pieces analyzed here includes the note that the piece is sung "during the flax pulling or at weddings" (LTR 3674(87)), "at weddings and around flax" (LTR 1996(76)).

⁸⁸ It exists in stories, legends, fables, songs, *sutartinės*, wedding laments (and their parodies) and in circle games. Besides, it is comprised of certain parts of ritual acts. It is believed that if you get lost, one should "enumerate the pain of flax" as protection from the devil (LTR 3835(1691)); in stories this plot has a sacred purpose in various nations whereby it helps to rid oneself of negative powers (the devil). In certain Slavic territories "the life of flax" text is known as a calendrical ritual song (i.e. in Croatia – midsummer, in the Carpathians – during spring holidays) or circle game wherein the participants pantomime all of the tasks involved in processing flax (Tolstoy 1995: 227). As a chant of rye harvest (*sutartine*) the sacred text is known in Eastern Lithuania (where it was performed in the spring, paying visits to various sowed crops).

⁸⁹ Vladimir Toporov draws attention to this connection by arguing that the theme of the bride in the "flax" cycle is not coincidental: the possibility of marriage depended on the bride knowing how to grow and process flax – this is seen in the Baltic tradition and in many examples in neighbouring territories (i.e. Kashubia) and beyond (Toporov 2008: 245).

Let us return to the wedding custom we are analysing – the dialogue between the “bride” and “mother” before heading off to the home of the groom. Noteworthy are the variations of the piece which do not mention the “pain of flax” but rather speak of simple housekeeping chores (sweeping the floor, stoking the fire, and others). For example, “Who will help my mother” (LLD XI 315):⁹⁰

When the bride enters the house, one of the “gipsies” begins to wail:

- Who will wash the spoons	- Kas mano motulai
For my dear mother?	Šaukštelius mazgos?
Chorus:	Choras:
- I myself, my daughter,	- Paci, dukra mano,
I myself, my guest.	Paci, viešnia mano.
If not I, then my daughter-in-law,	Jei ne paci, tai marci,
Lilly daughter-in-law.	Lelijėlė marci.

This continues in the same manner with “make the bed”, “sweep the house”, “wash the table”.

According to Vėlius, such variations⁹¹ are closely related to the lament of a bride leaving her native home from the 16th century documented in the Sudovian book (*Sūduvių knygelė*) (LLD XI: 308). This raises the question: perhaps it is not the “pain of flax” but the enumeration of domestic chores that was the “starting point” from which developed the plot line in lament texts when acted out?

Today it is difficult to untangle so many different situations (the bride laments before leaving her home / the “fake bride” laments when bidding farewell to her mother), and just as many different topics of the lament texts (enumerating the stages of the “pain of flax” / naming the

different domestic chores), their relationship and changes over time.

From the commentary of singers it becomes clear that the bride herself can lament during the parting from her home (- Mother, / Who will sow the flax for you? / - I myself, daughter, I myself / If not I, then my daughter-in-law / - Mother, my heart/ who will harvest the flax? - I myself, daughter, I myself / If not I, then my daughter-in-law...). Notes include: “this is a wedding song that is sung when the bride is brought over to the groom’s home. The bride herself leads the song, or else it is led by a woman with a good voice (sometimes dressed as a bride), and the other participants are sitting at the table and respond” (LLD XI 312); “The bride sings the first verse while sitting in the carriage when she heads over to her groom’s parents’ house, and the women and girls who have gathered respond with the second verse. And so on: who will carry the flax, trample it, comb it. All of the tasks in the toil of preparing flax are named” (LLD XI 313)). The “fake bride” can lament, too (“When the couple returns from the wedding the dressed-up fake bride laments. She sits at the table wailing until the couple pays her off” (MFA KTR 44 (162)). It does not matter who is lamenting (whether it is the real or the fake bride): the text of the lament is usually based on the plot of the “pain of flax”.

Why did this subject matter become essential? Was it perhaps at some point not the fake bride who lamented the theme of the “pain of flax” but the real bride? The lament could have been a symbolic expression marking the end, the culmination of a very important period – preparing to become a daughter-in-law, which was inseparable from amassing a dowry and preparing linen textiles⁹²? Doubtless, its significance may well have been different. Nevertheless, the motif of the “pain of flax” articulated at the fateful moment of a wedding ceremony is not coincidental.⁹³

⁹⁰ Sung by Alesia Čaplinskienė, age 55, Gudakiemis, Merkinė district, recorded in 1935.

⁹¹ Most of these were recorded in Žemaitija (areas of Kelmė, Taurage, and others).

⁹² Let us recall that the bridesmaids whom the matchmaker drags out from under the sheet instead of the hidden bride all “lament” that they are unable to wed because they haven’t yet “spun enough flax, nor woven shrouds.”

⁹³ Here we can point to a distant allusion to the Sumerian poem “Inana’s Matchmaking” (III-II BC) in which God’s shepherd Dumuzi and God’s farmer Enki get into an argument over who will wed the goddess Inana. Inana’s brother, Utu, the God of the Sun, tries to match her with Dumuzi saying that he will help her spin and process fibre plants. Inana asks for an assistant who would be able to spin threads, even them out, shoot them through the loom, cut them, and so on (here all the tasks involved in preparing linen fibres are enumerated). Utu promises that Dumuzi will do everything, and once he completes the tasks he will be able to take Inana as a bride (Lyczkowska, Szarzynska 1986: 114–118). What interests us

One possible presumption is that the performance of laments according to the subject of the “pain of flax” as a parody is a later phenomenon that appeared after the older meanings had been forgotten. In fact, such a canonized text as the “fake bride’s” lament analysed here does not exhibit the improvisational structure of the lament genre (this is one of the reasons why these laments appear “fake”). Moreover, wedding laments are generally far more stable than funerary laments (the latter sometimes, and especially in situations of culmination, are marked by extreme emotional expressions: the vocal intonation becomes unstable, even though remaining recognisable, and the lament turns into a prose text – an exclamation). The wedding laments relate to the symbolic “death” of the bride, and their language is more general and symbolic. Could it be that the wedding lament performed at a moment of ritual climax as the bride leaves her native home (the bride undergoes a symbolic death) “appropriated” a “code” that marked the end of girlhood, i.e. the “pain of flax” plot? Let us remember that the real bride also uses this subject matter: “[...] the bride sings while sitting in the carriage as she is travelling over to her groom’s parents’ place [...] who will lift the linen, stomp it, comb it. All of the tasks around the flax toil are enumerated.” Perhaps this used to not be a lament, but a song? Perhaps only later it became a “lament” imitating the “fake bride’s” bidding farewell to her mother? Either way, the very relation of the lament (and its imitations) with a “plant’s life” (*vita herbae*) cycle appears to be very important.

Of special interest is the fact that such a subject has become not only the basis for the “fake bride’s” “imitation” of a lament, but also

part of the parodies of funeral hymns that have been recorded in various regions of Lithuania. For example, in one such parody characteristic of hymns sung at wakes, the “life” of a buckwheat grain is recited while a second group antiphonally responds “Elm with the pear tree” (“Alksnis su grūšia”) rather than the usual response of hymns “Pray for the soul” (“Melskis už dūšią”)!⁹⁴

1. I planted a buckwheat, I planted a vetch	1. <i>Paséjau grikj, paséjau vikj</i>
Upon the high hill	Ant aukšto kalno
In a white bonnet	Baltam kepaliušy
- Elm with the pear tree.	- Alksnis su grūšia.
2. The buckwheat sprouted, so did the vetch	2. <i>Išdygo grikis, išdygo vikis</i>
Upon the high hill	Ant aukšto kalno
In the white bonnet	Baltam kepaliušy
- Elm with the pear tree.	- Alksnis su grūšia.
3. I cut down the buckwheat, I cut down the vetch	3. <i>Nupjoviau grikj, nupjoviau vikj</i>
Upon the high hill	Ant aukšto kalno
In the white bonnet	Baltam kepaliušy
- Elm with the pear tree.	- Alksnis su grūšia.

Numerous Catholic hymn parodies about cabbages have also been recorded.⁹⁵ The basis for their text is the “pain” of the cabbage, wherein the stereotypical story line matches that of songs enumerating the suffering of cultivated plants:⁹⁶

most in this case is the condition of completing all the tasks of preparing flax before receiving Inana’s hand in marriage. Without delving into an analysis of the deeper mythological meanings of this work, we can ascertain that by repeating the sacred wedding ritual here described, one strives to secure prosperity (and, without doubt, a successful crop of cultivated plants). It is believed that a similar wedding ceremony of sacred figures had to be acted out on the eve of the new year by all of the Sumerian rulers (Antonova 1990: 214). Can we perhaps also consider the Lithuanian lament-game analysed here as a distant echo of a divine marriage (which mortals seek to replicate in their wedding rituals)?

⁹⁴ “I sowed a buckwheat”, recorded by the author in Deltuva, Ukmergės district in 1987. The rhythm, rhyme and sound of the comical words (‘elm’ and ‘pear tree’) resemble those of the original religious hymn (‘pray’ and ‘soul’) (*alksnis = melskis* and *grūšia = dūšia*).

⁹⁵ Performance context: “Guys would sing this song on their way back from parties/dances. It sounds like a litany which is sung when escorting the deceased. Men sing it even now” (Jotainiai; recorded in 1936, LTR 1084(82)); “Boys would go out at night and shout those litanies as they walked down the street.” (Piniava; recorded in 1971, LTR 1598(21)).

⁹⁶ “Green Little Cabbage”, sung by Juozapas Kateiva, age 18, Kilučiai village, Biržai district, recorded by Edmundas Jievaltas in 1926 (LTR 68(234)).

1. - Little cabbage, little green one,	1. Kopūsteli žalynėli,
What pain and suffering you've seen	Kokis tu mūkas turėjė,
As I weeded you?	Kai aš tave ravėjo?
- Turn over on your head!	- Verskis par galvū!
2. - Little, cabbage, little green one,	2. Kopūsteli žalynėli,
What pain and suffering you had	Kokis tu mūkas turėjė,
While you grew in the gap?	Kai aš tarpuežy užaugai?
- Turn over on your head!	- Verskis par galvū!

Some of the “cabbage” variations (for example, NMT 91) are marked by an especially accurate parody of the specificity of funeral hymns – long texts, that are freely recited with one breath, followed by a short, drawling sung refrain:

1. - Oh you cabbage, little cabbage,	1. - Oi tu kopūstai kopūsteli,
How much hardship I had as I planted you.	Kiek aš varga turėjau, kol aš tavi pasėjo.
- Turn over on your head	- Verskis par galvū,
- What's it to you, you stupid?	- Kas tau, durniau, darba?

Thus, the cabbage – a plant that became popular in Lithuania rather late (around the 14th century), in contrast to the other cultivated plants that are part of various ritual texts (flax, rye, hemp and others) – easily becomes a comical object and means of parody.

All the examples discussed above would lead one to believe that the lamenting or hymn singing about one or another cultivated plant has deep roots.⁹⁷ The “life cycle of the plant” motif

is like a symbolic “code”, which is very probably well known among all members of traditional cultures, that is ideally suited to evoking the mood of mourning, or to imitating it (either when the bride is actually departing from her home, or when the false bride is imitating this departure; the parodied hymn is sung during funeral processions, and so on). It can be assumed that both the real laments as well as their “imitations” or parodies, which are created based on the plot of the “plant’s life cycle”, can be considered a distant echo of ancient harvest rituals.⁹⁸

By analysing the question of one of the components of polymusic – the lament – we can now consider the polymusic piece (process) as a whole. The structure of the piece is comprised by the bride’s (or false bride’s) “lament” and a happy song that contrasts with it. In this dialogue between the bride and mother, contrasts that occur from a musical perspective include:

- genre: lament/song
- song style: recited, improvised / clearly accented
- rhythm: irregular/regular
- meter: changing/stable (2/4)
- tempo: slow, *tempo rubato* / fast
- melodic range: narrow (third-tonical modal structure) / wide
- key: minor/major
- facture: monophonic / homophonic (monophonic)
- performance: solo (chorus; solo + solo) / chorus (solo)

As we can see, two strongly contrasting components comprise the piece: the lament that represents the world of the bride, and the song representing the mother’s world.⁹⁹ The song seems to be intended as solace for the lamenting

⁹⁷ The motif of the “pain of flax” that interests us figures in the old calendrical myth of old farming civilizations about the god who dies and is reborn. According to Toporov, “in the Baltic tradition the relationship between flax as a plant, as an object of farming (and all tasks related to it), and as a rather personified image of flax as a figure, a subject, is restored.” (Toporov 1990: 305).

⁹⁸ For more on this see Račiūnaitė-Vyčinienė 1999.

⁹⁹ It should be noted that the piece seems to be a “conversation” with “mother”; however the “part” of the mother is usually performed not by one singer, but by a whole group. Might this not indicate that it is not the daughter/mother opposition, but rather the symbolic daughter / “previous world of the daughter: mother, home, friends” opposition? Such a presumption is supported by other researchers’ insights as well. For instance, the ethnomusicologist Borislava Efimenkova, in her research on wedding laments in Northern Russia, draws attention to the explicit bride/girls opposition in the contrasts of the musical code in terms of timbre-intonation: the bride “speaks” with weeping intonations (using moans, sobbing, and other means) – while the girls sing harmoniously; and rhythm: the free, *rubato* mood of the bride’s text contrasts the very strict rhythmic picture of the girls’ singing (Efimenkova 2012: 307).

Ex. 6. "Who will help my mother" / "Kas mano motulai" (LLD XI 314).

Musical notation for "Who will help my mother" (Kas mano motulai). The score consists of three staves of music. The first staff starts with a tempo of 88 BPM. The lyrics are: - Kas ma - no - mo - tu - lai li - ne - lius nu - raus? The second staff begins at a tempo of 152 BPM. The lyrics are: - Pa - ci, duk - ra, pa - ci, pa - ci, vieš - na, pa - ci, jei ne pa - ci, tai mar - ci, lé - li - jé - la mar - ci.

Ex. 7. "Mother, who will sow the flax for you?" / "Motula, kas tau linelius pasés?" (LLD XI 312).

Musical notation for "Mother, who will sow the flax for you?" (Motula, kas tau linelius pasés?). The score consists of two staves of music. The first staff starts with a tempo of 88 BPM. The lyrics are: - Mo - tu - la, kas tau li - ne. - lius pa - sés? The second staff begins at a tempo of 108 BPM. The lyrics are: - Pa - ci, duk - ra, pa - ci, jei ne pa - ci, tai mar - ci, // tai mar - ci. A note below the staff indicates: * I ml. 2, 4, 5, 6 psm.

bride – and this is reflected not only in the text (the answer to the bride's question "Who will sow, harvest the flax for mother?" is always optimistic in tone: "I myself, daughter, I myself, and if not I, then the daughter-in-law...") but also musically, since the joyful tone is marked by a rather quick tempo ($\text{J} = 152, 176, 124$ and so on). For example, see "Who will help my mother" / "Kas mano motulai"¹⁰⁰ (the lament is performed "solo sobbing", while the song is sung by the group "choir") (EXAMPLE 6).

Some of the song melodies are "dance-like": one such melody, for example, is based on a popular dance in Lithuania called "Little Grey

Bee" ("Bitute Pilkoji"), see "Mother, who will sow the flax for you?" / "Motula, kas tau linelius pasés?" (LLD XI 312) (EXAMPLE 7).

The second part of the piece sung by either a larger or smaller group of singers ("the false couple", women and girls, all of the wedding guests, and the like) was sometimes accompanied with pounding on the table. In Lithuania a large number of songs that were sung during weddings (as well as at other banquets and large gatherings) involved all those sitting at the table pounding the table either with their fists or with the cutlery

¹⁰⁰Sung by Ona Balčiūnienė-Karužaitė, age 61, Naujienos village, Valkininkai district, recorded in 1947 (LLD XI 314).

Ex. 8. "Mother, who will harvest the flax for you?" / "Kas tau, motula, linelius nuraus?" (LLD XI 313).

(for example with spoons).¹⁰¹ It is possible that at some point such pounding and hitting the table once had a ritual or magical significance of protecting the newlyweds and other participants at the wedding from evil forces. In the case that we are analysing, only the crossdressers sing while pounding on the table, both the false couple and their false "wedding party", as they greet the actual wedding couple and their entourage. Over time, the pounding became simply a means of expressing "rowdy" jollity and an aid for a large group of people to sing together.¹⁰² Such a method of performance undoubtedly brought joy to all those taking part.

One of the variations¹⁰³ of the piece stands out because the "bride's" part more closely resembles a lyrical song melody than a lament (and even in the annotations it is mentioned that the "bride sings this while sitting in the carriage as she leaves for her husband's home, and the choir of

gathered girls and women reply with the second verse"), even though the melody is based on the minor third intonation that is characteristic of laments from Dzūkija. Nevertheless, the character of the second part stands in stark contrast to the first part in this piece as well: in the archival sound recording we can hear that the singer is singing very loudly, almost "shouting" the melody, with strong accents on different sounds¹⁰⁴ (EXAMPLE 8).

Noteworthy is the fact that the text of "The horses are already harnessed, standing at the gates" winds its way into the second part, and this is the start of one of the main songs for seeing off the couple ("Already the horses are harnessed" / "Jau žirgeliai sukinkyti"), which we mentioned several times when analysing the second case of polymusic.

Yet another case of that same text winding its way into a piece is a variation of the piece

¹⁰¹ At the end of the wedding the guests request a feast by singing, rattling bowls, cups, glasses and pounding on the table. They sing: "The merciless guests/ won't leave for home/ The hostess and host/ Are really complaining..." (Burėcas 1993: 417).

¹⁰² According to the ethnomusicologist Polo Vallejo, Spanish singing while slapping the table with the hands originated from an old custom of baking bread – it was a specific way of kneading the dough (in conversation: Tbilisi, 27.09.2006).

¹⁰³ "Who, dear mother" ("Kas, mano motula") (LLD XI 313), sung by Ona Grigaliūnienė, age 40, Žaslai, Trakai region, recorded in 1938.

¹⁰⁴ "Mother, who will harvest the flax for you?" ("Kas tau, motula, linelius nuraus?"), LLD XI 313.

Ex. 9. "Who, mother" / "Kas tau, motula" (LLD XI 316).

"Who, mother" ("Kas tau, motula").¹⁰⁵ This piece is distinctive in that the chorus replies to not just one but two "soloists" – different "actors" of the wedding (EXAMPLE 9).

The annotations explain that

one of them leads while crying: "who, mother, will lay down the flax for you?" while the other quickly and freely replies: "I myself, and if not I – then the daughter-in-law". At that point everyone sings: "Already the horses are harnessed, and standing at the gate – we will take mother-in-law." Then the cycle repeats about other tasks in the flax preparation. At the very end she laments: "They will drown you in a spoonful of water", "They will put you in the place of a fire-iron", "They will turn you into a dishcloth" (this ending is lamented by one of the wedding guests).

In this case we are dealing with a very vivid enacted situation in which the "bride" laments, the "mother" consoles her, and the remaining guests remind her of the inevitability of her departure by singing the traditional text "Already the horses are harnessed", while someone from the wedding guests (using the language of lament) at the very

end warns about the unhappy life awaiting the bride at her mother-in-law's place. It is almost as if all this – the daughter's departure as she laments bidding farewell to her mother and her native home, at which time a sorrowful song is sung – were a summary "compressed in time" of a traditional wedding situation, a playful *mise en scène* performed at the table.

Conclusions

The above analysis of three different cases of Lithuanian polymusic leads to the conclusion that all of them are an important part of family cycle rituals (funerals and weddings). The first two are not premeditated, but rather arise at moments of ritual climax. It can be argued that the combination of different texts (in the semantic sense) provokes the situation itself. For example, the wailing of the two lamenting women (the daughter and the neighbour) with a Christian, catholic hymn in the background is related to their first appearance at a wake and an "introduction" in the language of a lament to those gathered, to the deceased, and to all the dead. The essential moment of a wedding is the bride's departure from home, which is a critical

¹⁰⁵ Sung by Ona Surmulavičienė, age 46, Paparčiai congregation, Žasliai district, recorded in 1932; LLD XI 316.

moment of separation that is characteristic of rites of passage, and which unites the bride's lament, the song of her friends or those seeing her off, and/or the musicians' playing all into one musical act. Such a "combination" of different melodies and musical subtexts into one text (the collective sound of the lament, song, and march at once) reflects the particular forms of communication of each of the different participants at the wedding through certain musical "symbols". Similarities to these first two cases can be found in other nations' funeral and wedding traditions.

The third case analysed here is considered to be exceptional. First of all, as already mentioned, it does not fully fit the concept of polymusic understood as "singing at the same time in the same place without being together" (Rapoport 2013: 40). Yet nevertheless, in keeping with the opinion of various researchers who claim that antiphonal (response) performance forms can be considered the origins of polyphony,¹⁰⁶ we can consider the specific "dialogical" singing performed during weddings as polymusic. Regardless of the fact that the texts of the piece here analysed are not performed simultaneously but alternately – one after the other – they reflect the different "worlds" of the participants of the musical dialogue.¹⁰⁷

It is very difficult to decipher the real meaning of this in wedding rituals today. Might the playful situation performed by crossdressers seated at the table (false bride and her "mother") be considered the original instance, or did it develop from the real – ritual farewell – situation over time and become a playful *mise-en-scene*? This case of polymusic requires far more in-depth research that would take into consideration the wider explanatory contexts, but for now this question remains open.

All the cases of polymusic discussed in this article were recorded at a moment when community celebrations were disappearing. It is possible that we will no longer be able to document more variations of the ritual situations considered here. New polymusic combinations will form over time due to a shift in lifestyle and traditions. This is most likely to happen in the funeral ceremonies of Dzūkija, where up until today the pre-Christian and Christian worldviews combine in bidding farewell to the deceased in old and new musical codes – laments and sentimental songs.

Translated by Vaiva Aglinskas

¹⁰⁶ Let us recall that researchers of polyphony relate polymusical phenomena with various contexts of collective singing. Engovatova calls them 'special forms of singing in common', Ahmedaja discusses the concept of polymusic alongside 'polyphony,' 'multipart music' and others.

¹⁰⁷ From the existing documentation and sound recordings we are unable to say whether this piece was actually performed the same way all the time – always keeping to the principle of alternating singing (one after the other). After all, many pieces (that is to say both of its parts) are recorded by just one singer. Taking part in weddings and other holiday gatherings, we were able to observe that in some natural situations the other group enters earlier, i.e. while the first group is still singing, and the first group jumps in before the second group finishes singing. Some ethnomusicologists studying the music of the eastern Slavs have drawn attention to such forms of singing in the form of an uninterrupted "chain" (Vyacheslav Shchurov, Margarita Engovatova, Galina Tavlay and others). Talvay's in-depth research of this phenomenon in Belarus led to the observation that sometimes this type of antiphonal singing transforms into a canon (Tavlay 1996: 110).

Abbreviations of sources

- ADSIM** – Aukštaitijos dainos, sutartinės ir instrumentinė muzika / Songs, Sutartinės and Instrumental Music of Aukštaitija. Phonograph recordings from 1935–1941, comp. and ed. by Austė Nakienė and Rūta Žarskiénė, Vilnius: Institute of Lithuanian Literature and Folklore, 2004.
- AM** – Aukštaičių melodijos [Melodies of Aukštaitija]. Comp. and ed. by Laima Burkšaitienė and Danutė Krištopaitė, Vilnius: Vaga, 1990.
- BLKP** – Buračas, Balys. Lietuvos kaimo papročiai [Village Customs of Lithuania]. Comp. A. Degutis, Vilnius: Mintis, 1993.
- BRMŠ** – Baltų religijos ir mitologijos šaltiniai. Nuo seniausių laikų iki XV amžiaus pabaigos / Sources of Baltic Religion and Mythology. From ancient times to the end of the 15th century. Comp. by Norbertas Vėlius, Vilnius: Mokslo ir enciklopedijų leidykla, 1996.
- LKŽ el** – Lietuvių kalbos žodynas [The Dictionary of Lithuanian Language]. Vol. I–XX, 1941–2002, electronic version, 2005: <http://www.lkz.lt/?zodis=verkt&lns=-1&les=-1&id=30066380020> (18.09.2020).
- LLD XI** – Lietuvių liaudies dainynas. Vestuvinės dainos, 5: Sugrįžimo iš jungtuvii – jauniosios apdovanojimo dainos [Lithuanian Folk Songs Book. Wedding songs 5: Songs of returning from the ceremony – gifting the bride]. Ed. by Norbertas Vėlius and Laima Burkšaitienė, Vilnius: Lietuvių literatūros ir tautosakos institutas, 1996.
- LLD XXIII** – Lietuvių liaudies dainynas. Vestuvinės dainos, 7: Išvažiavimo pas jaunaji dainos [Lithuanian Folk Songs Book. Wedding songs, 7: Songs of departing for the groom's home]. Ed. by Vilma Daugirdaitė and Živilė Ramoškaitė, Vilnius: Lietuvių literatūros ir tautosakos institutas, 2011.
- LLDK** – Lietuvių Liaudies Dainų Katalogas [Catalogue of Lithuanian Folk Songs]. Ed. by Ambraziejuš Jonynas, Vilnius: Vaga, 1976.
- LPL** – Lepner, Theodor. Der Preusche Littauer. Danzig: Rüdiger, 1744.
- LTR** – Folklore Archives of the Institute of Lithuanian Literature and Folklore.
- MFA KLF** – Sound recordings on magnetic tapes from the Lithuanian Academy of Music and Theatre Ethnomusicology Department's Musical Folklore Archives.
- MFA KTR** – Manuscript collections of the Lithuanian Academy of Music and Theatre Ethnomusicology Department's Musical Folklore Archives
- NAA** – Personal archives of Rasa Norinkevičiūtė.
- NMT** – Nebark manęs, téveli. Biržiečių dainos [Don't scold me, father. Songs from Biržai]. Comp. Augustas Kubilius, Vilnius: Spaudos kontrolės valdyba prie Teisingumo ministrės, 2010.
- PDP** – Prätorius, Matthäus. Deliciae Prussicae oder Preussische Schaubühne. Hrsg. von William Pierson, Berlin: Duncker, 1871.
- SIS** – Sutartinės. Daugiabalsės lietuvių liaudies dainos. [Sutartinės. Polyphonic Lithuanian Folk songs]. Comp. and ed. by Zenonas Slaviūnas, T. 1–3, Vilnius: Valstybinė grožinės literatūros leidykla, 1958–1959.
- ŠRR** – Švintų rytų rytelj: Anelės Karmonienės tautosaka [Early Holy Morning: Folklore of Anelė Karmonienė]. Folklore recorded and songbook compiled by Valdas Striužas, Vilnius: Saulės vėjas, 1995.
- V** – Kazlauskiene, Bronė. Lietuvių liaudies dainų katalogas: Vestuvinės dainos jauniosios pusėje [Catalogue of Lithuanian Folk Songs: Wedding songs at the bride's house]. Vilnius: Vaga, 1976. [Wedding songs at the groom's house], Vilnius: Vaga, 1977.

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Leedu polümuusika reliktid: kolme juhtumi analüüs

Daiva Račiūnaitė-Vyčinienė

Polümuusika on mõiste, mis tuli etnomusikoloogiasse alles 20. sajandi lõpus, kuid nähtusi, mida liigitatakse polümuusika alla, oli idaslaavi maades tähele pandud juba palju varem – 1970. aastatel. Tol ajal nimetati neid „kooslaulmise erilisteks vormideks” (*особые формы совместного пения*) ja neid analüüsits oma töödes süvitsi Margarita Jengovatova (Engovatova). Leedu polümuusikat pole etnomusikoloogid seni uurinud.

Etnomusikoloogide (Margarita Jengovatova, Zinaida Mažeiko, Tatjana Berkovitš, Leila Qashu, Philip Yampolsky jt.) tähelepanekud polümuusika erinevatest ilmingutest on eriti tähtsad leedu polümuusika näidete esmasel uurimisel, möistmisel ja tölgendamisel. On tähelepanuväärne, et kõike kolme polümuusika juhtumit, mida käsitletakse selles artiklis, peetakse rituaalide – matuste ja pulmade tähtsateks osadeks. Nende uurimine nõuab terviklikku lähenemist, mis tähendab muusikalise folkloori eri liikide vahekorra analüüsi, ja mitte ainult muusikalisest perspektiivist, vaid ka arvestades ethnograafilist, sotsiokultuurset, religioosset ja teisi kontekste. See uurimus rakendab struktuurilis-semantilist ja võrdlevat tüpoloogilist meetodit koos tölgendusliku hermeneutilise analüüsiga.

Kõik meid huvitavad leedu polümuusika näited on mingil moel seotud itkude ja itkemise protsessiga matustel ja pulmades. Leedu itkutraditsioon oli üksikinimese elutsükli ja kogukonna rituaalse elu tähtis osa, mis mängis oma rolli nii matustel, pulmades kui oletatavasti ka muudel puhkudel. Leedu itkud („sōnadega nutmine”) on improviceeritud luule, mida esitavad põhiliselt naised ja millel on retsatatiivne meloodia ja mittestroofiline vorm. Nii 13.–17. sajandi ajaloolised allikad kui ka kaasaegsete lauljate kommentaarid Dzükija küladest (Lõuna-Leedu, kus itkutraditsiooni ikka veel praktiseeritakse) näitavad, et itkemine oli kohustuslik osa iidsest rituaalist, millega saadeti surnu ära teispoolusesse.

Itku mõiste ja funktsioonide üksikasjalik vaatlus võimaldab paremini aru saada kolmest analüüsitud leedu polümuusika juhtumist.

Esimene juhtum (hümn-itkud matuserituaalis). Kõnealune autentne situatsioon on salvestatud folklooriekspeditsiooni ajal Dieveniškėse vallas: pika kirikuhünni taustal kõlavat kahe itkeja itkud. Selline kooslus on erinevate „keelte” omapärale kombinatsioon, mis puudutab (1) muusikalike – hümn ja lament, (2) keelelist spetsififikat – poola keel (hümn), leedu keel (esimene itkeja) ja valgevene keel (teine itkeja) ja (3) usulist kuuluvust – eelkristlik (itk) ja kristlik traditsioon (hümn).

Vaatamata asjaolule, et mainitud muusikakihid Žižmai küla matusetseremooniast erinevad nii oma päritolult kui ka struktuurilt ja väljendusvormilt, on neil sama eesmärk – väljendada lugupidamist lahkunule ja saata teda viimasele teekonnale õigel viisil (s.t. kõiki traditsioonilisi kombeid järgides). Sel juhul kajastab käsitus „õigel viisil” kohalike elanike mitmemõõtmelist eneseteadvust. See loob tingimused erinevate religioonide ja kultuuriliste kihtide koosesisteerimisele ja nende polümuusikalisele väljendusele läbi aegade.

Teine juhtum (itk–marss–laul–hümn pulmatseremoonias) põhineb pulmakirjeldustel, mis annavad tunnistust polümuusikaliste ilmingute esinemisest pulmatseremoonias. Kui pulmade haripunkt – pruudi ärasaatmine laulatusele – lähenes, oli kindlasti vaja ajada ta pisarasse ja panna ta valjusti nutma. See saavutati, kasutades just selle jaoks möeldud *kurbi laule* ja nukraidi *lahkumismarsse*. Rituual, mis pidi ajama pruudi pisarasse sel hetkel, mil ta oli veel oma kodus, kuid jättis hüvasti oma vanemate perega, on tavaline paljude rahvaste pulmatraditsioonides. Polümuusika sellised vormid on köige sagedadmini siirderituaali tulemuseks. Need vormid esinevad enamasti seda tüüpilisi rituaalide keskmises, köige dünaamilisemas faasis – rituaali „kosmilises keskpunktis”.

Peale nende erinevate leedu polümuusika juhtumite analüüsi võib väita, et need kõik on perekondliku tsükli rituaalide (matuste ja pulmade) oluliseks osaks. Esimese kahe juhtumi analooge võib leida teiste rahvaste matuse- ja pulmatraditsioonides.

Kolmas juhtum (etendatud itkudialoogid pulmades), mida selles uurimuses analüüsatakse, on erandlik. Kõigepealt ei sobi see täielikult polümuusika mõistega. Samas, toetudes erinevate uurijate arvamusele, et antifoonilisi (responsoorseid) esitusvorme võib käsitada polüfooniat allikana, võime tölgendada

spetsiifilist dialoogilist laulmist pulmades kui polümuusikat. Vaatamata asjaolule, et siin analüüsitud žanris ei esitata tekste üheaegselt, vaid vaheldumisi, üksteise järel, esitlevad nad muusikalise dialoogi osalistele erinevaid „maailmu”. Tänapäeval on väga keeruline lahti mõtestada selle žanri töelist tähendust pulmarituaalis. Kas mänguline situatsioon, kus ümberriietatud tegelased (vale-pruut ja tema vale-ema) istuvad laua taga, võiks olla algne või arenes see aja jooksul töelisest lahkumisritualist ja sai lustakaks „misanstseeniks”? See polümuusika juhtum nõuab palju sügavamat uuringut, mis võtaks arvesse laia seletava konteksti, kuid praegu jäääb see küsimus lahtiseks.

Tõlkinud Žanna Pärtlas

Embodiment in the Context of the Transmission of Vocal Tradition. School of Traditional Music, Poland

Rytis Ambrasovičius

Abstract

In this paper, the experience gained mostly at yearly summer schools of traditional music (primarily at one school in Poland) is reviewed, noting in particular the importance of embodiment in the second link of the transmission chain "native singer – teacher – student". The main purpose of these workshops is to practise certain traditional vocal techniques and styles, thus actually "embodying Otherness" (Trimilios 2004). The individual experience of the author (working as an instructor) and the reflections of other school participants are considered.

A number of points relating to the topic are discussed, including developing a "corporeal vocal memory", imitation (overt or covert), hermeneutic "lay" instructions, adequate environment as part of a cognitive system, and the proportion of verbal/non-verbal means. The application of these to group training introduces special problems. These include creating a "bioenergetic" group space (related partly to the group geometry), statics and dynamics in embodiment dependent on and manifesting in the song genre, the singers' individuality, and certain roles of the singers. Special attention is paid to the role of intentional/unintentional gestures in group leading and communication. The rehearsing of one song is presented as an example of the interplay of various aspects of embodiment.

About the School

Two Polish enthusiasts of traditional music, Jan Bernad and Monika Mamińska, came up with the exciting idea of launching a somewhat unexpected, brand new event in the context of modern Poland. Bernad and Mamińska were the first who formulated the aim "to create the folklore movement in Poland". Neither of them had any formal education in ethnomusicology; they came with backgrounds in theatre (Bernad) and philology (Mamińska). They were strongly attracted to the magnificence and values of traditional vocal techniques (such as "biały głos", i.e. "white voice", the intense, taut Slavonic technique) and of traditional culture in general. They gained inspiration from other Eastern European countries where the folklore movement already had deep traditions (which were lacking in Poland). In the beginning they invited Ukrainian teachers, the members of the distinguished folklore ensemble Drevo known for their careful attention to vocal techniques and styles. In this way, the start of "creating the folklore movement in Poland" was ideal, based as it was on the

essential qualities of traditional singing and on general cultural matters.

The first International Summer School of Traditional Music (Międzynarodowa letnia szkoła muzyki tradycyjnej; hereafter 'the School') took place in 1998, in a small camp of summerhouses called Rybaki nad Narwią in the countryside of Eastern Poland. Most probably the very location of the camp, situated as it is on a hill with a far-reaching, panoramic view over the small stream, calm wide meadows and swamps in the valley below, has influenced the reception of traditional singing as embodied through what might be called an authentic, homelike environment.

Since then the School has been held at different places in Poland (Fig. 1) and organised or led by Bernad and Mamińska (under the auspices of the Fundacja Muzyka Kresów and Ośrodek Rozdroża).¹ The singing teachers (instructors) are invited from Poland and the neighbouring countries of Ukraine, Belarus, Russia, Lithuania, and also from Serbia. Some ten teachers participate; they are assigned separate groups of students. The teachers have remained more

¹ Bernad and Mamińska worked in both institutions (the Borderland Music Foundation and the Crossroads Center).

Figure 1. Majority of locations of the International Summer School of Traditional Music (diamonds).



or less the same since 1990s.² The information about the forthcoming School is disseminated through the internet, and anybody is welcome to participate as a student; no auditions are held. The students are mostly from Poland, but also from other European countries; there have even been participants from as far afield as New Zealand. The age ranges from children to seniors, but most of the participants are university-age students (see a typical group at rehearsals in Fig. 2).

The annual School event lasts two weeks. Two rehearsals of two hours each (in the morning and evening) form the nucleus of the daily schedule. The rest of day the programme includes lectures and video presentations. The democratic atmosphere of the School provides plenty of leisure time as well, some of which is used for spontaneous musicking and dancing. The two-week camp concludes with one or two evening concerts where all the groups present their achievements.

I have been attending the School almost since the very beginning of its existence. I mostly

like to take the men's groups; this is probably because of my prevalent background at home over the period of the twenty last years or so (see the section "The Teachers"). I also give lectures on Lithuanian traditional music in general, traditional vocal genres and styles, general voice acoustics, and some aspects of music perception. (The inclusion of this last subject, I would suggest, points to the fact that the overall involvement of the School participants goes well beyond purely vocal matters.)

I have already written two papers (Ambrazevičius 2007, 2012) about some aspects of the School, including the instructors' experience chain "fieldwork – deskwork – practice", basic technical matters concerning practising, and issues surrounding some concepts such as "authenticity", "natural voice", "copying", etc. Here I will focus mainly on various aspects of embodiment considered in a variety of contexts and related primarily to the strategies applied in vocal rehearsals. It should be noted that such schools or courses take place throughout Eastern European, more or less intensively.³ However, such events in Poland, organized by the people mentioned above, are probably the most profound reflection of the actual phenomena under consideration due to their wide profile (in the sense of number and professional level of the traditions practised / instructors).

Since embodiment is in the focus of the paper, some comments on the essence of embodiment may be pertinent here. "The embodied viewpoint holds that bodily involvement shapes the way we perceive, feel, experience, and comprehend music" (Leman et al. 2018: 747). "Several descriptive studies show, for example, that the expression of music is reflected in body responses (locomotion, arousal), or that expression is present in gestures that support music playing" (*ibid.*). At first sight, embodiment can be considered as a supplementary channel to convey the overall

² Some of the most "permanent" instructors: Jan Bernad (Lublin), Evhen Efremov (Kiev), Iryna Klymenko (Kiev), Yesenia Bessonova (Voronezh – St. Petersburg), Vladimir Ivanov (Moscow), Jelena Jovanović (Belgrade), Anna Koropnichenko (Kiev), Monika Mamińska (Lublin), Tetjana Sopilka-Zaczykiewicz (Kiev – Warsaw), Branko Tadić (Belgrade), Svetlana Vlasova (Moscow). Formal interviews were conducted and other information was gathered during informal conversations in 2007–2016. The thoughts of many of these instructors have been used in the preparation of this paper.

³ First of all, I refer to several examples in Ukraine and Russia. As for the Lithuanian cases, the creative camp-masterclass "Tradition" has been held in Palanga for twenty years; it is based mostly on Russian and other Slavonic vocal traditions. The first International Traditional Singing Course incorporating a wider geography of vocal traditions was held in 2019, in Antalkiai (Kaunas Dst.).

Figure 2. Hanna Koropnichenko (Ukraine) with her group; 2016.



complex of performance, including both musical qualities and extramusical values. However, as we know, very often it is actually the only channel since it is impossible or nearly impossible to verbalize what we intend to render. Jihad Racy notes that often he has no verbalized answer to the questions of students about performance technique: "Well, I wish I knew how to" (Racy, Marcus, Solís 2004: 158). "I always ask if they 'feel' what I mean... because I can't [explain it verbally]", says the instructor interviewed by Katty Kochman (2013: 119).

The Teachers

The majority of the School's teachers are at the same time both theoreticians, professors of theoretical subjects at their universities and academies, and practitioners, leaders or members of folklore ensembles, with considerable

experience of both fieldwork and vocal training. The "suppression" of folk or world music in Western academia described by Nettl (1995) seems to have been less extreme in the East European academic tradition, though to varying degrees, not least because of the emergence of strong folklore movements in this cultural area (with the exception of Poland) during the 1970s and 1980s.

My Personal Experience and the "Patchwork of Experiences". My own musical ancestry, as I remember, started from my grandparents, singers or song lovers, although representatives of the newer, substantially modified layer of songlore. Thus my initial background basically resembles that of Ted Solís, who remembers his grandfather and other relatives as somewhat "transformed" Mexican *marimbistas* (Solís 2004a: 232).⁴ Then it was a secondary musical school, Master's degree in physics, and PhD in musicology. The turn from

⁴ This paper frequently refers to the landmark volume on world music ensembles edited by Ted Solís (2004c), the American ethnomusicologist and expert in world music ensembles. I consider this book as, in a sense, a chrestomathic source and contextual basis which makes it possible to organize the discourse on world music ensembles and similar cases in terms of similarities, differences, and perspectives for further insights.

studies in physics at Vilnius University to folk music was triggered by my involvement in the folk movement, becoming a leader of several folk ensembles, and the pre-independence “singing revolution” in the Baltics. Fieldwork in the Lithuanian countryside was probably the crucial moment; I absorbed the singing and the philosophy of singing mostly unconsciously, through embodiment.

The personal histories of the School teachers raise questions about their “bimusicality” or “multimusicality” (as defined by Hood 1960), i.e. are we really multimusical or only apparently multimusical? We have roots in our own traditional culture; nevertheless, we link to it through a gap of broken or semi-broken transmission. In most cases, we represent the so-called secondary tradition. In other words, we are outsiders, but “in a sense, culture bearers” (Rasmussen 2004: 226), or “approximate insiders” (Solís 2004a: 229), or “halfies” (Abu-Lughod 1991: 137).⁵

Not only a few of the world music teachers recount their previous experiences of playing rock, folk, blues, and jazz, or of singing in choirs (Netsky 2004: 191; Witzleben 2004: 139–140). Could such backgrounds facilitate success in world music teaching? The answer, I think, is that it depends. On the one hand, this broadens, on the surface level and/or unconsciously, through embodiment, the musical scope of the teacher and helps him/her “to develop skills in aural and oral learning, improvisation, interaction, and communication” (Witzleben 2004: 140). On the other hand, this is a crucial question of real competence, both formal and gained through embodiment. Frank London (1998: 40) argues: “I was already playing salsa, Balkan, Haitian, and other musics. Why not Jewish?” First, did he play real salsa or its questionable replication? Second, does he not “salsasize” the new style he enters? I wish to treat London’s case positively, but it is not always so.

As already mentioned, we at the School have a fairly wide experience of various musics as well. I played piano at the secondary music school,

sang not only in several choirs but also, with the accompaniment of a guitar, so-called sung poetry, and listened to various musical styles, mostly rock and jazz. I find it important that this experience taught me to discriminate, mostly via the subliminal mind and embodiment, between the styles. I sing the same song in a folk ensemble and in a folkrock band, yet in distinct ways, switching between them perhaps almost unconsciously. This is about switching between languages; I will return to this issue in the subsequent sections.

As Solís says (2004b: 8), “the formation and teaching of ethnomusicology ensembles has not yet reached any sort of canonical stage, in which methodologies and procedures have become standardized.” The same can be stated with regard to the case of the School’s teachers. It seems that everybody is confident in his/her own teaching methodologies. However, one can hardly find any comprehensive publication dealing with this topic, except for episodic and concise revelations of some teaching aspects (cf. Pokrovsky 1980; Vlasova 2003). Rasmussen’s concept of “a patchwork of experience” (2004: 225) suits us perfectly.

Embodiment in the Link “Native Singer – Teacher”. To sum up what lies between the lines of this section, I would emphasise the significance of embodiment in the first link of the transmission chain “native singer – teacher – student”. This is managed through extensive and multifaceted contact with native singers during field work,⁶ and our learning process goes almost exclusively through non-rhetorical (non-verbal) means as the singers in our oral traditions have not generally mastered the requirements of formal teaching (they simply never needed this). When spending a long time together with singers culturally akin to me, I not only covertly mimic the music qualities of their musical performances, but I am also induced to imitate their gestures and mime; actually, it is the embodied behaviour that helps me to capture the song and makes me sing. In this process I may even not sing literally, but the song imprints itself corporeally and can later be extracted without

⁵ In addition, I could join Donald A. Schön and repeat his perspective: “Due to my dual positions as an active ensemble performer and researcher I am able to serve as a reflective practitioner, critically examining both the internal and external processes involved when I play music” (Schön 1983).

⁶ “It is extremely important for the teacher to devote a large part of his life to traditional music, spend a lot of time in the field, listening to and being with country singers, learning many variants of songs and learning about traditional musical dialects” (Jovanović 2017: 36).

the burden of consciousness.⁷ Moreover, I absorb the whole aggregate of cultural qualities, habits, models of communication and expression. This is not merely because I want to feel the context of the music more deeply: I find the sociocultural environment very close, natural, and amenable to me. Even pragmatically, I find that this then helps me to order my routine of existence. So this process is strongly kindred to transmission in the "authentic" milieu. All this is an important element in our *modus operandi*. Then the question is how to transfer all this, as fully as possible, to our students.

Aims

The general *raison d'être* of world music ensembles – "learning (and, by implication, teaching) through performance" (Trimillos 2004: 24) – unfolds in somewhat different and multifaceted aims and aspects according to the individual ensemble teachers. Sometimes multiculturalism and the fusion of diverse musical traditions occupies a significant portion of the teacher's wishes (Marcus 2004: 207; Averill 2004). It seems that such experiments directed at multilayered musical fusions constitute the majority of the various projects that take place outside academia as well (cf. Brunner 2016; Machin-Autentrieth 2016).

In short, the majority of the teachers at the School accept the value of a diversity of aims, with no axiological preferences for certain aims. At the School, we promote the deep learning of separate traditions and certain vocal styles. However, on different occasions we may embody dissimilar intentions (it is sufficient to recall the case of singing in a folkrock band).

For us at the School (at least, for majority of the teachers), vocal style is the most important aspect with which to engage. "Style has authority", as Locke says (2004: 181).⁸ Similarly, just as Locke wanted the "musical personalities [of the students] to become Africanized", we want them to be Ukrainianized or Lithuanianized. However, I do not mean the mere learning of

the purely musical components of a style, that is, their copying and successful digestion so that the individual style in the frame of tradition is developed. I completely agree with Ali Jihad Racy (Racy et al. 2004: 162) that we should teach "the music as an experience rather than just as a surface structure", i.e. the whole "musical-emotional package". In other words, the style as a whole must also embrace certain paramusical elements – a "package" of musical emotions consisting primarily of experiences while singing. A contiguous issue is aesthetics. I believe that real immersion into the music to be learned is through acceptance of its indigenous aesthetic values, even if they contradict the Western mainstream paradigms. The learning of aesthetics, sometimes peculiar, is one of our aims. We will return to this issue in the chapter "Rehearsals".

As for the one of goals proposed by Trimillos (2004: 28), the "*entrée* for cultural understanding", we view this as a latent but not less important goal. First, the cultural context helps to comprehend the music practised more vividly and naturally; second, the *entrée* for cultural understanding is a goal that itself leads to a wider sphere of more general aims, such as acceptance of the Other's nation and the dissolution of possible national frictions. On the surface, the acquaintance with the context starts from the examination of song lyrics as a certain context for the music. Then the description of genre, function and performance situation follows. The entire package of contextual elements (e.g. the associations between human actors and nature, the relations between the actors themselves, the abundant metaphors, softening diminutives and aesthetic models in Lithuanian song lyrics, and the communication of the singers in various sacral/profane situations) then embodies, feeds the realm of the subconscious; that is, it helps the performers to immerse themselves into the culture more deeply and to accept it as, in a way, their very own.

Thus I would agree completely with Vetter (2004: 119) and Rasmussen (2004: 225)

⁷ "Most of the instructors agreed that usually they gain knowledge of the vocal techniques and other matters of singing style rather unconsciously and paradigmatically – from direct contacts with the informants during an extensive fieldwork" (Ambrazevičius 2012: 325).

⁸ In fact, if we look deeper, it stems from nostalgia for the "living voice" (Zumthor 1985); see the notes of Jelena Jovanović (2017: 28).

in claiming that the “insights gained in this process will probably have greater application in my students’ lives after college than will the specific performance skills they hone while in the ensemble” and that “working at the music, not just striving for flawless performance” is crucial. “Process over product!”

This is how we, teachers at the School, see our main aims.⁹ The students come to the School with various goals and imaginations. Some of them come to explore the possibilities of their voices and to get acquainted with different vocal traditions, while others expect to gain some more general cultural knowledge and impressions or just to pass some enjoyable leisure time.

Strategies

(“)Imitation(“). There is a never ending discussion going on around the issue of “imitation” in the learning of traditional music, and in learning in general. While some contributors to the volume edited by Ted Solís accuse imitation of being a wretched unnatural “musical transvestism”, others argue that such a method is an organic stage in the process. I have touched on this problem in my previous papers (Ambrzevičius 2007, 2012; see there also the responses of other instructors). To put it briefly, I (and indeed all the teachers at the School) agree completely with Roger Vetter (2004: 119–120) that the issue is essentially the same as with foreign language study. Depending on the individual situation, we learn a foreign language (meaning its spoken “performance”), through imitation, either overt or covert. This process is not at all easy and we might never achieve the level of a native speaker, yet we can make considerable progress in approaching that level. The native singers in their natural environments also, mostly unconsciously, were and are tuning their voices and vocal qualities to the existing sonorities musically, aesthetically and emotionally. Nobody attempted to create his or her “individual style” from scratch; the styles developed grounded in the real immersion into the “imitated” tradition.

In short, imitation (overt or covert) is the basis for empathy with others. Natural (mostly covert, non-verbalized, embodied) imitation occurs in the case of a prolonged process in an unbroken tradition. “Forced” (overt and covert, verbalized and non-verbalized, straight and embodied) imitation occurs in the case of short courses, when results must be achieved in a short time.

Ewa Grochowska (2017: 70) distinguishes special nuances of this issue:

During work, I have repeatedly encountered the question of workshop participants and various people with whom I sing, whether the performance we hear on the recording should be imitated (but enriched with my ideas – then we have our own interpretation), with careful consideration of all the important elements (ornaments, rising pitch, voice timbre, dialect, manner of chanting, way of articulation, tempo, rhythm) or copied, trying to capture the most important features of the voice. I prefer imitation, which is a repetition of the same, with understanding of the essence (sometimes, however, technically we may not yet be able to discover for ourselves what the essence of the style we hear on the recording is). Copying without knowing what exactly we do, what the “copied” element consists of, does not develop us in a singer-like manner and does not enrich our knowledge about important components.

Here we should start from the nuances of the concepts. Grochowska uses two terms (in Polish): *naśladowanie* and *kopiowanie* which could be translated into English directly as ‘imitation’ and ‘copying’. But actually *naśladowanie* is not a simple “imitation”; it has a nuance of “tracing” or “following”. For general usage, I would probably translate these two Polish terms as two kinds of “authenticity”. In other words, I would rely on two definitions of “authenticity” – as, first, correspondence to the original source (*kopiowanie*, ‘imitation’) and, second, as “correspondence to yourself” (*naśladowanie*,

⁹ As I have already mentioned, vocal techniques and styles are in the focus in the Polish cases (the Ukrainian and Russian cases are similar). The case of Lithuania, for instance, was quite different. The strong folklore movement emerged there in the 1960s as a manifestation of national renaissance and latent resistance to the Soviet system. Thus the main purpose was simply to sing Lithuanian traditional songs, with no attention to vocal and stylistic qualities. So, in a sense, I find the Polish case to be more congenial, as well as the Ukrainian and Russian cases, which were also characterized by great attention to vocal and stylistic matters from the very beginning.

'personal adaptation'). We seek to achieve a situation in which the two "authenticities" work together, i.e. for the outcome when the original style is maintained but absorbed by a deeply internal expression.

Proportion of verbal – non-verbal means. This is an extremely short section, but I present it separately as a very important one. Even when teaching purely musical characteristics, we tend to apply rhetorical means as little as possible. This is how we try to replicate the natural transmission of tradition. Of course, this depends on the skills of the students and their ability to receive non-verbal cues.

"Lay" instructions and hermeneutics. A certain type of embodiment works through "lay" instructions. For instance, sometimes I ask the students to make a dome of the hard palate, to sing through a hole in the rear of neck, inflate into the stomach or sing "from bottom of stomach". Although the shape of the hard palate cannot actually be changed, and nor does the hole exist, etc., etc., these instructions through imagination help to make the vocal technique more meticulous. To put it simply, in this way physiology is affected by conscious appraisal. If we widen the perspectives beyond the simple "lay" instructions, we come to a general hermeneutics methodology, i.e. interpreting music or creating a closer contact with the music to be performed by way of various metaphors and/or narratives; see the example of rehearsing the hay making song at the end of this paper.

Body-emotion-perception. "By using the term embodied we mean to highlight two points: first, that cognition depends upon the kinds of experience that come from having a body with various sensorimotor capacities, and second, that these individual sensorimotor capacities are themselves embedded in a more encompassing biological, psychological, and cultural context" (Varela, Thompson, Rosch 2016: 173).

"The folklore person is a smiling person", repeated Russian ethnomusicologist Vyacheslav Shchurov when instructing his group at the School. This is mostly about articulation in a certain vocal style, but the instruction to smile also serves as a good illustration of the classical concept of embodied cognition; the mime affects the emotion, perception, and the general mood. Of course, this type of instruction is culturally

dependent. Sardinian male singers, for example, never smile when performing.

Svetlana Vlasova, one of the instructors at the School, applies quite extended and rigorous physical exercises before beginning vocal rehearsal (other instructors do the same, but mostly at a lower level). These can be considered not only as a physical preparation for the rehearsals, but also as a precondition for body-mind feedback.

Environment. From the "classical" point of view, environment is a part of cognitive system (cf. Wilson 2002); environment works as an extension of body. In a way, this replicates the "back to nature" concept promoted in the School and cognates with the cohesion of a traditional way of life and nature. In addition, this link is reinforced by the significance of literally being "in the shelter of nature" already mentioned.

The aspect of nature is extremely important in the location of the School. It should be noted, however, that it differs for different song genres and circumstances. While it is crucial for "field" genres such as rye harvesting or hay making songs (since open acoustic spaces determine specific vocal techniques and specific forms of embodiment), it is not that important for "indoor" genres.

Learning process. As already mentioned, there are two daily rehearsals. They start with warm-up exercises for breathing, intonation, managing the range of vocal register(s), and pronunciation, trained through vocalized patterns. At the beginning of the School period, more extensive explanations are provided, but later on we prefer to use non-rhetorical means where a group tries to follow and mimic the teacher. At that point most of us also prefer to substitute the exercises with simple, recently learned examples of the repertoire or its elements. "Do they have warm-ups [in the traditional sense]? In our terms, they do not have warm-up exercises and muscle stretches. But in fact they do... They warm-up on relatively simple songs..." (comment of Ivanov; Ambrazevičius 2012: 336).

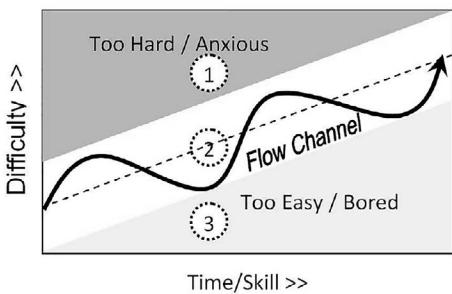
We switch back and forth from verbalized explanation to the Gestalt techniques embedded in embodiment. For instance, simple patterns can be easily mimicked, schemes of more complex patterns can be explained in detail and practised through a number of repetitions, but then stylistic

nuances such as flexible timing, ornaments, vocal technique, etc., are transmitted through non-verbalized channels by employing non-rhetorical means.

As time goes on, a variety and fluctuation of embodiment types unfolds. These depend on and manifest in the song genre, style, vocal technique and elements (intonation, articulation, timing, ornaments...), the singer's individuality, and certain roles of the singers.

Often we learn the first verse, repeating until it "imprints into the body", and then I sing the subsequent verses while the group follows me with "shadow singing" based on aural, visual, and corporeal cues. In this way a certain enhancing and establishing (stabilizing) of embodiment cues takes place. For this way of learning, and for embodied learning in general, rehearsal after rehearsal, the observance of "flow" (Csikszentmihalyi 1990, 1997; Fig. 3) is substantial: a balance between the challenge of the tasks and the skills of the students is required.

Figure 3. Flow channel.¹⁰



Language, lyrics, and cultural embodiment. The majority of the musics practised at the School are Slavonic. The languages are more or less similar to Polish, so they do not pose a noticeable problem for the Polish students. The problem appears with the Lithuanian songs as both Lithuanian lexis and phonetics are far from Polish. Nevertheless,

though it makes the lyrics of Lithuanian songs hard to memorize (which is why I try to choose songs with repetitions or small variations of lyrics), the learning of lyrics also goes through another channel of articulation which is somehow embedded in the patterns of performance. Thus the successful mimicking, either overt or covert, of the articulation partly solves the problem. As already mentioned, immersion into the meanings of the lyrics and context is of great importance. The students digest the whole complex of metaphors, symbolism and aesthetics and make their own associations that help to embody the value of the Other's culture. I apply some hermeneutic methods for interpreting the music and rendering the feeling for the native ways of thinking, behaviour, and character types, using various metaphors and narratives, examples of situations, and even anecdotes illustrating the regional differences of the native temperaments. I also pay attention to those texts which somehow embed moments of national tolerance. For instance, some Lithuanian war-historical songs mention Polish towns; one of them says that "Riga is a respectable town, but Warsaw is even better", thus referring to a common history.¹¹

At first glance it is paradoxical that non-native speakers learn dialectal pronunciation more easily than native speakers speaking standard Lithuanian. A closer look tells that it is obvious: Polish speakers are not biased with regard to standard Lithuanian (Serbian, Ukrainian, etc.), thus their pronunciation does not tend to gravitate to certain standard counterparts. The dialectal pronunciation is not a formal requirement for "copying" "authentic" vocal performances; it is tightly linked to specific vocal techniques and other stylistic phenomena (e.g. Ambrazevičius 2001; Ambrazevičius, Leskauskaitė 2008). As Grochowska points out (2017: 71),

even the tempo of rubato sometimes results from the dialect, which is the case in some

¹⁰ <https://www.thealternative.org.uk/dailyalternative/2018/4/21/revisitingflow> (retrieved on 2020-09-13).

¹¹ Similarly, as Harnish and Solis apply "guidance through kinesthetic memory" (Solis 2004b: 15) in the teaching of Balinese gamelan performance, we develop a corporeal vocal memory and, on a larger scale, an aesthetic and cultural memory. In this way I try to get the students to "break down the distinction between Self and Other, thus deconstructing distance" (Kisliuk 1997: 33–37; quoted in Harnish 2004: 136) and to move toward panhuman values (Locke 2004: 180), even though coloured with national nuances. At a technical level, the students deconstruct, to a greater or lesser extent, their initial attitudes towards the possibilities of their vocal techniques, general abilities, and the general ranges of the senses.

Radom chants. Singing in the dialect is an integral part of the song. If we want to "seriously" sing songs from a given region, then we must enter this dialect (then our language in the song does not sound artificial).

Notations and recordings. Teachers of world music ensembles often prefer to avoid notations or they use notations only as supplementary references. This is because notation does not convey important stylistic information. Sanja Ranković (2017: 19) cites Laurent Aubert (2016): if the student only reads the notes from the staff, then it "weakens his/her ability to understand melodies in a different way". At the School, we also tend not to use sheets with notations or even with lyrics. After all, majority of the students do not read notes.

Learning without notations enhances group communication, aural and visual interaction, and the usage of embodiment and non-rhetorical means, through gestures and other corporeal activities (see below). On the other hand, I find the use of sound recordings of native folk singers to be extremely relevant. The recordings of good technical and performance quality provide an ideal case. Using these we can feel as if we are singing together with the native group and the transmission goes without a lot of complementary explanation, through real embodiment. In addition, in this way the style learned can be applied to other songs belonging to the style for which there are no recordings.¹²

Actually, we should start from understanding that the best option is learning from the source, i.e. from direct communication with the singer, with his/her entire "absorption". "The dream situation is the 'apprenticeship' of a country singer, but when we work, for example, on the style of wedding singing from villages or regions where the archaic style of singing has already disappeared, we are 'doomed' to recordings" (Grochowska 2017: 70).

The second option is recordings. And the third and the worst option is notations. Yet these can give a positive result if applied in an intelligent way, such as the one used in the Voronezh case mentioned above.

Gestures

According to Leman's definition (2008), gesture functions as the external mediator of internal sensory and cognitive processes. Naturally, gestures are among the most intense manifestations of embodiment linking action and perception and facilitating entrainment and attunement. As for the aspect of actual sound production movements (cf. Godøy, Haga, Jensenius 2006; Godøy, Leman 2010), these are probably more relevant for instrumental performance, though they still work somewhat less directly for vocal performance as well. "Gesture might be a useful tool for communication of vocal and musical concepts and asks about the role of gesture alongside or in place of verbal metaphors, imagery and scientific explanations in the communication of sensory experiences that is singing" (Nafisi 2010: 106).

Based on introspection, I could say that I use gestures in two ways. First, I move (mostly my hands, but, to a lesser degree, also other parts of my body) unintentionally when singing. The "corporeal singing" actually facilitates my vocal production; I cannot sing completely naturally if my body is forced to be "locked". In addition, in this way I enact my environment. Second, when leading a group in performance or teaching a group, I gesture both deliberately and unconsciously to make my intentions communicated and predictable and to stimulate social interaction and corporeal imitation within the group (cf. Knoblich, Sebanz 2008; Mann et al. 2013).

¹² Here I would like to repeat the description of the methods of reconstruction of vocal styles applied at the Voronezh Conservatory (as told by Yesenia Bessonova). "The students are provided with several sound recordings representing a certain tradition so far unknown to them. They receive a large number of transcriptions of the same tradition. The task is to reconstruct the vocal style as precisely as possible, based on the materials available. The students try, in a sense, to see beyond the notes, i.e. to reconstruct the style based on the impressions from listening and analysis of the sound recordings and to implement the results in the transcriptions. Then the students are supplied with a considerably larger number of recordings, including recordings of the transcribed songs. They even do fieldwork to meet the informants. Subsequently, the results of reconstruction are analysed. In short, the interpretation of transcriptions is based on the revealed (or at least supposed) emics resulting from analysis of the sound recordings. This strategy of employing recordings for the adequate interpretation of transcriptions is widely applied" (Ambrazevičius 2012: 329–330).

The gestures are unconsciously or semi-consciously formed; in a way, they reflect the "tandem of brain and body". No explanation of the meaning of the gestures is provided for the students. I have not developed such an elaborate system of gestures for vocal training as, for instance, that described by Julia Nafisi (2010), nor have I ever had any conscious intention of doing so. It has developed somehow intuitively and automatically as I have tested the gestures and received embodied feedback from the singer groups in my long practical experience. This is the first time that, based on introspection, I have "discovered" some of my own typical gestures (Fig. 4). To help the group follow my melody contour in "shadow singing" I show the steps and leaps by moving my hands up and down.¹³ An increase in volume is associated with increasing hand spacing, whereas the opposite effect involves a narrowing of the space and typically the movement of the hands to a lower position. A set of gestures facilitates the communication of vocal technique.¹⁴

I should stress that gestures in different situations may be very different, first of all, in terms of amplitude (intensity). In the case of group singing, we are dealing with a "larger and harder to manage mass" (compared to the case of solo vocal training). Thus naturally, when teaching a group, gestures usually become more expressed, to guide the whole group as effectively as possible. In a concert situation (e.g. the case of final presentations at the School), the gestures tend to be less expressed. They only

help to manage the overall flow of performance if something goes wrong or is unacceptably incorrect. This is a crucial difference with regard to Western academic (classical) performance: at least in Lithuanian and neighbouring traditions, "conducting" or similar conscious gestural actions are totally avoided or at least "dampened"; usually (except in some cases) they are seen as a sign of bad taste.¹⁵

In addition, or simply to stress the obvious phenomenon, gestures (including not only hand movements, but also other body movements, especially, mimics) act as signals for "predictive processing" (Leman et al. 2018: 750–751).

Group

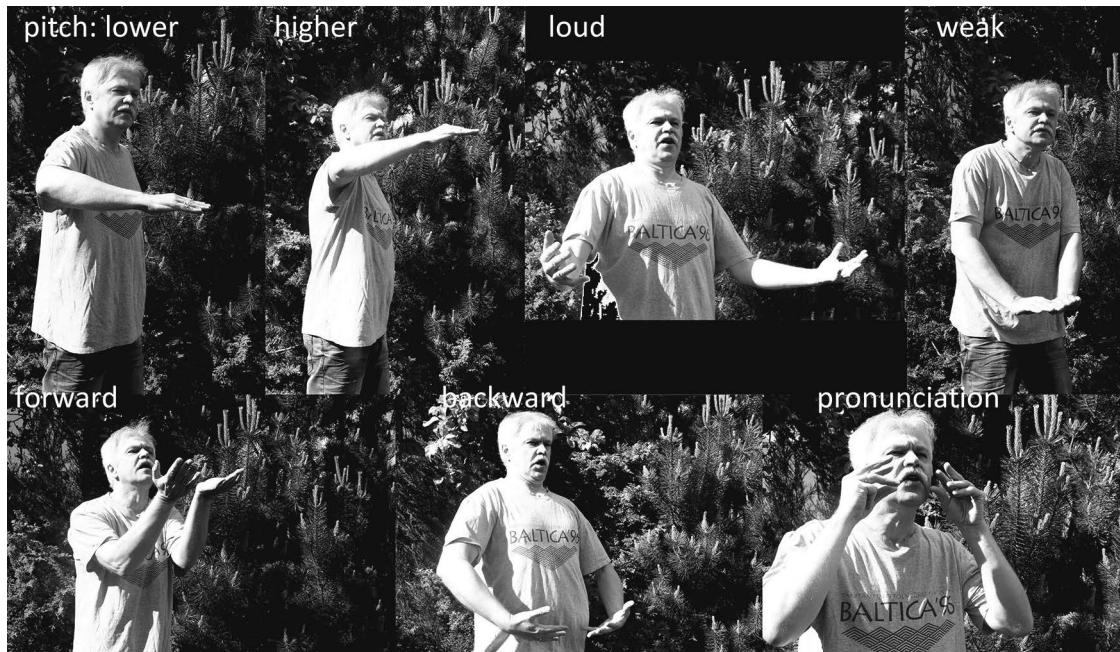
We find many musical and extramusical merits and fascinations in working with a group. "More aspects of competence are foregrounded in ensemble than in solo performance" (Brinner 1995: 4). First of all, the concept of group work is determined by the very sociocultural structures of our traditional societies, where communal life formed the core, resulting in ensemble-grounded musical expressions. Actually, the elitarian component existed as well (Morgenstern 2011), but the egalitarian component prevailed in the combination of the two. Thus even if we sometimes give some extra individual training and recommendations to the most skilled students who like to practise their vocal abilities, most of the practice is concentrated in the group. This is quite a hard trade-off since we have to

¹³ Especially with regard to these gestures I have received a lot of feedback from singers-students that they facilitate very much the comprehension of melody movements. Incidentally, this is the typical way to improve the performance of melody contour (cf. Liao 2008). Again incidentally, this shows a certain cultural bias to musical-spatial correspondence. Some other musical cultures use(d) other metaphors. For instance, ancient Greeks spoke not about "high" and "low" sounds, but about "sharp" (*oxytēs*) and "heavy" (*barytēs*) sounds instead (Barker 1989: 134). In non-Western musical cultures, the concepts such as "small" and "large", "thin" and "thick", "young" and "old", "light" and "heavy", even "weak" and "strong" are found (Zbikowski 1998: 3; Snyder 2000: 67; Shayan, Ozturk, Sicoli 2011; Dolscheid et al. 2013).

¹⁴ It can be concluded that, in our case, most gestures involve interpretation. Incidentally, Murphy McCaleb (2014) writing about gestures complains that "a large amount of the related literature, however, has addressed the effect of gesture and body language on coordination of timing, rather than coordination of interpretation".

¹⁵ Therefore "expressive gestures" (as in Leman et al. 2018: 753–755) are used in a very reserved way. In addition, as we know, gestures as intentional actions are used not only in Western academic performance (cf. Clayton 2007). In musical cultures where gestures are an inseparable and obligatory part of performance, more detailed classification of gesture types could be introduced, as e.g. "illustrators" and "markers" in Clayton's classification (*ibid.*). However, gesture classifications based (in a way) on proportions of conscious/unconscious and/or paying attention not only to hand movements (as in Trevarthen, Delafield-Butt, Schögler 2011: 20; King, Ginsborg 2011) could be relevant to the cases of transmission of traditional vocal performance discussed.

Figure 4. Gestures. Upper row: A pitch step down; up; louder, full voice; weaker voice. Lower row: forward voice placement; backward voice placement, deep voice; more distinct pronunciation.



provide work (and amusement) for everybody while at the same time not losing the quality of process and result.

Singing in a group supposes interaction between the singers, and it is the interaction that makes the group. Since stronger or weaker flexibility and freedom of performance is a sort of marker of the vocal traditions we practice, the singers should entrain to each other in time,¹⁶ accommodating their intonation, volume, timbre, emotion and expression to each other; to sum up, they should create a certain, hardly verbalized, "bioenergetic" group space, e.g. so as to merge the voices in the centre of the group circle, so to speak.¹⁷ If several of the first elements in this list can, in part, be consciously detected and

managed, the remaining ones are communicated almost exclusively through embodiment. Perhaps it is obvious that such a "bioenergetic space" of a group embraces significantly more than mere musical qualities. The "unique sociomusical world" (Harnish 2004: 134) or even sociocultural world is developed, i.e. social bonding is actuated. Creating the space is reinforced by standing in a circle; this is usually the case at my rehearsals (Fig. 5).¹⁸ During the concert, this configuration has to be changed, but efforts are made to leave it in such a way that the singers have visual contact with the leading singer (Fig. 6).

A significant question arises with regard to the time scales (such as shorter, "immediate" and longer, "appraised")¹⁹ in performer (or

¹⁶ Entrainment is "the process by which independent rhythmical systems interact with each other" (Clayton 2012: 49). In some cases, "they adjust towards and eventually 'lock in' to a common phase and/or periodicity" (Clayton, Sager, Will 2005: 4), though in other cases, especially in live music performance, entrainment will involve independent rhythmical systems interacting in ways other than just locking in together in this way.

¹⁷ Trimillos (2004: 31) mentions the use of "peripheral hearing" for being aware of the others. I could add that hearing (in a broad sense) combines channels of the conscious, the subconscious and embodiment to make the expanding spaces of "me", "me in my vocal part", and "me and my vocal part in the entire group".

¹⁸ Incidentally, making a circle or similar face-to-face collocation is even necessary in some vocal styles, for fluid coordination and embodiment. Lithuanian *sutartinės* (female polyphony) and Sardinian *cantu a tenore* and *cantu a concordu* (male singing styles) serve as good examples (Fig. 7).

¹⁹ In other words, the pre-reflective embodiment and higher-level awareness and attention.

Figure 5. Group geometry at rehearsal.

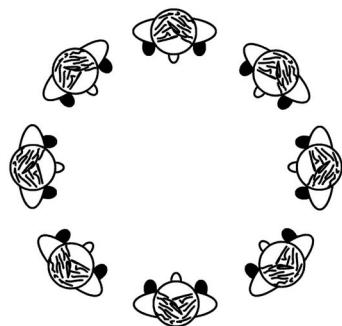


Figure 6. Group geometry at concert performance.

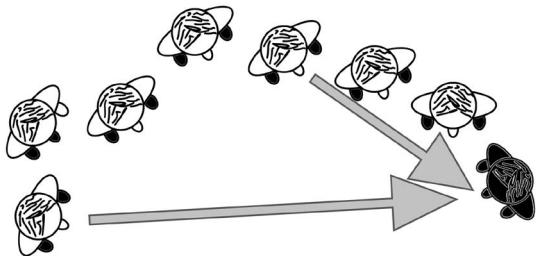
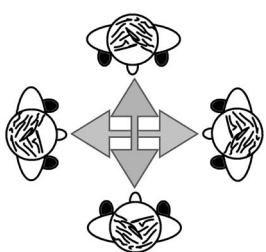


Figure 7. Sutartinès group geometry (case of keturinè / in four).



instructor-student) communication. Frederick A. Seddon and Michele Biasutti state (2009: 119–120) that “to reach empathetic attunement, musicians must decentre and see things from other musicians’ musical points of view”; similarly, Peter E. Keller (2008: 205) claims that “to produce a cohesive ensemble sound, the pianists must hold a common goal; a shared representation

of the ideal sound”. However, Andrea Schiavio and Simon Høffding challenge these positions, “maintaining that the cognitive processes at play in such an intersubjective context are grounded in the concrete (inter)actions of the players, and are not reducible to processes and structures ‘in the head’” (Schiavio, Høffding 2015: 366). Based on qualitative interviews with the Danish String Quartet, they propose that “joint musical behavior needs to be understood in dynamical, pre-reflective, and embodied terms. Only when these elements are in place, do the higher cognitive levels proposed by Keller’s and Seddon and Biasutti’s theses come into play” (*ibid.*: 17). “With the fundamental level of pre-reflective embodiment, interaction, and enacted meanings established, the role of higher-level awareness and attention may be elsewhere, for instance in the constant refinement of musical expression, instrumental techniques, or other concurring factors” (*ibid.*: 18).

Based on our experience, I would say that the proportion of the (two) mechanisms depends on several factors including the stage of learning, the skills of the students, the apprehension of the musical material, the perception and articulation of the lyrics, and so on. In short, it depends on the level of automatization of performance (among other possible factors). In the case of a polished performance, students often say: “you know, it seems that I do not think, I only sing”. But this is not the case in the initial acquaintance with a song or singing style.

An Example

Having discussed the central issues of rehearsal practice, let us take an example. We start from the simple two-part pattern (Fig. 8, top). One singer takes the first (higher, leading) part and the remainder of the group (3–5 people) sing the second (lower, support) part. As already mentioned, no notation is used; the singers are asked to follow the teacher’s voice. If necessary, intonation of the harmonic intervals is practised.

The voice timbre is dark, i.e. the position of the glottis is low. A short explanation of vocal technique could be given here, though I prefer to use non-rhetorical means and not to explain unless the group does not manage to “mimic” me. I encourage the singers to search for a resonating

voice by playing with the position of the jaw, lips, tongue, glottis... Good projection, "enacting with nature" is needed: your voice should fill the space and interact with the trees, the bushes, the wall of the forest.

Then we "mimic" the pattern with a special emphasis on certain transients (Fig. 8, the 2nd notation). Next we add something more before the pattern (Fig. 8, the 3rd and 4th notations). I check how the group manages breathing, vocal technique, pronunciation, and dynamics: the voices should not lyrically soften and disappear when rising (the first "valiuo"); instead, they should make a solid but not a sharp attack so as not to lose volume, and sustain the highest pitches, as well as relaxing and naturally prolonging the final pitches. They should exploit the apparatus of articulation to make their voices resonate and free from glottal tensions.

An important issue is flexible and quite free timing. It means that the group should entrain the leading voice, although some asynchronization is allowed. All these descriptions might seem rather technical; however, I am only trying here to introspect my "body feelings" and to verbalize them, that is, to translate them into objectivized technical language.

Again, I prefer not to describe all the technical details to the group, unless I see that the non-rhetorical means (visual, aural, corporeal) of overt or covert imitation (or, to put it better, following) are failing in their task, i.e. unless the tendency of the performance is wrong. I explain better the circumstances of the performance: now imagine that you are standing in an open meadow (actually this is the typical case at the School and needs no imagination); it is early morning and you are taking a rest from mowing hay. Again, your voice should fill the space and interact with the trees, the bushes, the wall of the forest.

At this point I introduce the fact that we are actually singing a fragment of a Lithuanian hay-making song. *Valiuo* (pronounced as *va-l'oo-ah*) stands for a refrain-word meaning something like 'hurray'; this expresses delight with the situation: a nice landscape, a good scythe, and a hard but pleasant task.

Then is the time to immerse the participants into the character of the native singer. The song is from Samogitia (Western Lithuania), and the Samogitians are very reserved, reticent, stubborn,

Figure 8. Lithuanian hay making song "Valiuo, mona dalgeli". Step-by-step addition of elements in learning.

and slow to make decisions, but sure to achieve their goals. It is said that what will be, will be, what won't, won't, but a Samogitian will always survive. During several centuries of warfare, the crusaders never succeeded in conquering the steadfast people of Samogitia. With this background knowledge the students can better reflect this firmness and slowness in the song; they are also closer to the embodiment of the character values, and there is a certain pleasure in feeling like that steadfast Samogitian.

Then the solo introduction is added, performed by the leading singer (Fig. 9, top), with pronounced tempo rubato. I instruct the singer that he should feel free with the timing, basing it entirely on his emotions. Also he is free to make some variations in the melody; Fig. 9 shows some examples. Of course, as far as possible, we try to make the variations not consciously intentional. In other words, the best option is automatization based on the variations showed by the instructor.

Finally, we proceed with the subsequent verses. The changing number of syllables in the verses (Fig. 9, bottom) encourages the breaking of the steady scheme, freedom of interpretation (first of all, for the leading singer), motorics, as well as empathy and embodiment in the group which should entrain the leading singer.

Figure 9. Lithuanian hay making song “Valiuo, mona dalgeli”. From above down: the “bone melody”; two examples of variations of the beginning fragment; the fourth verse with the different number of syllables.

Tempo rubato

1. Va - liuo, mo - na da - l(i) - ge - li, va - liuo- uo(a), va - liuo(a).

Va - liuo, mo - na da - l(i) - ge - li,

Va - liuo, mo - na da - l(i) - ge - li,

4. Dal - ge - le trau - kiau, pus - ry - te - lé lau(kiau).

Postlude. National issues and construction of narratives

In this paper, I have reviewed various aspects of embodied teaching and learning. I have tried to highlight the techniques facilitating immersion into the Other’s culture, acceptance of its values, and, even if not actually feeling as the Other, making the Other very close and confederate.²⁰

I see embodiment specifically as a powerful, though seemingly latent, tool for the dissolution of possible national misunderstandings. Ethnomusicological literature presents a variety of examples of musical experiments in zones of national antagonisms and frictions. The case of our School is not as formidable and problematic as, for instance, that described by Scott Marcus (2004: 210), faced with the need to resolve Persian-Iraqi, Lebanese-Jewish, or Turkish-Armenian frictions and to use musical projects as a means of resolution; or indeed as the one described by

the Jewish musician Henrik Goldschmidt (2017) teaching music to Palestinian children with the hope that at least some of them will grow up without regarding Jews as enemies.

In my experience, the younger generation, the students arriving at the School, have, in fact, no preconceived attitudes. The benefit of the School, of course, besides the main purpose of vocal training in tradition, lies in the strengthening of their friendly feelings towards the neighbouring nations and their cultures. We actually observe how a kind of “Pan-East-European” narrative is developing, with national “dialects” of manifestation. In this way, the students appear to be smarter than politicians. They are more cosmopolitan (in a positive sense), possibly more nationalist (in a positive sense), and less nationalist (in a negative sense).

A couple of the common elements resulting in the “Pan-East-European” narrative are worthy

²⁰ I have not touched on the question of cultural embodiment through dancing parties, a supplementary activity at the School. Obviously, this topic would reveal some additional techniques and examples of embodiment. The “hologram” of national character developed at singing rehearsals becomes brighter through dances and vice versa.

of mention. The School community is joined together by similar attitudes towards a style of "folk-life"; some of the students make this style their *modus vivendi*, similarly to us, the teachers. Many students arrive with their prior experience

of and practice in other musics, or they accept various musical soundscapes and are open to and tolerant of different musical styles. This "musical" tolerance makes them simply more tolerant in general.

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Kehastus vokaalse traditsiooni ülekandmise kontekstis. Traditsioonilise muusika suvekool Poolas

Rytis Ambrazevičius

Traditsioonilise muusika suvekoolid toimuvad igal aastal Poola eri paikades alates 1998. aastast. Tudengid Poola ja naabermaade ülikoolidest moodustavad suurema osa kogukonnast, kes osaleb igapäevastes lauluproovides, mida juhivad õpetajad Ida-Euroopa eri maadelt. Suvekoolide programmid päädivad lõppkontsertidega, kus rühmad esitlevad proovide tulemusi. Formaalselt on õpitubade peamine eesmärk praktiseerida teatud vokaalseid tehnikaid ja stiile, mis sisuliselt tähendab „Teisesuse kehastamist“ (*embodiment of Otherness*). Samas ei ole sugugi vähem tähtis individuaalne rõõm vokaalsete oskuste laiendamisest nagu ka rahvusvahelise kogukonna loomine, kes jagab ja rikastab ühiseid ideid ja suhtumist kultuuridesse ja rahvaste suhetesse.

Selles protsessis tekivad teatud küsimused. Kuidas toimub õpilaste ja õpetajate poolt kaasa toodud „kogemuste lapiteki“ (*patchworks of experience*; Anne K. Rasmussen 2004), algsete hoiajute ja narratiivide dekonstrueerimine, rekonstrueerimine või isegi uue ühisnarratiivi konstrueerimine? See küsimus puudutab nii kultuurilist (muusikalist jm.) kui ka rahvuslikku aspekti. Millised esituse „piiratud autentsuse“ (parafraseerides Barbara Kirshenblatt-Gimbletti) tasandid on asjakohased selleks, et saada ise poolenisti kultuurikandjaks ja selle kaudu paremini möista „võõrast“ mõtlemisviisi? Selles uurimuses otsin vastuseid nendele küsimustele, kasutades seejuures oma individuaalseid kogemusi (tööst suvekoolide õpetajana) ja koolide teiste osalejate mõtisklusi.

Artiklis röhutatakse „kehastuse“ (*embodiment*) olulisust ülekandmisse ahelas „traditsiooniline laulja – õpetaja – õpilane“. Selle ahela esimest liiget vaadeldakse siin lühidalt; selle puhul töstetakse esile elusat ja otsest kontakti traditsiooniliste lauljatega. Teist liiget analüüsatakse üksikasjalikult, röhutades, et enamiku artiklis käsitletud juhtumite puhul on kehastus põhjapanev aspekt nii traditsioonilise vokaalse stiili ülekandmises kui ka õpilaste isiklikus rahulolus.

Kehastus avaldub erinevates õpetamise-õppimise-esituse strateegiates. Näiline jäljendamise probleem laheneb, kui interpreteerida seda loomuliku kehastuse vaatenurgast. Mittereoorilised (mitteverbaalsed) vahendid nagu ka teatud n.-ö. profaansed (*lay*) instruktsioonid ja hermeneutilised vihjad aitavad jäljendamise julgestamisele kaasa. Tundub, et kehaliste reaktsioonide möju (näiteks miimika, füüsилised harjutused) häiale kvaliteedile jääb tihti tähelepanuta. Looduse ja loomuliku keskkonna komponent on „keha laiendusena“ eriti tähtis vokaalse esituse puhul traditsioonilistes etnilistes agraarkultuurides.

Tegeledes proovide praktilise küljega on omaette teema ajalise protsessi organiseerimine, s.t. proovis rakendatud tegevuste astmeline ajakava. Laulmise eri elemente võidakse kehastada ja üle kanda erinevatel etappidel. Üks sellistest elementidest on laulusõnad. Need viivad erinevate väljunditeeni – vähemalt häädamiseni (juhul kui tegemist on võõra dialektiga) ning kodeeritud värtuste mõistmiseni ja kehastamiseni. Üldiselt peaks eduka tulemuse saavutamiseks võtma aluseks nn. vookanali (*flow channel*) mudeli (vt. näide 3).

Muusika noodistused kujutavad endast töenäoliselt üht kehastuse seisukohalt lihtsamini seletatavat küsimust. Tegelikult võib neid kasutada laulmisel teatud mustandina, kuid mingil moel varjavad need esituse olulisi omadusi ja blokeerivad kehastuse kanaleid ning sellepärast välditakse neid tavaliselt siin käsitletavat tüüpi õpitubade puhul.

Žestid on töenäoliselt kehastuse kõige visuaalsemad ilmingud. Paljud teaduslikud artiklid ja raamatud käsitlevad žeste. Selles artiklis avaldan oma põhilised žestid, mida õpetamisel kasutan. On oluline mainida, et traditsioonilises laulmises (vähemalt Leedus ja naaberkultuurides) kasutatakse žeste ainult otsese vajaduse korral; see on oluline erinevus Euroopa akadeemilisest dirigeerimisest.

Peale üldise kehastuse probleemi eeldab laulmine rühmas teisigi tähtsaid aspekte, näiteks seda, mida võib üldistatult nimetada bioenergeetilise rühmaruumi loomiseks. Siin on lisaks muule väga oluline rühma geometria (lauljate omavaheline asetus).

Artikli lõpus tuuakse näide ühe laulu proovist (leedu heinategemise laul). See illustreerib praktiliste võtete loogikat, sealhulgas nende järjestust ajas ja avaldumist kehastuses.

Tõlkinud Žanna Pärtlas

Muusikalugu I. Õukond ja linn
Music History I. The Court And The City

The Court in the City? Aristocratic and Burgher Culture in Hamburg in the 17th and Early 18th Centuries

Martin Loeser

Abstract

In 17th and early 18th century Hamburg – the leading trading, transport and communication centre in Northern Germany and for the whole Baltic region – there were no insurmountable barriers and demarcation lines between court and urban society. The city's "hybrid bourgeois/aristocratic secular high culture" (Ann Catherine Le Bar 1993) is characterized by an intense communication and transfer of cultural knowledge and behaviour among different kinds of nobility: aristocrats, patricians, diplomats and other functional elites. As banquets and concerts demonstrate, music was used as a kind of status symbol, with the aim of gaining esteem and ingratiating oneself with people. Such cultural acting was typical of the upper classes, but to a certain degree also of the wider urban middle classes. Re-evaluating Hamburg's famous *Collegium musicum*, founded in 1660, within this social framework, it does not appear any longer as an "urban-bourgeois model institute in the sense of a counter model to court chapels" (Arnfried Edler 2003), but more as a noble society in the broadest sense, choosing its repertory from artistic centres in Italy as well as from leading German courts for the purpose of pleasure, cultural distinction and education.

Introduction

Even in recent cultural studies the city of Hamburg is still characterized as a Burgher metropolis in a very strict sense (e.g. Rauhe 2017; Steiger, Richter 2012: 2; for a critical survey on such attributions see Schröder 1998: 2–4) – and as a city with a strong "anti-aristocratic tradition" (Stewart 1985: 32). First and foremost, it was the Hamburg historian Percy Ernst Schramm, who emphasized the Burgher habitus of the city's population (Schramm 1969: 81–82; Schramm 1963/1964). His view became increasingly influential for further research on Hamburg, leading amongst other things to a very narrow characterization of the social structure of the metropolis in the 18th century. Thus the historian Horst Möller (1974: 268) could state: "In the liberal trading city of Hamburg there was never any urban aristocracy, and neither were there patricians of any kind." In contrast, the historian Franklin Kopitzsch (1982: 143) emphasized that Hamburg "was not in opposition to the old European class-oriented world, but an integral part of it."

Since Hamburg was the largest city in the Holy Roman Empire after Vienna, it is an extraordinarily interesting place to study the relationship of Aristocratic and Burgher culture in the 17th and 18th centuries. The Elbe metropolis was not only the leading trading, transport and communication centre in Northern Germany and for the whole Baltic region, it was at the same time the seat of

the *Niedersächsischer Reichskreis*, hosting several foreign diplomats inside its walls, including for instance diplomatic residents of France, Great Britain, Sweden, Denmark, Habsburg, Saxony and Brandenburg-Prussia (Kopitzsch 1982: 140; Jaacks 1997: 14–15; Krieger 2012: 805). Part of their everyday duties was the suitable representation – not to say incorporation – of the grandeur and importance of their princely houses. On the other hand, Hamburg was a city of extreme wealth. This fact favoured not only an orientation of the social elites towards the behaviour of the courtly nobilities, but also an elimination of clearly defined demarcation lines between the members of the aristocracy and the urban patriciate. With reference to the city of Lübeck, for example, the historian Alexander Francis Cowan could state:

The aristocracy and the urban patriciate overlapped on many levels. Not only did they frequently provide each other with new members, there is a good deal of evidence that the aristocratic lifestyle was a model which greatly influenced patrician behaviour at all times. (Cowan 1986: 11)

In view of this fact, one should not wonder that in historiography a precise definition and differentiation of class designations like *Stadtadel* (urban aristocracy), *Adel* (nobility) and *Patriziat* (patriciate) is rather difficult and still remains a problem (Hecht 2004: 85; Hecht 2010: 1–7).

Bearing this in mind, it is important to ask, as the historian Willem Frijhoff suggests, not only

what nobility was, that is how it was defined basically, politically and by social classes, but second, who designated themselves as members of the nobility, who incorporated the claim to a noble lineage and wanted to be seen as noble, and third, who acted in a noble way, demonstrating the behaviour of the nobility, their lifestyle and ideal of life, and as a consequence could match the nobility within a republic. (Frijhoff 2010: 34)

Particularly with respect to the blurred lines between the aristocracy and the urban patriciate, the social and cultural manner of acting plays an eminent role. It should be understood as a means of social construction and performance, as “an enactment of rank and the legitimization of power by social practices”. (Hecht 2004: 89; cf. Hecht 2010: 6–7; Hettling 2000)

These reflections may serve as a point of departure: it should be asked to what extent Aristocratic and Burgher cultures overlapped, and which stimuli on music culture might be considered. To this end we shall first of all provide a short contemporary characterization of the Hamburg elites; secondly we shall describe what would happen when members of the upper nobility visited the city; and thirdly we shall offer some reflections on banquets and concerts in Hamburg between 1660 and 1720, the period in which courtly manners and ideals were increasingly imitated and adapted by the social elites and parvenus. Taken together, these considerations may serve as a basis for, fourthly, a rethinking of the social context and qualities of Hamburg’s famous *Collegium musicum* of the 1660s.

Enactment of rank and power: Hamburg’s elites as aristocrats

The memoires of the French diplomat Aubery de Maurier provide a good insight into the social and cultural situation in Hamburg in the middle of the 17th century. Maurier stayed there in 1638 as a member of the French diplomatic corps preparing the Peace of Westphalia. In his book he characterizes the city government – consisting of four mayors, twenty senators, three leading lawyers and their three secretaries – as follows:

Regarding the government of Hamburg, one could believe that it is democratic [...]. But if you consider that the city is governed by a council composed of the most reputable people of the Republic, who alone have the power of assembling or releasing the people and although the people have money in their hands, they are obliged to make their incomes transparent to the Senate. Finally, the council can respond to princes from abroad, without being obliged to inform the people, and the council can do everything it wants to do, as long as it will not augment the costs, so one would judge that the council members belong more to the Aristocracy. (Maurier 1736: 86–87)

Maurier’s opinion that the council members were part of the aristocracy was obviously shared by his contemporaries. We learn from a Hamburg chronicle, some decades earlier, in 1719, for example, that the council had been criticized by the Burghers for its aristocratic character (Reinhold, Bärmann 1820: 238).

The aristocratic habitus of the council members and of further social elites also becomes apparent when considering their elegant and representative lifestyle. As Ulrich Nabel has stated with respect to property and buildings in Hamburg in the 17th century, many houses were built and then rebuilt once or several times, or at least reconstructed by their owners in a representative way:

Every family adapted the house they inherited to suit their own wishes and needs, and the costs for the renovation and modernization of the old house were seen as a part of the necessary effort to achieve status. (Nabel 1930: 224)

Such a representative lifestyle was reported in the decades following the Thirty Years War by many contemporaries. One of these was Johann Balthasar Schupp, pastor at the church of St. Jacobi from 1649 to 1661. Schupp remembered his first stay in the Elbe metropolis, emphasizing especially the “magnificence” and “splendour” of the city: pleasure gardens, carriages, works of art and luxury banquets, which he had not found in such a manner even at princely courts (Schupp 1911: 517).

Furthermore, Schupp’s account makes clear the important role that conspicuous consumption

and pleasant pastimes – divertissements – played in embracing and displaying nobility. The noble status was linked in several ways to decorum and ceremonial conventions. Queen Christina of Sweden's first visit to Hamburg may serve as a case study in this respect.

Courtly representation: Christina of Sweden in Hamburg

The higher an aristocrat's rank, the larger the number of visitors (s)he attracted. Such a mechanism could establish a kind of a noble court, even in a republic like Hamburg. This was demonstrated very clearly when Christina of Sweden visited the Elbe metropolis for the first time in July 1654.

Shortly after renouncing the Swedish crown, Christina undertook a great journey through Europe, taking in Antwerp, Brussels, and Rome as well as Hamburg. In Hamburg she stayed in the house of the Portuguese Jewish family Teixeira, which had successfully established a banking company which was also responsible for Christina's money and appanage. (Bjurström 1966: 9–11; Kellenbenz 1966: 188–189) During her journey, Christina wished to remain incognito, wearing men's clothes and bearing the title of a Count. By doing so she abandoned her representative rights, and at the same time enjoyed greater freedom as she required only a small entourage. This situation changed immediately after her arrival, when she reverted to her official rank: In Hamburg her entourage consisted of more than 50 people, with a report in the chronicle *Theatrum Europaeum* even giving the number as high as 100. And when a few days later the Swedish King's brother, the Count Palatine Adolf Johann, also reached the city, he arrived with a very large suite as well. (Kellenbenz 1966: 189)

The mere size of Christina's entourage already indicates Christina's evocation of a kind of inner-city court. Relatively suddenly she became the city's social heart due to her ceremonial rights as a queen: already on the day of her arrival she was hosted lavishly by Teixeira and visited by the Landgrave of Hesse and his wife. On the next day, two delegates from the city council welcomed Christina, bringing with them valuable presents for her. Further visits were made by the resident diplomats representing the Kaiser, and

the governments of France, the Netherlands and Great Britain, as well as other noblemen, and finally an opulent banquet was given to her by the city council. Later during her sojourn in Hamburg further noble visitors arrived, among them Duke Christian Louis of Celle, the three Dukes of Brunswick, Duke Christian of Mecklenburg and two Princes of Saxony-Lauenburg. (Kellenbenz 1966: 189) Without doubt, Christina was very much in the limelight.

Although the case of Christina is an example of an outstanding person from the higher nobility, it is to a certain extent applicable also to other members of the aristocracy and their diplomatic residents. Depending on their place in the hierarchy and their function such people evolved in Hamburg a representative lifestyle and thereby exerted considerable influence on the social and cultural life of the city. Ambassadors and diplomatic residents were obliged to emulate the grandeur and glory of their princely houses and in many cases they did so by using music.

As Dorothea Schröder has shown, diplomats often arranged opera productions at the Goosemarket Opera in combination with banquets, balls and fireworks (Schröder 1998). Similarly, Laure Gauthier, focussing on the decade before the foundation of the opera house (1667–1678), suggests that "some dialogue pieces accompanied by music and singing" were performed in the houses of diplomats (Gauthier 2010: 142). Since the relationship between opera, dance and aristocratic banqueting culture is already very clear, these should be also discussed along with the city's concert life.

Banquets and concerts

An early example in the history of the concert as a social and artistic institution is the series of concerts given in Hamburg by the Imperial diplomatic resident, Count Sigismund Engelbert Christian of Eck, in 1700/1701. These concerts took place on Sundays during the winter season and the musician, composer and diplomatic secretary Johann Mattheson reported on them in his *Ehren-Pforte*, writing about Reinhard Keiser:

The mentioned concerts were given every Sunday during the winter of 1700/1701, with such magnificence and splendour that I cannot recall ever having seen such abundance in

assemblies even at royal courts. Sometimes three or four princes attended these meetings, who – after the music had finished – were hosted sumptuously and entertained with gambling. I was not only a member of the concert [i.e. the music ensemble], but together with *Eberhard Reinwald*, a strong violinist, I was the director, and at the same time the music master of the Count's youngest daughter. The [female opera singers] *Conradi*, *Rischmüller*, *Schober* and all of the most skilful musicians one could see and listen to were there. Along with a rich payment we had a gift table, also Tokay and other rare wines, and everybody was allowed to enjoy whatever he wanted. In this way Keiser played more the role of nobleman than musician. (Mattheson 1740 [1969]: 132)

Erwähnte Concerte wurden alle Sonntage, den Winter über, 1700. 1701. mit solcher Pracht und Herrlichkeit gehalten, daß ich, an Königl. Höfen dergleichen Überfluß bey Assembleen gesehen zu haben, mich nicht erinnere. Es wohnten den Versammlungen bisweilen 3. oder 4. Fürsten mit bey, welche, nach geendigter Musik, auf das kostbarste bewirthet, und mit Spielen belustiget wurden. Ich war nicht nur ein Mitglied desselben Concerts, sondern mit *Eberhard Reinwald*, dem starcken Violinisten, ein Director, und zugleich Musikmeister des gräflichen jüngsten Fräuleins. Die *Conradinn*, die *Rischmüllerin*, die *Schoberinn*, und alles, was nur am geschicktesten zu finden war, konnte man daselbst sehen und hören. Wir hatten nebst reichlicher Bezahlung, einen Schenktisch, desgleichen an Tockaier und anderen sehr raren Weinen, wenig zu finden sind, und ein jeder genoß, was ihn beliebte. Keiser führte sich dabey mehr, als ein Cavallier, denn als ein Musikus, auf. (Mattheson 1740 [1969]: 132)

Mattheson's report makes very clear first of all how closely music and social representation were related to each other. This is overwhelmingly demonstrated by Count Eck and is true also for the musicians. In particular, Keiser showed himself as a *galant homme* i.e. as a perfect gentleman. Furthermore, in order to ensure the splendour of these concerts, only the best musicians were

selected. Secondly, the regularity of these noble meetings indicates their proximity to the later institution of the public concert, but at this point they are still combined with courtly procedures and divertissements such as gambling and conspicuous consumption to display status.

Very similar to Eck's social and musical events are some concerts hosted by the British resident John Wych in 1710. Having a great interest in music in general, and particularly in opera, Wych was at the same time the employer of Johann Mattheson, who had started his career as a singer at the Goosemarket opera house. Knowing the representative and entertaining effect of music, Wych used it very consciously as a gallant divertissement when he was aware that one of his guests was a lover of music. A letter from November 1710, written by the tutor (*Hofmeister*) Louis Bérard, who accompanied two sons of the Duke of Leeds on their Grand Tour throughout Europe, illustrates the point:

Since their arrival their Lordships [Danby and Peregrine] have been continually entertained by the Duke of Hannover's Envoy to this place & by several friends of this town: But especially by Mr. [John] Wych, the Queen's Minister, who says that Sir Peter Wych his father had received so many favours from yr Grace, & that he himself is so much indebted to My Lord Marquess [of Carmarthen, the Duke's son and Lord Danby's father], that he can never testify enough his Greatfulness for the Obligations which lay upon him from yr Illustrious family. He has entertained the Lords three days together at dinner, & we have had much ado to get a release for the rest of this week. He has besides given every day a concert to their Lordships, knowing they are Lovers of Musick. In short he omits no occasion of diverting them. (Crawford 1986: 28)

Bérard assessed Wych's qualities as a host and resident very clearly and favourably. Music apparently functions here as a part of noble leisure time and as a carefully chosen gift to give pleasure to the guest, and probably offering in the same way the point of departure for successful conversation. As we can learn from Mattheson's *Das beschützte Orchestre*, published in 1717, discussions on questions of aesthetics and composition were not unusual at that time:

and finally, at special concerts the close critique gives a significant marking to all things, which is possible neither in church nor at the theatre. For instance, when a piece was played, everybody in this music gathering [Collegio Musico] takes the liberty of either studying the score (if available) or the single voices one after the other, and is, if not giving a comment, thinking about it, thereby stimulating the composers' caution and prudence. (Mattheson 1717 [2007]: 141)

und endlich gibt bey besondern Concerten die nahe Critique allen Sachen ein merckliches Abzeichen / welches weder Kirche noch Theatrum haben kann. Z. E. wenn ein Stück gemusicirt worden / nimmt ein jeder im Collegio Musico die Freyheit / entweder die Partitur (wenn eine da ist) oder die Stimmen nacheinander durchzusehen / und sein Theil darüber / wo nicht zu sagen / doch zu dencken / wodurch denn die Behutsamkeit der Componisten starck zu thun bekommt. (Mattheson 1717 [2007]: 141)

While Count Eck and John Wich's cultural actions may be understood largely in the context of their residential function, the lawyer and poet Barthold Hinrich Brockes also used music as a means of pleasure and self representation. Having passed his law exam in 1704, Brockes lived in an aristocratic manner without any need to work. As reported in his autobiography, he gave weekly concerts over a long period with the intention of gaining esteem and ingratiating himself with people ("in Estime setzen und beliebt machen"). (Selbstbiographie 1847: 199; Loeser 2008) Such a view of music must be taken as the background to the first performance of Brockes' passion *Der für die Sünde der Welt gemarterte und sterbende Jesus*, composed and directed by Reinhard Keiser in 1712. The concert took place in Brockes' house in a "very solemn" manner:

[among the guests had been] not only the complete foreign nobility, all ministers and diplomatic representatives with their ladies, but also the most part of Hamburg's high society, so that more than 500 persons were present. (Selbstbiographie 1847: 205)

[unter den Gästen war] nicht allein die ganze fremde Noblesse, alle Ministros und Residenten

nebst ihren Damen, sondern auch de[r] größte[...] Theil der vornehmsten Hamburger [...], dergestalt daß über 500 Menschen zugegen gewesen. (Selbstbiographie 1847: 205)

Particularly interesting in this report is the impressive number of both people of noble birth and figures of high society from Hamburg and beyond. This fact not only underlines the overlapping of the aristocratic and courtly life style with that of the urban elites, but hints clearly at an extraordinary banquet-like meeting. Even though the type of conspicuous consumption denoting status is not mentioned by Brockes, as a *galant homme* and generous host such a splendid setting would have been very likely. A further hint may be seen in Brockes' later career: in 1720 he was nominated Senator, with the related diplomatic responsibilities that entailed from that time on (Snyder, Kimber 2001).

Burgher culture – court culture? Reflections on "Weckmann's" *Collegium musicum*

A comparison between the gallant lifestyle of rich patricians like Brockes and the cultural behaviour of aristocrats and their diplomatic representatives demonstrates clearly that courtly culture, ceremonies and divertissements played an important role even in a Free Imperial City like Hamburg. At all times music was an important supplement and a means of expressing political and cultural power in a pleasant and enjoyable manner. To suit the predilections and tastes of important guests, it was important to have the necessary (musical) knowledge concerning styles and repertoire. And since it was courtly life that defined the artistic standards of the time, the chosen genres in many cases were closely bound to courtly contexts. As a consequence, in the second half of the 17th century courtly manners became an increasingly crucial matter also for the social habitus of urban elites. (Le Bar 1993: 203–204; Loeser 2008; Rentsch 2012: 162–176)

With such a social framework in mind, it might be useful to rethink the social quality and conditions of Hamburg's famous *Collegium musicum*, founded in 1660. In most publications the learned and erudite character of this institution is emphasized, and it is presented as

an extraordinary Burgher institution. For instance, Arnfried Edler characterized the *Collegium* as an "urban-bourgeois model institute in the sense of a counter model to court chapels", aiming not only at "entertainment, amusement or information", but also at true musical education ("Mitvollzug der musikalischen Sache um ihrer selbst willen") (Edler 2003: 57). Nevertheless, Edler realized the active and decisive role played by noble music lovers, who only turned to Matthias Weckmann, organist at St. James' Church, in his capacity as music expert (Edler 1982: 53).

In contrast, Steffen Voss, when writing about "Weckmann and his Collegium musicum founded in 1660" and their public weekly concerts for music lovers ("Die vom Jacobi-Organisten M. Weckmann und seinem 1660 gegründeten Collegium musicum [...] dargebotenen wöchentlichen Liebhaberkonzerte") attributes the leading role to the musician Weckmann (Voss et al. 2016). At the same time Voss emphasises the urban elites' interest in court culture, resulting in the adoption of "the best contemporary music from Dresden, Munich, Vienna, Rome and Venice", but linking this cultural transfer particularly to the merchants ("Handelsherren") (Voss et al. 2016). What are the reasons for such different perceptions?

One main reason may be seen in the discursive character of sources dealing with the *Collegium musicum*. A historically adequate assessment is made difficult by their shortness and by their origin from different times. The two earliest sources currently known date from 1663 and 1668 and are closely related documents. The first of these – reprinted in its entirety below – is a short paragraph from the *Monatsgespräche* by the pastor and poet Johann Rist, an ambitious epic work discussing the best way of living – as a soldier, at a court, in a city or in the countryside. Rist's text, aimed particularly at educating the (younger) members of the social elites, has a pedagogical intention and can be set in the historical context of the Early Enlightenment. (Rist 1972: 247–272)

The second source is also related to Rist, being linked to him in two ways. First through its author, the master of court and poet Conrad von Hövelen, who was Rist's friend and a member of Rist's *Elbschwanenorden*, a literary society founded in 1658 (Otto 1972: 52–54; Engels 1983: 161–163), and secondly owing to its content.

Both the arrangement of Rist's work and the information contained therein are clearly taken over by Hövelen into his own literary description of the city of Hamburg. It may be compared to a certain extent with modern travel guides, offering as it does a brief description of both the important facts and the main sightseeing attractions of the city, also including the time and place of the meetings of the *Collegium musicum*.

The third source, Johann Mattheson's *Ehren-Pforte* dating from 1740, is considerably later in origin and again short, but includes the most extensive information of the three with regard to the *Collegium musicum* of the 1660s. Mattheson's report is included among a number of biographical articles on Matthias Weckmann, Christoph Bernhard, Kaspar Förster and Franz de Minde.

One remark in particular by Johann Mattheson attributes an anti-courtly air to the *Collegium musicum*: regarding a visit to the *Collegium* by Caspar Förster, he states: "he [Förster] knew very well that famous people were there who appreciate such things much more than a fickle and inconstant court." (Mattheson 1740 [1969]: 74–75)

With this negative comment in mind, it was temptingly easy to understand the *Collegium musicum* as a kind of anti-courtly institution. However, we also have to take into account Mattheson's information with regard to the institution's foundation:

After his [Weckmann's] return to Hamburg, two noble lovers of music founded with him a large *Collegium musicum* [...] in the refectory of the Dom church. (vulgo Reventer.) They brought together 50 persons, all contributing [to the institution]. They performed the best pieces from Venice, Rome, Vienna, Munich, Dresden and so on; indeed, this *Collegium* gained such fame that the greatest composers tried to link their names to it. (Mattheson 1740 [1969]: 397–398)

Nach seiner [Weckmanns] Zurückkunft in Hamburg, errichteten zweien vornehme Liebhaber der Musik mit ihm ein großes *Collegium musicum* [...] im Refectorio des Doms. (vulgo Reventer.) Man brachte 50. Personen zusammen, die alle dazu beitrugen. Es wurden die besten Sachen

aus Venedig, Rom, Wien, München, Dresden etc. verschrieben, ja, es erhielt dieses Collegium solchen Ruhm, daß die grössten Componisten ihre Nahmen demselben einzuverleiben suchten. (Mattheson 1740 [1969]: 397–398)

Following Mattheson – and Edler's view above – it seems quite obvious that noble persons must have been the relevant actors in the *Collegium's* foundation. In the same way, the repertoire performed came not only from artistic centres in Italy, but was clearly linked to the leading German courts as well.

Moreover, when Johann Rist – who, unlike Mattheson, was an eye- and ear-witness of the *Collegium musicum* – characterized the music's aesthetic effect on the listener as a pleasure, this fact may also hint at its important function as a means of divertissement. Rist was also the first to describe the *Collegium's* social structure:

Oh, if someone would listen only for a few hours to the Collegio Musico, which is held weekly in Hamburg by several students, merchants, musicians and other praiseworthy lovers of this noble art in a special way [absonderlich], he would have to confess in a really charmed way [halb entzükket] that it is impossible to find its equal in Germany (Rist 1972: 234).

O solte mancher in dem Collegio Musico, welches wöchentlich in Hamburg von etlichen Studiosis, Kaufgesellen / Musikanten und anderen rühmlichen Libhaberen dieser edlen Kunst / absonderlich wird gehalten / nur ein paar Stunden zu hören / er würde halb entzükket müssen bekennen / das dessen gleichen in Deutschland schwehrlich zu finden (Rist 1972: 234).

On the one hand it should be noticed that Rist does not give any information concerning the concrete performing situation. His expression, "which is held", simply defines the regular meeting itself; it does not mean that the music – as suggested by Emil Platen – in all or most cases was "performed by various students, merchants, musicians and other praiseworthy lovers of this noble art" (Platen, Fenlon 2001). As we can learn from Hövelen, the *Collegium musicum* was announced in his guide as a regular and public

institution, welcoming also foreign visitors to the city. Therefore, it is very likely that the question of performing depended on the choice of genres, the instruments and voices required, and last but not least on the wishes and musical abilities of all those attending with regard to the music brought.

On the other hand it is important to realize that the students mentioned were part of the future functional elites, and could expect to hold important appointments in the administration of both cities and courts later on. This social group certainly had – if not a personal, at least a professional – interest in music owing to its cultural significance as a kind of status symbol and courtly divertissement. Music became increasingly a question and a means of social distinction. Bearing this in mind – and with special reference to the third-mentioned group of "other praiseworthy lovers of this noble art" or, in Mattheson's words, the "noble lovers of music" – it is interesting to recognize that their social status and identity is left ambiguous, possibly intentionally. Since Hamburg was a diplomatic centre, many members of the diplomatic corps and the aristocracy lived permanently there. As it was at the same time a republic, the vagueness of Rist and Mattheson's description might have been a sign of noble reserve and discretion, indicating the cultural merits of the foreign residents and aristocrats living there while at the same time keeping their identity secret.

Conclusion

As early as 1851, the historian Johann Martin Lappenberg had expressed the enormous social and cultural importance of the diplomats living in Hamburg, while at the same time emphasizing the reciprocal relationship between these and the city's political elites. In his opinion, this interrelation made it possible

to get in closer touch with the European courts, their members having undeniable influence on higher society, and often also on the sciences and arts, in all cases on newspapers and theatre. (Lappenberg 1851: 415)

mit den europäischen Höfen in nähere Berührung zu treten, während dessen Mitglieder einen unverkennbaren Einfluß auf die höhere Gesellschaft übten, häufig auch

auf Wissenschaft und Künste, stets auf die Journalistik und auf das Theater. (Lappenberg 1851: 415)

Reflecting on the existing interaction between court and urban society and the importance of music within this social framework, it is very clear that in Hamburg there were no insurmountable barriers and demarcation lines between the two, but rather an intense communication and transfer of cultural knowledge and behaviour between them. For these reasons Anne Catherine Le Bar has characterized the Hamburg music scene of the early 18th century as a "hybrid bourgeois/aristocratic secular high culture" (Le Bar 1993: abstract). As early concerts and, in particular, the case of the patrician Barthold Hinrich Brockes demonstrate, music was used as a kind of status symbol, with the aim of gaining esteem and ingratiating oneself with people. Such cultural acting was typical of the upper classes, but to a certain degree also of the wider urban middle classes. For the latter, music increasingly served as a kind of *divertissement* and also as a badge of distinction, requiring a degree of self-preparation in terms of social behaviour and elegant manners. Against such a background it seems logical to assume that over time the music market was also stimulated by such social requirements. For instance, in 1727 a volume of arias by Georg Philipp Telemann was published in Hamburg by the editor Johann Christoph Kissner. Originally

intended for use at the ducal court of Eisenach and forming part of the cantata volume *Harmonisches Lob Gottes* for strings, oboes ad libitum and basso continuo, Telemann now arranged his arias only for voice and basso continuo for the purpose of fitting "both public and private use" ("so wohl zum öffentlichen als [auch zum] Privat-Gebrauch"). (Reipsch 2014: 138)

Last but not least, with regard to the future functional elites at a court or in a city, there was also a personal overlap at many levels. It was especially the social group designated by Johann Rist in the context of the 1660s *Collegium musicum* as "students" that had an increasing need to embrace courtly manners and skills, also including music. Johann Mattheson's book *Das neu-eröffnete Orchestre* provides one quite late piece of evidence of this social development, clearly indicating the increasingly widespread quality of music as a potential means of achieving social rise. (Loeser 2008) Published in 1713, Mattheson now explicitly addresses the *galant homme*, offering him an introduction into the general theory of music, into the main genres and – most essentially – into how to make judgements about music (Mattheson 1713 [2007]). The latter was important in the context of upper-class conversations, having as its key criterion that of "good taste" (*bon gout*), a criterion modelled primarily on the common aesthetic sense of the courtly and urban elites. (Rentsch 2012: 159–188)

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Õukond linnas? Aristokraatlik ja kodanlik kultuur Hamburgis 17. ja varajasel 18. sajandil

Martin Loeser

17. ja varajase 18. sajandi Hamburgis – Põhja-Saksamaa ja kogu Lääne mere regiooni juhtivas kaubandus-, transpordi- ja kommunikatsioonikeskuses – polnud õukondliku ja linnaühiskonna vahel ületamatuid barjääre ega piire. Linna „hübriidset kodanlik-aristokraatset ilmalikku körgkultuuri“ (Ann Catherine Le Bar 1993) iseloomustab intensiivne suhtlus ja kultuuriteadmuse ja -käitumise ülekanne eri laadi körgkihtide vahel: aristokraadid, linna ülemkiht, diplomaadid ja teised eliidi esindajad. Hamburg oli Viini järel Püha Rooma Keisiriigi suurim linn ja samal ajal selle Alam-Saksi ringkonna (*Niedersächsischer Reichskreis*) residents, mille müüride vahel asusid mitmed diplomaatilised esindused, sealhulgas Prantsuse, Suurbritannia, Roots, Taani, Habsburgide, Saksimaa ja Brandenburg-Preisimaa residentsid (Kopitzsch 1982: 140; Jaacks 1997: 14–15; Krieger 2012: 805). Nende igapäevaste kohustuste osaks oli esindada – et mitte öelda kehastada – sobilikul viisil oma kuningakodade hiilgust ja tähtsust. Teisest küljest oli Hamburg äärmiselt rikas linn. See tösiasi mitte ainult ei soodustanud sotsiaalsete eliitide orienteeritust õukondliku körgkihi käitumisele, vaid ka kustutas selgelt määratletud eristusjooned aristokraatia ja linna ülemkihi esindajate vahel. Seda asjaolu arvestades ei peaks üllatama, et historioograafias on pigem olnud ja on endiselt keerukas täpselt defineerida ja eristada klassimääratlusi nagu linna-aadel (*Stadtadel*), aadel (*Adel*) ja linna ülemkiht (*Patriziat*) (Hecht 2004: 85, 2010: 1–7). Eriti silmas pidades aristokraatia ja linna ülemkihi vahelisi häägustunud eraldusjoni mängivad sotsiaalsed ja kultuurilised tegutsemisviisid tohutut rolli. Neid tuleks mõista kui sotsiaalse konstruktsiooni ja esitluse vahendeid, kui „sotsiaalsete praktikate kaudu positsiooni jõustamist ja võimu legitimeerimist“ (Hecht 2004: 89, vrd. Hecht 2010: 6–7; Hettling 2000).

Mida körgem oli aristokraadi positsioon, seda suurem oli külalistele hulk, keda ta ligi tömbas. Selline mehhanism võis luua teatud laadi noobli õukonna, isegi Hamburgi-sarnases vabariigis. Seda näitab väga selgelt Rootsi kuninganna Kristiina esimene Hamburgi-visiit juulis 1654. Reisides inkognito ja loobudes sel moel oma representatiivsetest õigustest, muutus situatsioon tema Hamburgi saabudes kohe, kui ta pöörthus tagasi oma ametliku positsiooni juurde: Hamburgis koosnes tema kaaskond 50 kuni 100 inimesest ja vastavalt oma tseremoniaalsele õigustele kuningannana võttis ta vastu rae, keisri, Prantsusmaa, Madalmaade ja Suurbritannia esinduste delegaate, samuti teiste körgema seisuse esindajate omi, ja lõpuks korraldas linna raad tema auks küllusliku banketi.

Kuigi Kristiina juhtum on körgema seisuse väljapaistva isiku näide, saab selle teataval määral üle kanda ka teistele aristokraatia liikmetele ja nende diplomaatiliste residentsidele. Nagu Dorothea Schröder on näidanud, korraldasid diplomaadid sageli ooperietendusi Haneturu ooperis (*Gänsemarktoper*), saadetuna banketidest, ballidest ja tulevärkidest (Schröder 1998). Samuti kinnitab Laure Gauthier, keskendudes ooperimaja asutamise eelsele kümnenneks (1667–1678), et diplomaatide juures esitati „mõningaid muusika ja lauluga näidendeid“ (Gauthier 2010: 142).

Nagu näitavad banketid ja kontserdid, kasutati muusikat teatud staatusesümbolina, eesmärgiga saavutada lugupidamist ja integreeruda. Selline kultuuriline tegevus oli tüüpiline körgematele seisustele, kuid teataval määral ka laiemale linna keskklassile. Silmatorkavaks näiteks on keiserliku diplomaatilise residendi, krahv Sigismund Engelbert Christian von Ecki korraldatud kontserdisari Hamburgis 1700/1701, mis toimus talvehooaja väitel pühapäeviti. Eriti muusikadirektor Reinhard Keiser näitas end sealjuures *galant homme*'ina, s.t. täiusliku džentelmanina, ja kindlustamaks nende kontsertide sära, valiti välja vaid parimad muusikud. Peale selle töendab nende nooblite koosviibimiste regulaarsus nende lähedust hilisemale avaliku kontserdi institutsioonile, aga sel hetkel olid nad endiselt seotud õukondlike käitumisviiside ja meelelahutustega, nagu önnemäng ja staatust rõhutav silmatorkav tarbimine.

Ecki sotsiaalsete ja muusikaliste üritustega sarnanevad väga mõned Briti residendi John Wichi võõrustamisel korraldatud kontserdid 1710. aastal ja samuti juristi ja luuletaja Barthold Hinrich Brockese korraldatud kontserdid. Sooritanud 1704. aastal oma juristieksami, elas Brockes aristokraatsel moel igasuguse vajadusega teha tööd. Nagu on kirjeldatud tema autobiograafias, korraldas ta pikaa perioodi jooksul iganädalasi kontserte kavatsusega saavutada austust ja võita inimeste poolehoidu („in Estime

setzen und beliebt machen"). (Selbstbiographie 1847: 199; Loeser 2008). Selline hoiak muusika suhtes on taustaks Brockese passiooni esmaesitusele 1712. aastal; Brockese teksti komponeeris ja teost juhatas Reinhard Keiser.

Brockese-suguste rikaste linna ülemkihi esindajate galantse elustiili ja aristokraatide ning nende diplomaatiliste esindajate kultuurikäitumise võrdlus näitab selgelt, et öukondlik kultuur, tseremooniad ja meeelalahutused mängisid tähtsat rolli isegi sellises vabas riigilinnas nagu Hamburg. Alati oli muusika tähtsaks täienduseks ja vahendiks, väljendamaks poliitilist ja kultuurilist võimu meeldival ja nauditaval moel. Et sobituda tähtsate külaliste eelistuste ja maitsega, olid vastavad (muusikalised) teadmised stiilidest ja repertuaarist tähtsad. Ja kuna just öukondlik elu määras ajastu kunstilised standardid, seostusid valitud žanrid paljudel juhtudel tihedalt öukondliku kontekstiga. Selle tulemusel muutusid öukondlikud maneerid 17. sajandi teisel poolel üha enam ka linnaeliidi sotsiaalse käitumislaadi oluliseks osaks. (Le Bar 1993: 203–204; Loeser 2008; Rentsch 2012: 162–176).

Hinnates ümber Hamburgi kuulsat 1660. aastal asutatud Collegium musicum selle sotsiaalses raamatikus, ei näi see enam „linlik-kodanliku mudelinstitutsioonina, mis vastandub öukonnakapellidele“ (Arnfried Edler 2003), vaid pigem köige laiemas mõttes noobli ühinguna, mis valis oma repertuaari Itaalia kunstikeskustest niisamuti nagu juhtivatest Saksa öukondadest, eesmärgiks nauding, kultuuriline eristumine ja haridus.

Tölkinud Anu Schaper

Bürger-Oper and Bourgeois Theatre: The Opera of Hamburg at the Gänsemarkt (1678–1738) as a Culmination of Theatrical Practices Between Courtly Representation and Popular Traditions

Ingo Rekatzky

Abstract

The opera at the Gänsemarkt in Hamburg (1678–1738) was the first theatre in the German-speaking world to have a continuous cast, was run by a civic interest group, and was in principle open to everyone. Through the lens of theatre studies, in addition to a trans-regional cultural transfer, the present article focuses on theatre- and cultural-historical processes that have had a lasting effect and which can be also deduced from the eventful history of the opera house. As Hamburg's *Bürger-Oper* it is still rooted in the cultural memory, even though the Gänsemarkt-Oper, as far as its founding impulse and self-image was concerned, owed much to the demands and requirements of a courtly festive and theatrical culture. The repertoire of the opera reflects this: about one-sixth of the 300 operas performed were integrated into courtly aristocratic representations. Paradoxically, however, theoretical as well as practical interactions can be derived from these festive operas which – under the influence of a Protestant culture on the one hand, and in the interplay with popular theatre practices such as those of the Hamburg *opéras comiques* in the tradition of the *Théâtre de la Foire* on the other – foreshadowed in a remarkable manner the definition and fictional concept of the later bourgeois (straight) theatre of the Enlightenment.

The Gänsemarkt-Oper as a culmination of theatre practices and theatre discourses

Anniversaries are a welcome occasion to look back on a continuous tradition that has had a lasting effect up to the present. The commitment of the local bourgeoisie, whose determination and foresight allowed the celebrated institution to develop unimpeded by aristocratic, state or church influence, is indeed something to be celebrated. In 1978 the Free and Hanseatic city of Hamburg had the opportunity for celebrating the past (cf. Jaacks 1977; Wenzel 1978): 300 years earlier, in January 1678, an opera house had opened on the Hamburg Gänsemarkt with the "Singe-Spiel" *Der erschaffene/ gefallene und auffgerichtete Mensch* (Richter 1980 [1678]), a work commissioned from the composer Johann Theile (1646–1724) on the Old Testament story of the creation and the Fall of Man, based on Genesis 1–3. As the earliest theatre institution in the German-speaking world, it hosted local ensembles continuously. Furthermore, it was managed by a civic interest group: for the first time, theatre – a matter of the aristocratic court or the public marketplace until the early modern period, though here and there tied to festive times (cf. Baumbach 2018:

222–230) – could be experienced permanently in a German-speaking and, moreover, a Protestant-oriented city. In principle, the Gänsemarkt-Oper, run as a business, was in an apparently democratic manner open to anyone who could afford the admission – "whether Ketelklopper [worker at a ship's kettle with low social status; translator's note] or respectable merchant" (Mares 1977: 17).

In the late 17th and early 18th centuries the Hanseatic city of Hamburg was undoubtedly an outstanding place in terms of theatre history: in no other city in the German-speaking cultural area was theatre established as a permanent institution so early on. A similar continuity was not granted to other undertakings such as the Leipzig Brühl-Oper (1693–1720), to give a specific example (cf. Maul 2009: Bd. 1, 41), regardless of whether the theatre was privately financed and operated by a civic interest group or subordinate to a solvent royal court and integrated into its festive and representative context. Only in the late stage of the Gänsemarkt-Oper did a financial crisis occur as a result of various changes of tenants, a phenomenon which was, according to contemporary observers, accompanied by artistic decline (cf. Lamprecht 1937 [1736]; Schütze 1794; Rekatzky 2019: 437–445). In March 1738 the

permanent ensemble was dissolved, leading to the termination of regular performances after an astonishingly long period of 60 years and the end of the continuous opera presence in Hamburg, at least for a time. The house subsequently served sporadically as a performance venue for travelling theatre and opera companies. In the six decades of its existence, the Gänsemarkt-Oper hosted a good 300 operas or "Singspiele", ballets, intermezzi, prologues and epilogues, interrupted only by short periods of closure (cf. Marx, Schröder 1995). In addition to Theile, already mentioned above, renowned composers such as Johann Wolfgang Franck (1644 – c. 1710), Reinhard Keiser (1674–1739), Georg Philipp Telemann (1681–1767) and Johann Mattheson (1681–1764) were tied to the institution on a long-term basis. Georg Friedrich Händel (1685–1759), who was engaged as violinist and harpsichordist in the Hamburg orchestra from 1703 to 1707, had performed his first four operas here (cf. Leopold 2012). The libretti were partly written by renowned contemporary poets such as Barthold Feind (1678–1721), Christian Friedrich Hunold (1680/81–1721), Barthold Hinrich Brockes (1680–1747) and Johann Ulrich König (1688–1744).

The Gänsemarkt served as a place of passage as well as the culmination of various European musical, theatrical and festive practices, combined in opera performance as "super-theatre" par excellence. From the perspective of a cultural-historically oriented theatre history research, Hamburg's opera is thus an essential indicator of cultural transfer in the late 17th and early 18th centuries. This transfer, which depended on the general cultural and intellectual historical tendencies and developments of the time, took place as part of a long-term debate between different European countries or regions, and – no less importantly – between courtly representative and popular traditions. The eventful sixty years existence of the Gänsemarkt-Oper forms the basis for outlining decisive theatrical-historical processes and course-settings within the variety of later practices and discourses. Radiating far beyond Hamburg, these processes themselves formed the basic preconditions for later theatre models and their concept of fictionality. This had a lasting effect not only on the genre of opera, but also on the concept of a bourgeois, literature-centered straight theatre developed in the context

of the reforms of the Enlightenment (cf. Rekatzky 2019: 445–462). Based on the Hamburg model of the Gänsemarkt-Oper, the continuity and variance of theatrical practices thus enable us to study not only the essential prerequisites but also the theoretical and practical interactions which produced long-term effects. These interactions determined which kind of theatre and acting was to be elevated to the rank of the recognized arts in the future – namely under the discourse-determining conditions of Protestantism. In a later step this matter is considered with a focus on the tension between courtly-aristocratic and popular practices, or rather discourses on theatre. First, however, the article digresses into the so-called "Erster Hamburger Theaterstreit" (the first Hamburg theatre controversy), which formed the intellectual and cultural-historical framing against which the processes of negotiation and legitimization related to theatre in the environment of the Gänsemarkt-Oper were put into effect not only on a theoretical but also on a practical level.

The Gänsemarkt-Oper and the Erster Hamburger Theaterstreit (1681–1688) in the process of legitimizing theatre

The fact that the founding of the Gänsemarkt-Oper in the Protestant-dominated Hamburg meant that theatre could be experienced permanently and was not just limited to a few (festive) seasons, did not meet with undivided approval: as early as 1677, when the first plans for the Hamburg opera project came to public attention, there had already been occasional objections from Protestant theologians. For the time being, the secular authorities were still able to contain these protests by a prohibition issued in October 1677 which forbade preaching against opera from the pulpit (cf. Wenzel 1978: 14; Marx 1978: 10; Döhring 1995: 113). In 1681, however, Anton Reiser (1628–1686), who had been the main pastor at St. Jacob's since 1679 and sympathized with the growing Pietist reform movement, initiated discussions among the Protestant theologians of the Hanseatic city about the legitimacy of theatre with his writing *Theatromania, Oder Die Werke der Finsterniß* (Reiser 1681). These disputes lasted until 1688 and were later called the Erste Hamburger Theaterstreit. However, the theological

discussions between the Pietists, who regarded all theatrical practices as *opera diabolica*, as works of the devil, and the moderate defenders of theatre on the Lutheran Orthodox side hardly referred to the Hamburg opera practice: neither faction was much concerned with aesthetic or poetic objections to the genre of opera, let alone with moral reservations about the subjects performed. The quarrel among theologians was of a more fundamental nature: the Hamburg dispute in the 1680s did not deal with what was being performed, but rather with the fact that theatre was being performed at all – let alone almost the entire year by a local ensemble. The theological controversies must therefore be seen in the context of the question, repeatedly discussed in Western culture over about one and a half millennia, of whether Christianity and theatre are compatible in principle (cf. Baumbach 2018: 21–213; Hulfeld 2007: 66–77; Baumbach 2006: 75–81; Rekatzky 2019: 39–75). In this superordinate context, the Gänsemarkt-Oper itself merely provided the opportunity for the theological negotiation process regarding the legitimacy of theatre: by chance, more or less, the first attempt in the North German Protestant cultural area to establish theatre permanently as an institution in a city was an opera house (cf. Döhring 1995: 112). The quarrels were so intense that even the Senate of the Hanseatic city questioned its previously granted opera privilege and, as a result of a domestic and foreign policy crisis, went as far as to decree the closure of the opera house in January 1686. Therefore, before the opera could reopen its doors to the public in November 1687, the Senate had the legitimacy of the Hamburg opera project confirmed by experts from the theological and legal faculties in Wittenberg, Rostock and Jena (cf. Mayer 1693; Wenzel 1978: 15–17): opera and other legitimate theatre practices were considered in the expert opinions – with more or less clearly expressed reservations and limitations – as adiaphoras which, according to Christian theology, are per se neither good nor bad, and whose legitimacy is determined solely by their moderate use (cf. Vinzent 1999). On this condition,

institutional theatre permanently anchored in a city was even seen as an opportunity by Lutheran apologists: the founding of the Gänsemarkt-Oper was linked to the pious hope to finally steer theatre along productive paths in accordance with Protestant ethical and moral concepts and to ban the practices of travelling professional actors once and for all – although at the time they were also, or rather primarily, considered as theatre.

In diesem allein muß ich mich ein wenig aufhalten zu erweisen/ daß nicht ein jegliches Gauckel-Spiel/ Pickelherings- oder Narren-Possen/ die Scaramuchen-Striche der Spanier/ die Jean-Potage-Gruppen der Franzosen, die Klücht-Spiele der Holländer/ und dergleichen lächerliche und mehrtheils ärgerliche grobe Scherze, derer sich die Agyrtae, Marcktschreyer und Quacksalber/ an offenen Strassen/ auf den Märkten gebrauchen/ für Comoedien zuachten sein.¹ (Elmenhorst 1688: 20).

Even in recent musicological presentations, the Theaterstreit is sometimes reduced to a rather negligible “opera debate”, which for the “modern reader [...] has only curiosity value” and could “not seriously endanger the rise of the modern art form of opera” (Hinrichsen 2014: 200). Although the theological treatises and academic reports show only few links to the theatrical or opera practices of the late 17th century, one thing above all is left unconsidered concerning this marginalization of the Hamburg controversies in the 1680s: the writings of the Theaterstreit constitute the earliest German attempts to transfer theatre into a theory-based epistemic system, which – with long-term effects beyond Hamburg – defines the further discourse on the legitimacy and area of responsibility of theatrical practices (cf. Rekatzky 2019: 171–300). This is particularly significant in the early opera poetics *Dramatologia Antiquo-Hodierna*, in which Hinrich Elmenhorst (1632–1704), second pastor at St. Katharinen and, despite his theological office, author of several opera libretti, summarized the positions of the Theaterstreit in 1688: honourable plays and Singspiele would “while introducing

¹ “I have to spend some time on this matter to show/ that no Gauckel-games/ pranks of Pickelhering or fools/ the Scaramuchen strokes of the Spaniards/ the tricks of Jean-Potage of the Frenchmen, the Klücht-games of the Dutchmen/ and similar ridiculous and mostly annoying rough jokes, which the Agyrtae, market crier and quacks/ on open streets/ use in the markets/ are to be considered as Comoedien.”

performing and singing persons secretly quote *vera documenta vitae mortalium*, as it happens in fact in human life" (Elmenhorst 1688: 32). Elmenhorst thus already gave rise to later (bourgeois) definitions of theatrical fiction as an image of the big world in miniature, condensed according to the principles of causality and finality (cf. Rekatzky 2019: 301–320). When matching his definition, theatrical practices could be classified as useful and are thus legitimized by him. In the further history of the Gänsemarkt-Oper, which continued for another five decades, no significant theological objections were raised against the opera business – only a smallpox epidemic led to a prolonged closure of the institution in 1715.

"No king, no prince was the sponsor of the opera": the "grand narrative" of the Hamburg *Bürger-Oper*

It was not without reason that in 1978 Hamburg looked back with pride on the opening of the Gänsemarkt-Oper 300 years earlier: opera, a genre perceived as aristocratic or elitist until well into the 19th century, was established in the north of the German-speaking area – despite vehement and in part existential theological hostility – in, of all places, a Protestant, Free Imperial city, which boasts a civic history that can be traced back a long way. On the occasion of this anniversary, it was therefore necessary to honour the commitment and foresight of a liberal-minded bourgeoisie, which had not founded "a place of courtly merriment or princely representation, but rather a democratic cultural institution based on citizens' initiative" (Mares 1977: 17): "No king, no prince was the sponsor of the opera", stated Walter Scheel, then President of the Federal Republic of Germany. "The citizens of Hamburg wanted their *Bürger-Oper*." (Scheel 1977: 5). Although the Gänsemarkt-Oper has long since disappeared from Hamburg's cityscape, and numerous recent overviews of the history of theatre pass over its six decades of existence (cf. eg. Fischer-Lichte 1999; Kotte 2013), the dictum of the "*Bürger-Oper*", the so called bourgeois opera, is still anchored in the local cultural memory (cf. Rauhe 2018; Brauneck et al. 1989; Jürgens 1988): "From the viewpoint of the city at the end of the 20th century, as the 'first institutional opera in Germany', it is an object

of local patriotic pride, part of a vaguely defined cultural tradition which, in retrospect, is measured by the yardstick of 'bourgeoisie' and thus viewed in a completely distorted way." (Schröder 1998: 5). As a "grand narrative" (Lyotard 2015 [1982]: 99) it mainly serves as a cultural self-justification from which contemporary "advanced culture" gains its legitimization. In musicology too, the image of a German-language *Bürger-Oper* considered as the expression of an increasingly nationally defined culture has long been established as an institution that had been able to develop largely autonomously and unhindered in the face of influences from the aristocracy or neighbouring European cultures, as well as in the face of theological hostility (cf. esp. Wolff 1957).

Now, however, it has been widely recognized in academic discourse that "the Hamburg opera was at best civic in terms of the organization of its operation and its commercial structure" (Leopold 2006: 314). The enterprise was financed and managed by a civic interest group which was led by the lawyer and councillor Gerhard Schott (1641–1702), who came from a wealthy merchant family. Schott who, apart from brief interruptions, was director of the Gänsemarkt-Oper until his death, probably also provided the bulk of the construction costs, estimated at 20,000 Reichstaler (cf. Marx 1981: 82). However, the actual impulse to found the Gänsemarkt-Oper probably came from the aristocratic side, namely from Christian Albrecht (1641–1695), Duke of Schleswig-Holstein-Gottorf. As a result of the occupation of the Dukedom by his brother-in-law Christian V (1646–1699), King of Denmark and Norway, he remained in exile in Hamburg from 1675 to 1679 and again from 1684 to 1689. In his Gottorf residence Christian Albrecht had already cultivated a lively and representative courtly festive and musical culture. The Duke could hardly contribute anything financially to the Hamburg opera enterprise since the Danish King had annexed not only his lands but also his property (cf. Marx 1981: 82). But Christian Albrecht served as an idealistic supporter of the project, who had "eagerly visited the opera and had also been able to recruit foreign princes for the company" (Wendt 2002: 24–25). He also provided Johann Theile, his former chapel master at the Gottorf residence, who now composed at the Hamburg Opera (cf.

Leopold 2006: 314). Furthermore, the Duke was addressed more or less directly in some early works. When he was allowed to return to Gottorf from his Hamburg exile in 1689 as a result of the Treaty of Altona, the prologue *Die betrübte und erfreute Cimbria* composed by Johann Philipp Förtsch (1652–1732) was dedicated to him (Postel 1689; cf. Rekatzky 2019: 328–331) – a farewell gift, so to speak, which marks the starting point of the diverse tradition of Hamburg festive operas.

The building of the Gänsemarkt-Oper also met the requirements of courtly theatre and representative culture. It was built according to the plans of Girolamo Sartorio (died 1707), a court architect from Hanover who came from Venice and was responsible for the expansion of the Herrenhäuser Garden as well as for having the court theatre built in the Leineschloss. The Gänsemarkt-Oper appeared almost modest, though only from the outside. According to an attempt at reconstruction by the musicologist Hans-Joachim Marx, it could hold 1,800 to 2,000 spectators (cf. Marx 1981: 84; Richter 1963: 124): an elongated, bare wooden building, which to anyone looking today at the engravings handed down over the years is reminiscent of a barn, seems at first glance to be insignificant and almost marked by Protestant pragmatism. However, contemporary reports leave no doubt that the interiors were in no way inferior to the splendour of courtly theatres. It was a "spacious building, beautiful according to the taste of the time, where no expense was spared", as Johann Friedrich Schütze, author of the first civic theatre history of Hamburg and anything but an opera admirer, had to admit (Schütze 1794: 145). Hamburg had received "an opera theatre" within the shortest construction time such as "no residence, no court, no city in Germany at that time" could call its own (Schütze 1794: 134).

Astonished opera goers praised above all the splendid equipment and the sophisticated stage technology, which did not only allow rapid changes of scene: the machinery also made possible the appearance of gods from the upper and lower worlds and the representation of various spheres which – reports from contemporaries leave us in no doubt – sometimes formed the main interest of a visit to the opera on the Gänsemarkt (cf. Das Neu=eröffnete Rüst=Zeug

1704: 46; Ebert 1724: 31). These entrances of the machine gods were particularly popular in the early repertoire which, until about the turn of the century, was based primarily on the tradition of Venetian opera dramaturgy and the *Tragédie lyrique*, on the myths and legends of the gods and heroes of classical mythology as well as on the salvation history of the Bible (cf. Rekatzky 2019: 88–118). Whether these *Dei ex machina* were representatives of the Greco-Roman pantheon or – as in the opening opera – of the Christian God of creation himself did not make much difference: both subjects made it possible to literally set heaven and hell in motion. Occasionally, there was even an overlap between the ancient classical and the Christian tradition to justify further use of the machinery. Apollo, for example, furious that the incarnation of the true god now reaffirmed the pagan twilight of the gods, flew through the air in a fiery chariot in the prologue of Theile's *Die Geburth Christi*, an opera that deals with the birth of Christ, performed in 1681 (Elmenhorst 1681). The action of various operas may sometimes have receded into the background in comparison with this machine-supported representation of supernatural phenomena and other worlds or spheres, which were increasingly rejected by the bourgeois Enlightenment as "wonderful", improbable, and unreasonable (cf. Feind 1708: 11–12; Uffenbach 1753: Vorrede; Gottsched 1973: 365–366; Wieland 1984 [1775]: 296; Schütze 1794: 146–148, 165–166).

However, it is worth taking a glance at the libretti from a theatre-historical perspective since they allow us to draw conclusions about the contemporary acting practices that contributed to the constitution of the genre of opera (cf. Charlton 2012b: 104–119): in both classical-mythological and biblical operas the rhetorical acting style (cf. Baumbach 2012: 248–265) was used to portray man, created in God's image, as the ruler of the world and of himself or as the architect of his own failure due to a lack of control of affect (Rekatzky 2019: 119–142). On another level, however, this was questioned, if not parodied, by using relics of the *Comödienstil* (Baumbach 2012: 246–257): servant figures communicated about elementary basic needs of existence and counteracted ideals associated with the civilization project of man. In some

biblical operas burlesque devil figures fulfilled that function, causing a far more reasonable, almost dull impression of the ancient underworld, as seen for example in Franck's *Alceste*, in contrast to the Christian hell (Rekatzky 2019: 142–170).

The early repertoire and, of no less importance, the self-image that led to the founding of the Gänsemarkt-Oper were already largely similar to those of court theatres. Only at first glance does it appear surprising that the free Hanseatic city adorned itself with a "precise imitation of a German court opera", "attempted under the less favorable conditions of the impresario system" (Strohm 1997: 90). The economic conditions and socio-cultural structures that made it possible at all for theatres to be established as permanent institutions in one place seem to have existed in the German-speaking world only in Hamburg in the late 17th century. The city largely escaped the consequences of the Thirty Years' War, since it was able to remain relatively neutral between the confessional fronts and to profit from trade with both factions, resulting in an increase in population: Hamburg, with an estimated 70,000 inhabitants, was the second largest German-speaking city in the late 17th century after the imperial city of Vienna (cf. Marx 1981: 81–82). The port and trading metropolis benefited from its geographical location and was an important junction (Marx 1978: 8): travelling nobles and diplomats residing in Hamburg combined with local wealthy patricians and merchants formed a well-heeled audience that was keenly interested in musical theatrical representation (cf. Schröder 1998: 1). Hamburg, an "attractive place of residence for the North German aristocracy", inevitably enabled a "coexistence of the civic and aristocratic population", which favoured a cultural exchange between the two social classes: "As a result, aristocratic lifestyles and aristocratic behavior, despite some reservations, were often considered as role models by the noble bourgeoisie and were therefore imitated or assimilated." (Loeser 2008: 82). The economic and social situation of Hamburg – despite the theological hostilities in the Theaterstreit and the financial crises – not merely made it possible for the opera to operate continuously for six decades: it also seemed to be a necessity for the city to clearly strengthen its own economic and socio-cultural claim to hegemony. After all, opera

was the most elaborate and costly of all theatrical practices, one which at that time, even at princely courts, could usually only be experienced during temporary festive periods. Even in a civic business form, the opera thus served to represent political strength and power and could be closely interwoven with a "courtly festive and ceremonial culture" in Hamburg (Seebald 2009: 57).

Opera at the service of diplomacy: Hamburg's festive operas in the tradition of courtly representation

It may seem paradoxical that, in the free Hanseatic city of Hamburg, from the 1690s onwards some 50 festive operas integrated into the context of courtly representations in honour of aristocratic potentates were performed at the Gänsemarkt. After the moral legitimization of the genre of opera in the Theaterstreit, its classification as a compilation of the honourable, free arts and the consideration of it as useful in its own Protestant culture (cf. Rauch 1682: 17–18; Elmenhorst 1688: 118–120, 134), it could now serve as a proven instrument of diplomacy. It was a vivid demonstration of Hamburg's solidarity with its changing political partners, some of whom were enemies of one another, regardless of whether they were the Roman-German Emperor in Vienna, the Russian Tsar in St. Petersburg, the Kings of England, France and Denmark, or smaller northern German duchies. The occasions were flexibly chosen and could range from birthdays or name days through weddings, births of potential heirs to the throne and coronations to peace treaties (cf. Schröder 1998: 1). The Senate also honoured itself with the occasionally performed so-called Council operas at which, instead of the princes or their envoys, the Senators took their seats in the large middle loge, which formed the centre of the festive and representative ceremony (cf. Schröder 1998: 70). The actual performances were often followed by banquets, balls or stage fireworks, since these costly and ephemeral spectacles, in which "birth and death meet at one go" (Schramm 2003: 184), served to illustrate the hegemonic claim represented in each case. Especially the stage fireworks caused increasingly daring constructions – sometimes they were set afame by the guest of honour or his representative from the middle loge – but miraculously the wooden

opera house never burned down. No wonder, on the other hand, that the opera director Schott died of a heart attack on October 25 in 1702 following the second performance of Keiser's *Sieg der fruchtbaren Pomona*, which was followed by fireworks in honour of the Danish king (cf. Schröder 1998: 64–66). Due to the clearly apparent nature of this latent danger, from 1714 onwards stage fireworks were increasingly replaced by illuminations for which the English envoy Thomas Lediard (1685–1743), who was also the head of the decoration department at the Gänsemarkt-Oper from 1722 to 1730, was primarily responsible (cf. Lediard 1730).

This Hamburg affinity for festive operas in the context of courtly representations is largely due to an interplay of various socio-cultural, political and theological factors. The academic reports on the Theaterstreit in principle confirmed the morality of opera at a theoretical level. The early repertoire performed on the stage at the Gänsemarkt, however, aroused the considerable displeasure of both the theological and legal faculties, so that the experts of the University of Jena bluntly criticized that "inter obscoena & turpia" was to be expected (as cited in Wenzel 1978: 17). Above all, it was difficult to justify the numerous entrances of the machine gods and the associated representation of different spheres in the theoretical discourses shaped by Protestant theology, which was initiated in the North German cultural area by the Theaterstreit (cf. Elmenhorst 1688: 155–159; Rekatzky 2019: 301–320). As a result of the Theaterstreit, operas from the realm of classical mythology and the Christian Bible disappeared almost completely from the Gänsemarkt stage at the turn of the century (cf. Haufe 1994: 55–57). From then on, the Hamburg repertoire was dominated to a large extent by works which – based on historical subjects (cf. Seebald 2009) – followed the dramaturgy, the social status of the characters and the concept of fictionality of the *opera seria* (cf. Charton 2012a), as constituted at about the same time by the libretto reform initiated by Apostolo Zeno (1668–1750). In the specific case of the Hamburg festive operas they were also integrated into a courtly representative ceremonial (cf. in particular Schröder 1998).

In addition, the Hanseatic city repeatedly found itself in serious domestic as well as foreign policy

crises in the 1680s and 1690s; occasionally these led to conditions similar to civil war, which even culminated in a temporary complete defeat of the Council after disputes between the citizens and the Senate. Sieges by the Danish king intensified social and economic tensions. Hamburg was "endowed with sovereign pride and self-confidence due to its immense financial power" while the Gänsemarkt-Oper existed, but a "more precise, clearer view of Baroque Hamburg and its opera [...] [reveals] a city in the realm of tension between local and European politics dependent on emperors, kings and princes" (Schröder 1998: V). The theological trench warfare between the representatives of Lutheran Orthodoxy and Pietism did not diminish at all after the end of the Theaterstreit. The quarrel culminated in 1693 in the dismissal and banishment of the Pietist pastor Johann Heinrich Horb (1645–1695) (cf. Brecht 1993: 349–350). Leopold I (1640–1705) finally intervened from Vienna after repeated threats by sending an imperial commission which started to work in Hamburg in 1695 (cf. Rückleben 1970: 268–275; Schröder 1998: 94–96).

Reinhard Keiser's *Der bey dem allgemeinen Welt=Friede von dem Grossen Augustus geschlossener Tempel des Janus* as a representation of the ideal social order in this world

In view of the political situation, an imperial festival in January 1698 provided a welcome opportunity to express Hamburg's loyalty to the emperor in Vienna. The opportunity was the celebration of the peace treaty of Rijswijk, which had ended the Pfälzische Erbfolgekrieg [the Nine Years' War, also known as the War of the Grand Alliance; translator's note] between the Holy Roman Empire and France three months earlier. This occasion was honoured in Hamburg with a four-day festival of thanksgiving, culminating on January 30th in the evening performance of a festive opera, Reinhard Keiser's "Singe-Spiel" *Der bey dem allgemeinen Welt=Friede von dem Grossen Augustus geschlossene Tempel des JANUS* [The temple of JANUS closed by the Great Augustus due to general world peace] based on a libretto by Christian Heinrich Postel (1658–1705).

"Trumpets and drums [sounded] from the towers" of the five main churches in Hamburg,

and the peace treaty of Rijswijk was the subject of Sunday's sermons. "The pieces on the ramparts" from which salutes were fired could be "heard clearly" after the church service (Steltzner 1733: 240). Originally, a public fireworks display on the Alster had been planned as the grand finale. But the city treasury had refused to finance it with reference to the general "bad times" (see Schröder 1998: 96). To start the festive performance, the high-ranking guests were assembled and welcomed – led by the imperial resident, since Leopold I had not come from Vienna – which undoubtedly provided a theatrical spectacle even for that large part of the population that did not belong to the very limited audience.

In contrast to all these courtly preparations and arrangements, the plot of Keiser's "Singe-Spiel" seems unspectacular to today's spectators at first glance: after the war has ended victoriously, the Roman emperor Augustus wants to close the temple of Janus ritually as a sign of peace. On the occasion of this peace festival, his daughter Julia, born in his first marriage, is to marry Tiberius, the son of his second wife Livia, in order to ensure succession and stability in the empire. Tiberius, however, pledges eternal loyalty to Agrippina – she too has fallen in love with him and has forgotten her promise of marriage to Valerius, who has returned from the war. This does not only threaten the continuance of the Roman dynasty but also creates the danger of incest since Tiberius and Agrippina are twins, a fact known only to their mother Livia at this stage of the plot. Without further ado she has her own daughter Agrippina kidnapped and spreads the rumour that she has drowned in the Tiber. A dream sequence of the imperial couple at the beginning of the second plot reveals that Livia's intrigue is motivated by an altruistic plan which serves not only private interests but also – supported by divine providence – the ideal social order: Augustus has just slipped into the sphere of dreams when his great posthumous fame is augured – and the link between the historical Roman Empire to the present Holy Roman Empire of the German Nation is completed.

Aria à 2.

Liv., Aug. Legt/ legt ihr Augen nieder
Den Schlummer=reichen Schein.
Laß Morpheus deine Brüder/
Die Schlaff=ergebnen Glieder
Mit Anmut nehmen ein.
Legt/ legt ihr Augen nieder
Den Schlummer ---

(Nachdem Augustus und Livia eingeschlaffen/ höret man eine stille Musick von Flöten/ welche sich in eine frische Musick von *Haut-boit* verändert/ worauff man die *Fama* siehet durch die Grotte fliegen. Nachmals steiget das Oesterreichische Wappen von einem Adler getragen aus der Erden auff/ und die Grotte eröffnet sich/ daß man den Himmel siehet/ wohin der Adler das Wapen träget/ und nachdem solches geschehen/ höret man einer verborgenen Stimme nachfolgende Worte singen:)

Stimme. Du sollt August in einem Halb=
GOtt leben
Der Deutschland wird den theuren
Frieden geben.

(Wie nun alles verschwunden/ erwachen August und Livia wiederum.) (Postel 1980 [1698]: II/1, 293).²

Despite the prophecy made by the machine goddess *Fama*, Livia's attack does not achieve its aim for the time being and only just avoids the final catastrophe: Tiberius, competing with his friend Valerius in mourning for Agrippina, does not want to cling to the throne or his own life. Only when Livia resolves her intrigue on the occasion of the closing of the temple does everything vanish into thin air: Tiberius and Agrippina enjoy being allowed to love each other as brother and sister in the future, and soon passions for their intended partners arise. The immediate new regulation of emotions – according to the standards of the rhetorical acting style in this case – coincides with the reason of state in a *lieto fine*, the genre-constituting *happy ending* of the *opera seria*. Therefore nothing prevents the closing of the Temple of Janus and the honouring of the Roman

² Liv., Aug. "Let the eyes close and Morpheus, god of dreams, take the limbs gracefully. Let the eyes close - - -" (After Augustus and Livia have fallen asleep a quiet music of flutes can be heard, which changes into a lively music of *Haut-boit*. The *Fama* flies through the grotto. The Austrian emblem rises from the earth, carried by an eagle, and the grotto opens up and the sky can be seen. The eagle carries the emblem to the sky. Afterwards a hidden voice is singing:)

Voice "August, you will live as a half-god that brings peace to Germany."
(Everything disappears and August and Livia wake up.)

Emperor Augustus as guarantor of eternal peace any longer.

However, in the festive performance of January 1698 the *Tempel des JANUS* was followed by an epilogue: after "the opera has ended, FAMA comes down in a cloud and sings the following in honour of LEOPOLD the Great Emperor. Afterwards the FIREWORKS start"³ (Postel 1698: n. p.). In contrast to Hamburg's earlier machine gods of classical antiquity and Christian provenance who actively intervened in the events, Fama's entrance is limited to an exaltation of the ideal ruler: the Roman goddess of glory glorifies Leopold's realpolitik, especially his role as protector of the empire in the ongoing conflicts with the Ottomans, like an apotheosis "in place of the loyal Hamburg" (Postel 1698: n. p.). The glorious Leopold ruled as the new Augustus over an even larger, more peaceful empire. Legitimized by divine right, he guaranteed the ideal social order in this world only through his rationality and the disciplining of himself, represented in the rhetorical acting style. This order was realized in theatrical fiction – prototypical and auspicious for reality – as a secular image of the divine plan of creation working secretly. This created a suggestion of stability in times in which Hamburg's political condition and social structure were fragile.

Fama. Wer kan mehr Ruhm in aller Welt gewinnen/
Als wann der grosse LEOPOLD
Verewigt durch der Sternen Schrift von Gold/
Steht Sonnen=gleich dort an Olympus Zinnen?
Hör Hamburg hör und mercke mit Erstaunen
Den Schall der rühmenden Posaunen.

Aria.
Laß die Sonn' am Himmel fählen/
Deutschland wird sich drum nicht quählen
Wann sein LEOPOLD nur scheint.
Er besiegt Leib und Gemühe/
Unterthanen durch die Güte/
Und durch Tapferkeit den Feind.

Wo ist der Krieg der Erden=Pest zu schauen?
Wo ist die Noht die Deutschland hat gedrückt?
Durch seinen Arm ist sie hinweg gerückt.
Es blühen die versängten Auen/
Die wüsten Dörffer sind bewohnt/
Die vorbestürmten Städte stehn
In Ruh und süßen Frieden.
Auf Himmel laß nicht deine Hülff ermüden!
So werden wir auch bald mit Freuden sehn/
Daß des abnehmenden Mondes Spitzen
Nicht mehr Europens Saum besitzen.

Aria.

Verheere der Türcken blutfürstiges Heer/
O Deutschlands Arm und Seule!
Mach Ungarn von Nattern und Höllenbruth leer
Zerknirsche Schwerd und Pfeile/
Auff LEOPOLD! Siege du Sonne der Deinen
So wird hinfort kein Mond mehr scheinen.

Dis wünschet Hamburgs treuer Mund
Der Oestreichs Haus in Stamm und Zweigen
preiset/
Es freuet sich die frohe Stadt/
Daß sich der Fried aus solchen Händen weiset/
Daraus sie Schutz und Wolfahrt hat.
Und was darin/ bekräftigt diesen Bund:
So lange man kan Hamburg nennen/
Sol LEOPOLD darinnen Weirauch brennen.
Zündt an dann was zu seiner Ehr
Ich seh vor Augen schweben/
Und wünschet/ daß er mehr und mehr
Siegs=Kronen mög erleben.

Aria.

Steiget ihr Flammen mit LEOPOLDS Glantz
Wolcken und Himmel hinan/
Windet ihr Sternen den prächtigsten Krantz
Der ihn verewigen kan.
Laß ihn O Sonne dein güldener Wagen
Rühmlich und ewig am Himmel umtragen.⁴
(Postel 1698: n. p.)

³ Nach "geendigter Opera fähret FAMA in einer Wolcken herab/ und singet dem Grossen Käyser LEOPOLD zu Ehren Nachfolgendes. Auff dessen Beschluß folget das FEUER=WERCK".

⁴ *Fama.* "Who is more famous in the world than LEOPOLD, immortalized by the golden letters of the stars on the battlements of Olympus? Listen, Hamburg, with astonishment to the sound of the praising trombones." *Aria.* "As long as Leopold shines, Germany will not miss the sun. He defeats body and soul, and subjects through kindness. The enemy he defeats through bravery. Where is the war of the plague to be seen? Where is the German distress? He pushed it ►

Before the machine goddess Fama withdraws into the clouds, she ignites fireworks on the open stage, which were suitable to illustrate Leopold's apotheosis like hardly any other contemporary technique and which undoubtedly impressed the audience of the festive performance in January 1698 most powerfully.

For a long time the festive operas, although they accounted for as much as one-sixth of the total repertoire (cf. esp. Wolff 1957) were largely marginalized: they did not fit at all into the "grand narrative" of the Hamburg *Bürger-Oper*. Only in the last decades, decisively since the meritorious study by Dorothea Schröder (Schröder 1998), has research focused increasingly on this tradition again. However, in the field of tension to other (musical) theatrical practices and theoretical discourses this repertoire in particular shows that the Hamburg operas that were integrated into a courtly-representational festive context – apparently paradoxically – contributed to the constitution of a later, bourgeois concept of theatre and its fictionality. The question of which section of the world or which perspective on the human being may be shown in the theatrical representation seems fundamental in this matter (cf. Baumbach 2006, 2014).

"Reversed, evil opera": Requirements for a (bourgeois) concept of fictionality between (courtly) festive operas and *Théâtre de la Foire* adaptations

Another focus of the repertoire, which seems to contradict the tradition of festive operas, but which considers the theatre and social-historical developments in the Hanseatic city, shows this as well. From the 1710s onwards, subjects and motifs from the context of the *Théâtre de la Foire*, the Parisian fairground theatre (cf. Hauck 2017; Groß 2016; Grewe 1989), were increasingly adopted at the Gänsemarkt. This tendency is

remarkable because librettists and composers – not least in reaction to the Theaterstreit – preferred the *opera seria*. Although the *opera seria* was excellently suited to a vivid representation of the best of all possible social orders, it did not permanently satisfy the viewing preferences of the local (opera) audience: the spectators increasingly went to watch the public theatrical spectacles on the markets again. Schott's widow Anna Caecilia, among others, complained about this in a submission to the Senate in 1702 (cf. Schulze 1938: 159–160). In clear competition with the performances of travelling actors, who were excluded from the theoretical discourse in the writings of the Theaterstreit as well as in early Hamburg opera poetry, but who remained common owing to fairs and markets, it was decided to bring the banned practices back on stage through a back door. *Opéras comiques* like Keiser's *Der Angenehme Betrug/Oder: Der Carneval von VENEDIG* (Meister, Cuno 1707), *Le BON VIVANT, Oder die Leipziger Messe* (Weidemann 1980 [1710]) and *Der Hamburger Jahr=Markt Oder der Glücklicher Betrug* (Praetorius 1980 [1725]) were considered the *dernier cri* and were among the pieces that were most frequently performed at the Gänsemarkt (cf. the calendar in Marx, Schröder 1995: 469–507; cf. Rekatzky 2019: 368–436).

Turbulent market and festival scenes made recourse to elements and figures from popular comedic practices such as the *commedia all'improvviso* possible (on the term *commedia all'improvviso* cf. Baumbach 2006: 71), albeit modified into emblematic decorative elements of display. Librettists like Johann Philipp Praetorius (1696–1766) first and foremost pursued a doctrine of virtue and vice in their *opéras comiques*: lies, deception, disguise and concealment with a strong resemblance to real Hamburg conditions were exposed as the "theatre" of everyday life (cf. Münz 1998: 69–70), and general vices – similar to the moral-poetic concept of Gottsched's literary comedy (cf. Gottsched 1973: 337–360) –

away. The dried meadows blossom, people live in the deserted villages, the attacked cities rest in peace. Heaven, please continue supporting! Then we will notice with joy that the moon no longer wears the hem of Europe." *Aria*. "May the German arm and soul bring devastation to the bloodthirsty Turkish army and destroy the vipers and hellspawn in Hungary. Crush sword and arrows. LEOPOLD, sun of your people, win! Then the moon no longer needs to shine. That is the wish of loyal Hamburg that praises Austria. The happy city is pleased because of the peace caused by your hands that give protection and welfare. This confirms the covenant: incense shall be burned by LEOPOLD. Light it in his honour and wish that he will achieve further victories." *Aria*. "Flames, rise with LEOPOLD'S shine to the clouds and sky. Stars, form a magnificent ring to immortalize him. Sun, carry him in your golden chariot glorious and eternal in the sky."

were exposed to purifying laughter. Although these *opéras comiques* sought to tie in with contemporary poetic discourses, they were discredited in theoretical writings on opera – namely for example in Mattheson's *Musicalischen Patrioten* (1728) – as “nasty whores brought into music, and Hahnrei=doctrines” [Hahnrei was a term used for betrayed husbands; translator's note] (Mattheson 1975a: 171–172) and as a corrupt taste that were just “a waste of beautiful notes and good singers” (Mattheson 1975a: 169).

The journey to *Die verkehrte Welt* (The upside-down world) an *opéra comique* by Praetorius and Telemann performed in 1728 illustrates this. It is based on the vaudeville *Le monde renversé* by Alain-René Lesage (1668–1747) and Jacques-Philippe d'Orneval (died 1766), which was first performed in 1718 on the occasion of the Paris Foire St. Laurent and was frequently adapted in the years that followed (cf. Hirschmann 2009). This *opéra comique* used the upper machinery at the Gänsemarkt once again: a giant griffin dumps Pierrot and Scaramouche in a steep dive on the island of Merlin, a true wonderland where elementary necessities of life are immediately satisfied. Apparently they have landed in Cockaigne. But these appearances are deceptive, as Pierrot and Scaramouche soon discover: the island of Merlin actually represents an ideal social order in which – as a satirically upside-down guiding principle to this world – a competition of virtues prevails. Therefore, the two travellers are not so sure whether they want to remain permanently in the upside-down world. But Merlin makes the decision for them: After a few waves of his magic wand they too feel virtue stir and join the final chorus.

Coro.

Daß man fix und fertig lügt,
Und die halbe Welt betrügt,
Ist die Mode, wie es scheinet.
Daß man Treu und Glauben hält
Und es immer redlich meinet,
Das ist die verkehrte Welt.
Das ist die verkehrte Welt.⁵
(Praetorius 1728: n. p.).

Pierrot and Scaramouche resemble their ancestors in the *commedia all'improvviso* only externally at best: presented as Hamburg opera singers, they function as a moral distorting mirror of the general vices and inadequacies of this world, which are alien to the inhabitants of the upside-down world. In this way they pay tribute to a future theory of acting in the bourgeois definition of straight theatre.

In spite of these ambitious intentions, Mattheson regarded the *Verkehrte Welt* which “could be a good, meaningful comedy that is made for that purpose” as nothing else but a “reversed, evil opera” (Mattheson 1975a: 174), turning all the laws of poetics and a reasonable imitation of nature upside down. He used Gottfried Wilhelm Leibniz's (1646–1716) doctrine of the best of all possible worlds as a guideline, presented in 1710 in the *Essais de théodicée*, which were apparently well known at the Hamburg Gänsemarkt. Referring to Leibniz, Mattheson defined opera as a possible, different world in miniature which he saw realized in an excellent way through the model of the *opera seria*, whose genre conventions were followed by the Hamburg festive operas as well.

Wenn man philosophisch vom Theatro reden wollte, so ist solches zweyerley: Ein allgemeines, und ein besonderes. Jenes ist die gantze Welt; dieses eine Abbildung derselben im kleinen. [...] Jenes endlich ist ein Original; dieses eine Copie. Das Opern-Theatrum an sich selbst nun ist eine kleine Kunst-Welt, auf einer ansehnlichen Schau-Bühne von allerhand Bau-Materialien errichtet, und mit vieler Wissenschaft dazu gemacht, daß, durch geschickte Personen und Machinen, grosse Dinge und rühmliche Thaten musicalisch und angenehm nachgeahmet werden, beiläufig zwar zur Gemüths-Ergetzung hoher und vornehmer Standes-Personen; hauptsächlich aber zur Nachfolge der Tugend und Vermeidung der Laster. Aus dieser Definition erhellet, daß gelehrte und geschickte Leute zum Opern-Wesen gehören; nicht allerhand zusammen gerafftes Gesindel: daß hohe Sachen, und keine Pickelherings-Possen, auf ein Opern-Theatrum gehören: und endlich,

⁵ Coro. “It seems to be the custom to lie and cheat. In the upside-down world one is loyal, faithful and honest.”

daß dergleichen Ergetzlichkeit nicht für jedermann sey.⁶ (Mattheson 1975a: 117).

The presentation of an *impossible* but *better* world had to appear unpoetic. Therefore practices such as the Hamburg reception of the *Théâtre de la Foire* had to be excluded from the discourse. Mattheson's concept of the fictionality of opera is astonishingly similar to that of poetics professor Johann Christoph Gottsched (1700–1766) during the early Enlightenment in Leipzig who, on the basis of the philosophy of Leibniz and Wolff, also defined fictional poetic works as non-real but possible other worlds (cf. Stockinger 2002: 27–31). However, the two philosophers of the Enlightenment differed on one serious point: like Gottsched, Mattheson wanted to keep the distance between the level of reality and fictionality as small as possible; nevertheless, he regarded music as the necessary difference "between the archetype and its depiction" (Mattheson 1975b: 76; cf. Jahn 2005: 93–94), namely the theatrical exaggeration that made it possible to perceive fiction as art separated from everyday life.

Und wenn uns die bloßen Worte schon zu glauben verführen, daß wir die nachgeahmten Helden selbst wirklich vor uns sehen und hören; so erinnert uns der süsse Wohlklang dabey, daß es gleichwohl nur ein Kunstwerk sey, und erwecket so dann auf einmal, durch die wahrscheinliche Handlung, durch deren gescheute Nachahmung, und durch die verschiedene schätzbare Künste der Verfasser ein mehr, als dreyfaches Vergnügen. Poeten, Mahler, Machinen kommen alle dabey in Betracht, und werden durch die Musik in ein

helleres Licht gestellet. Seht! darum herrschen die Opern!⁷ (Mattheson 1975b: 79–80).

"This world wants to and must be deceived" (Mattheson 1975b: 9–10): Mattheson, the composer and publicist of the Enlightenment, did not doubt this, even with regard to theatre. Gottsched had failed to realize these distinctions: simply because of the singing, he could perceive nothing but an unreasonable, artificial world in the opera in which the heroes would "laugh and cry, cough and snort" according to the notes.

Sie schelten und klagen nach dem Tacte; und wenn sie sich aus Verzweiflung das Leben nehmen, so verschieben sie ihre heldenmäßige That so lange, bis sie ihre Triller ausgeschlagen haben. Wo ist doch das Vorbild dieser Nachahmungen? Wo ist die Natur, mit der diese Fabeln eine Aehnlichkeit haben?⁸ (Gottsched 1973: 367).

Due to this lack of role models in nature, opera could not have a moral-poetic effect at all. Gottsched was already mocked by the next generation of Enlightenment philosophers because of his demand for probability with regard to theatrical fiction.

In the course of the bourgeois theatre reforms, however, opera was excluded from the concept of true, "actual" theatre as the "most dangerous rival of the art of acting for all time" (Devrient 1967 [1848]: 173) – a process that has continued, in part at least, up to the present, favoured by the German-language reform theatre historiography of the 18th and 19th centuries (cf. Hulfeld 2007). The structural and functional transformation of theatre initiated by opera in the late 17th and

⁶ "Speaking philosophically of the theatre, it is two different things: a general one, and a special one. The former is the whole world; the latter is the illustration of it in miniature. [...] The former, finally, is an original; the latter one is a copy. The opera theatre is now a small art world of its own, built on a handsome stage and made of all kinds of building materials, and due to a lot of science, skilful people and machines imitates great things and glorious deeds musically and pleasantly, incidentally for the pleasure of high and noble persons, but mainly for the observance of virtue and the avoidance of vice. This definition demonstrates that learned and skilful people belong essentially to the opera; not all sorts of rabble, gathered together; that sophisticated things belong to an opera theatre, not Pickelherring-pranks; and finally, that such delights are not for everyone."

⁷ "And if the mere words deceive us into believing that we really see and hear the imitated heroes in front of us; so the sweet euphony reminds us that it is nevertheless only a work of art, and then suddenly creates a more than threefold pleasure, through the probable action, through its imitation, and through the various estimable skills of the authors. Poets, painters, and machines are all considered, and the music improves their effect. Behold! Therefore, operas reign!"

⁸ "They scold and lament to the beat; and when they take their own lives out of desperation, they postpone their heroic deeds until they have finished their trills. Where is the model of these imitations? Where is the nature resembling these tales?"

early 18th centuries, which provided decisive foundations for the definition of theatre and the concept of fictionality in the Enlightenment, thus became its own undoing. Consequently, these processes could not be taken into account in the narrative of the subsequent bourgeois straight theatre, which increasingly defined itself as national. Therefore, the sixty years during which

the Gänsemarkt-Oper existed, which have been excellently explored in musicology, often still prove a blind spot even in more recent overviews of general theatre history – although they should actually be one of its most resplendent chapters.

Translation: Judit Baer

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„Kodanlaste ooper“ ja kodanlik teater: Hamburgi ooperimaja Haneturul (1678–1738) teatripraktikate kulminatsioonipaigana öukondliku esinduslikkuse ja populaarsete traditsioonide vahel

Ingo Rekatzky

1678 avas kodanike huve esindav ühendus hansalinna Hamburgi Haneturul (Gänsemarkt) ooperimaja. Siin on tegemist saksa keeleruumi esimese teatriga, kus paiksed ansamblid mängisid peaegu aasta läbi ja mis pealegi oli põhimõtteliselt avalik: mitte üheski teises saksakeelse ruumi linnas ei suudetud teatrit nii vara, eeskõige aga nii püsivana sisse seada. Kuni korrapärase etendustegevuse peatamiseni aastal 1738 esitati siin ligi 300 teost. Seejuures suudeti ooperimajaga siduda nimekaid heliloojaid, libretiste ja teatrikunstnikke, osa neist pikaajaliselt.

Asjaolu, et ooper püsis erakordsest kaua, tervelt kuus aastakümmet püsivalt ühes kodanlikus kaubalinnas, tingis selle, et Haneturu ooperimaja vaadeldi muusika- ja kohaloolises kirjanduses pikka aega Hamburgi „kodanlaste ooperina“: kaugel vürstiöukondadest ja suuresti sõltumatu aristokraatsetest mõjutustest, olevat muusikateater saanud siin areneda iseseisva kodanikukultuuri väljendusena. Muusikateaduses kehtib nüüdseks aga valdavalt arusaam, et Haneturu-ooperi asutamisimpulss ja repertuaar püüdsid siiski igati vastata öukondlik-aristokraatse esituse nõuetele – seda enam, et ümmarguselt kuuendik etendatud teostest esitati diplomaatilist koalitsioonipoliitikat teenivate piduoperitena erinevate Euroopa vürstide auks.

Sinne artikkel haakub nende muusikateaduslike teesidega ja visandab hansalinna Hamburgi sotsiokultuurilised eeldused, mis mitte ainult ei võimaldanud pidevat ooperitegevust, vaid – majanduslike ja kultuuriliste hegemooniapüüete väljendusena – tegid selle lausa hädavajalikuks. Otseselt teatriteaduslikust perspektiivist vaadeldakse peale selle tugeva järelmõjuga kultuuriloolisi protsesse, mis leidsid erinevate Euroopa muusika-, teatri- ja peopraktikate ülekandes aset öukondlik-representatiivsete ja populaarsete traditsioonide vahel. Need Haneturu-ooperis teatridiskursuste ja teatripraktikate kogumis toimunud pikaajalised protsessid moodustasid – üksnes näiliselt paradoksselt – jällegi tingimatum eeldused hilisema kodanliku, kirjanduskeskse teatrifinitsiooni jaoks ühes selle fiktiivsuskontseptsiooniga, nii nagu selle püsivalt kehtestasid protestantliku alatooniga saksa valgustuse reformid.

Olulist teetähist selles pikaajalises teatripraktikate debatis kujutab endast seejuures niinimetatud esimene Hamburgi teatritüli, mis puhkes ooperimaja asutamisel. Leidnud aset aastatel 1681 kuni 1688 hansalinna protestantlike teoloogide vahel, nimelt äärmuslikult teatricaenulike pietistide ja möödukate teatrikaitsjate, luterlike ortodokside vahel, viis teatritüli 1686 isegi ooperimaja sulgemise ja napilt kaheaastase mängupausini. Ehkki muusika- ja teatriteaduses teatritüli ja sellega seotud adiafooride-debatti suuresti marginaliseeritakse, vaadeldakse seda käesolevas artiklis teatri legitimatsiooniprotsessi otsustava rõöpaseadjana. Hamburgi mudeli juures võib nimelt märgata nii teoreetilisi kui ka praktilisi kokkuleppeid, milliseid praktikaid hakati hiljem, protestantismi ja selle eetika- ja moraalisteemi määralval mõjul, teatri või näitekunstina tunnustama – sealhulgas kaugelt väljaspool Hamburgi või ooperižanri piire. Teoloogilistes debatitekstides eritleti ja määratleti legitiimset teatraalset fiktsiooni – hilisemate kodanlik-valgustuslike ideede eelvirvendusena – üha enam kui jumaliku loomisakti ilmalikku peegeldust.

Teatritüli mõjutusi näidatakse artiklis Haneturu-ooperi kahe lahkneva repertuaari-raskuspunkti näitel sajandivahetusest alates, mis mõjuvad Hamburgi sotsiokultuurilises koetises aga vähemasti paradokssena. See puudutab esiteks juba mainitud Hamburgi pidu-ooperite rikast traditsiooni, mis – *opera seria* dramaturgiat järgides – oli põimunud kuluka öukondlik-aristokraatse esituskontekstiga. Kui ka need etendused teenisid eeskõige küll diplomaatilisi eesmärke, näitamaks Hamburgi sidemeid erinevate Euroopa vürstikodadega, siis katsetati siin juba fiktsiooni ideed, mis osutus hilisema, kodanliku valgustuse teatrimudeli jaoks siduvaks. Seda näidatakse Reinhard Keiseri ooperi „Suure Augustuse poolt üldise maailmarahu puhul suletud Januse tempel“ näitel („Der bey dem allgemeinen Welt=Friede von dem Grossen Augustus geschlossene Tempel des JANUS“), mis esitati 1698 Rijswijki rahu puhul keiser

Leopold I auks. Põhjuslikkuse ja lõplikkuse põhimõttel tihendatuna esitletakse siin teatraalses fiktsioonis ideaalset sotsiaalset korda, mille tulevase teostuse peab tagama Leopold I, keda ülistatakse „uue Augustusena”.

Teiseks olid Haneturu-ooperis ütlemata edukad Pariisi laadateatri, *théâtre de la foire*'i traditsioonis *singspiel*'id. Siin oli eesmärgiks moraalipoeetiline möju, millel on selgeid parallele valgustusliku kirjanduskomöödiaga – seda aga vanemate praktikate kohandamise kaudu, millele ei olnud teatritüli tulemusena nüüd üha valgustatumas teatridiskursuses enam kohta. Nii nimetas helilooja ja publitsist Johann Mattheson Georg Philipp Telemanni *foire-singspiel*'i „Tagurpidi maailm” („Die verkehrte Welt”, 1725) „tagurpidi, kurjaks ooperiks”. Haakudes teatritüli tulemustega ja toetudes Gottfried Wilhelm Leibnizi „Teodiike esseedele” („Essais de théodicée”, 1710), defineeris Mattheson legitiimse teatrifiktsiooni kui mitte reaalse, aga võimaliku maailma väikeses formaadis – ja esindas seejuures sarnast seisukohta nagu Leipzig poeetikaprofessor Johann Christoph Gottsched. Ühes olulises punktis erinevad nende varase valgustuse esindajate vaated siiski: Mattheson tundis muusikas ja laulus ära reaalsuse ja kunsti vahelise, originaali ja kujutise vahelise vajaliku vahe. Seevastu Gottsched, kelle seisukoht jäi valgustuslikus mõttevahetuses peale, nägi siin peamist töendust ooperižanri ebatõepärasusele ja ebaloomulikkusele, mistöttu tuli ooper edaspidi kodanlikust teatridefinitoonist välja jätta. Pikas perspektiivis viis see selleni, et legitiimsete teatraalsete praktikate settimisprotsessid, mis toimusid Hamburgi Haneturu-ooperi lähikonnas ja mõjusid kaugelt Hamburgist väljapoole, jäid unustusse.

Tõlkinud Anu Schaper

Muusikalugu II. Johann Valentin Meder
Music History II. Johann Valentin Meder

Neue Spuren von Johann Valentin Meders Notensammlung

Peter Wollny

Abstract

Johann Valentin Meder (1649–1719), born in Wasungen near Meiningen in Thuringia, ranks among the most important figures in the music history of the Eastern Baltic area. During his life he must have composed a large number of works, of which only few have survived. Moreover, in view of his activities in numerous different places in Thuringia, Northern Germany, Sweden and Baltics, Meder must surely have become familiar with a wide variety of compositions and styles, though concrete evidence of this is lacking. This paper attempts to reconstruct Meder's music collection, including both his own works and those of other composers.

In the Düben Collection of the Uppsala University Library, several copies of works by other composers are now known to be in Meder's hand, including a psalm setting by Georg Ludwig Agricola and a sonata by Alessandro Melani. An examination of the estate of the Riga cantor Johann Michael Telemann, which is preserved in the Berlin State Library (Staatsbibliothek zu Berlin), reveals that Telemann used many old music manuscripts as scrap paper, writing additional parts for his performances on the blank pages. A careful analysis of these fragments has brought to light both shorter and longer fragments of over 50 compositions by Meder, significantly broadening our picture of the composer's time in Riga.

Der aus Wasungen bei Meiningen in Thüringen stammende Johann Valentin Meder (1649–1719) zählt zu den prägenden Gestalten der Musikgeschichte des östlichen Baltikums. Und er gehört zu den wenigen Komponisten des 17. Jahrhunderts, an die man sich bis weit ins 18. Jahrhundert hinein mit Hochachtung erinnerte. Noch 1790 bezeichnet das Tonkünstlerlexikon von Ernst Ludwig Gerber den Musiker als „berühmten Capellmeister zu Danzig“, der „unter die würdigsten Komponisten seiner Zeit“ zu rechnen sei (Gerber 1790: 921–922). Diese Reputation mutet erstaunlich an in einer Epoche, die – wie der Lübecker Kantor Caspar Ruetz im Jahr 1753 bemerkte – der Musik der alten Zeit „nicht den geringsten Wehrt mehr“ beimaß und die ererbten Handschriften häufig „dem Ofen zu Theil“ werden ließ, um sie „an statt der Spähne“ zum Feuermachen zu gebrauchen (Ruetz 1753: 112). Auch Johann Sebastian Bach äußerte sich in seinem „Entwurff einer wohlbestallten Kirchen Music“ von 1730 kritisch über den künstlerischen Wert der „ehemaligen Arth von Music“, die „unseren Ohren nicht mehr klingen will“ (Bach-Dokumente I, Nr. 22, S. 63).

Die besondere Qualität von Meders Schaffen, die dieses – im Sinne des 18. Jahrhunderts – über die als veraltet geltenden und wertlos

gewordenen Musikalien seiner Zeit erhob, erläutert Johann Mattheson in seiner 1740 erschienenen „Grundlage einer Ehren-Pforte“: Meders Kirchenstücke zeichneten sich durch Fleiß, Gründlichkeit und „Anmuth“ aus, besonders aber sei es ein Verdienst des Komponisten, „in seiner Composition sich nach dem Geschmack der heutigen niedlichen Ohren zu bequemen, und die neue oratorische Schreibart mit Nachdruck anzubringen, jederzeit für seine Schuldigkeit und Ergötzung gehalten“ zu haben, „[w]elches diejenigen eigensinnigen Alten billig schamroth machen sollte, die von ihrer in der Jugend sich einmahl angewöhnten Weise nichts weder fahren lassen, noch ändern wollen“.¹ Wie Gerber es erläutert, habe Meder vor allem „den Text nicht unter sein contrapunktisches Gewebe“ gezerrt, sondern vielmehr „seine Komposition nach der Quantität der Sylben und nach dem Inhalte derselben“ eingerichtet (Gerber 1790: 921).

Diese enthusiastischen Äußerungen erstaunen angesichts des Umstands, dass Meders Kompositionen, soweit sich dies heute nachvollziehen lässt, zu keiner Zeit nennenswerte Verbreitung fanden und im Wesentlichen nur an drei Orten in musikalischen Quellen oder archivarischen Nachweisen dokumentiert sind. Die geringe Bekanntheit seiner Werke bedingte

¹ Mattheson 1740 [1910]: 223. Die biographischen Angaben basieren auf Regesten von vier Briefen, die Meder in den Jahren 1707 bis 1709 an den Stralsunder Organisten Christoph Raupach richtete.

– im Vergleich zu den erhaltenen Kompositionen – zudem überproportional große Verluste, die den Versuch, seine künstlerische Bedeutung aus heutiger Sicht genauer zu bestimmen, außerordentlich erschweren. Als besonders problematisch erweist sich der weitgehende Verlust von Meders Rigaer Spätwerk (ab 1700); aus dieser nicht weniger als zwei Jahrzehnte umfassenden Schaffensperiode kennen wir bisher lediglich die Matthäus-Passion. Insgesamt besteht hinsichtlich Meders Biographie und der Chronologie seines Oeuvres also kein Mangel an offenen Fragen.

Das überlieferte Korpus an Originalhandschriften ist klein. Abgesehen von den autographen Partituren der Matthäus-Passion² und der Oper „Die beständige Argenia“³ sind zwölf Vokalkonzerte in eigenhändigen Stimmensätzen überliefert, davon sechs in der Sammlung Düben in Uppsala,⁴ vier in Gdańsk⁵ und zwei in Berlin,⁶ hinzu kommt eine in Tabulatur vorliegende Psalmvertonung, die ebenfalls zur Sammlung Düben gehört.⁷ Besonders groß sind die Verluste im Bereich der instrumentalen Ensemblemusik; hier kennen wir lediglich zwei in autographen Stimmensätzen überlieferte Werke – eine Chaconne in C-Dur⁸ und eine programmatische Sonate mit dem Titel „Der polnische Pracher“.⁹ Diesen fünfzehn Quellen steht ein Bestand von mehr als 120 Kompositionen gegenüber, die Meders Sohn Erhard Nicolaus im November 1719 zusammen mit einem Titelverzeichnis (Cathalogus 1719) dem Rat der Stadt Riga überreichte, von denen aber – sieht man von einigen wenigen Konkordanzen ab – bisher jede Spur fehlte (Bolte 1891: 50–52).

Es stellt sich somit die Frage, ob wir uns mit dem geschilderten Überlieferungsbefund abfinden müssen oder ob es noch Chancen gibt,

den greifbaren Werkbestand zu erweitern. Im Folgenden möchte ich einige neuen Spuren von Meders Notenbibliothek nachgehen und anschließend von einem überraschenden Fund berichten, den ich an unerwarteter Stelle machen konnte. Der kurze Bericht will zu einer weiteren Beschäftigung mit dem Material anregen und exemplarisch aufzeigen, welche Rolle angesichts einer lückenhaften Überlieferung der Auswertung von selbst nur wenig Notentext enthaltenden Fragmenten zukommt (vgl. Braun 1990; Wollny 2014).

I. Unbekannte Meder-Autographe in der Sammlung Düben

Im Jahr 2001 konnte ich im Rahmen einer Studie über das sogenannte „Alt-Bachische Archiv“ nachweisen, dass die in der Sammlung Düben erhaltene Abschrift des Lamentos „Ach, dass ich Wassers gnug hätte“ von Johann Christoph Bach (1642–1703) von der Hand des jungen Johann Valentin Meder stammt.¹⁰ Meder dürfte auf das Stück während seines Aufenthalts in Gotha im Jahr 1671 gestoßen sein und es für seine eigene Notensammlung kopiert haben; vielleicht wirkte er gar in einer Aufführung des Werks als Sänger mit. Möglicherweise war auf seiner Vorlage nur der Nachname des Komponisten vermerkt, und so ergänzte er irrtümlich den Vornamen des ihm vertrauteren Arnstädter Organisten Heinrich Bach (1615–1692).

Gehen wir der Frage nach, ob Meder während seiner Zeit in Gotha möglicherweise weitere Werke dort zugänglicher Komponisten abgeschrieben haben könnte, fällt unser Blick auf den in der Sammlung Düben mit einem Vokalkonzert auf Worte aus Psalm 39 („Ich will schweigen und meinen Mund nicht auftun“) singulär vertretenen

² D-B, Mus.ms.autogr. J. V. Meder 1.

³ S-Sk, S 164.

⁴ S-Uu, VMHS 28:5 („Ach Herr, strafe mich nicht“, 1679), VMHS 28:6 („Gott, du bist derselbe mein König“), VMHS 28:7 („Gott, mein Herz ist bereit“), VMHS 28:8 („Jubilate Deo, omnis terra“), VMHS 28:9 („Wie murren denn die Leut“, 1684), VMHS 61:6 („Unser keiner lebet ihm selber“).

⁵ PL-GD, Ms. Joh. 191 („Ach Herr, mich armen Sünder“), Ms. Joh. 192 („Singet, lobsinget mit Herzen und Zungen“), Ms. Joh. 193 („Meine Seele seufzt und stöhnet“), Ms. Joh. 194 („Herzlich tut mich verlangen“).

⁶ D-B, Ms. Danzig 4038 („Wünschet Jerusalem Glück“, 1687; „Preise, Jerusalem, den Herrn“, 1688/1692).

⁷ S-Uu, VMHS 85:27 („In principio erat verbum“).

⁸ S-Uu, IMHS 56:6.

⁹ PL-GD, Ms. Joh. 190.

¹⁰ S-Uu, VMHS 3:1. Siehe hierzu Wollny 2002.

Abbildung 1. Georg Ludwig Agricola, „Ich will schweigen und meinen Mund nicht auftun“ (S-Uu, VMHS 82:1). Frühe Tabulatur von Meders Hand.

Abbildung 2. Alessandro Melani, Sonata in C-Dur (S-Uu, IMHS 5:5a+b). Abschrift der skordierten Violino-I-Partie von Meders Hand.



Gothaer Kapellmeister Georg Ludwig Agricola (1643–1676).¹¹ Da Agricolas Werke sonst nur in Thüringen überliefert sind, beansprucht die Quelle – eine mit großer Sorgfalt angefertigte Tabulatur¹² – besondere Aufmerksamkeit. Ein Vergleich mit der Buchstabenschrift in dem erwähnten Stimmensatz zu Johann Christoph Bachs Lamento zeigt, dass auch die Abschrift der Psalmvertonung von Agricola auf den jungen Meder zurückgeht. Dieser führte die Tabulatur offenbar in seinem Gepäck mit, als er um das Jahr 1680 Stockholm besuchte, und überließ sie dem

schwedischen Kapellmeister Gustav Düben für dessen Sammlung (siehe Abbildung 1).

Im Zuge der systematischen Durchsicht der Sammlung Düben wurde ich zudem auf eine unter der Signatur IMHS 5:5a+b aufbewahrte „Sonata à 5“ von Alessandro Melani aufmerksam. Auch hier liegt ein unbekanntes Meder-Autograph vor (lediglich die beiden Bläserstimmen und eine der beiden Continuo-Stimme wurden von einem unbekannten Kopisten angefertigt). Das Wasserzeichen der ursprünglich in einem gemeinsamen Umschlag, heute in zwei

¹¹ Zu Agricolas Biographie und Schaffen siehe Koska 2017.

¹² S-Uu, VMHS 82:1.

getrennten Mappen verwahrten insgesamt acht Stimmhefte (zu erkennen ist eine Scholle im Doppelkreis) deutet auf die Stadt Danzig und damit auf eine Entstehung nach 1687 – dem Jahr, in dem Meder seinen Dienst an der Marienkirche antrat.

Der Sänger und Opernkomponist Alessandro Melani (1639–1703) galt seinerzeit in Nordeuropa als eine Art Geheimtipp. Melani wurde 1639 im toskanischen Pistoia geboren, wirkte bis 1660 als Sänger am dortigen Dom, wechselte dann für einige Jahre als Kapellmeister an die Kathedrale von Orvieto und fand schließlich seine Lebensstellung in Rom, wo er 1667 zunächst als Kapellmeister an die Papstkirche Santa Maria Maggiore berufen wurde und fünf Jahre später in gleicher Funktion an die Kirche San Luigi dei Francesi wechselte. Die Sonata à 5 stammt sicherlich aus Melanis römischer Zeit, denn sie prägt einen Formtypus aus, der mit seiner fünfteiligen Anlage und einer „Canzona“ als Mittelsatz seit den 1650er Jahren bei römischen Musikern beliebt war.

Wie mag Meder an diese Komposition von Melani gekommen sein? Eine mögliche Erklärung findet sich in einem an den Stralsunder Organisten Christoph Raupach gerichteten Brief Meders aus dem Jahr 1708; dort heißt es, er habe „vor mehr, als 30. Jahren“ drei Bücher mit Kantaten aus Rom erhalten (Mattheson 1740 [1910]: 220). Mithin scheint Meder rund drei Jahrzehnte zuvor – also während seiner Reisejahre mit unter anderem für Hamburg (1673), Kopenhagen (1674) und Lübeck (1674) belegten Aufenthalten (Bolte 1899/1900) – Kontakte nach Italien gepflegt beziehungsweise Zugang zu italienischem Repertoire gefunden zu haben. Später, in seiner Danziger Zeit (1687–1699), unterhielt er freundschaftliche Verbindungen zu dem Abt des Klosters Oliva bei Danzig, der in Rom studiert hatte (Mattheson 1740 [1910]: 220).

Der Stimmsatz der Sonata à 5 sieht zwei verschiedene Besetzungen vor. Die erste, vermutlich originale Besetzung verlangt zwei Trompeten, zwei Violinen und Basso continuo. Auffällig ist, dass die Violinen skordiert sind, also von der normalen Stimmung in Quinten abweichende Intervalle der Saiten fordern (h

– e' – h' – e''). Die Tonart dieser Besetzung ist C-Dur (siehe Abbildung 2). Die zweite, offenbar auf Meder zurückgehende Besetzungsvariante ersetzt die Trompeten durch Oboen. Werden die beiden Bläserpartien von Oboen ausgeführt, so erklingen sie, bedingt durch den mit diesen Instrumenten aus Frankreich importierten tiefen Kammerton, einen Ganzton tiefer, also in B-Dur. Für die skordierten Violinen war dies nicht weiter problematisch; sie stimmten einfach entsprechend tiefer ein und spielten ihre Partien wie notiert. Für die beiden Continuo-Instrumente ergab sich allerdings die Notwendigkeit, neue Stimmen in B-Dur auszuschreiben. Aus aufführungspraktischer Sicht belegt Meders Abschrift somit die bemerkenswerte Einbindung einer römischen Sonata in die Klangwelt der französischen Ensemblemusik.

II. Meder-Fragmente in Berlin

Wenden wir uns nun noch einmal Meders Nachlass zu, der 1719 in den Besitz der Stadt Riga gelangte und dessen Inhalt uns heute nur noch aus dem „Cathalogus“ seines Sohnes Erhard Nicolaus bekannt ist. Fragen wir nach dem weiteren Verbleib dieser Sammlung, so erweist sich ein Blick auf den Notenbesitz eines anderen Rigaer Musikers als hilfreich. Im Jahr 1773 wurde der aus dem holsteinischen Plön stammende und in Hamburg aufgewachsene Georg Michael Telemann (1748–1831) zum Musikdirektor der Stadtkirchen und Kantor am Dom zu Riga ernannt; diese Stelle bekleidete er 55 Jahre lang, bis er 1828 wegen eines Augenleidens in den Ruhestand versetzt wurde. Georg Michael Telemann, der selbst nur wenig komponierte, hatte 1767 den Nachlass seines berühmten Großvaters Georg Philipp Telemann geerbt; daher prägten während seiner gesamten Amtszeit die zahlreichen großväterlichen Kantatenjahrgänge, Passionen, Oratorien und Motetten das Rigaer Musikleben.¹³ Werktreue im modernen Sinne bedeutete dem Telemann-Enkel wenig; ihm war vor allem daran gelegen, die alten Werke dem aktuellen Zeitgeschmack anzugeleichen. So fertigte er im Laufe der Zeit

¹³ Wir beobachten hier einen bemerkenswerten Fall von Gleichzeitigkeit des Ungleichzeitigen: Während in Wien bereits Haydns „Schöpfung“ und einige Jahre später Beethovens „Missa solemnis“ erklangen, musizierte man in Riga weiterhin die „Donner-Ode“.

zahlreiche Zusatz- und Alternativstimmen an, die das alte Aufführungsmaterial ergänzten und modifizierten. Das für diese Zusatzstimmen benötigte Papier gewann er, indem er auf alte, makulierte Noten zurückgriff, die er auf leere Seiten und unbeschriebene Systeme hin durchsuchte und entsprechend zurechtschnitt.

1830, kurz vor seinem Tod, verkaufte Georg Michael Telemann seine gesamte Notenbibliothek an seinen ehemaligen Schüler Georg Poelchau, der den Plan verfolgte, ein „Musikalisches Archiv“ sämtlicher bedeutender Tonkünstler des 18. Jahrhunderts zusammenzutragen. Poelchaus monumentale Sammlung wurde 1841 von der damaligen Königlichen Bibliothek Berlin (der heutigen Staatsbibliothek zu Berlin) erworben, wo sie den Grundstock der heutigen Musikabteilung bildete.

Als im Jahr 2001 die Mikrofiche-Edition der Berliner Telemann-Quellen veröffentlicht wurde (Musikhandschriften ... 2001), nutzte ich dieses neue Hilfsmittel, um mir vor dem Lesegerät einen Überblick über den Telemannischen Nachlass zu verschaffen. Dabei fiel mir auf, dass auf den Rückseiten der zahllosen von Georg Michael Telemann geschriebenen Zusatzstimmen immer wieder ältere Notenfragmente auftauchten. Ein guter Geist gab mir ein, mir ausführliche Notizen zu machen und einige dieser Fragmente auch auszudrucken. Jahre später erkannte ich, dass es sich bei diesen alten Fragmenten um Überreste aus dem Nachlass von Johann Valentin Meder handelte.

Im Anhang findet sich eine erste Aufstellung des bislang ermittelten Bestands. Insgesamt bewahren die von Georg Michael Telemann angefertigten Zusatzstimmen auf ihren Rückseiten Bruchstücke von mehr als 50 Kompositionen Meders sowie einiger weiterer Werke anderer Komponisten aus Meders Besitz.¹⁴ Damit liegt hier – wenngleich in trümmerhafter Form – der größte bekannte Bestand an Meder-Handschriften vor.

Manche Werke sind dank mehrerer einander ergänzender Stimmenfragmente verhältnismäßig gut rekonstruierbar, bei anderen erlauben Textmarken immerhin die eindeutige Identifizierung mit einer Position im Inventar von Meders Nachlass. Insgesamt können derzeit gut zwanzig Werke zweifelsfrei oder doch mit großer Wahrscheinlichkeit mit Titeln im Inventar gleichgesetzt werden, weitere 35 harren noch der Zuordnung.

Ich möchte im Folgenden kurz einige aus diesem Fund gewonnene Erkenntnisse anreißen.

- 1) Aus Zahlungsanweisungen in Danziger Akten war bekannt, dass Meder für die dortige Johanniskirche mehrmals „componirte Lieder“ lieferte, also Konzerte über Choräle (vgl. Rauschning 1931: 298). Im Musikalienbestand der Kirche haben sich allerdings nur zwei solche Werke – davon eines unvollständig – erhalten. Diese zeichnen sich durch eine expressive Tonsprache wie auch durch ihre bemerkenswerte „Verbindung von Affektausdruck und konziser Formung“ aus (Krummacher 1978: 232). In den Berliner Telemann-Quellen sind von Meder geschriebene Instrumental- und Vokalstimmen zu dreizehn weiteren Choralbearbeitungen nachweisbar.¹⁵ Sie zeigen, dass er an ein von seinem Danziger Vorgänger Balthasar Erben entwickeltes Formmodell anknüpfte und diesem mittels fantasievoller Besetzungen neue Facetten hinzufügte.
- 2) Mehrere Fragmente belegen auch Meders Pflege großbesetzter lateinischer Festmusiken. Offenbar handelt es sich hier um Huldigungen für den Rat der Stadt oder für andere hohe Würdenträger.¹⁶
- 3) In seinem Brief vom 14. November 1708 an Christoph Raupach in Stralsund erwähnt Meder, er habe sich in Danzig „an hohen Festtagen [...] des oratorischen Styls“ bedient (Mattheson 1740 [1910]: 222). Das Fragment der

¹⁴ Ich gehe – bis zum Beweis des Gegenteils – davon aus, dass die Fragmente in Meders Hand in der Regel seine eigenen Kompositionen enthalten, auch wenn etwa Fragment Nr. 15 beweist, dass er auch Werke anderer Komponisten besessen hat. Die Bruchstücke lassen häufig erkennen, dass es sich um Choralbearbeitungen „per omnes versus“ handelt, eine Gattung, die für Meders späteres Schaffen typisch ist.

¹⁵ Siehe Anhang, Nr. 4, 5, 7, 10–12, 14, 18, 20, 36, 40, 42, 52.

¹⁶ Siehe Anhang, Nr. 8, 16, 22, 28, 46, 49.

Viola-Stimme zu seinem „Dialogus von David und Absalon“ (Anhang, Nr. 1) vermittelt einen – wenn auch oberflächlichen – Eindruck von der Beschriftenheit dieser Werke. Ein Vergleich mit Meders Matthäus-Passion erbrachte möglicherweise weitere Erkenntnisse zur formalen und stilistischen Anlage des Dialogs. Von ähnlicher Gestalt dürfte auch die vermutlich ebenfalls von Meder stammende Auferstehungshistorie (Nr. 34) gewesen sein.

- 4) Eingehender Betrachtung bedarf auch die in Meders Schaffen nun mehrfach belegte Praxis der Violinskordatur. Gewöhnlich wird diese Technik mit der süddeutschen und österreichischen Streichermusik des späten 17. Jahrhunderts und mit Komponisten wie Heinrich Ignaz Franz Biber, Johann Pachelbel und Johann Heinrich Schmelzer in Verbindung gebracht. Meders Skordaturstücke scheinen dieser Tradition jedoch nicht anzugehören. Dies zeigt etwa seine anderweitig nicht belegte Bezeichnung des präparierten Instruments als „Violino dolcisono“ in einer der Danziger Quellen.¹⁷ Auffällig ist zudem, dass bei Meder lediglich eine einzige Art von Skordatur in verschiedenen Formen vorkommt: Die drei Quintintervalle zwischen den vier Saiten werden zu Quart, Quint und Quart verändert (zum Beispiel: b – es' – b' – es" oder h – e' – h' – e" oder a' – d' – a' – d"). Dies entspricht genau der Skordatur, der wir in Melanis Sonata à 5 begegnet sind.
- 5) Die in ungewohnt kantigem und leicht zittrigem Duktus geschriebene Blockflötenstimme zu „O wie selig seid ihr doch, ihr Frommen“ (Nr. 9) weist auf ein sehr spätes Schriftzeugnis. Das Textincipit, die Besetzung mit mindestens zwei Blockflöten und die Satzbezeichnung „Lamento“ erlauben die Vermutung, dass hier das Fragment einer der großen Trauermusiken vorliegt, die Meder in seinem dritten Brief an Christoph Raupach vom 14. Juli 1709 erwähnt. In dem Regest in Matthesons Ehrenpforte heißt es:

Er schreibt [...] daß er vierzehn Tage lang mit Begräbniß-Arbeiten zu thun gehabt, indem nicht nur zwe vornehme adeliche Leichen, sondern auch kurtz zuvor ein

schwedischer Graf auf das feierlichste und prächtigste beerdiget worden, bey welcher Gelegenheit er verschiedene neue Stücke, zu ververtigen, beordert, aber sehr schlecht belohnet worden. Nebst den Vocal-Stimmen habe er bey dem hochgräflichen Begägnis allerhand Instrumente, als Violinen, Hautbois, Flöten, Waldhörner und Paucken gebrauchen müssen; bey den adelichen aber nur Violinen, Hautbois, Flöten und Violdagamben. Ein gewisser Liebhaber der Musik habe ihn gezwungen, des Frobergers sein Memento mori auf Violen anzubringen, und mit ins Concert zu mischen. (Mattheson 1740 [1910]: 222).

Die in Berlin erhaltenen Flötenstimme stammt offenbar aus diesem letztgenannten Werk und erlaubt einige weitere Rückschlüsse auf dessen Gesamtdisposition. Da die Flöte in d-Moll Kammerton notiert ist, dürfte das Stück in c-Moll Chorton gestanden haben, der für Trauermusiken üblichen Tonart. Der französische Terminus „Symphonie“ für die instrumentale Einleitung deutet darauf, dass auch die Musik französische Stilelemente aufwies (ein deutscher Komponist hätte sonst wohl eher den geläufigeren italienischen Begriff „Sinfonia“ verwendet). Daran schließen sich einige solistische Sätze mit unterschiedlichen Besetzungen an. Das Herzstück, offenbar effektvoll in der Mitte des Werks platziert, war vermutlich das „Lamento con Viole“, also die Bearbeitung des „Memento mori“ aus Frobergers Cembalo-Suite Nr. XI in D-Dur. Dieses Stück dürfte in diesem neuen Kontext nach F-Dur oder Es-Dur transponiert erklingen sein.

- 6) Von besonderem Interesse sind auch die unter Nr. 6 zusammengefassten Fragmente mit Meders Vertonung von Psalm 44 („Gott, du bist derselbe mein König“), zu der es eine vollständige Konkordanz in der Sammlung Düben gibt (VMHS 28:6). Ein Vergleich der drei Bruchstücke mit den ungleich sorgfältiger geschriebenen autographen Stimmen in Uppsala zeigt, dass hier offenbar zwei unterschiedliche Werkfassungen vorliegen, wobei die Berliner Fragmente die

¹⁷ PL-GD, Ms. Joh. 194 („Herzlich tut mich verlangen“).

ursprüngliche Werkfassung wiederzugeben scheinen. Meder verwendete hier neben Streichern und Trompeten ein vierstimmiges Vokalensemble (SATB), in der in Uppsala überlieferten Fassung ist der Vokalapparat hingegen auf Sopran, Tenor und Bass reduziert. Derartige dreistimmige Ensembles ohne Alt kommen in Gustav Dübrens Sammlung häufig vor und reflektieren offenbar die Aufführungsvorlieben am schwedischen Hof. Meder wusste also von diesen besonderen Verhältnissen und richtete sein Werk entsprechend ein. Dürfen wir Ähnliches auch für die – analog besetzten – Kompositionen von Dietrich Buxtehude und anderen Meistern in Uppsala vermuten?

- 7) Abschließend sei noch ein Blick auf Meders Sammlung fremder Kompositionen geworfen. Unter den Fragmenten lässt sich eine kleine Gruppe von Stücken ausmachen, die auffällig altertümliche Schriftzüge aufweisen. Eines dieser Blätter (Nr. 54) konnte ich als die Viola-Stimme zu Sebastian Knüpfers Aria „Victoria, die Fürsten sind geschlagen“ identifizieren.¹⁸ Vielleicht liegen hier Reste eines Bestands vor, den Meder in seiner Leipziger Studienzeit (um 1669/70) zusammengetragen hat. Ein weiteres Fragment (Nr. 15), ein Titelumschlag, benennt eine dialogisch angelegte Trauerkantate des Rudolstädter Kapellmeisters Philipp Heinrich Erlebach („Bestelle dein Haus“). Wir wissen nicht, wie Meder an dieses Werk gelangte und ob er einen größeren Bestand von Erlebachs Werken besaß. Doch möglicherweise liegen hier Indizien für eine persönliche Bekanntschaft beziehungsweise für einen – vielleicht sogar regelmäßigen – Austausch von Musikalien vor. Meder hätte dann bis in seine Rigaer Zeit hinein die Verbindungen zu seiner thüringischen Heimat gepflegt. Für die stilistische Einordnung seines reifen Schaffens wäre dies jedenfalls ein wertvoller Fingerzeig.

Anhang

Johann Valentin Meder – Fragmente in D-B (Telemann-Bestand)¹⁹

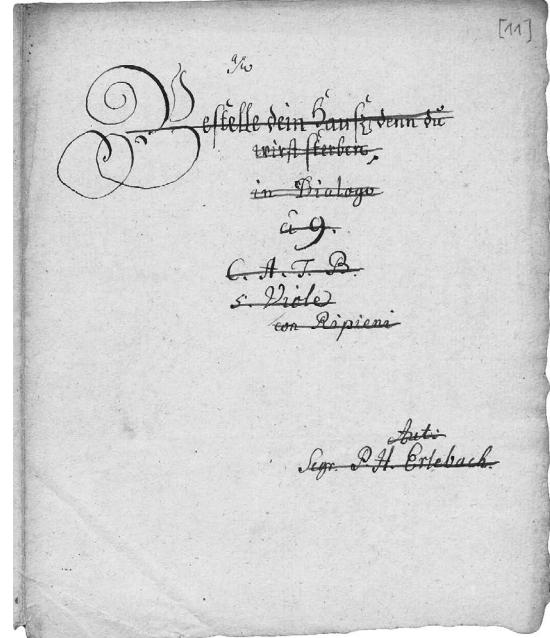
- 1) Meder, „Dialogus von David und Absalon“ (Cathalogus 1719, Nr. 5)
 - Viola, F-Dur (Kopftitel: „Historia“, „del Choro 2“, „Ripien“): „Als König David“, „Da macht sich auf“, „So nahte denn heran“ (JVM) (Mus. ms. 21725)
- 2) Meder, Missa in C-Dur (Cathalogus 1719, Nr. 15?, 28?, 85?)
 - Sopran, C-Dur: „Cum sancto Spiritu“, „alla breve“ (JVM) (Mus. ms. 21709)
 - Tenor, C-Dur: „Jesu Christe“, „alla breve“, „Cum Sancto Spiritu“ (JVM) (Mus. ms. 21722/3)
- 3) Meder, Missa in B-Dur (Cathalogus 1719, Nr. 15?, 28?, 85?)
 - Alt, B-Dur: Missa (Mus. ms. 21709)
- 4) Meder, „Heiliger Geist, komm in unsere Herzen“ (Cathalogus 1719, Nr. 22?)
 - Cornetto ò Canto 2. in Capella, C-Dur: Intrada, Aria, Ritt., „Heiliger Geist, komm in unsere Herzen“ (JVM) (Mus. ms. 21706)
 - Viola, C-Dur: „Intrada replica“, „A. T. Clar:“, „Capella | Heiliger Geist“, „Intrada replica“, „B.“ (JVM) (Mus. ms. 21736/280)
- 5) Meder, „Herzlich tut mich verlangen“ (Cathalogus 1719, Nr. 24)
 - Bass/Fagott?, F-Dur: „à 2 Canti“, „Ten. e Viole“, „Tutti“; Textmarke „ob gleich süß“; „Vers: 4 C. A. T. tac:“ (JVM)
 - Violine/Oboe?, F-Dur: „CC“, „Ten. e Viol“, „Tutti“; Textmarke „ob gleich süß“; „Vers: 4. à 3. tace“ (JVM) (Mus. ms. 21709)

¹⁸ Siehe die Konkordanz S-Uu, VMHS 57:5. – Bei den Fragmenten Nr. 55–66 ist nicht sicher zu bestimmen, ob sie zu Meders Sammlung gehörten. Sie scheinen durchweg etwas älter zu sein und könnten daher von einem seiner Vorgänger in Riga stammen. Dennoch ist davon auszugehen, dass Meder diesen Bestand bei seinem Dienstantritt übernahm und somit zumindest kannte.

¹⁹ Die folgenden Einträge bieten in knapper Form Angaben zum Inhalt der Fragmente (Textmarken, Instrumentenangaben, ggf. Schlüsselung und Taktangaben). Handelt es sich um Autographen Meders, erscheint in Klammern das Kürzel „JVM“. Des Weiteren werden die Fundorte (Signaturen des Telemann-Bestands) genannt.

- 6) Meder, „Gott, du bist derselbe mein König“ (Cathalogus 1719, Nr. 25)²⁰
- Violino, C-Dur (3/4, C): „voc.“, „Trombet. B.“ (JVM)
 - (Mus. ms. 21750/30)
 - Alto, C-Dur: „wir wollen täglich rühmen von Gott, und deinem Nahmen dancken ewiglich.“ = Ps. 44 (JVM)
 - Basso, C-Dur: „wir wollen täglich rühmen von Gott, und deinem Nahmen dancken ewiglich. Sela.“ = Ps. 44 (JVM)
 - (Mus. ms. 21749/5)
- 7) Meder, „Herr Jesu Christ, wahr Mensch und Gott“ (Cathalogus 1719, Nr. 39)
- Violetta, F-Dur: Sinfonia, „Herr Jesu Christ, wahr Mensch und Gott“ (Kopist, rev. JVM)
 - (Mus. ms. 21709)
- 8) Meder, „Intonemus“ (Cathalogus 1719, Nr. 41?, 91?)
- Prencipal del Choro terzo, C-Dur: „Intonemus“, „Exultantes“ (6/8) (Kopist, rev. JVM)
 - Basson del Choro terzo, C-Dur: „Intonemus“, „Exultantes“ (6/8) (JVM)
 - (Mus. ms. 21740/160)
- 9) Meder, „O wie selig seid ihr doch, ihr Frommen“ (Cathalogus 1719, Nr. 42)
- Second Flaut doux, d-Moll: „Symphonie“, „Cant. e 2 Viole | O wie seelig“, „Ten: e Violini“, „tutti“, „Basso solo“, „Lamento con Viole tac:“, „Alto. Ten. Basso | tac:“ (JVM)
- 10) Meder, „O Traurigkeit, o Herzeleid“ (Cathalogus 1719, Nr. 49)
- Canto 1^{mo}, g-Moll: „O Traurigkeit, o Herzeleid“ (JVM)
 - (Mus. ms. 21709)
 - Tenore, g-Moll: „hilff, daß ich mich biß ins Grab“ = „O Traurigkeit, o Herzeleid“ (Vorder- und Rückseite) (JVM)
 - (Mus. ms. 21736/380)
- 11) Meder, „Es woll uns Gott genädig sein“ (Cathalogus 1719, Nr. 53)

Abbildung 3. Philipp Heinrich Erlebach, „Bestelle dein Haus“, Titelseite von Meders Hand (D-B, Mus. ms. 21749/5). Das Fragment belegt, dass Meder in Riga Werke des Rudolstädter Kapellmeisters aufgeführt hat.



- Canto 1^{mo} R., e-Moll: „Sinfonia tacet“, „Vers 1. tacet Es woll uns Gott genädig seyn“, „Vers 2. | B“ / „Und alle Welt die freue sich“, „Sinfonia tacet“, „Vers. 3 | Ten.“ / „Das Land bringt Frucht und beßert sich“ (JVM)
- (Mus. ms. 21740/160)
- 12) Meder, „Ich hab mein Sach Gott heimgestellt“ (Cathalogus 1719, Nr. 58)
- Viola (C3), c-Moll: „Das macht die Sünd“ (JVM)
 - (Mus. ms. 21736/330)
 - Oboe?, d-Moll, Vers 16–18 (JVM)
 - (Mus. ms. 21722/3)
- 13) Meder, Magnificat in C-Dur (Cathalogus 1719, Nr. 61?, 63?)
- Violino?/Trompete?, C-Dur: Magnificat (JVM)
 - (Mus. ms. 21736/380)

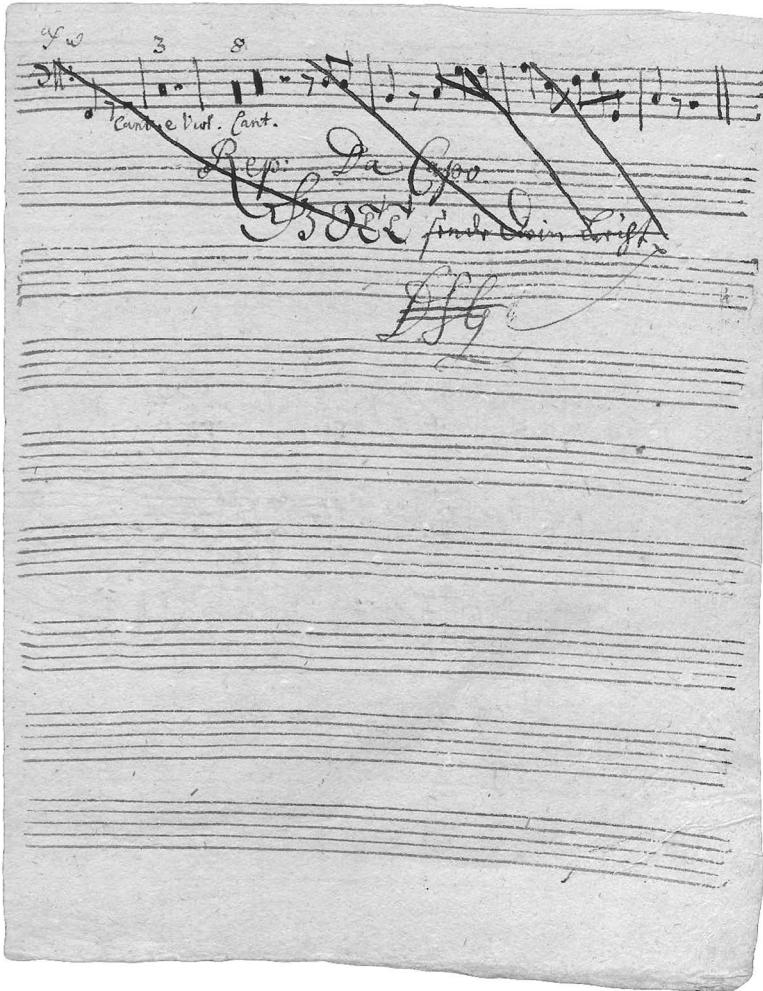
²⁰ Konkordanz: S-Uu, VMHS 28:6 (wohl spätere Fassung).

- 14) Meder, „O Lamm Gottes unschuldig“ (Cathalogus 1719, Nr. 71)
- Alto, G-Dur: „Sinfonia tac:“, „Vers 1. Cant e Viol. tac.“, „Sinfon. tac:“, „Vers: 2“, „Cant et Ten.“, „Sinfon: tac“, Vers 3 „O Lamm Gottes unschuldig“ (JVM)
(Mus. ms. 21742/170)
- 15) Philipp Heinrich Erlebach, „Bestelle dein Haus“ (Cathalogus 1719, Nr. 73?)
- Titelseite: „Bestelle dein Haus, denn du | wirst sterben | in Dialogo | à 9. | C. A. T. B. | 5. Viole | con Ripieni | Aut: | Sigr. P. H. Erlebach“ (JVM)
(Mus. ms. 21749/5; siehe Abbildung 3)
- 16) Meder, „Affice medicum“²¹ (Cathalogus 1719, Nr. 78)
- Basso in Ripieno, F-Dur: „Sinfonia“, „convenientibus usui ipsius“, „ipsum enim creavit Dominus“, „Alto Tacet“, „Da Capo“ (fremde Schrift)
- 17) Meder, „Patrem della Messa sopra O Traurigkeit“ (Cathalogus 1719, Nr. 79)
- Violon, g-Moll: Sinfonia, „Patrem“ (JVM)
(Mus. ms. 21722/3)
- 18) Meder, „Sag, was hilft alle Welt“ (Cathalogus 1719, Nr. 81)
- Canto del Choro primo, Es-Dur: „Sag, was hilft alle Welt“ (JVM)
 - Alto del Choro primo, Es-Dur: „Sag, was hilft alle Welt“ (JVM)
 - Tenore del Choro primo, Es-Dur: „Sag, was hilft alle Welt“ (JVM)
 - Basso del Choro primo, Es-Dur: „Sag, was hilft alle Welt“ (JVM)
(Mus. ms. 21709)
 - Violino [2]: „Sag, was hilfft“, „Ten.“, „C. A.“, „Basso e Hautb.“ (JVM)
(Mus. ms. 21740/255)
- 19) Meder, „Selig sind die Frommen“ (Cathalogus 1719, Nr. 87)
- Violino, c-Moll: „à 2 voci“, „Rep: da Capo Seelig sind die Frommen“ (JVM)
(Mus. ms. 21749/5)
- 20) Meder, „Nun danket alle Gott“? (Cathalogus 1719, Nr. 88?)
- Violino [1], B-Dur, erst C (Aria?), dann 6/4: „Lob Ehr und Preiß. Tutti“ (JVM)
 - Violino [2], B-Dur, erst C (Aria?), dann 6/4: „Lob Ehr und Preiß. Tutti“ (JVM)
(Mus. ms. 21749/5)
- 21) Meder, „Gott sende dein Licht“ (Cathalogus 1719, Partituren Nr. 17)
- Basso, C-Dur: „Cant. e Viol. Cant.“ (6/8), „Rep. Da Capo GOTT sende dein Licht“ = Ps. 43 (JVM)
(Mus. ms. 21750/30; siehe Abbildung 4)
- 22) Meder, „Congregamini caeli et terra“²²
- Bass, C-Dur: „et adorate viventem in secula seculorum. Amen“ (6/8) (JVM)
 - Bc., C-Dur: „Canto solo e viole“ / „Verbi incarnate praeco“, C. B. e Clarin „Venate mortales“, „In secula“ (6/8) (JVM)
(Mus. ms. 21709)
- 23) Meder
- Viola (C3), C-Dur: „Vers 5“ (JVM)
(Mus. ms. 21722/3)
- 24) Meder
- Bc., C-Dur (3/4) (JVM)
(Mus. ms. 21736/265)
- 25) Meder
- Viola (C3), c-Moll: „Amen“ (JVM)
(Mus. ms. 21736/330)
- 26) Meder
- Basso, c-Moll: „CC.“, „Intrada“ (3/2), „O süße Seligk. Tenore tacet“, „Viol. e Ten.“ (3/2), „B. | CC.“ (JVM)
(Mus. ms. 21736/180)

²¹ Text: „Affice medicum suis honoribus convenientibus usui ipsius; etenim ipsum creavit DOMINUS“ (Adam 1620, fol. 5v; Cornelius a Lapide. *Commentarii in sacram scripturam*).

²² Text vgl. Reichwein 1688, Nr. 18.

Abbildung 4. J. V. Meder, „Gott sende dein Licht“ (D-B, Mus. ms. 21750/30). Fragment einer verschollenen Concerto-Aria-Kantate.



27) Meder

- Viola (C4), c-Moll: „Vers. 6 Tutti“ (fremde Schrift, rev. JVM?)
(Mus. ms. 21749/5)

28) Meder, „Non sunt condignae“

- Basso, D-Dur: „ad futuram gloriam“, „Tunc Jesus protegit, Protector supprimit, Protector erigit“, „Replica Non sunt condignae“ (fremde Schrift, rev. JVM)²³
(Mus. ms. 21749/5)

29) Meder

- Violine, skordiert, wohl D-Dur (JVM)
(Mus. ms. 21709)

30) Meder

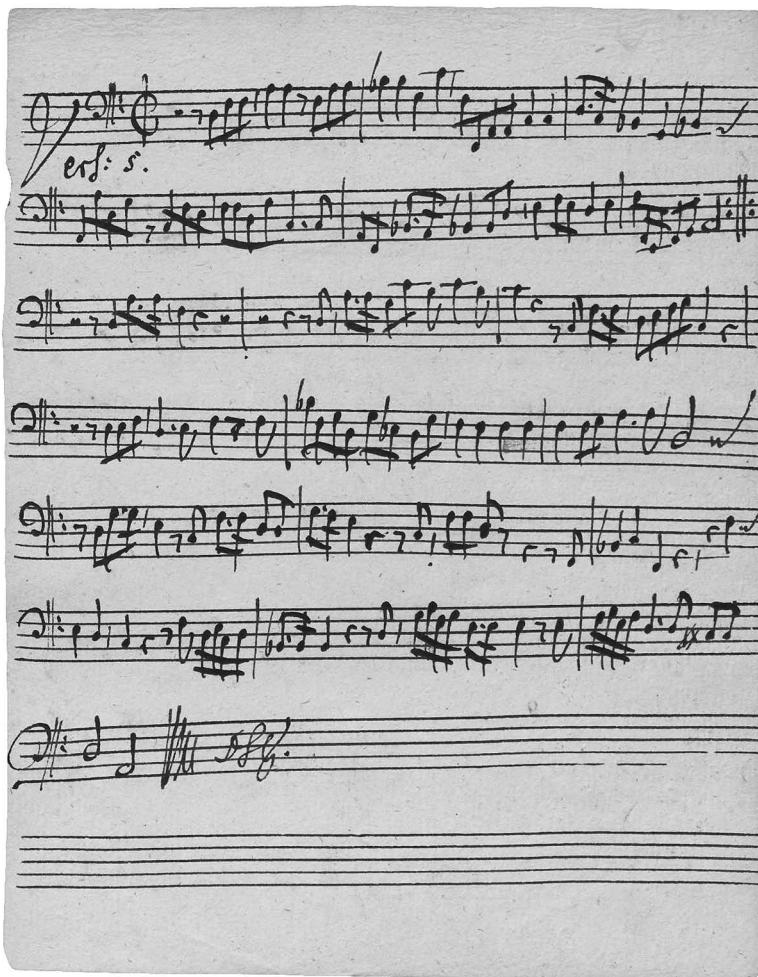
- Alto, D-Dur: „Amen“ (JVM)
(Mus. ms. 21740/160)

31) Meder

- Basso, d-Moll: „Vers: 5.“ (JVM)
(Mus. ms. 21749/5; siehe Abbildung 5)

²³ Text: „Non sunt condignae passiones hujus temporis ad futuram gloriam“ (Rom. 8,18).

Abbildung 5. J. V. Meder, Fragment einer nicht identifizierten Choralbearbeitung (D-B, Mus. ms. 21749/5).



32) Meder

- Viola, d-Moll (3/4) (JVM)
(Mus. ms. 21737/290)

seyn leiden aus der Höllen. Amen" (fremde Schrift, Samuel Schirm?)
(Mus. ms. 21706)

33) Meder

- Bc., F-Dur: „viole“, „Alto e viole“, „voc: e strom:“, „tutti“, „Hautb.“, „viole“, „tutti“, „à 4. voci“, „strom.“ (JVM)
(Mus. ms. 21749/5)

34) Meder?, Auferstehungshistorie

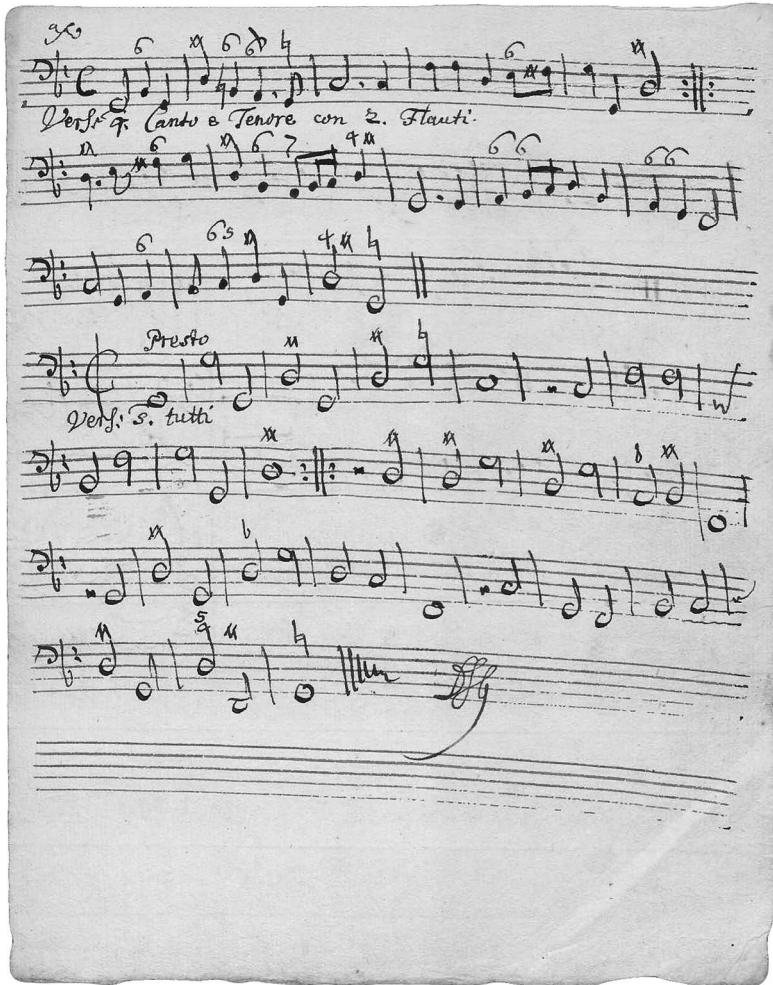
- Bass, F-Dur: „[auf]erstehen, darumb befiehle, daß man das Grab verwahre, biß auff den dritten Tag, auff daß nicht seine Jünger kommen und stehlen ihn, und sagen zu dem volck ...“, „erlöst hat durch

35) Meder

- Bc., F-Dur: „allegro“, „tutti“, „Repetatur ab initio usque ad finem“ (3/4) (JVM)
(Mus. ms. 21722/3)

36) Meder

- Tenore, F-Dur: „flieh dein eitles Wesen, und dein Zier nicht acht, die einst wird sein gewesen“, „So komm nun meine Zier, o Jesu, meine Wonne“ (JVM)
(Mus. ms. 21736/380)

Abbildung 6. J. V. Meder, Fragment einer nicht identifizierten Choralbearbeitung (D-B, Mus. ms. 21749/5).

37) Meder

- Basso, F-Dur: „B. e Hautb.“ (JVM)
(Mus. ms. 21736/380)

38) Meder

- Violino, F-Dur (3/2) (JVM)
(Mus. ms. 21740/160)

39) Meder

- Violino, G-Dur (9/4) (JVM)
(Mus. ms. 21736/380)

40) Meder

- Viola (C4), G-Dur: „Vers: 3 Tenore solo tremolo“, allegro (6/4) (JVM)
(Mus. ms. 21740/160)

41) Meder

- Violine, g-Moll (6/4) (JVM)
(Mus. ms. 21738/32)

42) Meder

- Bc., g-Moll: „Vers: 4. Canto e Tenore con 2. Flauti“, „Vers: 5 tutti“ (JVM)
- Basso, g-Moll: „Vers 4“, „Vers. 5“ (JVM)
(Mus. ms. 21749/5; siehe Abbildung 6)

43) Meder

- Viola (C3), g-Moll: „Vers. 5 tutti“, „Trio“, „allegro“ (6/4) (JVM)
(Mus. ms. 21736/265)

44) Meder

- Alto, g-Moll: „Doch sei Lob, Preis und Herrlichkeit dem Gott Israel und Ehre dem Gott Davids“ (JVM)
(Mus. ms. 21735/131)

45) Meder

- Violino, g-Moll (3/4): „Canto“, „Rittournelle“, „Cant: e Bass:“ (JVM)
(Mus. ms. 21736/330)

46) Meder

- Soprano, A-Dur (3/4): „exultamus, praedicamus, collaudamus Domino“ (JVM)
(Mus. ms. 21736/330)

47) Meder

- Tenore, a-Moll?: „Und weil Hand und Fuß zerschlagen, und mir selbst nicht helffen kann“ (JVM)
(Mus. ms. 21749/5)

48) Meder?

- Basso, B-Dur: „deinem Nahmen lobsing immer und ewiglich“ (3/4), „Amen“ (fremde Schrift)²⁴
(Mus. ms. 21709)

49) Drei Stimmenfragmente

- Violine, B-Dur: „T. solo“ (3/4), „Vivite“ (6/8) (JVM)
(Mus. ms. 21722/3)
- Violine [2], B-Dur: „T. solo“ (3/4), „Vivite“ (6/8) (JVM)
(Mus. ms. 21722/3)
- Basso, B-Dur: „vivite laeti caelite freti“ (6/8)
(Mus. ms. 21722/3)

50) Meder

- Violino, B-Dur (3/4): „Lob sey Dir“ (JVM)
(Mus. ms. 21736/380)

51) Meder

- Alto, B-Dur: „die ihr Christum liebt und ehrt, läßt uns täglich auch erfahren, wie Ers selbst uns hat gelehrt, mit bußfertigen

Gedanken, in sein himmlisch Gnaden-Reich, Ihn hochloben und Ihm dancken, mit den Frommen allzugleich.“ (JVM)
(Mus. ms. 21738/30)

52) Meder, „Komm, heilger Geist“

- Viol. [2], B-Dur: „Basso“, „Rep. da Capo Komm heilger Geist“ (JVM)
- Viol. [1], B-Dur: „Basso“, „Rep. da Capo Komm heilger Geist“ (JVM)
(Mus. ms. 21706)

53) Meder

- Bc., B-Dur (JVM)
(Mus. ms. 21741/170)

54) Meder?

- Basso „Pro Directore“: Sonata, „Wes Lobes solln wir“ (10 Strophen; fremde Schrift)²⁵
(Mus. ms. 21740/255)

Weitere Fragmente, möglicherweise aus der Zeit vor Meders Dienstantritt in Riga

- 55) S. Knüpfer, „Victoria, die Fürsten sind geschlagen“
- Viola (C4), A-Dur: Vers 1–4, Viol. Aria, Vers 6
(Mus. ms. 21706)

- 56) Viola 2: Sonata, „Wo ist der“, „O Jesu“
(Mus. ms. 21706)

- 57) Violino, C-Dur: „Ehre sey dem. Sonata“, „Merk auf mein Herz“, „Biß willkommen“
(Mus. ms. 21736/380)

- 58) Soprano, F-Dur: „Ihr klugsein wird der thorheit gleich“, „Wandelt“
(Mus. ms. 21737/140)

- 59) Alt Trombon (C3), F-Dur: „Gott der wird dein lohner seyn im Himmelreich, der Jungfrau Kind Maria. Eia Schlaff Marien Söhnelein ...“, „Wie bin ich doch so hertzlich froh“ (Schrift wie Nr. 57)
(Mus. ms. 21736/145)

²⁴ Text: Ps. 145,1 („Ich will dich erheben“).

²⁵ Vgl. Cyprian 1719/1: 893 (Reformationsfest 1717 in Churland; „Von der Cantzel sang man: Wes Lobes sollen wir dir, o Vater, singen“).

- 60) Viola (C1), F-Dur: „O Jesu“, „Wie dich das Heyden Volck“ (Schrift wie Nr. 57)
(Mus. ms. 21736/180)
- 61) Alto, h-Moll?: „mein vergessen ...“ (= „Zion spricht, der Herr hat mein vergessen“?)
(Mus. ms. 21737/140)
- 62) Zwei Stimmenfragmente
– Viola (C1), G-Dur, 3/2
– Viola (C3), G-Dur, 3/2
(Mus. ms. 21737/260)
- 63) Alto, C-Dur: „Amen“
(Mus. ms. 21737/290)
- 64) Missa in d-Moll
– Soprano, d-Moll: „solus Sanctus, tu solus Dominus“
(Mus. ms. 21749/5)
- 65) Zwei Stimmenfragmente
– Violino [1], G-Dur
(Mus. ms. 21749/5)
– Violino [2], G-Dur
(Mus. ms. 21709)
- 66) Drei Stimmenfragmente²⁶
– Tenore, c-Moll: „mache dich auff und führe auß deine Sache. Gedenke an die schmach, die dir täglich von den thoren widerfähr“
– Soprano, c-Moll: „von den thoren widerfähr“; „denn das toben deiner wiederwertigen“ („Cap.“)
– Bc., c-Moll
(Mus. ms. 21742/170)

²⁶ Text: Ps. 74,22 (Textbeginn vielleicht: „Ach Gott, wie lange soll der Widerwärtige schmähen“).

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Johann Valentin Mederi noodikogu uued jälged

Peter Wollny

Tüüringist Meiningeni lähedalt Wasungenist pärit Johann Valentin Meder kuulub idapoolse Lääinemere-ruumi muusikaloo väljapaistvate tegelaste hulka. Ta kuulub väheste 17. sajandi heliloojate hulka, keda meenutati austusega veel pikalt 18. sajandilgi. Mederi kompositsioonid ei levinud kunagi märkimisväärtselt laialt, nii palju kui seda on võimalik täna öelda, ja on muusikaliste või arhiiviallikatena peamiselt dokumenteeritud vaid kolmes paigas. Tema teoste vähene tuntus tingis – vörreledes säilinud kompositsioonidega – ebaproportionaalselt suuri kadusid, mis raskendavad tunduvalt tema kunstilise tähenduse lähemat määratlemist tänapäevastest vaatenurgast. Eriti probleemaliseks osutub Mederi hilise Riia-loomingu (1700. aastast alates) kaotsiminek; sellest tervelt kaht aastakümmet hõlmavast loomeperioodist tunneme sianि kõigest Matteuse passiooni. Kokkuvõttes on Mederi biograafia ja tema loomingu kronoloogia suhtes niisiis palju lahtisi küsimusi.

Säilinud originaalkäsikirjade korpus on väike. Kui jäätta kõrvale Matteuse passiooni¹ ja ooperi „Kindlameelne Argenia“² autograafilised partituurid, on iseseisvate häälpartiidena säilinud kaksteist voakaalkontserti, neist kuus Dübeni kogus Uppsalas,³ neli Gdańskis⁴ ja kaks Berliinis,⁵ peale selle tabulatuuri kujul säilinud psalmikompositsioon, mis kuulub samuti Dübeni kogusse.⁶ Eriti suured on kaod instrumentaalise ansamblimuusika vallas; siit tunneme üksnes kaht autograafiliste häälpartiidena säilinud teost – *chaconne*'i C-duur⁷ ja programmilist sonaati pealkirjaga „Der polnische Pracher“ („Poola kerjus“).⁸ Neile 15 allikale võib vastu seada enam kui 120 kompositsionist koosneva kogu, mille Mederi poeg Erhard Nicolaus andis novembris 1719 koos pealkirjade loendiga („Cathalogus 1719“) üle Riia linna raele, millest aga – kui jäätta kõrvale vähesed kokkulangevused teiste kogudega – puudusid seni igasugused jälged.

Artikkel käsitleb mõningaid märkimisväärseid uusi leide. Esiteks oli Uppsalal ülikooli raamatukogus võimalik tuvastada kaks Mederi valmistatud koopiat teiste autorite teostest: Gotha kapellmeistri Georg Ludwig Agricola (1643–1676) tabulatuurkirjas kirjutatud psalmikompositsioon „Ich will schweigen und meinen Mund nicht auftun“ („Ma olen vait ega ava oma suud“) ja Alessandro Melani viiehäälse sonaadi häälpartiid. Agricola teose (samuti nagu Johann Christoph Bach) *lamento* „Ach, dass ich Wassers gnug hätte“ / „Ah, et minu silmist voolaks küllalt pisaraid“ kopeeris Meder arvatavasti 1671. aastal Gothas töötades ja viis selle 1680. aastal kaasa Stockholm'i, kuid Melani sonaadi kirjutas ta – paberit omadustest järgi otsustades – alles pärast 1687. aastat Gdańskis (Danzigis).

Teiseks suutsin välja selgitada, et Riia muusikadirektor Georg Michael Telemann (1748–1831) kasutas vanu noodilehti, et valmistada lisa- või alternatiivseid häälpartiisid oma vanaisalt päritud noodikogu jaoks. Ta vaatas vanad noodilehed läbi, otsides tühje lehekülgi ja täitmata noodisüsteeme, ning löikas lehed vastavalt parajaks. Siinjuures on enamasti tegu Johann Valentin Mederi pärandi riismetega. Kokku võib siit leida rohkem kui 50 Mederi kompositsiooni katkeid, samuti Mederi omanduses olnud teiste heliloojate mõningate teoste omi. Mõned teosed saab tänu mitmele üksteist täiendavale häälfragmendile suhteliselt hästi rekonstrueerida, teised on võimalik tänu tekstimärkustele vähemasti identifitseerida mõne kirjega Mederi pärandiinventaris. Kokku on praegu võimalik oma kakskümmend

¹ D-B, Mus.ms.autogr. J. V. Meder 1.

² S-Sk, S 164.

³ S-Uu, VMHS 28:5 („Ach Herr, strafe mich nicht“, 1679), VMHS 28:6 („Gott, du bist derselbe mein König“), VMHS 28:7 („Gott, mein Herz ist bereit“), VMHS 28:8 („Jubilate Deo, omnis terra“), VMHS 28:9 („Wie murren denn die Leut“, 1684), VMHS 61:6 („Unser keiner lebet ihm selber“).

⁴ PL-GD, Ms. Joh. 191 („Ach Herr, mich armen Sünder“), Ms. Joh. 192 („Singet, lobsinget mit Herzen und Zungen“), Ms. Joh. 193 („Meine Seele seufzt und stöhnet“), Ms. Joh. 194 („Herzlich tut mich verlangen“).

⁵ D-B, Ms. Danzig 4038 („Wünschet Jerusalem Glück“, 1687; „Preise, Jerusalem, den Herrn“, 1688/1692).

⁶ S-Uu, VMHS 85:27 („In principio erat verbum“).

⁷ S-Uu, IMHS 56:6.

⁸ PL-GD, Ms. Joh. 190.

teost kahtluseta või siis suure töenäosusega samastada pealkirjadega 1719. aasta kataloogis („Cathalogus 1719“), veel 35 ootavad tuvastamist (vt. lisa). Seega on siin tegemist – kuigi ahervareme kujul – Mederi käzikirjade suurima teadaoleva koguga.

Katked dokumenteerivad Mederi Gdański ja Riia loomingu eri aspektide, sealhulgas kolmeteistkümmet tundmatut, arvatavalt Gdański Jaani kiriku jaoks loodud koraalitoötlust, mitut suurekoosseisulist ladinakeelset pühademuusikat ja „Taaveti ja Absalon dialoogi“ („Dialogus von David und Absalon“). Ühe väriseva käega kirjutatud plokkflöödihääle puhul (vt. lisa, nr. 9) on ilmselt tegu katkega ühest neist suurtest leinamuusikatest, mida Meder mainis oma kolmandas kirjas Christoph Raupachile 14. juulil 1709 (Mattheson 1740 [1910]: 222). Selle kompositsiooni keskne osa, millest on teada vaid pealkiri „Lamento con Viole“, võib olla Matthesoni mainitud „Memento mori“ töötlus Johann Jakob Frobergeri klavessiinisüdist nr. XI.

Tõlkinud Anu Schaper

Johann Valentin Meder in Gdańsk – A Few Additions

Danuta Popinigis

Abstract

The authors of the most important works concerning Johann Valentin Meder's stay in Gdańsk were Johannes Bolte (1891) and Hermann Rauschning (1931). Later historians, compiling Meder's biography and verifying facts stated in earlier literature, have added several details, though these have not contributed much to the composer's Gdańsk period. By contrast, the research recently undertaken by Jerzy M. Michalak has shed light on previously unknown facts regarding that time. It concerns three issues which are referred to in the article: the composer's first sojourn in Gdańsk, his family, and certain aspects of his life in that city.

The literature on Johann Valentin Meder is relatively extensive. The most recent studies of his life and music refer to earlier literature (Schaper 2019; Koch 2015: 43–44; Gugnowska 2014; Gugnowska 2013; Schaper 2013; Schaper 2012). The authors of the most important works concerning Meder's stay in Gdańsk were Johannes Bolte (1891) and Hermann Rauschning (1931: 279–298). Later historians, compiling Meder's biography and verifying facts stated in earlier literature, have added several details, though these have not contributed much to the composer's Gdańsk period. By contrast, the research recently undertaken by Jerzy M. Michalak has shed light on previously unknown facts regarding that time, and this scholar has kindly allowed me to refer to his research below.¹

Arrival in Gdańsk

Johann Valentin Meder was appointed chapel master of the St. Mary's Church ensemble in Gdańsk in 1687. This automatically also made him the chapel master for the Gdańsk City Council. The decision to employ him was made by the City Council, after which the new chapel master was introduced by the city secretary to his office, that is, he was presented to the church authorities and to the musicians employed there. Meder formally took up this position on

24th May 1687.² He was introduced to the office on behalf of the City Council by the secretary, Johann Georg Schimmelpfennig (Zdrenka 1989: 278). This information is recorded in a document entitled "Introductio derer Cappelmeistere", which records the appointment to the post of chapel master not only of Johann Valentin Meder, but also of his successors: Maximilian Dietrich Freislich (who replaced Meder when the latter left Gdańsk in 1699), Johann Balthasar Freislich (from 24th October 1731) and Georg Simon Löhlein (from 10th March 1781).³

Until recently, the date of Johann Valentin Meder's original arrival in Gdańsk was not considered. It was assumed that this occurred in the same year (1687) that he took up the post of chapel master. Currently, however, we know that the composer was actually in the city a year earlier, in 1686. This is proved by an entry in the City Council cash book dated 27th July, stating that "aus gewissen Uhrsachen" ("for certain reasons") Meder was paid 45 thalers.⁴ We are unable to determine how long the composer remained in the city at that time. It is also difficult to establish what the "Uhrsachen" ('reasons') were. However, we can be fairly sure as to what the purpose of the composer's visit was. He most probably came to Gdańsk in search of a post that not only matched his professional aspirations, but also met his financial expectations. This had after all

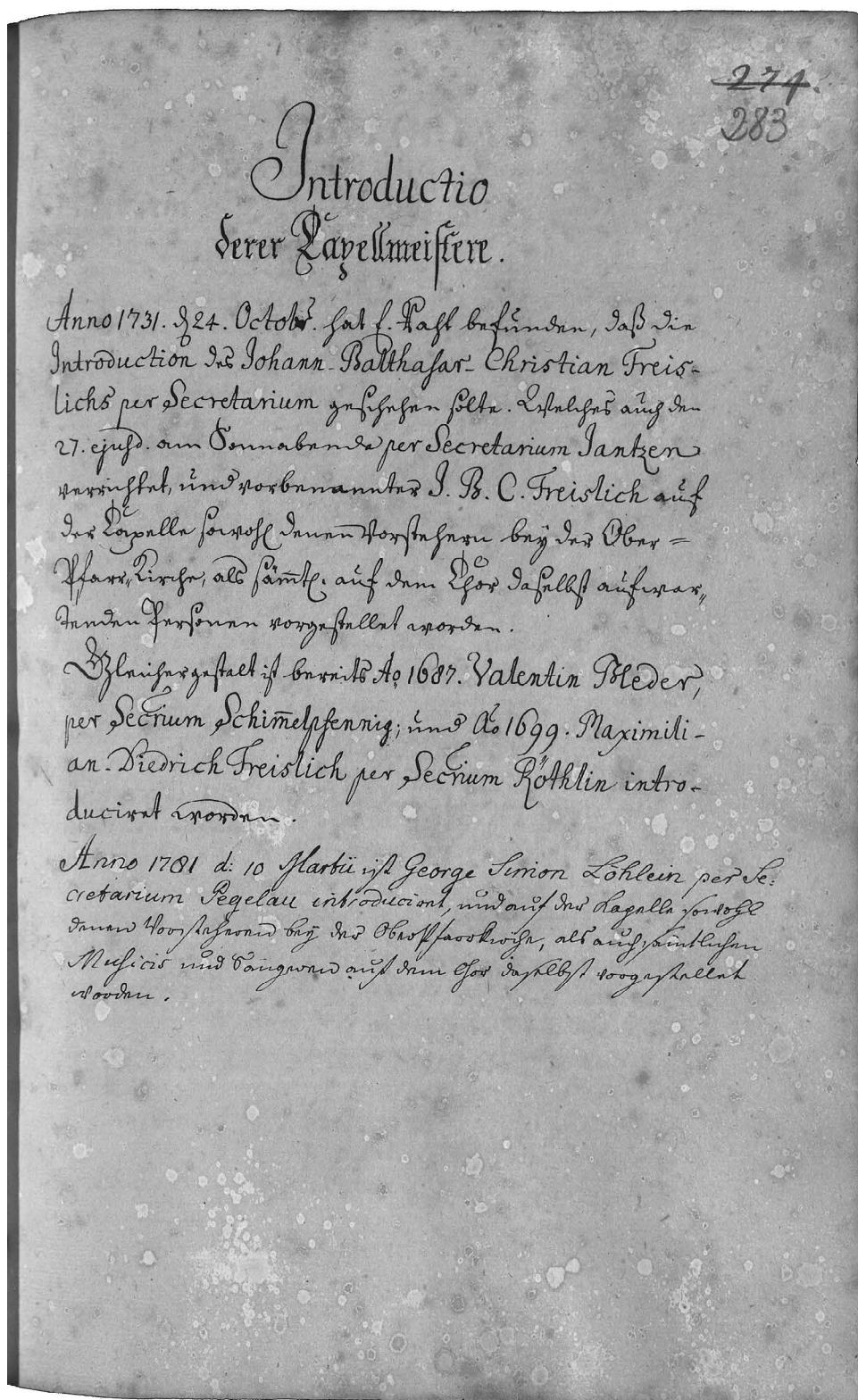
¹ I would like to thank Jerzy M. Michalak for providing this unpublished information and for his assistance in its interpretation. Some of it I used for the first time at the conference "Stadt- und Hofkultur im Ostseeraum in der Frühen Neuzeit / Urban and Court Culture in the Early Modern Baltic Sea Region", organised in Tallinn by the Estonian Academy of Music and Theatre on 2nd–3rd May 2019, and later I also included it in a source critical edition of the works of Meder (see Popinigis, Woźniak 2019: 23–31).

² PL-GD, Ms. 487, f. 535; the date is provided by Anu Schaper, see Schaper 2012: 168.

³ PL-APG 300,R/K,2, p. 283. Here is found also information about how the introduction to the office was conducted.

⁴ PL-APG 300,12/120, p. 39.

Fig. 1. "Introductio derer Cappelmeistere" (PL-APG 300,R/K,2, p. 283).



been the object of his endeavours for a long time. There were certainly possibilities of finding such employment in Gdańsk, the largest city of the Polish-Lithuanian Commonwealth, where artistic life flourished under the watchful eye of the city patrons, represented by the relatively generous city authorities. The most prestigious musical post in the city of Gdańsk was that of the City Council and St. Mary's Church ensemble chapel master.

The city clerk making the entry in the cash book wrote: "Verehrung an Johann Valentin Meder Capelmeister".⁵ The addition of the "chapel master" job title raises the question as to whether Meder already held this position in the summer of 1686. When Johann Valentin Meder first arrived in Gdańsk the chapel master at St. Mary's Church was the sixty-year-old Balthasar Erben who, though still active, was probably suffering from health problems as he died two months later. He was buried at St. Mary's Church on 3rd October.⁶ The last payment due to him of 30 thalers was paid to his widow "Capelmeister Witwe, Balthasar Erben" on 28th September.⁷

July 1686 would therefore have been too early for Meder to be nominated as the new chapel master. On the other hand, it is probable that in his search for employment he did discuss the chapel master post with one of the city officials. Perhaps he obtained a promise the he would be selected for that position and the clerk entering his pay in the cash book prematurely wrote the as yet unofficial job title beside his name. It is also possible that Meder already presented himself as a chapel master during his first stay in Gdańsk. Anu

Schaper (Schaper 2012: 168) states that the title "Capellmeister" appeared in the Riga City Council books against his name a year earlier, in 1685, though there it was not justified either because Meder only worked as a musician, teacher and singer at that time.

Family

Johann Valentin Meder started a family in Gdańsk. After three wedding announcements on 16th, 23rd and 30th May 1688,⁸ at the age of 39 he married Constantia, the daughter of Nicolas Finck.⁹ After the wedding, the chapel master had to pay a fine of 6 ducats because he broke two wedding regulations: first because the ceremony was attended by more people than specified in the regulations (*Hochzeits-Ordnung*), and secondly because the wedding took place after 1 p.m. due to the bride being late, which also failed to comply with the regulations.¹⁰ Constantia bore Meder four children in Gdańsk, but only the eldest son, Erhardus Nikolaus, baptised on 28th March 1689,¹¹ survived to adulthood; he is known to us for compiling a list of Johann Valentin Meder's works. The Meders's daughter, Anna Constantia, baptised in St. Mary's Parish on 2nd July 1691,¹² died on 4th January 1694.¹³ Their second son Johannes Valentin was baptised on 2nd June 1693¹⁴ and died on 17th May 1697.¹⁵ Their third son was stillborn and buried on 18th May 1695.¹⁶ We know that Meder was one of the godparents of Johann Ephraim Holtz, the son of the musician Ephraim Holtz.¹⁷ That baptismal ceremony took

⁵ Ibidem.

⁶ PL-APG 354/349, p. 157.

⁷ PL-APG 300,12/120, p. 67.

⁸ The exact date of Meder's wedding is unknown. The three wedding announcements are announced in the wedding book of the Register of Marriages of St. Mary's Church: PL-APG 354/331, f. 79r. Hermann Rauschning incorrectly stated that the wedding took place on May 16, 1688, see Rauschning 1931: 283.

⁹ Johannes Bolte states that Meder married the sister of Archdeacon Michael Strauss, see Bolte 1891: 44.

¹⁰ PL-APG 300,58/10, p. 374. For regulations regarding the organisation of weddings in Gdańsk, see Kizik 2001: 47, 70–76, 370–376.

¹¹ PL-APG 354/320, p. 69.

¹² PL-APG 354/320, p. 94.

¹³ PL-APG 354/709, p. 343; PL-APG 354/349, p. 188.

¹⁴ PL-APG 354/320, p. 113.

¹⁵ PL-APG 354/709, p. 377; PL-APG 354/350, p. 12.

¹⁶ PL-APG 354/709, p. 357; PL-APG 354/350, p. 4; I kindly thank Anu Schaper for the additional information about Meder's children.

¹⁷ Hermann Rauschning (without providing the source) noted Ephraim Holtz's name in 1663 as a guild master, see Rauschning 1931: 225, 254.

place at the Church of St. Bartholomew on 16th March 1693.¹⁸

Activity in the city

It is generally known how important incidental incomes (*accidentia*) were in the professional work of musicians, and these also formed an important part of Meder's budget. His incidental incomes included, for example, fees for music played at the funerals of Gdańsk mayors and city councillors. The *kapellmeister* was obliged to compose the funeral music and then play it during the funeral mass, which took place at St. Mary's Church. Unfortunately, Meder's Gdańsk funeral compositions have been lost. Nonetheless, how the funerals were conducted and especially their financial aspect are worth noting.

The arrangements for funeral ceremonies in Gdańsk, as in other European cities, were explicitly codified (Kizik 1995: 296). With regard to the deceased of the upper social strata, which included members of the city authorities, the ceremonies were planned in detail, and in each case discussed and approved at City Council meetings.¹⁹ It was the local custom to report the death of a noble Gdańsk citizen with the sound of carillon bells from the tower of the Main Town Hall.²⁰ The carillon also played on the actual day of the funeral and would continue to play for three successive days. A bell setter (*Glockenstelle*) had to be employed for almost a week each time. On the day of the funeral, the melodies on the carillon drum had to be changed several times, so the bell setter could either climb the tall Town Hall tower each time the melody had to be changed or spend the whole day there. This was therefore fairly tiring work, which nonetheless appears to have been quite profitable. In Meder's day, the bell setter was paid 30 thalers each time for this work, which was exactly as much as the *kapellmeister* received for writing, preparing and performing the funeral music at St. Mary's Church

(Popinigis 2019: 122–123). My encounter with the entries recording these payments surprised me, undermining my conviction that the chapel master had by far the highest status among Gdańsk musicians. However, the fact that the bell setter was paid exactly as much as the chapel master for producing the funeral music is easy to explain. Firstly, it shows that the Gdańsk councillors were very proud of possessing the extraordinary and only carillon ("das singende Uhr") in Poland. Installed in the tower of the Main Town Hall, it not only marked the time for Gdańsk citizens, but also informed them of the passing away and funerals of the city's mayors and councillors and, with Protestant chorale melodies, eloquently reminded residents of who governed this city. In a certain sense, the carillon became the emblem of the city's temporal authority (Popinigis 2019: 36, 39). Secondly, the equal pay for the carillon programmer and the chapel master shows the importance of providing magnificent musical settings to the funerals of high-born Gdańsk citizens (Popinigis 2019: 84–87).

The total amount of incidental incomes received by Meder for providing funeral music may be calculated on the basis of data presented in the work of Joachim Zdrenka, who has listed all the Gdańsk City Council members and mayors from 1526 to 1792 together with the dates of their deaths (Zdrenka 1989: 95–101). Money paid out on these occasions was entered in the city's cash books. From Meder's period in Gdańsk, only one such cash book, for 1693, has survived.²¹ In this we read that from May to December 1693 an additional sum of 90 thalers was added to the chapel master's purse (three times 30 thalers).²² He received the money for providing the music at the funerals of three councillors: Reinhold Dreyer († 28th March), Peter Bentzmann († 16th May) and Daniel Schrader († 14th August) (Zdrenka 1989: 98).

Johann Valentin Meder, as we read in the literature (i.a. Rauschning 1931: 293; Gugnowska 2014: 17), had a restless disposition; this is why, as in

¹⁸ PL-APG 348/585, p. 254'.

¹⁹ Descriptions of the methods of informing Gdańsk residents about the deaths and funerals of members of the city authorities are contained in the so-called ceremonials ("Ceremoniale Gedanense"): PL-APG 300,R/K,2.

²⁰ Built in 1561, the carillon in the tower of the Gdańsk Main Town Hall was an automatic instrument comprising 14 bells. A second carillon, comprising 35 bells, was built in Gdańsk in 1738. See Popinigis 2019: 69–89, 168–169.

²¹ The cash books of the City Council recorded expenses for periods in between elections to the City Council, which usually took place each year within a week after the Feast of St. Gertrude, 17th March, see Zdrenka 1989: 10.

²² PL-APG 300,12/121, p. 198.

Fig. 2. Occasional payments for J.V. Meder (PL-APG 300,12/121, p. 198).

	98	1693	Jahr M 29
Allerlenzabgabe			
Maius.	2. au. Caspar Janus in Sachsen in Hornau und Dachau Rechnung für Pfarrer Füller		7,-
	9. au. Vallentin Meder abgängen Pfarrer Linckols Caspar Janus Rechnung für die Musikkapelle M. 30,-		
	" " Gottfried Schmidl Dager Waller 30,-		
	" " Jofan Antoni Pfeifer Hornau 15,-		
	" " Jofan Pfeifer abgängen D. V. Dachau 7.10,-		
Juni,	13. au. Vallentin Meder Casalmajster abgängen D. 3 Johann Bartholomäus Rechnung für die Musikkapelle 30,-		
	" " Gottfried Schmidl Dager Waller 30,-		
	" " Jofan Antoni Pfeifer Hornau 15,-		
	20. au. P. Michael Brandt abgängen der Ordination 26.3 P. Daniel Schmidl nach Pola M. 30,-		
	" " Jofan Vallentin Meder Casalmajster 10,-		
	" " Caspar Janus Vor 2. Auguste Violinen 3.12,-		
	27. au. Gottfried Schmidl abgängen Fra Pfeifer Rechnung der Kirchlebbl. f. d. Leitzen Jacob Gräflein mit einigen jungen Freylin Caprioli, das P. Vingor de Affe und den Rechenmännern das füllte Dachen 9,-		
August	8. au. Bartholomäus Reichen Notar 7,-		7.8. 4,-
	23. au. Gottfried Schmidl Dager Waller abgängen D. 3 Caspar Janus Rechnung für die Musikkapelle 15,-		
	" " Jofan Antoni Pfeifer Hornau 9,-		
	" " Jofan Antoni Pfeifer abgängen des Pfeift Jacob Gräflein, die Pfeife Waller 4.10,-		
	31. au. Gottfried Schmidl Dager Waller abgängen Dominici Johann 9,-		
	" " Jofan Antoni Pfeifer Hornau 4.10,-		
	" " Der Siegrator Jofan Pfeifer 4.16,-		
Septem.	12. au. Vallentin Meder Casalmajster abgängen D. P. Daniel Rechnung für die Musikkapelle M. 30,-		18. 6,-
	" " Gottfried Schmidl Dager Waller 30,-		
	" " Jofan Antoni Pfeifer Hornau 15,-		
Octobr.	3. au. X. Jacob abgängen P. Ivanicki in Sennfeld 12,-		
	Summe der Rechnungen M. 381. 2,-		

Tallinn, there were disputes between him and the musicians and students under his charge. These occurred for various reasons. Here, I would like to draw attention to a document which was merely mentioned by Hermann Rauschning (Rauschning 1931: 294) but whose significance has not yet been adequately explained. It is the decision of the City Council of 29th June 1691, referring to a dispute between Meder and the organist at St. Bartholomew's Church, Daniel Biehn, as well as the guild musicians. The dispute concerned the division of money earned for playing at weddings. The Council upheld the already existing regulations: large (patrician) weddings remained the responsibility of the chapel master, whereas music played at the smaller weddings (of the remaining Gdańsk inhabitants) was the preserve of the guild musicians.²³

Other disputes concerning Meder are to be found in the books of the Office of the Judge. Under the date of 12th September 1697, we read that Meder's wife promised to pay off half of her debt to a certain Georg Petzelt in the following week, and the rest of it by Christmas.²⁴ Constantia, however, failed to keep her promise, as is reported in an entry on 26th September.²⁵ The Meders left Gdańsk at the start of 1699. In the autumn of that year, the chapel master's creditors received 281 florins and 9 groschen from the auctioning off of his belongings, as we are informed in an entry dated 22nd September 1699.²⁶

Finally, I would like to describe extant archival documents concerning two of Meder's operas which were staged in Gdańsk: *Nero* and *Die wieder vereheligte Coelia*. As we know, the music to these works is now lost. However, the libretto to the first of these operas has survived and is presently at the Polish Academy of Sciences Gdańsk Library.²⁷ Moreover, five letters known to earlier scholars, in which Meder requests the City Council for

permission to stage his operas, are now preserved at the State Archive in Gdańsk.

The two earliest letters concern the *Nero* opera. In the first, Meder requests permission to stage the opera, which he duly received on 28th September 1695.²⁸ This letter is partly cited by Hermann Rauschning (Rauschning 1931: 296). In the next letter, Meder thanks the city authorities for allowing his opera to be staged and then requests permission for a further three performances (morning, noon and afternoon). This request was also officially approved and a licence was issued on 28th November 1695.²⁹

Meder's three subsequent petitions concern the staging of his opera *Die wieder vereheligte Coelia*. The first petition was rejected by the city authorities on 14th September 1696.³⁰ Meder's request to stage it during St. Dominic's Fair was also rejected on 18th June 1698.³¹ We know that Meder did eventually stage the opera at the Jesuit College in the Stare Szkoty (Old Scots) district of Gdańsk (Rauschning 1931: 297), a fact he had to justify before the City Council on 31st October 1698.³²

Despite the abundant literature on the eventful life of Johann Valentin Meder, certain details have not yet been fully explained, while others require verification and commentary. However, when we consider the composer's twelve-year stay in Gdańsk, it can be said that on the basis of known and constantly supplemented facts we can describe his activities in the city quite well. Meder's actions – his application for the post, his attempts to reorganise the St. Mary's ensemble (Rauschning 1931: 280–283) and improve relations with the musicians, his responsibilities resulting from Gdańsk's specific combination of the post of St. Mary's Church ensemble chapel master with that of the City Council ensemble chapel master, his disputes with the musicians over

²³ PL-APG 300/1,88, pp. 260–262. For regulations regarding the organisation of weddings in Gdańsk, see Kizik 2001: 111–126.

²⁴ PL-APG 300,6/48, f. 113^r.

²⁵ PL-APG 300,6/48, f. 126^v.

²⁶ PL-APG 300,6/49 (II), f. 136^{r/v}.

²⁷ PL-PAN BG Ee 2304 8^o.

²⁸ PL-APG 300,36/69, pp. 93–94, 96.

²⁹ PL-APG 300,36/69, pp. 97–98, 100.

³⁰ PL-APG 300,36/69, p. 101, 104.

³¹ PL-APG 300,36/69, pp. 105–106, 108.

³² PL-APG 300,36/69, pp. 109–111, 112.

monopoly rights and the distribution of earnings, his attempts to persuade the authorities to accept his works and especially to stage his operas, as well as his efforts to support his family and increase its financial standing – all reveal how he lived. Meder's biography encourages us to try to evaluate his real status as the chapel master of

Gdańsk at the end of the 17th century as well as the status of the musicians, and also to define the conditions of work in a Protestant city, socially disciplined by the City Council, which intervened significantly in various spheres in the lives of the inhabitants of Gdańsk.

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Ee 2304 8^o: Johann Valentin Meder], NERO | in einer | OPERA | Oder | Sing=Spiel | Ehemahlen in Leipzig | vorgestellt, | Mit | Eines Hoch=Edlen und Hochweisen | RAHTS | Dieser Löbl. Stadt Dantzic | Hochgeneigter Verwilligung | vom neuen aufgeführt | Jm Jahr 1695. | DANTZIG, | Gedruckt durch Edl. Raths und des Gymnasii | Buchdruckern Johann=Zacharias Stollen.

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Johann Valentin Meder Gdańskis – mõned lisandused

Danuta Popinigis

Tähtsaimate Mederi Gdański-aega puudutavate tööde autorid on Johannes Bolte (1891) ja Hermann Rauschning (1931: 279–298). Hilisemad ajaloolased on Mederi biograafiat kokku pannes ja varasemas kirjanduses esitatud fakte kontrollides täiendanud neid mitmete detailidega, kuigi need pole helilooja Gdański-perioodist teada olevale palju lisانud. Seevastu Jerzy M. Michalaki hiljutine uurimistöö on heitnud valgust seni teadmata faktidele tollest ajast, ja see teadlane lubas mul lahkelt siin oma uurimuse tulemusi refereeerida. Need puudutavad kolme teemat: helilooja esimene Gdańskis-käik, tema perekond ja mõningad tema elu aspektid selles linnas.¹

Kuni viimase ajani polnud käsitletud Johann Valentin Mederi esimest Gdańskis-käiku. Oletati, et see toimus samal aastal (1687), kui ta asus seal kapellmeistri ametisse. Nüüd teame, et helilooja oli tegelikult linnas aasta varem, 1686. Seda töendab sisekanne ühte arveraamatusse, dateeritud 27. juulil, mille järgi Mederile maksti „teatud pöhjustel“ („aus gewissen Uhrsachen“) 45 taalrit.² Meil pole võimalik kindlaks määräta, kui kauaks helilooja linna jäi. Samuti on raske hinnata, mis olid „teatud pöhjused“. Siiski võime olla üsna kindlad, mis eesmärgil helilooja linna külastas.

Väga töenäoliselt tuli ta Gdańskisse, otsides töökohta, mis ei vastaks üksnes tema professionalsetele püüdlustele, vaid ka finantslistele ootustele. On töenäoline, et ta rääkis mõne raeliikmega ja sai lubaduse, et talle antakse kapellmeistri koht. Kirjutaja lisas Mederile tasutud summat üles märkides arveraamatusse ka sellal veel enneaegse ja ebaametliku informatsiooni „Verehrung an Johann Valentin Meder Capelmeister“ („Tasu Johann Valentin Mederile, kapellmeistrile“).³

Perekond

Johann Valentin Meder lõi Gdańskis perekonna. 16. mail 1688, 39-aastaselt, abiellus ta Constantiaga, Nicolas Fincki tütreiga.⁴ Constantia sünnitas Mederile Gdańskis neli last, kuid vaid vanim poeg, Erhardus Nikolaus, ristitud 28. märtsil 1689,⁵ joudis täiskasvanuikka (ja on meile teada Mederi teoste nimekirja koostajana). Mederi tütar Anna Constantia, ristitud Maarja koguduses 2. juulil 1691,⁶ suri 4. jaanuaril 1694.⁷ Poeg Johann Valentin ristiti 2. juunil 1693⁸ ja suri 17. märtsil 1697.⁹ Kolmas poeg sündis surnult ja maeti 18. märtsil 1695.¹⁰ Teame, et Meder oli üks kolmest ristiisast Johann Ephraim Holtzile, muusik Ephraim Holtzi pojale.¹¹ See ristimistseremoonia toimus Püha Bartholomäuse kirikus 16. märtsil 1693.¹²

¹ Tahaksin tänada Jerzy M. Michalaki seda avaldamata informatsiooni jagamast, samuti abi eest selle tõlgendamisel. Esmakordsest kasutasin osa sellest ettekandes konverentsil „Stadt- und Hofkultur im Ostseeraum in der Frühen Neuzeit / Urban and Court Culture in the Early Modern Baltic Sea Region“, mis toimus Tallinnas, Eesti Muusika- ja Teatriakadeemias 2.–3. mail 2019, ja hiljem paari Mederi teose allikakriitilises väljaandes; vt. Popinigis, Woźniak 2019: 23–31.

² PL-APG 300,12/120, lk. 39.

³ *Ibidem*.

⁴ PL-APG 354/331, l. 79r; Johannes Bolte kinnitab, et Meder abiellus arhidiakon Michael Straussiga; vt. Bolte 1891: 44.

⁵ PL-APG 354/320, lk. 69.

⁶ PL-APG 354/320, lk. 94.

⁷ PL-APG 354/709, lk. 343; PL-APG 354/349, lk. 188.

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¹⁰ PL-APG 354/709, lk. 357; PL-APG 354/350, lk. 4. Tänan lahkelt Anu Schaperit täiendava info eest Mederi laste kohta.

¹¹ Hermann Rauschning mainib (allikat nimetamata) Ephraim Holtzi 1663. aastal kui gildimeistrit; vt. Rauschning 1931: 225, 254.

¹² PL-APG 348/585, lk. 254r.

Tegevus linnas

On üldteada, kui tähtsad olid muusikute professionaalses töös juhusissetulekud (*accidentia*), ja sel oli tähtis osa ka Mederi eelarves. Tema juhuslikud sissetulekud hõlmasid nt. tasu Gdański pürjelite ja raehärrade matustel mängitud muusika eest. Kapellmeister oli kohustatud komponeerima matusemuusika ja esitama selle matusemissal, mis toimus Maarja kirikus.

Gdańskis oli komme linna kõrgemast soost kodanike surmast teada anda raekoja tornist kõlava kellamängu helidega.¹³ Kellamäng kõlas ka matusepäeval ja kolmel järgneval päeval. Iga kord tuli peaaegu nädalaks tellida kellaseadja (*Glockensteller*). Matusepäeval tuli kellamängu viise mitu korda muuta, nii et kellaseadja võis kas ronida iga kord raekoja torni või veeta kogu päeva seal. See oli niisiis üsna väsitav töö, mis oli siiski üpris tulus. Mederi päevil maksti kellaseadjale iga kord 30 taalrit töötasu, mis oli täpselt sama palju, kui sai kapellmeister matusemuusika kirjutamise, proovide ja esitamise eest Maarja kirikus (Popinigis 2019: 122–123).

Täiendusena Mederi tegevusele linnas tsiteerin (eelnevalt tundmatuid või vähe tuntud) dokumente, mis puudutavad järgnevat: vaidlus Mederi ja muusikute vahel pulmades musitseerimisega teenitud tasu jagamise üle; pulmamääruste rikkumise eest kapellmeistrile määratud trahv; asjaolud, mis puudutavad Mederi abikaasa võimetust täita rahalisi kohustusi, samuti kapellmeistri vara müüki oksjonil pärast tema Gdańskist lahkumist. Lisan ka allikaviited Gdański raele saadetud Mederi kirjadele, milles ta taotleb luba oma ooperi „Nero“ taasesitamiseks ja teise draamateose, „Die wieder vereheligte Coelia“ („Taasnaitud Coelia“) esmaesituseks.

Tõlkinud Anu Schaper

¹³ Sellesarnaseid kellamänguviiise mängiti Püha Katariina kiriku tornist, andmaks teada vanalinna elanike surmast; vt. Popinigis 2019: 179–180.

Lieder (fast) ohne Noten. Gelegenheitsdrucke Meders als sozialhistorische und musikalische Quellen¹

Anu Schaper

Abstract

From Riga, Tallinn (Reval), Gdańsk (Danzig) and Bremen around 20 printed examples of occasional works by Johann Valentin Meder (1649–1719) have survived. Few of these actually include music; however, the type and structure of the texts as well as some of the composer's designations regarding genre reveal a varied corpus of work, ranging from *Generalbassaria* (strophic basso continuo aria) through *concerto cum aria* and dialogue to what Meder calls *Cantata*. The dedications, allusions in the texts and other details enable us to observe how Meder, as musician and man, positioned himself with respect to prospective patrons and the upper classes as well as towards music lovers.

On one hand, the characteristics of the music, where it has survived, together with hints as to the nature of the music in others where it has not can shed some light on questions concerning the urban and corporate networks of Meder's time. On the other, they enable us to make assumptions and draw conclusions about some of Meder's other works not included in this corpus which have been preserved in manuscript.

Im Jahr 1685 hat Johann Valentin Meder (1649–1719) aus Riga² eine Hochzeitsmusik nach Tallinn geschickt – für die Hochzeit „Des Ehren-Vesten [...] Herrn Herman Vegesack / Vornehmen Kauff-Gesellens in Revall / als Bräutigams / und Der [...] Jungfer Anna Wistinghusen [...] als Braut“.³ Die Hochzeitsmusik ist in vielerlei Hinsicht besonders: Der Ritornellarie war nicht nur ein Brauttanz hinzugefügt, sondern auch ein Kompositionsrätsel, darüber hinaus enthält der Arientext aufschlussreiche Hinweise. Der erste Blick auf die Adressaten erklärt diese Besonderheiten jedoch nicht: Der Bräutigam war „nur“ ein Kaufgeselle, die Braut immerhin Tochter des Kaufmanns Christopher Wistinghusen, eines Mitglieds der Großen Gilde in Tallinn. Die Große Gilde war nicht nur die wichtigste Vereinigung der Kaufmänner; aus der Reihe ihrer Mitglieder wurden auch die Ratsherren gewählt (Pezold 1975: 17). Nun war Christopher Wistinghusen aber bereits 1674 gestorben, die Witwe Agneta Dellinghausen hatte 1676 wieder geheiratet (Adelheim 1933: 62, 88). Hier hilft der Text der Hochzeitsarie weiter, der übrigens eine sehr persönliche Note hat:

2. Also wollst du gleicher Massen / Meine Klio / munter sein
[...]
3. Auff! und säume nicht zu reisen / Mit der Post nach Revall hinn!
Sey geflossen / umb zu weisen
Deine Pflicht und treuen Sinn
Deinen Gönnern und Wohlthätern /
Deinen Stützen und Vertretern /
Deren Huld und Liebe dich
Auch erquickt abwesentlich.
4. Schau! da nimmt dich schon entgegen
Dein Geehrter Musen-Freund /
Der dich schützt in allen Wegen /
Wenn der Neidhart dich anfeindt;
Sey zu förderst hin b---[?]⁴ /
Deinen Werthen Huck zu grüssen /
Der nebst andern seine Gunst
Neigt zu deiner Music-Kunst.

¹ Die zugrundeliegende Forschung wurde gefördert durch die EU über den Europäischen Fonds für regionale Entwicklung (Exzellenzzentrum für Estland-Forschungen, 2014-2020.4.01.15-0015).

² Dort befand sich Meder ohne eine feste Stelle 1684–1687, nachdem er zuvor zehn Jahre in Tallinn Kantor des Königlichen Gymnasiums gewesen war. Es sollten eine Anstellung als Kapellmeister der Marienkirche in Danzig (1687–1699) und als Director Musices (1700–1701) sowie Domorganist (1700–1719) in Riga folgen.

³ Akademische Bibliothek der Universität Tallinn (Tallinna Ülikooli Akadeemiline Raamatukogu), Smlg. Baltika, TLÜ AR XII-2940.

⁴ Papier beschädigt; „beflossen“?

5.

Er ist jetzo rechter Vater /
Ob Er wol Stiff-Vater heist:
[...]

6.

[...]

Weil ich selbst von Euch entfernet /
Und zugegen nicht kan seyn /
Stellt-sich meine Klio ein.

7.

Diese / gleich wie sie vor zeiten /
(Da ich noch in Revall war)
Ihre Dienste ließ bereiten
Manch getrautem Liebes-Paar;
etc.

Beim „werthen Huck“ handelt es sich offenbar um Johann Hueck (1634–1700),⁵ Stiefvater der Braut (Adelheim 1933: 60, 88). Er war ein Kaufmann und, was hier vor allem wichtig ist, offenbar Vertreter einer tatsächlich kunstaffinen Familie. Z. B. besaß die Familie Hueck auch die wertvollste Porträtsammlung im Tallinn des 17. Jahrhunderts (Ehasalu 1998). Porträts schmückten die Diele im Haus des Bruders von Johann Hueck, Jobst Huecks d. J. (Breite Str. 29).⁶ Über die Person der/des Porträtierten herrscht in vielen Fällen keine endgültige Klarheit, doch scheint, dass die Sammlung kein Porträt von Johann Hueck enthält (vgl. Ehasalu 1998; auch Hueck 1884). Im Besitz der Familie Hueck befand sich auch eine rare private Quelle aus dem 17. Jahrhundert, die „Annotationes“ bzw. Chronik von David Gallus, des Kantors des Tallinner Gymnasiums (Hansen 1881: VI),⁷ was möglicherweise auch auf musikalische Interessen der Familie hindeutet.

Über die Ehefrauen waren mehrere Mitglieder der Familie Hueck mit Ratsherren verwandt (Ehasalu 1998: 70). Zum Rat hatte

Meder außerordentlich gute Beziehungen; dies bezeugen beispielsweise seine ungewöhnlich offenen Briefe an den Rat betreffend seinen Fortgang aus Tallinn 1684, in denen Meder die Gründe seiner Amtsniederlegung und des Wegganges detailliert darstellt,⁸ oder der beinahe freundschaftliche Abschied vom Rat, der in den Ratsprotokollen notiert wurde.⁹ Auch bei Schwierigkeiten, die in Verbindung mit Meders Oper „Die beständige Argenia“ (1680) entstanden, hat der Rat ihn protegiert (Schaper 2013: 19–20, 22–23). Es ist kaum denkbar, dass die Familie Hueck dabei keine Rolle gespielt hat; zumindest aber steht außer Zweifel, dass Johann Hueck Meder in dessen Tallinner Zeit gefördert hat. Denn unter dem Deckmantel der erwähnten Hochzeitsmusik wird ein Huldigungsgesang auf den Braut-Stieffvater gesungen – freilich nicht ohne auch (anschließend) das Brautpaar gehörig zu preisen. Wie die Textworte der dritten und vierten Strophe besagen, hatte Meder offenbar mehrere Förderer sowie Protektoren, unter denen hier Johann Hueck als besonderer „Musen-Freund“ und Kunstliebhaber hervorgehoben wird, der „seine Gunst“ auch zu Meder „zuneigt“.

Die Hochzeitsmusik für Herman Vegesack und Anna Wistinghusen ist einer der wenigen Gelegenheitsdrucke Meders mit überlieferten Noten und ermöglicht somit einen Einblick in Meders Beitrag zu dieser Gattung (siehe Nbsp. 1). Meder benutzt ein für Hochzeitsmusiken charakteristisches pastorales Idiom, das sich im Ritornell z. B. durch wiegende Achtel äußert. Mit einfachen, aber eleganten Mitteln, hier Imitationsketten, verleiht Meder gerade dem instrumentalen Teil besonderen Schliff – dass das Ritornell oder die Sinfonia mehr kompositorischen Aufwand erfährt, ist bei Meders Gelegenheitsmusiken kein Einzelfall. Die Aria sieht auf den ersten Blick ebenfalls nach dem charakteristischen Beispiel einer Hochzeitsaria

⁵ Auch Johann Hueck d. Ä. genannt, da der Sohn seines Bruders Jobst ebenfalls Johann Hueck hieß (Hueck 1884).

⁶ Jobst Hueck d. J. war Ältester der Großen Gilde (Lenz 1970: 345; digitale, erneuerte Ausgabe: <https://bbld.de/>, 14.1.2020). Er starb zwar bereits 1684, das Haus aber blieb bis zum Zweiten Weltkrieg Eigentum der Familie (Ehasalu 1998: 65, 95).

⁷ Hansen hatte die Chronik 1881 auf dem Gut Munnalas (Munalaskme) der Familie Hueck ausfindig gemacht (Hansen 1881: VI). Derzeit werden die „Annotationes“ bzw. die Chronik von Gallus im Tallinner Stadtarchiv aufbewahrt (Tallinna Linnaarhiiv), TLA 230.1.Ak9/a.

⁸ TLA 230.3.1562.

⁹ 31.7.1684, TLA 230.1.Ab113 f. 57^r. An dem Tag wurde noch eine Streitsache zwischen Meder und den beiden Hauptorganisten besprochen, in der „Resolution“ des Rates liest man aber kurioserweise: „Valentin Meder valedicirt nochmals u. bedankt sich vor alle vaterl. affection“ etc.

aus, doch handelt es sich kompositorisch gesehen nicht um das Schlichteste; z.B. kadenziert Meder in diesem A-Dur-Stück bei den Textworten „liebliche Kadenzen“ in der II. Stufe, also h-Moll. In typischer Manier für eine Gelegenheitsmusik (dazu Koch 2015: 179) greift Meder die Motivik des Ritornells in der Aria und auch im Brauttanz wieder auf (die erwähnten Achtelketten), obwohl die Aria und der Tanz bei der Feier für gewöhnlich nicht in direkter Folge musiziert wurden (dazu Koch 2015: 178; Tenhaef 2016: 201). Beim Brauttanz handelt es sich um eine „Polonesse“, also einen polnischen Tanz. Meder bedient sich hier entsprechend polnischer Merkmale¹⁰ wie punktierter Rhythmen und Motiv- sowie Tonrepetitionen (besonders am Ende der Phrase). Obwohl die Tallinner Hochzeitsordnung von 1665 nur Tänze „nach dem löslichen teütschen ehrbahnen Gebrauch“ zuließ,¹¹ waren polnische Tänze offenbar auch in Tallinn verbreitet – wenn Meder eine „Polonesse“ aus Riga nach Tallinn schickte, muss er die dortige Bekanntschaft mit solchen Tänzen vorausgesetzt haben. In Riga waren polnische Brauttänze bekannt und wurden auch von dem dortigen Prinzipal der ersten Kompagnie der Stadtmusiker Caspar Springer komponiert (Koch 2015: 182–184).

Dass die Adressaten oder zumindest eine/r von ihnen (vermutlich der „eigentliche“, also Johann Hueck) nicht lediglich Musikliebhaber, sondern Kenner war(en), davon zeugt das hinzugefügte – nicht triviale – Kompositionsrätsel „Eine Dreyeckigte Nuß vor den unzeitigen Compositions-Wurm Auffzubeissen“ (Abb. 1). Eine denkbare, naheliegenderweise dreistimmige Lösung erhält man durch Hinzufügen der Notenschlüssel (Sopran-, Tenor- u. Bassschlüssel). In Meders Gelegenheitsmusiken finden sich zwei Rätsel, und das andere, ein Sekundkanon,¹² ist weitaus einfacher zu lösen. Auch sind von Meder nur zwei Brauttänze überliefert (zum zweiten s. u.). Damit ist der Hochzeitsdruck

bereits auffällig genug, doch noch wegen einer weiteren Besonderheit lohnt es sich, zum Text zurückzukehren, namentlich zu den Strophen zwei und sechs: „Also wollst du gleicher Massen / Meine Klio / munter seyn [...] Auff! und säume nicht zu reisen / Mit der Post nach Revall hin!“ und „Weil ich selbst von Euch entfernet / Und zugegen nicht kann seyn / Stellt-sich meine Klio ein“. Klio – die Muse der Geschichte und des Ruhms – muss man hier als Meders künstlerischen Alias verstehen, umso mehr, als dies kein Einzelfall ist: Zu der Zeit, als Meder Tallinn verließ, komponierte er eine Aria mit dem Titel „Der Klio Abdankung“. In einem Brief an den Rat schreibt Meder:

Wenn sie die Organisten, aber die Ursach meiner Abdankung nicht wißen, so lesen sie nur meine hinterlaßene *Aria Sub. Tit[ulum] der Klio Abdankung*, welche E[in] hochEdler hochw[ei]ser Rath auff dero Unkosten in Riga drücken zu lassen hochgeneigt beordert, und dazu mit einem rühmlichen *Recompens* (wofür ich nochmals demütigen Danck sage) mich regaliret.¹³

Offensichtlich nutzte Meder diesen Weg für eine Art Abrechnung mit den Organisten, denn der Rat willigte in den Druck erst nach Zensur ein, und zwar mit der Bedingung, es „soll die Arje, wen die Anstoßigen Wörter von Neid etc. in etwas geändert, u. darnach Zu Riga gedrücket werden“.¹⁴ Damit kann Klio als ein besonders persönliches Alias Meders betrachtet werden. Trotz der ursprünglichen „anstoßigen Wörter“ übernahm der Rat tatsächlich nicht nur die Druckkosten der Aria (4 Rthl. *Specie* – „die Summa des Druckerlohns, Papier, beschneiden und vergüldens“),¹⁵ sondern zahlte Meder darüber hinaus 20 Rthl. *Specie*.¹⁶ Meder verband mit Tallinner Rat nun kein Dienstverhältnis mehr, und er hielt sich bereits vorwiegend in Riga auf – also mussten es dieselben 20 Rthl. *Specie* sein, die Meder dann an

¹⁰ Zu polnischen Charakteristika generell s. genauer Kremer 2006: 141–146.

¹¹ TLA 191.1.21 f. 56v.

¹² Es handelt sich um einen Rätselkanon am Ende der Trauermusik für Gustav Carl von Wulff und seine Ehefrau Magdalena Dorothea („Die auch im Tod erwiesene Prob“), 1686, Lettische Nationalbibliothek, Rara, LNB RW3s 276 (103), S. 4. Abgesehen vom Rätsel ist nur der Text abgedruckt.

¹³ S. d. [1684], TLA 230.3.1562 f. 12v.

¹⁴ Ratsprotokoll (RP), 24.10.1683, TLA 230.1.Ab111 f. 190v. Wie der Text des Hochzeitdruckes nahelegt, sah Meder offenbar in Hueck seinen besonderen Beschützer vor diesem Neid.

¹⁵ Brief Meders an Tallinner Rat, 11.2.1684, TLA 230.3.1562 f. 6v.

¹⁶ RP, 23.1.1684, TLA 230.1.Ab112 f. 36v.

Notenbeispiel 1. Ritornell-Aria für die Hochzeit von Herman Vegesack und Anna Wistinghusen („Vor-Jahrs Erstlinge“, 1685).

Rittornello a doi Violini e Contin.

VI. 1

VI. 2

B.c.

6

VI. 1

VI. 2

B.c.

6 $\frac{4}{2}$ 6 5 $\frac{4}{4}$

10 ARIA a Canto e Continuo

S.

B.c.

Al - les fängt nun an_ zu_ la - chen, was zu - vor in Trau - ren war,
es be - gin - net auf - zu - wa - chen die ton - rei - che Vo - gel-schar.

6 6 $\frac{4}{4}$ 6 4 $\frac{4}{4}$

14

S.

B.c.

In dem An - fang die - ses_ Len-zен was_ vor_lieb - li - che Ka - den - zen macht die_ munt - re_

6 6 6 6 $\frac{4}{4}$ 6 7 $\frac{4}{4}$ 5

19

S.

B.c.

Nach - ti - gal jetzt_ durch_ ih - rer_ Käh - le Schall?

7 6 $\frac{4}{4}$ 6 4 $\frac{4}{4}$

Notenbeispiel 1.

22 Polonesse oder Brauttanz a 2 Violini e Basso

VI. 1 VI. 2 B.c.

6 5 6 b 5 # 6

6

27

VI. 1 VI. 2 B.c.

6 b # 6 # 6 7 6

33

VI. 1 VI. 2 B.c.

6 # 6

Abbildung 1. Kompositionsrätsel „Eine Dreyeckigte Nuß vor den unzeitigen Compositions-Wurm Auffzubeissen“, hinzugefügt zur Hochzeitsmusik für Herman Vegersack und Anna Wistinghusen (1685) (TLÜ AR XII-2940).

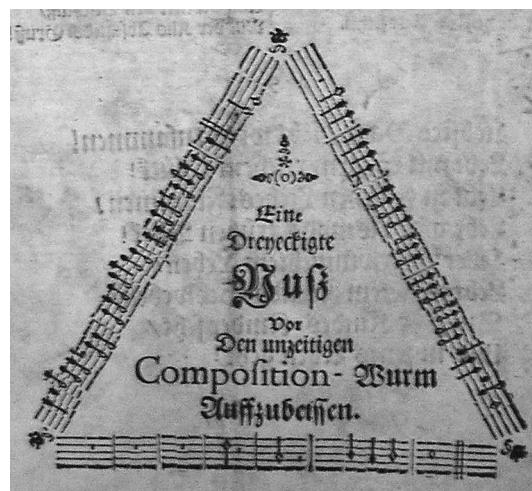
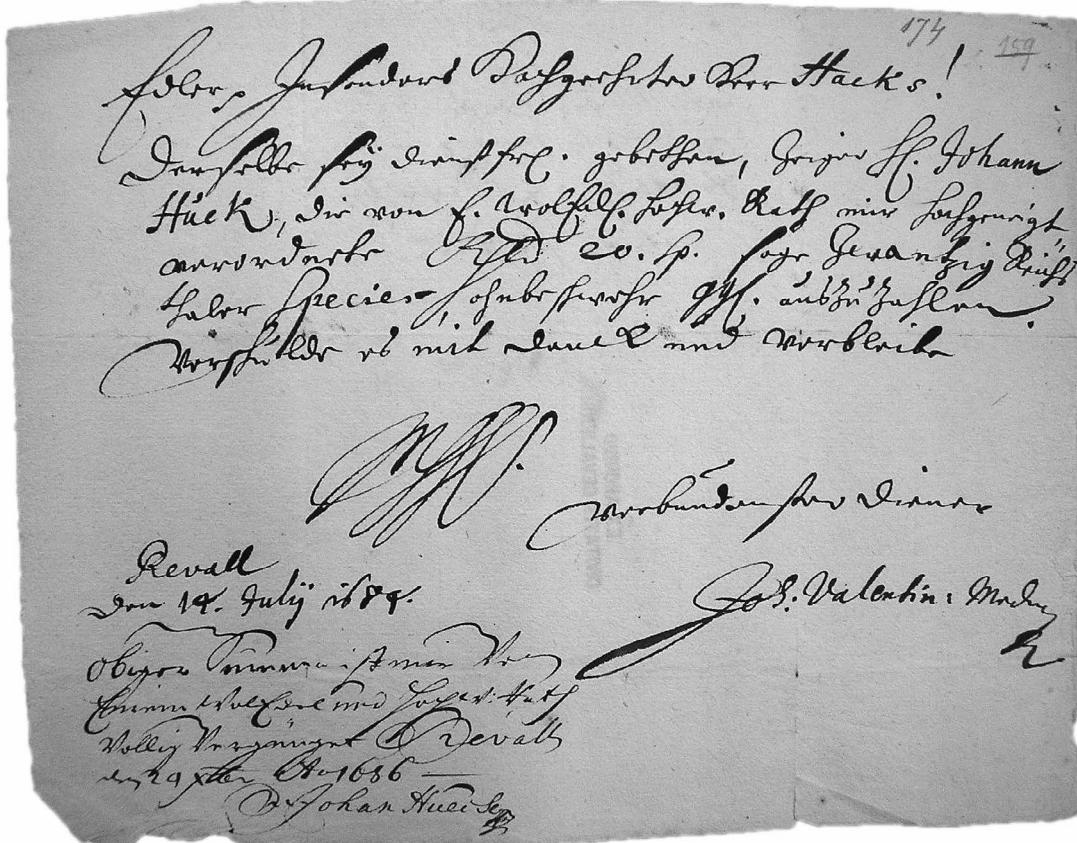


Abbildung 2. Meders Bitte und Beleg der Auszahlung von 20 Rthl. an Johann Hueck, 1684/1686 (TLA 230.1.Bp11 f. 174^r).



niemand anderen als Johann Hueck auszahlen ließ (s. Abb. 2).¹⁷

Obwohl Meder 60 Exemplare der in Riga gedruckten Aria nach Tallinn schickte,¹⁸ ist davon keines überliefert, und so fehlt uns diese künstlerische Erklärung der Gründe, warum Meder Tallinn verlassen hat, sowie die Möglichkeit, das Wesen seines Alias von einer anderen Seite zu ergründen.

Der Alias hat eine Vorgeschichte. Der in Bremen 1673 gedruckte Text einer Meder'schen

„Nacht-Music“¹⁹ beginnt nämlich mit den Worten „Soll der schwache Saiten-Thon / Und der Clio müdes singen / Jetzt bey dieser Still erklingen“. Hier wird die Muse noch nicht direkt an die Person des Autors gebunden, wiewohl ein Bezug nicht geleugnet werden kann – nach wenigen Zeilen wird bestätigt, dass es den „Lorbeer-Musen-Krantz [...] Unserm Schützer auffzusetzen“ gilt. Der Adressat dieser Musik war Daniel Lüdemann (1621–1677), der Generalsuperintendent in Bremen und Verden, damals schwedischen

¹⁷ 14.7.1684/24.12.1686, TLA 230.1.Bp11 f. 174^r. Meder bittet, die vom Rat ihm verordneten 20 Rthl. *Specie* an den „Zeiger“ (Vorleger des Belegs) Johann Hueck auszuzahlen; er verschulde es ihm. Den Erhalt (zweieinhalb Jahre später!) hat Hueck eigenhändig bestätigt. Bislang ist dies der einzige handfeste Beleg einer finanziellen Verbindung zwischen Meder und Hueck.

¹⁸ Briefe Meders an den Tallinner Rat, 11.2.1684 und s. d. [1684], TLA 230.3.1562 f. 6^r u. 12^v.

¹⁹ Herzog-August-Bibliothek Wolfenbüttel, D-W Da 600 (18c).

Besitztümern. Auch die respektvolle und lobpreisende Anrede auf dem Titelblatt weist auf einen besonderen Förderer des Autors hin. In Bremen hatte Meder sich 1672–73 etwa anderthalb Jahre aufgehalten (Bolte 1892: 501, 1899/1900: 532; Arnheim 1910/11).

Vor dem Hintergrund der Bremischen sowie Tallinner Gelegenheitsdrucke ist man noch mehr geneigt, es als ein persönliches Zeichen zu deuten, wenn in Meders Gelegenheitsmusiken die Figur der Klio auftaucht; außerdem kommt dies in Kombination mit Zusätzen wie Brauttanz und Kompositionsrätsel und mit Adressaten vor, die Musenfreunde genannt werden. In weiteren zwei Hochzeitsmusiken kommen mehrere dieser Merkmale zusammen. In beiden dürfte zwar auch der Rang des (Braut-)Vaters eine Rolle gespielt haben, doch in diesen beiden Fällen war offensichtlich der Bräutigam für Meder ebenfalls bedeutend und wird als Musenfreund bezeichnet. In einem von diesen beiden Drucken taucht Meder im Text wieder als Klio auf:

2.

Meiner *Clio* Selbst-Vergnügen
Über dieses Eh-Festlein /
Wil auch Ihre Pflicht beyfügen /
Und abwesend fröhlich sein.
Solte sie nicht Dem zu Ehren /
Frohe Lieder lassen hören /
Der die *Musicam* geliebt /
Und sie rühmlich selbst geübt?

3.

Der der WEISHEIT ist *Magister*,
Und ein trefflicher Poët;
Der da würdiglich zum PRIESTER
In dem Tempel ist erhöht;
Den der theure SKRAGGE liebet /
Und Ihm seine Tochter giebet;
Der gezeugt aus Levi-Stamm
Ist geworden BRÄUTIGAM.

4.

Edler NOTMAN sey gegrüsset!
Nimm das schlechte Opffer hin /
[...]²⁰

Es handelt sich um Erich Notman(n) (1682–1710), Prediger bei der schwedischen Gemeinde der Rigaer Jakobikirche (Recke, Napiersky 1831: 327–328; Ottow, Lenz 1977: 359); er heiratete 1709 Anna Catharina Skragge, Tochter von Gabriel Skragge (1660–1710), des livländischen Generalsuperintendenten sowie Prokanzlers der Universität Tartu/Dorpat (zu der Zeit nach Pärnu/Pernau übergesiedelt, wo auch die Feier stattfand). An der Jakobikirche bzw. Schlosskirche hatte auch Meder ab 1700 musiziert (vgl. Arnheim 1910/11: 414; Mattheson 1740: 221), als Notmanns Vater Andreas Georg dort Prediger war (Napiersky 1851: 101). Es kann also auf fast familiäre Kontakte spekuliert werden, umso mehr, als dem Text von Meders Werk gedichtete Zeilen von seinem Sohn Erhard Nicolaus Meder folgen, der den Bräutigam mit „Werther Gönner“ anspricht. Erich Notmann war nicht nur ein Musikliebhaber, sondern tatsächlich auch „gekrönter kaiserl[icher] Poët“ (Napiersky 1851: 101). Auf dem Titelblatt wird der Name des Brautvaters visuell besonders hervorgehoben, und Meder hielt es offenbar für nötig, dort anzumerken, er habe das Stück „Aus sonderbahrer *Devoir* und *Obligation Respective* beydes gegen Ihr *Magnificence* den Herrn *General-Superintendenten*, als gegen S. WohlEhrw. den Herrn *Magister* und BRÄUTIGAM/ [...] offeriren“ wollen. Wie die sechsstrophenige Dichtung dieses Hochzeitdruckes vertont wurde, bleibt allerdings unbekannt – er enthält keine Noten.

Im anderen Fall war der Bräutigam der Rigaer Waisengerichtssekreter Dettmar Zimmermann, der im Mai 1688 Margaretha Sehdens, die Tochter des Rigaer Ältesten Ratsherren Rötger Sehdens (1637–1704) heiratete (Böthführ 1877: 189, 193). Meder bekleidete inzwischen den Posten des

²⁰ „Erfreuliches Glückwunsch-Opffer“, Akademische Bibliothek der Universität Lettland (Latvijas Universitātes Akadēmiskā bibliotēka), Rara, LUAB R 35109 (6). Natürlich erscheint Klio nicht nur in Meders Gelegenheitswerken. Ein (zeit-)nahes Beispiel ist der Text einer Aria des Rigischen Domkantors Daniel Kahde (1631–1689), komponiert für die Hochzeit von Anna Witte(n) von Lilienau und Heinrich Haltermann, Assessor des königlichen Burgergerichts, 1683: „Auf Clio auf! und sei bemüht/ wie Du ein süßes Freudenlied/ anizo mögest lassen hören!“ (Perl 1918/19: 708). Bei Meder freilich erscheint „Clio“ wiederholt und deutlich als Alias.

Kapellmeisters der Danziger Marienkirche und schickte den Hochzeitsdruck von dort nach Riga, versehen mit der Anmerkung: „In einer Ariette und Braut-Tantz hier in Dantzig besungen von Johanne Valentino Meder, Capellmeistern“.²¹ Diesmal sind nur Noten für den dazugehörigen Brauttanz, nicht aber für die sechsstrophige Ariette erhalten. Es ist wieder ein polnischer, diesmal aber würdevoller Schreittanz, mit einem geradtaktigen Vortanz und tripeltaktigen, nach dem Vortanz proportionierten Nachtanz (siehe die Anfänge des Vor- und Nachtanzes in Nbsp. 2) – was wäre passender gewesen für eine aus Danzig nach Riga geschickte Hochzeitsmusik als ein nobler polnischer Brauttanz! Die Besetzung mit fünf Blechbläsern (zwei Clarini, drei Posaunen) und Pauken verdankt das Stück wohl den städtisch hohen Positionen der Väter des Brautpaars (Dettmar Zimmermann war Sohn des Ältesten Martin Zimmermann; Böthführ 1877: 193); sogenannte laute Musik mit Blechbläsern war der Oberschicht vorbehalten. Im Text der Ariette wird der Bräutigam „Herr Zimmermann/ welcher die Musen stets ehret/ Ja welcher noch jetzt ihnen rühmlich oblieget“ als ein Kunstliebhaber dargestellt, und es finden sich dezente Hinweise auf persönlichen Bezug, denn auch der Autor wird in der letzten Strophe ins Spiel gebracht: „Sein [Zimmermanns] glückliches Lieben/ so wir jetzt besingen/ In unserem Dantziger Parnasso allhier / Das muß Ihm alldorten nach Wunsche gelingen“.

Der persönliche Bezug ist in den drei obigen Beispielen eine Besonderheit – Kreis und Rang der Adressaten sind es jedoch nicht. In Meders Gelegenheitsdrucken ist eine ganze, z. T. erwartbare Palette der städtischen Oberschicht als Adressaten vertreten: 1) natürlich hohe Geistlichkeit – der estländische Bischof Johann Jakob Pfeiff, Rigaer Superintendenten Liborius Depkin, David Caspari und Johann(es) Brever(us) sowie der livländische Generalsuperintendent²²

Gabriel Skragge; 2) städtische Amtspersonen, v. a. Ratsmitglieder und Bürgermeister; 3) einige Vertreter des schwedischen Militärs und 4) schließlich auch höchste weltliche Machthaber – die Könige August II. und Karl XII. Der Umfang der Musik (Zahl der Strophen) dürfte mit dem Status bzw. schlicht der Kaufkraft des Adressaten zusammenhängen – hinter umfangreicheren Musiken haben wohl (zumeist)²³ lukrativere Aufträge gesteckt. Während soziale Distanz eher messbar sein dürfte (am Umfang der Musik z. B.), scheint sich persönliche Nähe zum Adressaten durch andere Qualitäten auszudrücken, wie etwa den Text oder möglicherweise besondere Zusätze.

Inwiefern kompositorischer Anspruch mit Kennerschaft, inwiefern mit Position des Adressaten zu tun hatte, ist schwer zu beurteilen, da nur eine Minderheit der Gelegenheitsdrucke Meders mit Noten überliefert ist. Bis jetzt konnten insgesamt 22 Gelegenheitsdrucke ausfindig gemacht werden, bei denen Meder als Komponist beteiligt war (vollständige Auflistung im Anhang):²⁴

Druckorte:	Zahl der Drucke:
Bremen (1673)	1
Tallinn (1677)	2
Riga (1684–88)	6 (5 mit Noten) ²⁵
nach Tallinn 1 (1685)	
nach Pärnu 1 (1685)	
aus Danzig 1 (1688)	
Danzig (1689, 1692, 1698)	3
Riga (1701–1708)	9
Pärnu (1709, aus Riga)	1

Noten enthält davon etwa ein Viertel der Drucke, alle in Riga aufgelegt und zwar in der sehr engen Zeitspanne 1684–1688 (ein Werk davon wurde aus Danzig nach Riga zum Druck geschickt). Mit Abstand die meisten Drucke

²¹ „Besungen“ bezieht sich wohl auf die kompositorische, nicht aber musizierende Tätigkeit. „Die Frolockende Musen“, Lettische Nationalbibliothek (LNB), Rara, R W3s 276 (76).

²² Der Sitz der livländischen Superintendenten war ebenfalls Riga, wo sich Meder seit 1699 aufhielt.

²³ In einem Brief an den Stralsunder Organisten Christoph Raupach vom 14.7.1709 schreibt Meder jedoch, „daß er vierzehn Tage lang mit Begräbniß-Arbeiten zu thun gehabt, indem nicht nur zwei vornehme adeliche Leichen, sondern auch kurz zuvor ein schwedischer Graf auf das feierlichste und prächtigste beerdiget worden, bey welcher Gelegenheit er verschiedene neue Stücke, zu verfertigen, beordert, aber sehr schlecht belohnet worden.“ (Mattheson 1740: 222). Von diesen Gelegenheitsstücken ist nach jetziger Kenntnis keines überliefert (doch s. den Beitrag von Peter Wollny).

²⁴ Sehr dankbar bin ich Aija Taimiņa (LUAB), die mich auf zwei Drucke aufmerksam gemacht hat.

²⁵ Beim sechsten beschränkt sich der Notenteil auf das Kompositionsrätsel.

stammen also aus Riga, ansonsten aber aus allen drei hauptsächlichen Wirkungsorten Meders: Tallinn, Riga und Danzig. Die geringe Zahl der Drucke aus Danzig liegt an den äußerst strengen Luxusgesetzen der Stadt, die private Gelegenheitsdrucke nur für die Adligen und Inhaber höchster städtischer Ämter zuließen (Kizik 2015: 36, 38–39).²⁶ In Riga bedingten die große Pest von 1710 sowie die Kapitulation im Großen Nordischen Krieg im selben Jahr einen abrupten Abbruch der Gelegenheitsdrucke.

Beider mit Noten überlieferten Gruppe handelt es sich um „typische“ Gelegenheitsmusik,²⁷ d. h. hauptsächlich als Trauer- oder Hochzeitsmusik komponierte Strophenarien (Generalbassarien) mit einem Ritornell oder einer Sinfonia und in zwei Fällen mit einem Brauttanz. Es fehlen nicht die für Gelegenheitsmusiken charakteristischen Züge wie pastoraler Duktus bei Hochzeitsmusiken oder das Spielen mit Nachnamen, falls es sich anbot (dazu vgl. z. B. Bogdan 2010: 52; Peetz-Ullman 2017: 305; Tenhaef 2000: 18). So verfuhr Meder z. B. bei der Hochzeitsmusik (1685) für den Rigaer Arzt Julian von Langen und Gerdrit Witte von Lilienau, die er mit entsprechend blumig-figürlichen Hinweisen in Text wie Musik sowie mit reichlich langen Notenwerten ausstattete – nicht ohne Witz, z. B. auch bei Worten wie „Verlangen“²⁸ (siehe im Detail Peetz-Ullman 2017: 305–312). Zwar eine kleine Gruppe, sind diese Musiken Meders mit einem Hinweis auf charakteristische Züge solcher Gelegenheitsmusik doch weder erschöpfend beschrieben, noch sind sie nach ein und demselben Muster modelliert.

Nur wenige Gelegenheitsdrucke Meders enthalten Noten, doch die Texte erlauben Annahmen zur Gattung. Die Hälfte aller erwähnten Texte stellt Strophendichtungen

dar, und so könnte man spekulieren, dass sie als Generalbassarien vertont wurden; damit würden solche „typischen“ Gelegenheitsmusiken etwa die Hälfte des Korpus ausmachen. Dies entspräche der Aufteilung z. B. in Pommern (vgl. Tenhaef 2000: 30).

Bei den restlichen Drucken (ohne Noten) hingegen geht es offenbar um umfangreiche Gattungen. Das ist auch der (oder zumindest ein) Grund, warum die Musik nicht mitgedruckt wurde – sie war zum Druck ganz offensichtlich zu unpraktisch und teuer. Zumeist handelt es sich hier um die in Riga nach 1700 gedruckten Texte. Generalbassarien unter Meders Gelegenheitsmusiken sind zwar eher aus früheren Jahren überliefert und alternative Gattungen eher aus späteren; dies spiegelt durchaus eine generelle Tendenz der Zeit wider (Tenhaef 2000: 28–30). Doch kann man keineswegs die Gelegenheitsmusiken Meders restlos in frühe Generalbassarien und späte, „anspruchsvolle“ Gattungen aufteilen. Gegenbeispiele gibt es sowohl aus Tallinn als auch aus Danzig, und das erste stammt bereits von 1677: der in Tallinn erhaltene Druck der Trauermusik für den im Schonischen Krieg gefallenen Gutsherrn Arend Dietrich Metztacken (Metstacken).²⁹ Dies muss ein Werk mit dramatischen Zügen gewesen sein, wie der Text³⁰ nahelegt: Man findet darin verschiedenste Verse und auch madrigalische Dichtung nebeneinander, die durchaus unterschiedlicher Behandlung des Komponisten bedürft hätten; so auch der Schlusschor, mit dem das Werk endet. Es kommen (neben den „traurigen Liefen“ [Liven]) auch antike Figuren vor – Apollo, Mars, Nymphe –, die interessanterweise in der nur drei Jahre später komponierten Oper „Die beständige Argenia“ (1680) von Meder

²⁶ Daher überrascht es nicht, dass Gelegenheitsmusik aus Danzig ab den 1660er Jahren bis ins 18. Jahrhundert hinein in der Datenbank „Gelegenheitsmusik des Ostseeraums vom 16. bis 18. Jahrhundert“ (<http://www.gelegenheitsmusik-ostseeraum.de>, 21.1.2020) nahezu fehlt (vgl. auch Szlagowska 2010: 367). Die Überlieferung der Gelegenheitsmusik ist natürlich auch aus anderen Gründen lückenhaft.

²⁷ Ritornellaria war die häufigste Gattung in Gelegenheitsmusiken der zweiten Hälfte des 17. Jahrhunderts (Tenhaef 2016: 202, 2000: 28–29; vgl. auch Kremer 1998: 268), doch weisen Gelegenheitsmusiken eine große Gattungs- und Formvielfalt auf (Tenhaef 2000: 19–20, 27–30; s. auch Kremer 1998: 272).

²⁸ „Das lange Verlangen“, LNB R Bs/1049.

²⁹ „Traurige Unterredung“, TLÜ AR, Baltika, I-4243. Es handelt sich um nur einen Teil eines Druckes, der neben dem Text von Meders Trauermusik auch die Leichenpredigt von Gottfried Stecher (Pastor der Nikolaikirche) an Metztacken sowie ein Gedichtheft einschließt; die Beteiligung Metztackens und die Umstände seines Todes im Schonischen Krieg gehen aus dem Titelblatt der Trauermusik sowie aus der Leichenpredigt hervor (Reimo, Kannik 2017: 307–311).

³⁰ Da der Text auf die „Gelegenheit“, d. h. den Tod und die Lebensumstände von Metztacken zugeschnitten ist, muss man annehmen, dass er neu gedichtet wurde.

Notenbeispiel 2. „Die Frolockende Musen“, Anfänge des Vor- und Nachtanzes aus dem Brauttanz für die Hochzeit von Erich Notmann und Anna Catharina Skragge (1688).

Clno. 1

Clno. 2

Tbne. 1

Tbne. 2

Timp.

Org.

6

Clno. 1

Clno. 2

Tbne. 1

Tbne. 2

Timp.

Org.

7

Notenbeispiel 2.

13 Proportion

The musical score consists of six staves. Clno. 1 and Clno. 2 play eighth-note patterns. Tbne. 1 and Tbne. 2 play sustained notes with grace notes. Tbne. 3 and Timp. play eighth-note patterns. Org. plays sustained notes. Measure 13 ends with a repeat sign and a double bar line. Measure 14 begins with a new section labeled "Proportion". Measure 15 shows a rhythmic pattern where each instrument plays a different note value combination. Measure 16 continues this pattern. Measure 17 shows a return to eighth-note patterns. Measure 18 concludes with a final eighth-note pattern. Measures 14 through 18 are grouped by a brace under the staves.

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The musical score continues with six staves. Clno. 1 and Clno. 2 play eighth-note patterns. Tbne. 1 and Tbne. 2 play sustained notes with grace notes. Tbne. 3 and Timp. play eighth-note patterns. Org. plays sustained notes. Measure 19 begins with a new section. Measure 20 shows a rhythmic pattern. Measure 21 shows a return to eighth-note patterns. Measure 22 concludes with a final eighth-note pattern. Measures 20 through 24 are grouped by a brace under the staves.

erneut begegnen. Das Auftreten antiker Figuren wäre an sich keine Besonderheit, weder in Gelegenheitsmusik noch in der Oper der Zeit, gäbe es hier nicht auch andere Parallelen wie etwa den Bezug auf den Schonischen Krieg;³¹ sogar musikalische Zusammenhänge sind nicht ausgeschlossen (vgl. Schaper 2019: 31–34, 38), wiewohl bislang nicht bekannt ist, dass Meder mit Parodien gearbeitet hätte. Dieselben antiken Figuren treten auch im Textdruck einer im Vergleich fast pomposen Hochzeits-Serenata in Danzig (1692)³² auf – sie ist offenbar dreichörig, denn Apollo ruft in seinen Anfangsversen „unser[en] Musen-Chor“ auf: „Machet Chör auf zwey und dreyen“, und der Schlussteil ist mit „Alle Chöre“ überschrieben (nicht etwa: „Beide Chöre“). Auch der Textdruck einer dreichörigen Kürmusik für eine Ratswahl (1689)³³ ist aus Danzig überliefert – möglicherweise ähnelte sie den zwei in Manuskript überlieferten dreichörigen Ratswahlmotetten Meders, „Wünschet Jerusalem Glück“ (1687) und „Preise, Jerusalem, den Herren“ (1688, lateinische Version 1692).³⁴ Ganz offensichtlich beschränkten sich Meders Gelegenheitsmusiken vor 1700 also nicht auf Generalbassarien.

Aus Riga nach 1700 sodann sind mehrere Texte erhalten, die auf Dialoge und andere kantatenhafte Gattungen, evtl. auch auf Concerti cum Aria schließen lassen. Fünf von insgesamt zehn kombinieren Bibelprosa (oder Bibelparaphrasen) mit Strophendichtung; nur noch vier beruhen auf Strophendichtung allein. Diese Textdrucke liefern fast ausnahmslos sehr sparsame Hinweise auf die Adressaten; dank ihrer vielfältig strukturierten Texte bieten sie umso mehr Stoff für Mutmaßungen über die Musik. Die Texte erlauben zur Gattung natürlich lediglich Vermutungen, und dass diese vereinfachend ausfallen können, zeigen gerade diejenigen

Beispiele, in denen (überraschende) Hinweise z. B. auf die Besetzung hinzukommen. Diese Drucke ohne Noten bieten somit reichlich Stoff für zeit- bzw. raumintensive Spekulationen zur Musik; deshalb werden im Folgenden aus diesen relativ vielen interessanten Beispielen zwei ausgewählte näher betrachtet.

Beim ersten ist die Besetzung genauer vorgeschrieben. Es handelt sich um eine Trauermusik („Die Lehrreiche Himmels-Lichter“, 1701)³⁵ für den Rigaer Superintendenten Johann Brever (1616–1700; Recke, Napierksy 1827: 250) (s. Abb. 3). Meder nennt das Stück auf dem Titelblatt eine „Melopöetische Composition“, und ihre Besetzung ist recht ausgefallen, bestehend aus fünf Vokalsolisten, Chor, Streichern, sechs (!) Flöten und Harfe (sowie zweifellos Basso continuo). Wie mehrere Gelegenheitsmusiken Meders nach 1700 ist sie zweiteilig, und der Text kombiniert Bibelprosa mit Strophendichtung. Hier kommen Angaben zu den Sätzen (Aria, „Morale“) sowie zur Besetzung ins Spiel, die zu Spekulationen über die mögliche Werkstruktur verlocken. Zum Beispiel wäre es naheliegend und für Meder auch nicht untypisch, die eröffnende, vielleicht auch schließende Bibelprosa (Besetzungsangabe: Chor) als Concertosatz (Tutti) zu vertonen; in diesem Fall erhielte das Werk eine Concerto-Tutti-Einrahmung. Für das Finale käme als weitere Möglichkeit eine Fuge in Betracht. Der Chorsatz auf Strophendichtung in der Mitte des ersten Teils („Morale“) hingegen musste anders vertont werden (offenbar als Kantional- oder Choralsatz), und sein andersartiger Versbau im Vergleich zum Rest der Strophen im ersten Teil legt nahe, dass er sich von diesen auch musikalisch abheben musste. Handelt es sich hier gar um einen Choralvers? Die restlichen Strophen des ersten Teils, durch ein „Morale“ zweigeteilt, sind jeweils für hohe (1. Str. – Soprano, 2. – Tenor) und tiefe

³¹ Für Zusammenhänge der Oper mit den Kriegsereignissen s. Braun 2010: 262–263 u. 1973: 7.

³² „Serenata oder Freudiger Nacht-Klang“, Bibliothek der Polnischen Akademie der Wissenschaften in Gdańsk (Polska Akademia Nauk Biblioteka Gdańska), PAN Oe 34 2° adl. 112. Zu dieser ursprünglich und hauptsächlich höfischen Gattung, die vom Bürgertum großer norddeutscher Städte übernommen wurde, s. Kremer 1998, bes. S. 263–264, 270–271, 273.

³³ „TEXT-Worte Der [...] Köhr-Music“, PAN Oe 13 8° adl. 185. Mehrchörige Hochzeitsmusiken waren auch im nahe gelegenen Königsberg häufig (Bogdan 2010: 55–57).

³⁴ Moderne Editionen: Popinigis, Woźniak 2019. Auch diese zwei wurden für einen konkreten Anlass komponiert; doch das Korpus dieser Untersuchung wurde schlicht entlang medialer Grenzen ausgewählt – hier werden die Gelegenheitsdrucke behandelt. Die Abgrenzung von Gelegenheitsmusik kommt kaum ohne Grauzonen aus und ist keine triviale Frage (vgl. Kremer 2015; auch Tenhaef 2000: 11–15), für deren Erörterung ist hier aber nicht der Ort.

³⁵ LUAB R 35049 (6).

Solisten (Alt, Bass) vorgesehen. Sie dürften eher nicht als vier Strophen einer Aria, sondern als zwei unterschiedliche Arien (mit jeweils zwei Strophen) vertont worden sein – für die tiefen Stimmen hätte Meder die Partie ohnehin etwas abändern müssen. Auch ist zwischen den Strophen der vermuteten ersten, nicht aber der zweiten Aria wohl ein Ritornell eingeschaltet, was ebenfalls auf unterschiedliche musikalische Gestaltung auch der Strophen hindeutet (die Angabe zum Ritornell kann beim zweiten Mal aber auch aus Platzgründen entfallen sein). Im zweiten Teil des Werkes agieren die Solisten in den drei Strophen der Aria dann als Ensembles. Insgesamt ist die Strophendichtung sehr abwechslungsreich besetzt, in jeder Strophe anders (wie auch in Meders Rigaer Choralkantaten). Es liegt nahe zu vermuten, dass wechselnde Besetzung nicht das einzige Mittel zur Herstellung von Abwechslung bzw. Kontrasten zwischen den Sätzen war. Typisch für Meder ist auch sein Augenmerk auf das Gleichgewicht der Solisten.

Da die Noten fehlen, kann es hier nur bei Spekulation bleiben, doch unabhängig von deren Stichhaltigkeit scheint eines vor dem Hintergrund der Besetzungs- und Satzangaben sicher: Das Stück war von Vielfalt und Abwechslungsreichtum gekennzeichnet. Obwohl man wiederum dieses Ergebnis nicht auf andere Drucke ohne Noten übertragen kann, weist es doch darauf hin, wie mannigfaltig die musikalische Gestaltung auch der Werke weiterer Drucke vermutlich war, zumal diese Züge mit den überlieferten Rigaer Werken Meders übereinstimmen.

Während man bei den meisten Drucken über die mögliche Werkgestalt nur mutmaßen kann, benennt Meder in einem der letzten überlieferten Drucke selbst die Gattung: eine „sogenannte Cantata oder Sing-Gedicht“, komponiert 1708 für die Hochzeit des Rigaer Superintendenten Liborius Depkin („Geht das schwartz Gewölck fürüber“, die ersten beiden

Seiten siehe Abb. 4).³⁶ Depkin wird von Meder in einer anderen Gelegenheitsdichtung³⁷ mit „Mein großer Gönner!“ angesprochen; man kann hier also einen besonderen Förderer Meders vermuten. Die „sogenannte Cantata“ hat in der Tat aus einer Kombination von Rezitativen und Arien sowie einem Schlusschor bestanden, wobei die Textstruktur unterschiedliche Arienformen nahelegt. U. a. könnte sich darunter auch eine Da-capo-Arie gefunden haben, zumindest werden die ersten beiden Verse am Ende wiederholt:

Glückseelig ist ein Hertze /
Das angenagelt ist /
Ohn' alle Pein und Schmertze /
Ohn' allen Trug und List /
Wobey man Lust geniest
Mit süßem Liebes-Schertze.
Glückseelig ist ein Hertze /
Das angenagelt ist!

Wahrscheinlich entsprach dieser Text-Wiederholung eine musikalische. Übrigens findet sich in den rahmenden Verszeilen wieder auch ein für Hochzeitsdichtungen typisches Spiel mit dem Namen der Braut Catharina Witte – sie war Witwe des Hofsekretärs, Waisen- und Bauherrn³⁸ Balthasar von Nageln (Böthführ 1877: 194).

Explizit als Kantaten ausgewiesene Kompositionen bzw. solche mit einer ähnlichen Struktur sind von Meder nicht erhalten, ebenfalls keine Da-capo-Arien. In Briefen an den Stralsunder Organisten Christoph Raupach erwähnt Meder aber „verschiedene Cantaten“, die er bereits in Danzig gesetzt habe (Mattheson 1740: 221). Ausführlicher beschreibt er im Brief vom 14. Juli 1709 eine kurz zuvor komponierte Trauermusik auf den Tod „einer Holsteinischen Herzogin“, die er „dem Hochfürstlichen Erb-Printzen unterhänigst“ übergeben habe³⁹ (Mattheson 1740: 222). Bei der Trauermusik handelte es sich um

³⁶ 2 Ex.: LUAB R 35056 (1), Lettisches Staatliches Historisches Archiv (Latvijas Valsts Vēstures arhīvs), LVVA 4011.1.954 88–89.

³⁷ „Neu fließende Thränen“, 1707, ein zwölfstrophiges Gedicht Meders (offenbar diesmal ohne Musik) anlässlich des Todes von Anna von Diepenbrock, der Ehefrau von Depkin, LUAB R 35055 (6).

³⁸ Ratsherr als Beisitzer des Waisengerichts und Vertreter der Bauherrschaft (*Baltisches Rechtswörterbuch* 1710–1940).

³⁹ Es konnte sich nur um Hedwig Sophia von Schweden (26.6.1681–22.12.1708) gehandelt haben, der Herzogin von Schleswig-Holstein-Gottorf, Schwester von Karl XII. (vgl. auch Bolte 1891: 47). Sie war Tochter des Schwedischen Königspaares Karl XI. und Ulrike Eleonore, die wiederum Widmungsträger der Meder-Oper „Die beständige Argenia“ sind. Der „Erb-Printz“ war also der Sohn der Herzogin Hedwig Sophia, derzeit kaum 9-jähriger Karl Friedrich.

Abbildung 3. „Die Lehrreiche Himmels-Lichter“, Text der Trauermusik für Johann Brever (1701) (LUAB R 35049 (6)).

Thema I.

Dan. 12. v. 2. 3.

Chor. *M*it so unter der Erden schlaffen liegen/ werden
aufzufliegen; esliche zum ewigen Leben/ esliche
aber werden leuchten wie des Himmels Glanz/
und die so viel zur Gerechtigkeit weisen/ wie die
Sterne immer und ewiglich.

Aria,
Dan. 12. v. 2. 3.

Canto. Ach! viele liegen in der Eden/
Die durch den Tod entzlassen sind/
Die wieder auferstehen werden/
Wems der Psalmen-Schalt ankünd/
Und sie von Christi Stuhl hest kommen/ Jod. 1. 2. 2.

Bass. Ist Er wie Moses sehr geplagt/
von Flauti, Beß seiner schweren Antes-Last/
Wann Ihn bald Hass bald Undank naget/
Dass Er von Sorgen oft verlaßt/
Ist Gott ihn doch nicht unterdrücken;
Er kan ihn bald mit Trost erquicken/
Dass er in Fried zu Gottes Sohn
Begreift hinßähr wie Simeon.

Ritornello

Tenore. Die Frommen/ so im Herrn entzlassen
von Viole. Die werden himmlisch Leben sehn;
Die bösen wird der Richter strafen/
Und heissen nach der Hölle gehn/
Da ihre Weis verschüttet Freuden/
Verzehret ewig Schmach und Leiden.

Alto. Dem/ wer da Gottes Wort gelehret
Und die Gemeine hat erbaut;
Wer sein Gewissen nicht beschwehet/
Und seinem Gott mit Ernst vertraut/
Der wird/ in steter Lust und Wonne/
Dort leuchten wie die Himmels-Sonne;
Er wird als Glanz und Herrlichkeit
Die Sterne überpassen weit.

Thema 2.

Elaia 56. v. 1. 2.

Chor. Darum/ o du Menschen-Kind!
Denke/ dass wir sterblich sind/
Und halt immer die in Ehren/
Welche Gottes reines Wort/
Sein Gebot und Rechte lehren/
Dann so bistu sterblich dort.

Aria.

Viole alla maniera de Wie des Menschen Zeit und Leben
Harpa. Ist mit Weß und Angst umgeben
Seinen Lauff und Wechsel hält;

Conclusio.

Des Weiseleignen Herrn Superintendentis letzte Worte:
Conclusio.

Apoc. XIV. v. 13.

Chor. Selig sind die Toten/ die in dem Herrn sterben/
Von nun an/ ja der Geist spricht/das sie ruhen von
ihrer Arbeit/ denn ihre Werke folgen ihnen nach.

eine Cantate mit drey Singestimmen, Sopran, Tenor und Baß, nebst Instrumenten, nehmlich 2. Violinen, einer Altgeige, mit dem Violoncell, zwei Gamen, zween Hautbois, zwei Flöten und einem abwechselnden Basson [...] die Cantate bestünde in vielen Parteien, und daure über anderthalb Stunden. (Mattheson 1740: 222–223).

Mattheson, der Meders Briefe referiert, konnte sich angesichts der Länge die Bemerkung „Das laßt mir eben ein Cantälein seyn.“ (ebd. S. 223) nicht verkneifen. – Neben dieser Beschreibung Meders haben wir mit dem Druck der Hochzeitskantate aus Riga nun auch ein Beispiel der Struktur einer Meder'schen Kantate. Allerdings bleibt sie (und die Da-capo-Arie) ohne Parallelen im überlieferten Werk Meders, und so sind zur Musik dieses Druckes nicht einmal Spekulationen möglich. Insgesamt aber erweisen die beiden etwas näher betrachteten Drucke das Werk Meders als vielfältiger, als man anhand der bisher bekannten Quellen gedacht hat.

Die Gelegenheitsdrucke mit Meders Beteiligung vermögen soziale Verbindungen aufzuzeigen und die Kenntnis über Meders (auch verschollenes) Werk erweitern, darüber hinaus aber noch Licht auf seine überlieferten Kompositionen und Details der Aufführung zu werfen. Nämlich sind vier der Stücke aus den Rigaer Drucken zweigeteilt. Die Bezeichnung der Teile lautet dabei jedes Mal unterschiedlich: „Erster Satz“ und „Ander Satz“ („Die auch im Tod erwiesene Prob“, 1686), Thema I. und Thema II. („Die Lehrreiche Himmels-Lichter“, 1701), „Das Erste“ und „Das Andere“ („Lob- und Danck-erklungende Harffe“, 1707), oder sie ist einfach numerisch („Text-Worte“, 1701).⁴⁰ Es wäre naheliegend anzunehmen, dass zweigeteilte Kompositionen im sonntäglichen Gottesdienst auch zweigeteilt aufgeführt wurden. Das Titelblatt von „Lob- und Danck-erklungende Harffe“ jedoch verkündet, das Stück sei „Über die beyden in der Vor- und Nach-Mittags-Predigt zu erklären bestimmte Texten“ – die Teile wurden also nicht im gleichen Gottesdienst aufgeführt. Auf welche Weise eine

zweigeteilte Aufführung auch stattgefunden haben mag, sie dürfte jedenfalls für jedes dieser vier Gelegenheitsstücke Meders gelten. Bei einem von ihnen wiederum („Text-Worte“) drängt sich der Vergleich mit einem als Notenmanuskript erhaltenen Werk auf („Wie murren denn die Leut“, 1684).⁴¹ Ihre Strukturähnlichkeit ist verblüffend: In beiden Dialogen nimmt der eigentlich dialogische, sozusagen allgemein biblische Anteil die erste Werkhälfte ein, während die anschließenden Strophenarien (die zweite Werkhälfte) das aktuelle Geschehen bzw. die „Gelegenheit“ ansprechen (in „Wie murren denn die Leut“ nur kurz von einem weiteren dialogischen Abschnitt unterbrochen). Nun bildet „Wie murren denn die Leut“ ein Ganzes, im Manuskript findet sich kein Hinweis auf eine eventuelle Unterteilung; als Markierung einer solchen könnte man aber die Sinfonia nach dem dialogischen Teil betrachten. Wurde auch dieses Werk ursprünglich zweigeteilt aufgeführt, so dass der zweite Teil mit einer Sinfonia beginnen würde? Dies würde die dramatische Logik des Werkes nur unterstützen.

Die Gelegenheitsdrucke, deren Text nicht strophisch ist, bilden also eine vielfältige und interessante Gruppe, die Anlass für Überlegungen zur jeweiligen musikalischen Struktur bietet. Doch zeichnen sich die nach 1700 publizierten Gelegenheitsdrucke, die auf umfangreichere Gattungen wie Dialog, Concerto cum Aria oder Kantate hindeuten, auch durch gewisse Gemeinsamkeiten aus: fast durchweg neutralen, d.h. nicht persönlich gefärbten Text und hoch positionierte Adressaten, nämlich ausnahmslos Superintendenten und Könige (bzw. der Rat, dem Dankfestmusiken fast immer überreicht wurden). Also wurden diese Werke für die hohe Geistlichkeit oder als Gottesdienstmusik komponiert oder Beides, was dann auch den neutralen Text bedingte. Zu erklären ist dies mit Meders Amt als Domorganist – er war nun Kirchenbediensteter mit der Zusatzaufgabe, dem Domkantor mit Kompositionen beizustehen.⁴² Meders Bezug zu solchen Adressaten war verständlicherweise

⁴⁰ Entsprechend 1) 2 Ex., LNB R/W3s 276 (103) oder LUAB R 35034; 2) LUAB R 35049 (6); 3) 2 Ex., LUAB 2220, KB II oder R 10867 (3); 4) 2 Ex., LUAB R 10867 (1) oder Brotze, vermerkt. Schriften 14.

⁴¹ Überliefert in der Düben-Sammlung, Bibliothek der Universität Uppsala, S-Uu vmhs 28:9, digitalisiert online zugänglich: https://www2.musik.uu.se/dubben/presentationWork.php?Select_Wnr-883 (5.2.2020).

⁴² RP, 12.10.1701, LVVA 749.6.53 S. 346–347; Meders Brief an Christoph Raupach, 21.5.1708 (Mattheson 1740: 221). S. auch Schaper 2012: 169.

Abbildung 4. „Geht das schwartz Gewölck fürüber“, die ersten Textseiten der Musik für die Hochzeit von Liborius Depkin und Catharina Witte (1708) (LUAB R 35056 (1)).

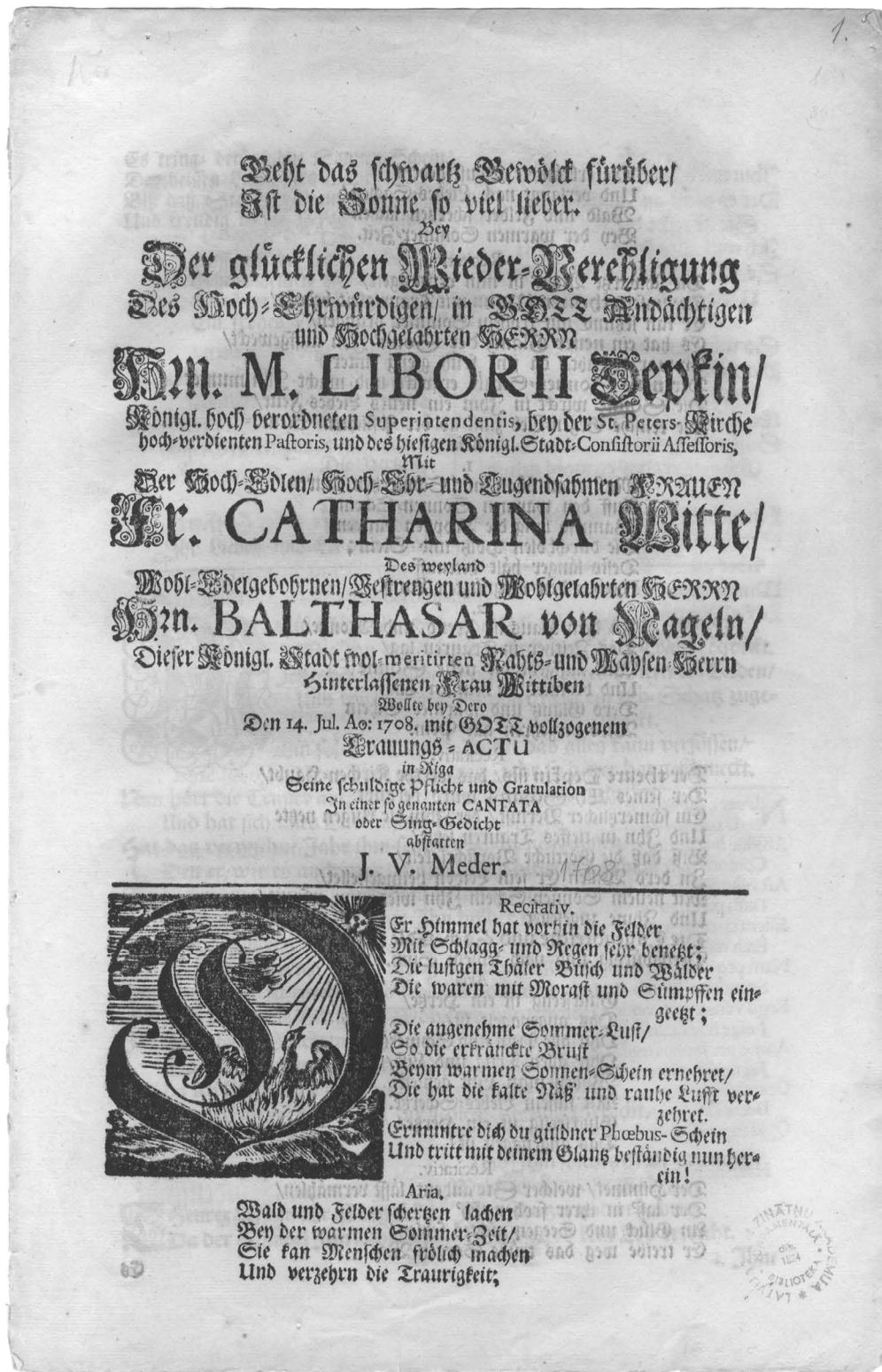
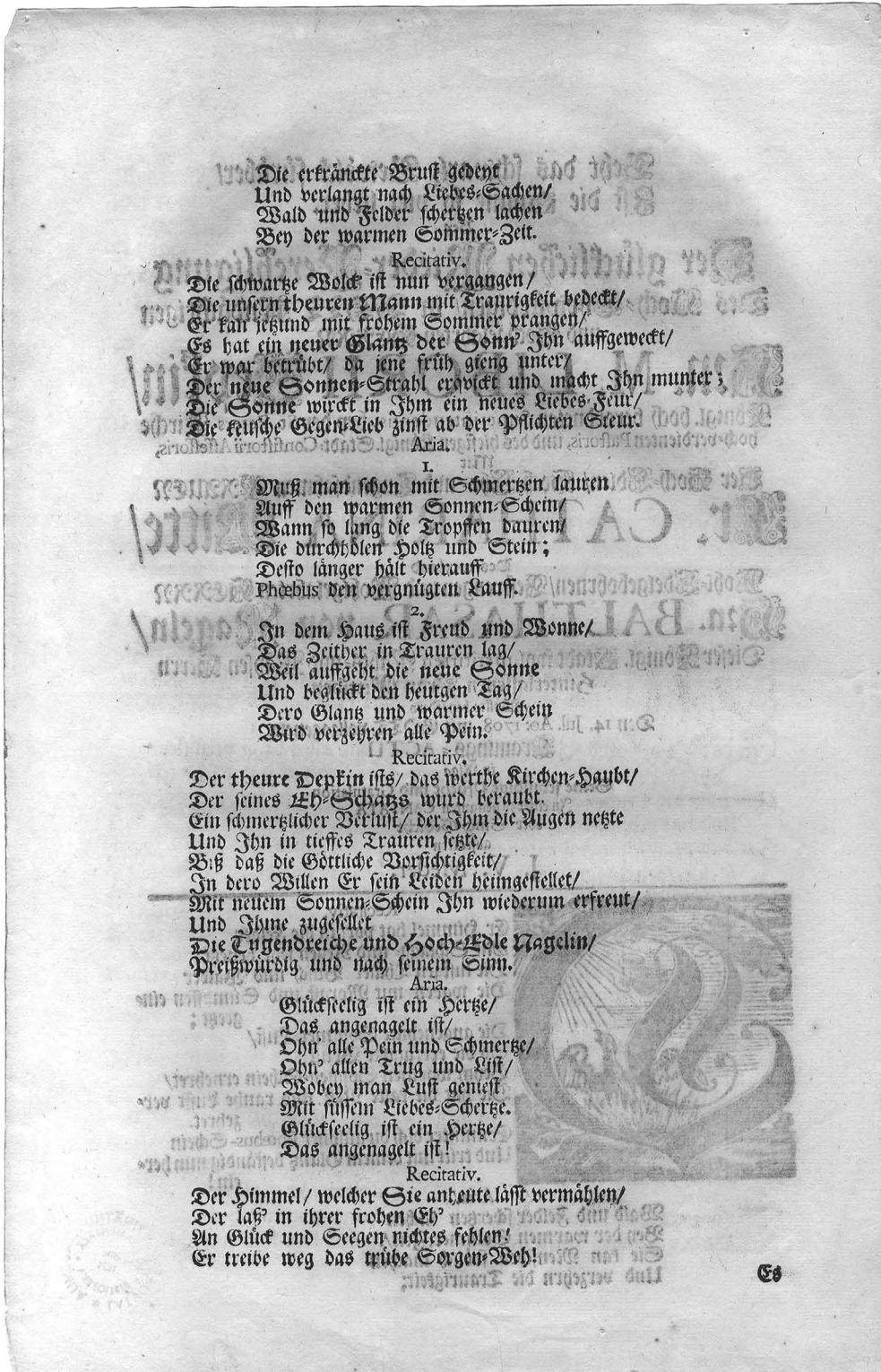


Abbildung 4.



durch Distanz und Respekt gekennzeichnet; auch waren laut einem Brief Meders von 1700 seine früheren Patrone, denen er möglicherweise näher stand, inzwischen verstorben (Arnheim 1910/11: 414). So begründet Meder nur in wenigen Fällen seine Rigaer Gelegenheitsmusiken nach 1700 etwa mit „herzlicher Compassion“. Die einzige Ausnahme aus der späten Rigaer Zeit bildet Gabriel Skragge, gewiss (zumindest auch) dank Erich Notmann.⁴³ Während die Adressaten ausgefallenerer Gelegenheitsdrucke aus Riga nach 1700 damit eine einheitlichere Gruppe ausmachen, war in Meders erster Rigaer Zeit ohne eine feste Stelle auch der Adressatenkreis breiter. Dies dürfte auch für die Tallinner Zeit als Kantor gelten, welches Amt auch eine nichtkirchliche Komponente hat; die dürftige Überlieferungslage erlaubt aber keine Verallgemeinerungen.

Spärliche persönliche Hinweise bedeuten im Umkehrschluss selbstverständlich noch nicht, dass nähtere Kontakte fehlten, wie auch ein Danziger Beispiel zeigt, der Textdruck der oben erwähnten mehrhörigen „Serenata“ anlässlich der Hochzeit von Jacob Gellentin und Anna Margareta Broenin am 18.2.1692.⁴⁴ Der Text schließt an zentrale Traditionen der Hochzeitslyrik an, mit reichlichem Lob des Brautpaars sowie Allegorien aus der antiken Welt: Es wimmelt von mythologischen Figuren, von persönlichen Hinweisen fehlt indes jede Spur. Im nächsten Jahr findet man Jacob Gellentin allerdings unter den Paten des Sohnes von Meder, getauft am 2.6.1693 auf den Namen Johannes Valentin.⁴⁵ Wer waren also Meders Adressaten? Der Text der „Serenata“ verkündet etwas schleierhaft lediglich, die Braut, „Die Blut der Edlen Broenen“, sei „Des Grossen Schumanns trautes Kind“. Ähnlich dem eingangs erwähnten Fall Hueck entpuppt sich der „Grosse Schumann“ hier als der Stiefvater. Der leibliche Vater dieser Danziger Braut, Hieronymus Broen,⁴⁶ war vor Jahren gestorben, und die Mutter Jakobe van Ewijk hatte 1685 Gabriel Schumann geheiratet, den Bürgermeister, mehrmaligen Burggrafen⁴⁷

und das Mitglied einer großen einflussreichen Danziger Ratsfamilie (Zdrenka 1989a: 298; Löschin 1974 [1868]: 37; Zdrenka 1989b: 9, 65–69, 115).

Berücksichtigt man zusammenfassend unterschiedliche Merkmale der Gelegenheitsdrucke Meders wie die Verwendung des persönlichen Alias, den Umfang und Anspruch, die Gattung, Besonderheiten wie Kompositionsrätsel und setzt all dies in Beziehung zu den Adressaten, dann ergibt sich (nicht sonderlich überraschend), dass Meder

- 1) sehr hoch positionierte Patrizier mit besonders anspruchsvollen Musikern ehrte. Hinweise auf besondere Förderer sind eher dezent, aber vorhanden (z. B. beim livländischen Superintendenten Liborius Depkin). Neutrale längere Musiken gelten oft hohen Personen, denen Meder offenbar persönlich nicht nahestand (wie dem Estländischen Bischof).
- 2) besondere und v. a. persönlichere Hinweise enthaltende Musiken mehrmals Kennern und Musenfreunden widmete (wie Waisengerichtssekretär Zimmermann), die z. T. vermutlich als Mäzene fungiert haben (v. a. Hueck, möglicherweise Skragge über Notmann).

Wie das überlieferte Werk Meders, so scheinen auch die Gelegenheitswerke eine große Diversität aufzuweisen. Interessanterweise liefern diese „Lieder ohne Noten“ viele erhellende Hinweise auf die Musik. Auch „typische“ Vertreter der Gelegenheitswerke, die Generalbassarien, verdienen eine eingehendere Betrachtung, so dass man behaupten kann (da Gelegenheitsmusik oft noch der Ruch des Minderwertigen anhaftet): Wenn man für ihre Rehabilitation Beispiele braucht, findet man sie bei Meder. Die persönlichsten Drucke schließlich bieten einen wertvollen Informationshintergrund für ganze Amtszeiten – ohne Hueck könnte man auch den Klio sowie so manchen Akteneintrag nicht recht verstehen.

⁴³ Dies gilt für die Zeit bis 1710. Spätestens an der „großen Pest“ von 1710 starben alle oben genannten hohen Rigaer Amtsträger und Adressaten Meders.

⁴⁴ „Serenata Oder Freudiger Nacht-Klang“, PAN Oe 34 2° adl. 112.

⁴⁵ Staatsarchiv in Gdańsk (Archiwum Państwowe w Gdańsku), APG 354,320 S. 113. Näheres zu Meders Kindern s. im Beitrag von Danuta Popinigis in dieser Nummer.

⁴⁶ Das Lemmel-Archiv, <http://geneal.lemmel.at/Schu-33Br.html> (12.2.2020).

⁴⁷ Vertreter des polnischen Königs aus den Reihen der Ratsmitglieder (Zdrenka 1989b: 16).

Anhang. Gelegenheitsdrucke mit kompositorischer Beteiligung Meders (die mit * gekennzeichneten fehlen im „Handbuch des personalen Gelegenheitsschrifttums“ (Beckmann, Klöker, Anders 2003a, b, 2004, 2009)).

Datum/Ort	Titelblatt, Incipit	Anlass	Anmerkungen zur Musik	Noten	Anm. zum Text	Fundort
20.4.1673 Reval	Letzschuldiges Danck-Ehren- und Gedächtniß-Opfer	Abzug von Daniel Lüdemann aus Bremen	In einer schwachen Nacht-Music / Den 20. Tag des April Monats dieses 1673. Jahrs / Aus Erniedrigter Dienst- wie auch Gehorsam-Erkäntniß gewidmet und gebracht Von Joh. Valentin Meder / Wasung, Henneberg. d.f.K.v.R.b.			D-W Da 600 (18c)
13.2.1677 Reval	Schuldigster Traur-, Trost- und Ehren-Nachruff	Tod/Bestattung von Johann Jacob Pfeiff	In einer Trauer Music bey wehrenden öffentlichen Gottesdienst abgesungen von Johan Valentin Medern	Michael Sigismundi 10 Str. TÜR R.Est.A-5062.46		TLÜ ARI I-4230;
19.2.1677 Reval	Trauringe Unterredung*	Tod/Bestattung von Arend Dietrich Metzacken (Metstacken)	In einer Trauer-Music vorgestellte und besungen von Johann Valentin Meder / des Königl. Gymnas. Cantore		Neu gedichtet; unterschiedliche Verse	TLÜ ARI I-4232
25.8.1684 Riga	Musicalischer Nachklang	Hochzeit von Johann Richmann u. Catharina Becker	Bey [...] Erfreulichem Hochzeit-Fest / welches den 25. Tag des Augustmondes dieses 1684. Jahrs / solenniter celebriert wurde / besungen von JOHANNE VALENTINO MEDERO	Ritornellaria 7 Str.		LNB RBs/1054b
3.4.1685 Pernau/Riga	Kurtzes Klag-Lied	Tod/Bestattung von Heinrich Schwerd	In einer schwachen Melodey von einer Dicant- und 2. Viol Di Gamb Stimmen [...] hat besingen und aus Riga übersenden wollen Johann Valentin Meder	Aria mit Lamento-Sinfonia 4 Str.		LNB RBs/1057
28.4.1685 Reval/Riga	Vor-Jahrs Erstlinge	Hochzeit von Herman Vegesack u. Anna Wistinghusen	in einer ARIETTE und drauff folgenden Braut-Tantz / Zu-bereitet Und aus Riga Übergesandt Von Johann Valentin Meder	Ritornellaria (Ritornello à doi Violini e Contin.) Brauttanz (Polonesse à 2 Violini è Bassò), mus. Rätsel	9 Str.	TLÜ AR XII-2940
24.7.1685 Riga	Das lange Verlangen	Hochzeit von Giulian von Langen u. Gerdru Witte von Lilienau	in einer ARIA vorgestellet Durch JOHANNEM VALENTINUM Meder	Ritornellaria 9 Str.		LNB RBs/1049
11.3.1686 Riga	Die Auch im Tod Erwiesene Prob	Tod/Bestattung von Gustav Carl von Wulffen u. Magdalena Dorothea Budbergen	Als Beyder entseelte Cörper [...] mit grosser Solennität in der Dom-Kirchen hier in RIGA beiderdigt wurden / Zuletzt schuldigen Ehren besungen Von J.V.M.	Rätselkanon 2-tl., je Vor-, Gegen- u. Nachsatz; Beschluss		LNB R/W35/276 (103); LUAB R 35034

Anhang. Gelegenheitsdrucke mit kompositorischer Beteiligung Meders

Datum/Ort	Titelblatt, Incipit	Anlass	Anmerkungen zur Musik	Noten	Anm. zum Text	Fundort
(7.5.)1688 Riga/Danzig	Die Frolockende Musen	Hochzeit von Dettmar Zimmermann u. Margaretha Sehdens	In einer Ariette und Braut-Tantz hier in Danzig besungen von Johanne Valentino Meder / Capellmeistem	Brauttanz	6 Str. (für Ariette)	LNB RW3s 276 (76)
17.3.1689 Danzig	TEXT-Worte [Gott! der du wehlst die Regenten auf Erden]	Ratswahl; an den Danziger Magistrat	Köh-Music [...] überreicht von Joh. Valentin Meder / Capellm.		PAN Oe 13 8° adl. 185	
18.2.1692 Danzig	SERENATA Oder Freudiger Nacht-Klang	Hochzeit von Jacob Gellentin u. Anna Margareta Broenin	durch hiesige Musicos [...] so wohl / Rhythmic als Musicie verfassen wollen JOH. VALENTIN MEDER, Capellmeister		PAN Oe 34 2° adl. 112	
Febr. 1692 Danzig	Freudiger Willkomm	Einzug Augusts II. in Danzig	In einer vollständigen Harmonia allerunterthänigst begrüssen wollen [...] Johann Valentini Meder, Capellmeister		8 Str.	LNB RW3s 276 (28)
[1701] Riga	Text-Worte [1. Dervon GOTT erhöhte siegreiche König; 2. Lob und Danck- Opfer)	Dankfest anlässlich der Befreiung von Narva (1700) durch Karl XII.	bey dem [...] Danck-Fest / In der St. Peters- Kirchen zu Riga musicirert werden sollen // Einfältigst entworffen und in eine vollständige COMPOSITION gebracht durch J.V.M.		Ps. 91.14-16, Ps. 127.5, Ps. 46.9-10, versch. Strophendichtung	LUAB R 10867 (1)
5.4.1701 Riga	Der Wolseiligen Seele Letzte Worte	Tod/Bestattung von Maria von Schulzen	Wollte bey Dero [...] Beerdigung Vermittels einer schwachen Trauer-Music nebst herzlicher Compassion pflichtschuldigst vorstellen J.V. Meder: C.M.		Trauerspruch u. Strophendichtung (8 Str.)	LUAB R 35049
28.8.1701 Riga	Die Lehrreiche Himmels- Lichter	Tod/Bestattung von Johann Brever	in folgender Melopöetischen Composition abgefaßt und in einer beweglichen Trauer- Musique vorgestelle von Joh. Valentino Medero		Bibelprosa u. versch. Strophendichtung	LUAB R 35049 (6)
20.11.1702 Riga	Lob- und Danck-Music	Dankfest anlässlich des Sieges von Karl XII. bei Kliszow (Klissow)	In eine besondere Composition gebracht Und Einem [...] Raht Dieser [...] Stadt RIGA Gehorsamst und Demügtst überreicht von Joh: Valentino Medero		5 Str.	LUAB R 35070 (2)
5.2.1703 Riga	Der Melpömene Klag- Lied	Tod/Bestattung von Magnus Benedictus von Helmssen	Vermittels eines beweglichen Trauer-Marches Sampt beygefügter Sing-Aria vorgestell von J.V. Meder Und der Einsänckung [...] Erthöne ⁴⁸ Durch Des Wolseiligen Obristen Sämtliche Bande Derer Regiments-Hautboisten		3 Str. (für Aria)	LUAB R 35071 (4)

Datum/Ort	Titelblatt/Incipit	Anlass	Anmerkungen zur Musik	Noten	Ann. zum Text	Fundort
12.2.1704 Riga	An dem / Dem Allmächtigen Großen GOTT*	Dankfest anlässlich der Eroberung von Thorn u. Elbing durch Karl XII.	Mit gegenwärtigen einfältigst selbst entworfenen und in die Music gesetzten Reim- und Text-worten		Meder 6 Str.	LUAB R 35070 (1)
9.3.1706 Riga	Neuer Lob- und Danck- Gesang*	Dankfest für die erfolgreichen Feldzüge Karls XII. 1704 u. 1705	Bey dem [...] Danck-Fest / Vermittelst einer Musikalischen Composition aus aller unterthäniger Pflicht mit angestimmt / Und Einem [...] Raht [...] überreicht von Joh: Val: Meder		Psalm 144,9-10 u. Strophendichtung Schriften 14 u. R 10867 (2)	LUAB (2 Ex.) Brotze, verm. Schriften 14 u. R
26.4.1707 Riga	Lob- und Danck- erklingende Harffe*	Dankfest anlässlich des Altransädtter Friedens zw. Karl XII. u. August II.	Über die beyden in der Vor- und Nach- Mittags-Predigt zu erkähren bestimmte Texten, In gegenwärtigen Worten einfältigst entwaffen / und in die Music gesetzt So dann Einem [...] Rath dieser [...] Stadt Riga überreicht von Joh. Val. Meder		Meder 2-tl.: 1) Ps. 62,12 u. Str.dichtung (5 Str.); 2) Röm. 12,18 u. Str. dichtung (5 Str.)	LUAB (2 Ex.) 2220; KB II u. R10867 (3)
14.7.1708 Riga	Geht das schwartz Gewöick fürüber	Hochzeit von Liborius Depkin u. Catharina Witte	In einer so genannten CANTATA oder Sing- Gedicht			LUAB R 35056 (1); LVVA 4011.1.954 88-89
13.7.1709 Pernau/Riga	Erfeuliches Glückwunsch-Opffer	Hochzeit von Erich Notman(n) u. Anna Catharina Skrage	aus Riga offerien / und mit einer geringen Musique und Ariette bekleiden wollen Ein verpflichtester Diener Joh. Valentini. Meder	6 Str.		LUAB R 35109 (6)

48 Neben „Erthönet“ handschriftlich hinzugefügt: „So war es zwar gemeinet, aber es ward nicht vergönnet.“ Die Stadtmusiker hatten eine Supplik gegen das Eindringen der Hautboisten auf der Bestattung von Hellmerssen eingereicht (RP, 30.1.1703, LVVA 749.6.56 S. 26-27); der im RP fehlende Beschluss fiel offensichtlich und erwartungsgemäß zugunsten der Stadtmusiker aus.

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(Peaaegu) nootideta laulud. Mederi juhutrükised sotsiaalajalooliste ja muusikaliste allikatena

Anu Schaper

1685. aastal saatis Johann Valentin Meder (1649–1719) Riiaast Tallinnasse juhutrükise muusikaga „auväärse [...] härra Herman Vigesacki, peene kaupmeheselli [...] ja neitsi Anna Wistinghuseni” pulmadeks.¹ Trükis on mitmes mõttes eriline: pulma-aariale pole lisatud mitte ainult nn. pruuditants (Tallinnas pulmapidu lõpetav tants), vaid ka muusikaline möistatus. Üsnagi isiklikke vihjeid sisaldav aariatekst reedab, et Mederi tähtsaks addresaadiks on noorpaari kõrval pruudi võõrasisa, kaupmees Johann Hueck (1634–1700) (Hueck 1884; Adelheim 1933: 60, 88) ning et too oli Mederi metseen. Hueckide perekond oli kunstihuviniline, näiteks oli neil Tallinna 17. sajandi väärtslikem portreekogu (Ehasalu 1998). Ilmselgelt Mederi enda kirjutatud aariatekst kuulutab, et autor ei saa ise Tallinnasse sõita ning saadab sinna „oma Klio” (Klio – ajaloo ja kuulsuse muusa), truult tervitama Mederi „soosijaid ja heategijaid, toetajaid ja esindajaid”, ning Kliot olevat juba vastu võtmas (pruudi) „võõras-isa” Hueck, kunstisõber, „kes on oma soosingut teiste kõrval lasknud osaks saada ka sinu muusika-kunstile”. Lisatud muusikaline möistatus (ill. 1) aga viitab sellele, et addresaat/addresaadid pidid olema muusikaasjatundjad.

Trükis sisaldab ka noote ja võimaldab sissevaadet Mederi loomingusse juhumuusika žanrites. Meder kasutab siin pulmamuusikale omast pastoraalset kirjutuslaadi; tegu on küll idioomilt tüüpilise, kuid viimistletud ning sugugi mitte lihtsakelise pulma-aariaga (vt. noodinäide 1). Mederi säilinud juhumuusika nootide alusel võib üldistavalts sama öelda tema teiste sama laadi juhumuusikateoste kohta. Pulmamuusikale omaselt (vt. Koch 2015: 179) kasutab Meder aaria motiive ka pruuditantsus. Viimaseks on „Polonesse”, s.t. poola tants, nagu neid tunti ka Tallinnas.

Klio esineb mitme teisegi juhumuusika tekstis ning pealkirja „Klio lahkumine” kannab (mittesäilinud) aaria, milles Meder selgitab oma Tallinnast lahkumise põhjusi ning öiendab arveid Tallinna organisti-dega.² Ei jäää kahtlust, et Meder kasutas Kliot oma teatava loominguile *alias’ena*. Mederi juhumuusika tekstidesse aga näib Klio ilmuvat juhtudel, kui Mederil oli addresaatidega isiklikum kontakt. Erilisemale sidemele addresaatidega võib viidata pulma-aariale lisatud pruuditantski – nagu Riia vaestaste kohtu sekretäri Dettmar Zimmermanni ja raehärra tütre Margaretha Sehdensi pulmamuusika puhul (1688);³ tekstis viidatakse isiklikumale kontaktile ja nimetatakse peigmeest eriliseks muusikaarmastajaks. Mängukoosseis – kolm trombooni, kaks trumpetit – tulenes pruudi isa körgest ametikohast: vaskpillid olid lubatud vaid körgema kihiga pidudel.

Just isiklikud vihjeid ning *alias* on toodud näidetes erilised – körged addresaadid seda ei ole. Mederi juhumuusika addresaatide hulgas on esindatud terve (osalt ootuspärane) palett linna ülemkihi esindajaid: 1) körged vaimulikud – Eestimaa piiskop Johann Jakob Pfeiff, Riia superintendendid Liborius Depkin, David Caspari ja Johann(es) Brever(us), Liivimaa kindralsuperintendent Gabriel Skragge; 2) linnaametnikud ja linnavõimu körged esindajad, eelkõige raehärrad ja pürjelid; 3) mõned rootsi armee teenistujad; 4) kõrgeimad ilmaliku võimu kandjad – kuningad August II (Poola) ja Karl XII (Rootsi). Seejuures näib, et aariate pikkus (värsside arv) sõltus addresaadi staatusest või õigupoolest ostujöust – ulatuslikumate juhumuusikate taga peitusid (tavaliselt) tulutoovamat tellimusid. Sellal kui distants sotsiaalse hierarhia skaalal näib seega olevat pigem mõõdetav, tundub eriline isiklik kontakt väljenduvat teistes kvaliteetides, nagu tekst või „lisad” (nt. muusikaline möistatus).

Kuivõrd või kuidas aga teoste (kompositsioonitehniline) ambitsoon suhestub addresaatide asjatundlikkusega ja kuivõrd nende positsiooniga, on raske hinnata – vaid väike osa Mederi juhumuusikatrükiseid sisaldab noote, enamasti on ära toodud vaid tekst. Seni on leitud 22 Mederi juhumuusikatrükist (nimekiri tabelis artikli lisas):

¹ TLÜ AR XII-2940. Pärast ligi kümmet Tallinna-aastat (1674–83) elas Meder Riias kindla ametikohata 1684–87. Seejärel elas ja töötas ta Gdańskiis (1687–98) ning taas Riias (1699–1719).

² Raeprotokoll, s. d. [1684], TLA 230.3.1562 f. 12^v.

³ LNB, Rara, R W3s 276 (76).

Trükikohad:	Trükiste arv:
Bremen (1673)	1
Tallinn (1677)	2
Riia (1684–88)	6 (5 nootidega) ⁴
1 Tallinnasse (1685)	
1 Pärnusse (1685)	
1 Gdańskist (1688)	
Gdańsk (1689, 1692, 1698)	3
Riia (1701–1708)	9
Pärnu (1709, Riiaast)	1

Juhumuusikat on köigidest Mederi peamistest tegevuspaikadest – Tallinnast, Riiaast ja Gdańskist, kuid noote sisaldavad vaid Riias 1684–88 trükitud teosed. Väikese trükiste arvu Gdańskis tingisid sealsed äärmiselt ranged luksusmäärsed, mis lubasid juhumuusikatrükiseid vaid aadlikele ja kõrgeimate linnaametite esindajatele (Kizik 2015: 36, 38–39). Riias katkes juhumuusika trükkimine järsult 1710. aasta katku ning kapitulatsiooni töttu Suures Põhjasöjas.

Mederi nootidega trükiste puhul on tegemist n.-ö. tüüpilise juhumuusikaga (vt. Tenhaef 2016: 202, 2000: 28–29), s.t. peamiselt matuse- või pulmamuusikana komponeeritud värssaariatega (ritornelli või *sinfonia*'ga) ja kahel juhul pruuditantsuga. Ei puudu juhumuusikale iseloomulikud jooned, nagu pastoraalne idioom või mäng pruutpaari nimedega pulmamuusika tekstis ja muusikas (vt. Peetz-Ullmann 2017: 305–312).

Enamik Mederi juhumuusikatrükiseid noote ei sisalda, kuid muusika kohta saab oletusi teha tekstide põhjal. Ligi pooled neist on värssluules; võiks arvata, et Meder komponeeris nad värssaariatena – sel juhul moodustaksid sellised tüüpilised juhumuusikateosed umbes poole korpusest. Ülejäänud nootideta trükiste taga seevastu peituvald ilmselgelt ulatuslikumad žanrid. See on ilmselt (üks) põhjus, miks noote ei trükitud – see olnuks liialt ebapraktiline ja kallis. Värssaariad hakkasid 17. sajandi lõpu poole teed andma teistele juhumuusika žanritele (Tenhaef 2000: 28–30). Ka Mederi ulatuslikumad juhumuusikatrükised pärinevad pigem Riiaast peale 1700. aastat ja siin muutub piir juhumuusika ja „muu loomingu“ vahel hägusaks. Mitu Gdańskis kirjutatud juhumuusikateost pidi teksti järgi otsustades olema mitmekoorteedosed, osa Riia ulatuslikumaid juhumuusikateoste tekste viitab aga kantaadisarnastele žanritele, nagu dialoog, aga ka *concerto cum aria* – tekstides kombineeritakse piibliproosat või -parafraase värssluulega, vahel dialoogivormis. Vihjeid addresaatidele leidub väga napilt – nendeks olid siin sageli kõrgeimad vaimulikud ning sotsiaalne distants oli seega suur. See-eest leidub ohtralt vihjeid muusikale. Näiteks sisaldb „melopeetiline kompositsioon“ (määratlus trükise tiitellehel) Riia superintendendi Johann Breveri matusteks (1701)⁵ viiteid instrumentatsioonile – viis vokaalsolisti, koor, keelpillid, kuus (!) flööti ja harf (ning vaikimisi *basso continuo*; vt. ill. 3). Enamasti võib trükiste teksti põhjal žanri üle vaid spekuleerida, Riia superintendendi Liborius Depkini pulmadeks kirjutatud juhumuusika tiitellehel nimetab Meder selle aga ise – „niinimetatud kantaat“ (*Cantata*; 1708).⁶ Nagu tekst näitab, koosnes teos töepoolest retsittatiivide ja aariate (sh. *da-capo*-struktuuriga aaria) kombinatsioonist ning lõppes kooriga (teksti esimest poolt vt. ill. 4). Ei Mederi enda poolt kantaadina määratletud teoseid, *da-capo*-aariat ega otsesõnu retsittatiiviks nimetatud osi Mederi säilinud loomingu ei leidu. Niiviisi täpsustavad juhumuusikatrükised senist arusaama Mederi loomingu haardest ning võimalikest žanrimääratlustest. Lõpuks annavad nad väärtsuslikke esituslaseid vihjeid. Riia juhumuusikateoste tekstidest nähtub nimelt, et neli teost olid kaheosalised ning osi ei kantud tingimata ette järjest (vaid võimalik, et isegi eri jumalateenistustel). Üks neist tekstidest⁷ sarnaneb struktuurilt vägagi Mederi Riias kirjutatud, Uppsalas

⁴ Kuuenda puhul piirdub noodiosa muusikalise mõistatusega.

⁵ LUAB R 35049 (6).

⁶ Kaks eksemplari: LUAB R 35056 (1), LVVA 4011.1.954 88–89.

⁷ Narva vabastamise puhul peetud tänujumalateenistuse muusika tekst (1701), LUAB R 10867 (1).

säilinud dialoogi „Wie murren denn die Leut“ (1684) teksti ülesehitusega. Võimalik, et ka viimane oli möeldud kaheosaliseks ettekandeks – teose dramaturgiaga sobiks see hästi.

Mederi juhumuusikatrükiste taga võib seega aimata väga mitmekesist teoste rühma værssaariatest kuni kantaadini. Pühendused, vihjed tekstis jm. detailid lubavad teha järeldusi Mederi sotsiaalsete sidemete kohta, kontaktide kohta võimalike metseenide ning muusikaasjatundjatega, täiendades muid arhiiviallikaid. Ning lõpuks sisaldavad trükiste tekstitid väärvt muusikalisi detaile, avardavad senist teavet Mederi loomingulise haarde ja ka teoste esituse kohta.

ARVUSTUSED / REVIEWS

Juko-Mart Kõlari doktoritööst „Eesti muusikatööstuses ilmnevad digitaliseerumise mustrid”¹

Juko-Mart Kõlar. *Emerging Patterns of Digitalization in the Estonian Music Industry. Thesis for the Degree of Doctor of Philosophy, Tallinn: Estonian Business School, 2019, 149 lk.*

Kristina Kuznetsova-Bogdanovitš

Juko-Mart Kõlari doktoritöö lähtub arusaamast, et digitaliseerumine on olnud tähtsaim muutusi ja uuendusi põhjustav joud muusikatööstuses 20. sajandi lõpust tänapäevani. Digitaliseerumine on muutnud seda, kuidas muusikat luuakse, produtseeritakse, levitatakse ja tarbitakse. Eestit võib Kõlari arvates pidada heaks uurimisobjektiks, kuna DESI² 2017 hinnangul on Eesti körgelt digitaliseeritud riik. Kuna Eesti-siseselt pole nii laihaardelist ning mitmekülgset uuringut muusikatööstusest varem korraldatud, siis sõnastab Kõlar oma keskse uurimisküsimuse suurelt: „Kuidas joonistuvad digitaliseerumise mustrid välja Eesti muusikatööstuses?” Digitaliseerumise mustrid koondavad seejuures Kõlari arvates järgmisi protsesse: muusikatööstuse majanduslikud ja struktuursed muutused (nt. Perritt 2011), muutused muusikaettevõtete ärimudelites (nt. Bourreau, Gensollen, Moreau 2012), uute turusuhete kujunemine (nt. Thomson 2013) ning muundunud muusikatarbimise (nt. Aguiar, Martens 2016) ja tuluteenimise viisid (nt. Aguiar 2017). Muu hulgas on digitaliseerumine kujundanud arusaama, et 21. sajandil on salvestatud muusika tasuta kätesaadav. Seega pole digitaliseerumine üdini positiivne nähtus ning lisaks muusikaturule pääsemisele, oma kuulaja leidmisele ning ühiskonna könetamise parematele võimalustele on siin ka oma kitsaskohad. Töö tulemustele tuginedes võib väita, et paljud neist kitsaskohtadest on taandataavad muusika looja ja esitaja õiguste ning sissetuleku tagamisele ja selle kujunemise loogika teadvustamisele nii tarbija kui ka muusiku enda poolt.

Kõlari töö on kasulik ja ülevaatlik lugemine just alustavatele muusikakorraldajatele ja ettevõtlikele muusikutele, sisaldades nii ajaloolist ülevaadet muusika salvestamise ja taasesitamise tekkest ja tehnoloogilisest ning majanduslikust arengust kui ka muusikatööstuses rakendatavatest ärimudelitest, väärthusahelast, tarbijakäitumisest. Käesolev doktoritöö on vaieldamatult valdkondadevaheline, hõlmates tehnoloogiaid, muusikaloomet, ärimehhanisme, tarbijakäitumist; siiski on selle keskmes muusikatööstuste äri- ja finantsjuhtimine ning sellega peab arvestama ka tööd lugedes ja tõlgendades. Eriti töö empiiriline, aga ka teoreetiline osa koondab kokku paljude Eesti tippartistide, muusikaorganisatsioonide ja rahvusvaheliste ekspertide mõtted ja tulevikustsenaariumid ülalmainitud teemadel. Ühes mahukas teooriateatükis arutletakse näiteks tehnoloogilise innovatsiooni rolli üle muusikatööstuse jõjoonte kujunemises (ptk. 1.1.2), milles järeldub muu hulgas, et tehnoloogia on läbi aegade olnud suuri domineerivaid plaatifirmasid tasakaalustav joud. Seejuures on digitaliseerumine hägustanud muusikaturu piire sedavõrd palju, et puudub ülevaade selle täielikust mahust, tekinud on arvukalt eripalgelisi ärimudeliteid. Peale selle on väga oluliseks elemendiks muusikatööstuse finantsprotsessides saanud ühisrahastus (*crowdfunding*), mis võimaldab lisaks vahendite kaasamisele luua kestvaid ja sisukaid suhteid otse tarbijaga. See aga muudab teisalt suhtumist muusika omamisse. Võib öelda, et antud peatükk koondab endasse pea kõik olulisemad sammud ja muutused

¹ Arvustuse autori tölge doktoritöö ingliskeelsest pealkirjast.

² DESI – Digital Economy and Society Index (Euroopa Liidu digitaalmajanduse ja -ühiskonna indeks).

muusikatööstuses salvestamise algusest kuni kaasajani. See on kindlasti vajalik lugemisvara artistile, kes püüdleb (rahvusvahelisele) muusikaturule, või mändedžerile, kes otsib infot muusikatööstuse toimimise ning muutuste kohta. Veidi jäab aga teoreetilises osas vajaka ühtsest kontseptuaalsest raamatukust, mis ühtlustaks erinevaid väljatoodud mudeliteid ja teooriad ning millele saaks lugeja tugineda, et mõista autori enda kriitilist positsiooni teoreetiliste valikute suhtes.

Kui vaadata töö metodoloogilist poolt, siis juhtumiuring kui „empiiriline sissevaade valitud nähtusesse (nn. juhtum või „case“), mis asub oma vahetus keskkonnas ning mille piire on raske eristada keskkonnast kui sellisest“ (Yin 2009: 18), on põhjendatud valik. Andmete mitmekesisus ja hulk (sh. küsitlus, intervjuud, statistilised andmed), mida Kõlar esitleb, on muljet avaldam ja ilmnevate mustrite (*emerging patterns*) analüüsiks asjakohane. Laiemat Eesti konteksti hõlmavale uurimusele on lisatud allutatud juhtumiuring Fanvestory (Eesti muusikatööstuses tegutsev iduettevõte) kohta, mis võimaldab uurimisküsimustele täpselt vastata. Keskne uurimisküsimus on nõnda jagatud kaheks alaküsimuseks, et uurida digitaliseerumise mustreid Eesti muusikatööstuses neljast olulisest perspektiivist, nii nõndluse kui pakkumise poolelt, kaasates 1) muusika tarbijaid, 2) artiste, 3) muusikaettevõtteid ja 4) kollektiivseid esindusorganisatsioone. Kõlar ise toob välja kaks olulist piirangut oma uurimisprotsessis: andmete lüunklikkus, fragmenteeritus või konfidentsiaalsus (finantsandmed), mis ei võimalda tal selgelt analüüsida rahavoogusid, ning nn. lumepallimeetodi kasutamine küsitluse levitamisel.³ Siinkohal tahaks märkida, et kui läheneda tööle teadusfilosoofilise vaatenurga alt, siis Kõlari enda kogemus ja teadmus valdkonnast oleks tal võimaldanud kasutada kogutud andmeid selliselt, et nad ei oleks tööle oluliseks piiranguks. Mistahes valdkonna esimesel kaardistamisel annab selline andmetest lähtuv analüüs tihilugu just üllatavamaid tulemusi, mis ei pruugi olla eriti mastaapsed, kuid on samavõrd olulised edasisteks

uurингuteks. Lisaks on digitaliseerumine kui protsess olemuselt kiire ja sõltub keskkonnast (mõtleme näiteks koroonaisolatsiooni ajale ning veebisündmuste ja voogedastuste kiirele kasvule), mille kohta on igal juhul raske teha pikaajalisi järelusi.

Kõige põnevam osa ehk tulemused on muu hulgas väärtslikud mitte ainult tulemustena, vaid võib-olla veel enam potentsiaalsete uute uurimissuundade ja küsimustena, mida on vajalik ja asjakohane esitada nii muusika kui teiste loomevaldkondade kontekstis. Kõlar järelatab oma töös, et kuigi Eestit võib pidada suhteliselt kõrgelt digitaliseerunud riigiks, jäab digitaliseerumise tempo ja ulatus Eesti muusikatööstuses maha rahvusvahelise muusikatööstuse arengusuundadest. Näiteks ületas digitaalne muusikamüük CD-plaatide müüki maailmas esmakordsest juba 2014. aastal, kuid 2015. aastal domineeris Eestis endiselt füüsiline muusikamüük: 40% vastajatest eelistab füüsilisi helikandjaid muusika voogedastusteenustele.⁴ Erinevate digitaalsete rakenduste kasutamine, mis aitavad jälgida ja suurendada digitaalset müüki, oli Eesti artistide hulgas 2017. aastal jätkuvalt piiratud. Ometi võimaldaksid digitaalse müügi andmed saada põhjaliku statistilise ülevaate artistide jaoks olulistest aspektidest, näiteks muusikatarbijate demograafiline taust, tarbimismustrid või artistide teenitud tulud. Samuti ei ole Eestis plaatifirmade roll salvestatud muusikatööstuse kesksete institutsioonidega vähenenud, kuna „tee-ise“-lähenemine (*do-it-yourself approach*) ei ole enamiku artistide jaoks veel jätkusuutlikuks lahenduseks kujunenud. Digitaliseerumise möju kollektiivsetele esindusorganisatsioonidele on jäänud minimaalseks, kuna nende roll ja tegevused ei sõltu konkreetsetest vahenditest ega kanalitest, mille kaudu muusikat avalikkusele edastatakse. Lisaks on kontserdikorralduses digitaliseerumise möju jäänud tagasihoidlikuks, kuna elava muusika kogemine ei ole põhiolemuselt muutunud. Vöiksime küsida praegusel hetkel nii publiku kui esitaja arvamust digitaliseerumise rolli kohta kontserdikorralduses ja konkreetsemalt koroonaikriisi möju kohta

³ Lumepallimeetod – uurija valitud informandid nimetavad uusi kandidaate edasiseks küsitluseks ja nemad omakorda järgmisi.

⁴ Samas on müüdud CDde absoluutne hulk oluliselt vähenenud, leiab Kõlar.

sellele – usun, et see annaks mõtlema panevaid tulemusi.

Mainisin juba ülal, et Kõlari töö väärthus on selle praktilisuses – praktikute soovitustes ja arvamustes, andmete iseloomus; löpetuseks tahaksin seepärast ära tuua olulisemad „näpunaäite tüüpi” mõtted, mis võiksid nii artistidele kui mänedžeridele huvi ja tuge pakkuda. Konkreetse artisti või muusikažanri möju erinevate soo- ja vanusegruppide tarbimismustritele oli minimaalne või puudus üldse, näitas Kõlari läbi viidud küsimustik; arvestades, et uuringusse olid haaratud väga erinevad žanrid, on see positiivne trend. Muusikaettevõtete, artistide ja kollektiivsete esindusorganisatsioonide perspektiivist selgus, et pikajalised kontseptuaalsed artistid ning albumi formaat on digiajastul tähtsust kaotamas ennekõike nooremate sihtgruppide hulgas, kuna muusika voogedastusteenused soosivad hitipõhist lähenemist. Nii toovad intervjuueeritud artistid välja, et tihtilugu on CD-plaat kui selline pigem eriline kingitus andunud fännile,

kuhu koondatud 2–3 hittlugu, kui igapäevane muusikaesitamise viis. Need tõsiasjad panevad mõtlema sellele, kas ja kuidas võiks muusikaalane (körg)haridus toetada artistide ja ka valdkonna kujunemist selliselt, et see oleks ühelt poolt kooskõlas muusikaturuga, kuid teiselt poolt nii, et loovisik saaks ja julgeks selle kujundamisel kaasa rääkida. Seda enam, et Kõlari uurimusest järeldub veel, et tarbijavajaduste rahuldamise ning artisti/autori sissetuleku vaheline tasakaal on jätkuvalt paigast ära ning vaid vähesed plaadifirmad suudavad pakkuda karjääri toetavaid kvaliteetseid ja terviklikke lahendusi. Usun, et Juko-Mart, olles ise aktiivne ja käed-külge-inimene, nõustub minu üleskutsega: muusikavaldkond on muutumas ning muusikute kohustus eelkõige iseenda ees on olla muutustega kursis, mõista nende põhjusi ja olla asjakohaselt kriitiline. Aeg, mil saame end kuulda vaks teha vahetult ja kiiresti, saame luua sidemeid otse kuulajaga, loob muusikutele nii raskusi kui avab mitmeid uusi võimalusi.

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A PhD Thesis About Film Musicals

Sedat Yildirim. *Deconstructing the Film Musical Genre Through Film Semiotics and Postmodernism*. Tallinn: Tallinn University Dissertations on Humanities 59, 2020, 131 lk.¹

Jaan Ross

The thesis by Sedat Yildirim is based on three published articles. One of them has appeared in the Lithuanian periodical *Studies about Languages* and two of them in the Romanian biannual *Cinematographic Art & Documentation*. According to the Estonian Research Information System (etis.ee), the former belongs to category 1.1 as reflected by the abstract and citation database SCOPUS, and the two latter ones to category 1.2 as reflected, *inter alia*, by the Norwegian register for scientific journals, series and publishers ERIH PLUS. The thesis consists of 131 pages including an analytical overview which in its turn consists of three chapters, introduction and conclusions. Its supervisor is Professor Mihhail Lotman of Tallinn University and the University of Tartu.

The first article, "Identifying Kurds in Bahman Ghobadi's films: A film semiotic study", provides

a brief insight into Kurdish culture and language and analyze[s] the Kurdish identity through the borders of four different countries in Ghobadi's films by a Film Semiotic approach. The theoretical basis of the research relies on Umberto Eco's types of codes [...], Laura Mulvey's male and female gaze theory [...], and syntagmatic types of shots introduced by French Film Semiotician Christian Metz [...] (p. 127 in Article 1).

The second article, "Deconstructing the musical genre in *The Commitments* (1991)" is devoted "to the semiotic analyses of the visual language in the construction of two different types of musical movie genres", the Hollywood/American film musical genre and the post-modern musical movies. "The study explores one particular musical movie, *The Commitments* (1991)

by Alan Parker by using the theories of prominent semioticians, Christian Metz and Roland Barthes" (p. 23 in Article 2).

The third article, "Postmodernist musical film: *The Blues Brothers* (1980), *Evita* (1996), *Moulin Rouge* (2001), *Sweeney Todd* (2007) and *La La Land* (2016)", deals with the above five film musicals by applying postmodernist film theories to the so-called generic conventions of those films (p. 34 in Article 3).

Let me first deal with some conceptual issues in the thesis and finally present a list of minor mistakes I have noticed while reading the thesis.²

There seems to be a small genre problem with this work. Namely, the analytical overview contains research which is not reflected in the three publications (cf. "the third chapter [...] analyzes five postmodern film musicals ..." (p. 11 in the analytical overview). Those films are *Everyone Says I Love You* (1996), *Jersey Boys* (2014), *London Road* (2015), *Straight Outta Compton* (2015), and *Bohemian Rhapsody* (2018). This does not allow us to consider the thesis as an article-based dissertation par excellence (cf. "[a]n article-based dissertation is a series of research publications comprehensively dealing with the research topic together with an analytical overview", Tallinn University Regulations for Doctoral Studies and Defense of Doctoral Theses, § 14 (1)) but places the dissertation somewhere in the middle between that and a monograph. Also, the analytical overview is slightly longer than 30–40 standard pages for its main part, as suggested in the Regulations § 14 (3).

In *Semiotics of Cinema* (1973/1976) by Yuri Lotman,³ one can find a number of comparisons of different art forms pointing to similarities and

¹ Also available electronically via etera.ee.

² Since I was invited by Tallinn University to act as a preliminary reviewer of this dissertation as well, there may be overlappings between that review and the present text.

³ Yuri Lotman 1976. *Semiotics of Cinema*. English translation (Russian original 1973), Michigan Slavic Contributions 5, Ann Arbor: University of Michigan.

differences between them. To some extent, in the present thesis I miss the comparative analysis of the structure and the processes taking place in music and in film. Let me present a few examples from Lotman's book (English translation, 1976) that point to the above comparison. "Music, because of the purely syntagmatic nature of its construction, can model (when it is oriented toward depiction) a picture, a synchronic non-discrete image of the world, and, when imitating speech structure, a narration" (p. 69); "In the 1930's Jan Mukařovský pointed out that sound augments the surface of the screen, giving it an additional dimension" (p. 81); "In the theater, when watching Hamlet, we must forget about the actor who plays him (opera is fundamentally different, since, in contrast to drama, we *listen to the singer* [italics in the original] in a given role)" (p. 90); "... in the film *No Ford through the Fire* we find an interesting example of polyphonic structure. The correlation of cinematographic and musical organizations seems to us to be rather familiar and natural, while in this film we have a similar contrapuntal arrangement of cinematography and visual art" (p. 95).

It is a little complicated to place Article 1 under the umbrella of the thesis title, *Deconstructing the Film Musical Genre Through Film Semiotics and Postmodernism*. Article 1 has no relationship whatsoever to the film musical genre. Instead, it deals with Kurdish national identity issues (very interesting and important ones, however). A broader title for the thesis would probably have solved this problem.

In Article 2, p. 27, the author writes: "Rick Altman divides the major realms of the American Film musicals in five that are respectively: setting, shot selection, music, dance and personal style of the major characters." I think it is remarkable that in the analysis (deconstruction) of film musicals, music is only one component out of five the so-called major realms, placed on the third place in their list. My general impression – maybe superficial – is that the structure of film musicals in this thesis is discussed mostly in terms of the plot. I do not think it is an inadequate approach but consider it, however, somewhat paradoxical.

The author uses the opposition between "low art" and "high art" (e.g., p. 110) but it remains unexplained where the demarcation line

between them is located. True, in Article 3, pp. 36–37, the author writes that "postmodernist films are claimed to be part of the high art form" and "today's understanding of higher art forms [...] are simply works that negotiate certain controversial issues of a particular society and bring them into view through a rather non-traditional narration and generic conventions". An extension of these ideas would have been welcome both in historic and contemporary arts.

On p. 22, the author writes: "Music is the main component that creates the structure of film musicals." For a musicologist, this claim seems self-evident. Otherwise the word 'music' should not be a part of the composite. The same might be said about the statement on p. 23 that "[o]ne of the greatest examples underlying the significance of music within the context of film musicals is undoubtedly *The Sound of Music* (1965)".

On p. 34, the author writes: "Metz thinks of cinema as distinctive, unique and more valuable than other art forms as it is the combination of moving picture and sound synchronized together which reflects the spectacle of reality for the audience much more efficiently." I strongly doubt the claim that some realms of art can be seen as more valuable than others. I agree, however, with the second half of the sentence.

On p. 37, the author refers to Yuri Lotman, who has written that "the different shots that form a scene are similar to the words making up a sentence". A well-known Russian director Alexander Sokurov has created a movie entitled *Russian Ark* (2002) which consists of a single shot only. I am wondering whether it is possible to accommodate Sokurov's film with the claim by Lotman.

I did not find explicit discussion in the thesis of the relationship between diegetic and non-diegetic music in film musicals. It would have been interesting to know whether any conclusions can be drawn about this opposition on the basis of postmodernist film musical deconstruction.

When discussing the movie *London Road* (2015), the author justifiably states that "[t]he musical crosses all the boundaries related to the film musical genre". After seeing that film, I would like to underline and discuss two phenomena related to it: the minimalist aesthetics that become evident in the form of abundant

repetitions, and the role of the chorus. Could we see the importance of these devices in designing the structure of this particular movie?

In Chapter 2 of the analytical overview, entitled "Postmodernist Film Musical", the author refers to several earlier important writings on the subject. This permits the compilation of a list of prominent features characteristic to postmodernism. I tried to do this with the following results: postmodernism as an irony or a parody of modernism; postmodernism undermining the metanarratives; scepticism about authority, received wisdom, cultural and political norms; making art for the masses but not for only the sake of art, thereby undermining the distinction between high and low art; engaging the realm of the family, gender relations, and sexuality. I would be interested whether some of these features are more important than others from the point of view of the genre – in other words, whether one can observe a certain hierarchy between them.

There are some statements in the thesis which I would like to scrutinize. On p. 128 of Article 1, the author writes about "the existence of the de facto Kurdish state since 1992." In Wikipedia, it is written that "Iraqi Kurdistan emerged in 1992 as an autonomous entity inside Iraq with its own local government and parliament".⁴ I wonder whether the wording in the thesis may perhaps be a bit too strong.

On p. 137 of Article 1, the author writes: "My goal is not to prove whether Christian Metz' theories are credible or not. I will rather focus on applying these theories to the construction of the narration in Ghobady's films." I feel this sentence is strange. From the point of view of research discourse, what is the rationale of applying non-credible theories to the analysis of empirical material?

On p. 139 of Article 1, the author writes about the film *A Time for Drunken Horses* (2000) that "[i]n spite of the title of the movie, we don't see horses in the film; rather mules are in the center of

narrative". It is not made clear whether the author has any explanation for this.

On p. 145 of Article 1, the author writes about the film *Turtles Can Fly* (2004) that "Americans are the savors [!] of the Kurdistan." Is this what personages in the movie feel or a more objective historical statement related to public opinion?

On p. 35 of Article 2, the author writes: "The universal belief is that language is one of the most important features that compose the national identity." I believe that ethnographers do not always think this way. The late Galina Starovoitova, for example, has shown that for diaspora Armenians the most important national consolidating factor is religion, not language.⁵

On p. 39 of Article 3, the author states about the movie *The Blues Brothers* that "[t]he movie lacks dancing." However, I can witness dancing, for example, in the scene in the church that starts at approximately 18:00 from the beginning or in the scene in a pub from approximately 56:00.

Now let me to proceed with smaller comments on the text of the dissertation.

For some reason, the title of the film *The Commitments* is many times (e.g., in the table of contents, p. 5) followed by the year of its release as a part of the title, i.e., within the quotation marks. I do not understand why. Besides, the use of capital letters is sometimes unexpected and, for me, counter-intuitive. Such examples include Film Semiotics, Discourse Analysis, Comparative Analysis and Literary Analysis on p. 7.⁶

On p. 10 the author writes:

Thus, the first criterion for choosing these musicals [for paper 3] was whether they were released after the 1980s, the second criterion was whether they have postmodernist film traits and the third was their box-office-based popularity [...] ... there are also five other postmodern musicals analyzed in the body part of this dissertation [...] These musicals are chosen by the same abovementioned methods ...

⁴ <https://en.wikipedia.org/wiki/Kurdistan> (assessed 21 July 2020).

⁵ Г[алина] В. Старовойтова 1987. Этническая группа в современном советском городе: социологические очерки. Ленинград: Наука. [G[alina] V. Starovoitova 1987. Etnicheskaya gruppa v sovremennom sovetskem gorode: sotsiologicheskiye ocherki. Leningrad: Nauka.]

⁶ Cf. also <https://www.skillsyouneed.com/write/capital-letters.html> and <https://www.dummies.com/education/language-arts/grammar/when-to-use-capital-letters/> (accessed 30 July 2020).

I believe that the word 'method' is not appropriate here and we would talk about 'criteria' instead.

There are some minor errors, misspellings and inconsistencies. For instance, an em dash is systematically (e.g., p. 14) replaced by a hyphen, which is incorrect. In the non-numbered table on p. 55, middle section, the film *London Road* should be listed as well (currently missing). On p. 115 of Article 3, the author refers to M. Keith Booker, who writes about the film *Moulin Rouge!* that "the exclamation point in the title is definitely appropriate". In the thesis, however, the title of the film is used without the exclamation mark.

On p. 38, the author writes: "However, the number of artistic films including semiotic analysis has increased obviously." I do not understand this sentence. On p. 43, the author writes: "Baudrillard's concept of simulacra represents the media- or culture-simulated significations in our lives are related to the current understanding of our lives." I believe something is wrong with syntax of this sentence.

There are some layout mistakes, e.g. at the very top of p. 37 of Article 2: "[...] overflowing trash cans add a frantic and desperate excitement." (Don Kunz, 2001: 55) (*Figure 1 Figure 2 Figure 3*)". On p. 33, left column, of Article 2, the words 'establishment' and 'since' are distributed so that they partly overlap.

While Articles 1 and 2 and the Analytical Overview have undergone generally decent copy editing, this unfortunately does not apply to Article 3. There are a number of examples of sloppy formatting which I do not think should be listed here. Let me, however, ask just one question. What is the postmodernist opposition of the modernist concept of creation? Is it indeed "decre" as we read in the table p. 35? The internet seems not to know such a word.

Otherwise, the table mentioned above is quite thought-provoking. I started to think how films by Andrei Tarkovsky might be classified according to a modernism-postmodernism axis. If I consider, for example, *Mirror* (1975) then it should be characterized as anti-narrative and petit-historical rather than narrative and grand-historical. Should we interpret this as a sign of postmodernism in *Mirror*?

Sedat Yildirim defended his thesis successfully in front of the Doctoral Studies Council of the School of Humanities, Tallinn University, on 26 August 2020. It was decided to grade the thesis as approbatur. It is believed that despite the above questions and remarks, the thesis is a valuable piece of research which contains some original results, in particular, concerning changes in the language of film musicals when proceeding from the modernist epoch to the postmodernist one.

Heili Reinart, Brett Sarapuu, Lauri Vanamölder (koost.). *Laulupeod Postimehega: 150 aastat Eesti üldlaulupidusid Postimehe kajastuses.* Tallinn: Postimees, 2019, 232 lk.

Marge Allandi

2019. aastal tähistati 150 aasta möödumist Eesti esimese üldlaulupeo toimumisest. Sel puhul ilmus eelmisel aastal kaks raamatut – „Laulupidu. Jannsen. Koidula: avatakt”¹, mis viib lugeja esimesele laulupeole eelnenud aega, ja „Laulupeod Postimehega”, mis võimaldab saada osa laulupidude 150-aastasest ajaloost. Nii laulupidu kui Postimees on eestlaste kollektiivses mälus kinnistunud sümbolid ning seetõttu ei olegi väga üllatuslik nende käsitlemine ühes raamatus. Käesolev kirjutis ei ole mitte niivõrd viimati mainitud raamatu arvustus, vaid pigem koondab mõningaid lugemisel tekinud mõtteid.

Alustuseks lühidalt raamatu ülesehitusest: igale üldlaulupeole on pühendatud peatükk, milles on ära toodud peoaegse Postimehe või Edasi (1948–1990) esileht, üldised andmed peo kohta ja artiklid, mis kajastavad sündmisi enne ja pärast pidu ning loomulikult pidu ennast. Teemad, mida käsitletakse, on ettevalmistus, korraldus, peole saabumine, köned, laulupeo tähendus, peolistest vahetud muljed, olmeproblemid, rahvariited, lisaks kriitilised märkused. Artiklitega, mis ei ole enamasti esitatud originaalkujul (mõnel puhul on koopia originalist), kaasnevad visuaalsed materjalid. Need on arusaadavatel põhjustel erinevad – esimestest pidudest pole fotomaterjali ja seepärast on lisatud laulupeoga seotud teadaandeid, reklame, kuulutusi, karikatuure. See on väga humoorikas lugemine-vaatamine ja lisab värvit kõrval olevatele artiklitele.

Arusaadavalt ei ole raamatus kõiki Postimehes ilmunud laulupeoteemalisi artikleid, tegemist on siiski koostajate valikuga. Kuid võib julgelt väita, et kaetud on kõik olulised laulupeoga seotud teemad.

Sündmuste käsitlemine ajakirjanduses ilmunu põhjal on kindlasti maiuspala neile, kes hindavad otseseid allikaid ja neist õhkuvaid emotsione.

Nii ütleb ka raamatu idee autor Sten Weidebaum: „[...] tundus ainuvõimalik ja õige Postipapa Jannseni vaimustusest kantuna rännata kohalolnute kirjelduste kaudu läbi laulupeo ning meie rahva ja riigi peadpööritava ajaloo.” Sellega võib täiesti nõus olla – raamatus olevad artiklid ei räägi ainult laulupeost, vaid palju laiemalt eestluse ja Eesti lugu. Aga siiski eeskirjat sellest, kuidas erinevates poliitilistes ja sotsiaalsetes oludes on toime tuldud peo korraldamise ja läbiviimisega ning milliseid ülevaid hetki on peod pakkunud nii osalejatele kui pealtvaatajatele.

Kuid selles raamatus on kaks tegelast ja seetõttu saab mõningase ülevaate ka teise tegelase – Postimehe muutumisest läbi aastate. Rein Veidemann ütleb raamatu eessõnas: „Nõnda saab lugeja kaasandena ka Postimehe, esimesest üldlaulupeost ainult kaksteist aastat vanema ajalehe, Eesti esimese katkematult ilmunud perioodilise väljaande ajaloo läbi üldlaulupidude fookuse.” Huvitav on jälgida, kuidas aastatega muutuvad kirjutamisstiil, artiklite sisu, ajalehe kujundus. Suuresti mängib siin rolli võimal olev ideoloogia, kuid mitte ainult. Ka ajakirjanduses on näha nn. moevoole – ajastud erinevad kujundusvõtete poolest, selle poolest, mida tähtsaks peetakse, ning erisuste poolest, mis tulenevad tehnilikatest võimalustest.

Muidugi on huvitav jälgida eesti keele arengut. Artiklites on säilitatud omaaegne kirjaviis ja seetõttu on võimalik vaadelda keele muutumist ajas. Gooti kirjast on küll loobutud, ilmselt seetõttu, et paljudel lugejatele oleks see keeruline lugeda, aga önneks on siiski reklamid jms. gooti kirjas, mis lisab ajastutruudust ja võimaldab ennast proovile panna.

Ajakirjanduse puhul tuleb meeles pidada ridade vahelt lugemise oskust, eriti kui räägime totalitaarse režiimi tingimustes väljaantavast

¹ Rein Veidemann jt. 2019. *Laulupidu. Jannsen. Koidula: avatakt.* Tartu: Tartu Linnavalitsus / Tallinn: SE&JS.

ajakirjandusest. Kuigi riigitruudus ja taotlus olla valitsevale režiimile meelepärane kõlab läbi iga ajastu kirjutiste, ei tähenda see, et üldine meelestatus oli selline. Ei armastanud eestlased Vene tsaari üldse nii palavalt, nagu võib jäada mulje, kui lugeda tsaariaegseid kirjutisi laulupeost. Peod olid enamasti pühendatud mõnele tsaariperekonna tähtpäevale ning tsaari ja teiste valitsejate kiitmise ja ülistamine kuulus nii peokõnedesse kui ka kirjutistesesse: ilma keisrit ja riiki tänamata poleks võim sellise rahvusliku üritusega leppinud. Näiteks 1894. aasta laulupeo 75. aastapäeva esimesel päeval ilmunud lehe esiküljal – see laulupidu oli pühendatud pärisorjuse kaotamise 75. aastapäevale – olid troonipärija suurvürst Nikolai ja tema mõrsja pildid ning artikkel „Pidiuks!”, mis on tõeline kiidukõne meistriklass.

Iga üksik sõna, mis meie laulame, on palwe ja soow, et Jumal meie südamest armastatud Keisrit, Aleksander III ja tema Abikaasat ning meie tulewast walitsejat, Troonipärijat Nikolai Aleksandrowitschi ja tema Körget Mõrsjat Alicet hoiaks ja kaitseks, on tänu ja kiitus häätetegude eest, mille osalisteks meie oma Keisri heldusel oleme saanud (lk. 35).

Meeldetuletuseks niipalju, et tegemist oli Aleksander III venestuspoliitika kõrgajaga.

Ka eestiaegsed laulupeod olid pühendatud nii mõnelegi riiklikele tähtpäevale. Laulupidu ei olnud ainult rahva pidu, vaid ka riiklikult orkesteritud tegevus ning see ilmneb ka Postimehes ilmunud artiklites. Iseseisvuse ajal ei olnud enam vajadust tööstada enesele ega teistele eestlaste kui rahvuse olemasolu. Kuid siiski teenis laulupidu massi- ja propagandaüritusena rahvusliku identiteedi tugevdamise ja rahva ühtsuse demonstreerimise eesmärki. Postimees, 22. juuni 1938: „Nagu Kreeka antiikse kultuurigi olümpiaadid, nii olid meie laulupeod kogu rahwa ühtehoidmisse, iseteadwuse ja omakultuuri wäljendused” (lk. 86). Riigijuhtide toetus ja osavött laulupidudest rõhutas veelgi peo olulisust kogu riigile ja rahvale.

Nõukogudeaegsete laulupidude kajastused on neile, kes seda aega teavad ja mäletavad, täis äratundmist. Laulupeotemaatika oli täielikult rakendatud võimuloleva režiimi teenistusse. Edasis kirjutatakse 23. juulil 1955: „Oma

kangelasliku tööga loob meie rahvas oma õnnelikku tänapäeva, ehitab kommunismi. Laul aitab meil elada ja võita. Töö ja laul käsikäes, sammub meie rahvas edasi uutele võitudele rahvamajanduses ja kultuuris” (lk. 123). Peod olid enamasti pühendatud Eesti NSV või Suures Isamaasõjas saavutatud võidu aastapäevale, mis andis võimaluse siduda laulupidu riikliku poliitikaga. Võiks isegi öelda, et nõukogude kord kasutas laulupidu endale reklaami tegemiseks. Tsaariaegsete ja nõukogudeaegsete pidude kajastused on märkimisväärtselt sarnased, sest ilma võimu kiitmata poleks ju pidusid toimunud.

Erandiks okupatsiooniaegsete pidude seas oli 1969. aastal toimunud juubelilaulupidu, mis oli pühendatud laulupeole enesele. Aga see ei tähenda, et ka see pidu poleks rakendatud nõukogude ideoloogia teenistusse. 28. juuni Edasis ilmunud könes ütleb Eesti NSV Ülemnõukogu Presiidiumi esimees Aleksei Müürisepp, et pidu on pühendatud ka saabuvale Lenini 100. sünniaastapäevale (Lenin sündis 1870. aastal) ja üldse on tegu rahvaste sõpruse peoga.

Taas iseseisva Eesti laulupeod algasid 1990. aastal. Selle, 1990. aasta peo märksõnaks olid väliseestlased – köigis kolmes pidu käsitlevas artiklis on juttu nii juba võõrsil sündinud kui ka Eestist peaegu 50 aastat tagasi lahkinud peokülistest. Kuid emotsionaalsetele ja rahvuslikele kirjutistele lisaks tegeletakse ka julgelt kriitikaga. Postimees, 30. juuni 1994: „Miks pole taasvabanenud Eesti üldlaulupeol esindatud kõik paremad eesti heliloojad, miks ei laulda sellel peol ainult eesti heliloomingut” (lk. 175). 1999. aasta 5. juuli Postimehes kirjeldatakse veidrusi:

Ilmselt jäävad ületamatuks Tallinna kolonni ees sõitnud kollane SAAB ning selle sabas sörkinud Tiina Jantson koos mingite rahvusvaheliste missidega, kes praegu Tallinnas viibivad. Misside nägudelt võis aimata, et nemad ei saa aru, miks see rahvamass keset palavat päeva paksudes riitetes ringi trambib, ning rahva nägudelt võis aimata, et nemad ei saa aru, miks need poolalasti välismaa plikad on pühasse rongkäiku pääsenud. (lk. 188).

Muidugi peeti oluliseks laulupidude kestmajäämise küsimust: 1990. aasta 1. juuli Edasis küsib Mart Soidro: „[...] kas jätkub meil energiat, eufooriat ja tahtmist sellise peo korraldamiseks?

Ja raha?" (lk. 170), aga 1999. aasta 5. juuli lehest võime lugeda: „Vähemalt annab see meeletu rahvamass põhjust ka kõige skeptilisemal eestlasel uskuda presidendi [Lennart Meri] sõnu, et laulupidu ei ole moe-, vaid südameasi.” (lk. 193).

Arusaadavalt ei pretendeeri ajakirjanduses ilmunud kirjutised täielikule objektiivsusele, kuid nad annavad ülevaate sellest, kuidas kaasaegsed nägid ja interpreteerisid sündmusi. Hinnangud ja mõtted laulupidude kohta sõltuvad ka sellest, kelle poolt on need kirja pandud. Esimesel laulupeo puhul võib öelda, et Johann Voldemar Jannsen korraldas peo ja ka kirjutas sellest oma ajalehes. Võõrvõimu aegadel on ajalehes laulupidudest kirjutamine võimaldanud „ajada eesti asja”.

Kui algusaegsete laulupidude käsitlused ajakirjanduses on emotsioonidest tulvil ja enamasti positiivsed, siis hilisemal ajal tuuakse välja ka rohkem negatiivseid aspekte. Siiski on pidude kirjelduste väljenduslaad emotsiонаalne ja rõhub tunnetele ning ülistab vastavalt parasjagu valitsevale võimule kas rahvuslikkust, valitsejaid või sotsialistlikku kodumaad.

Lõpetuseks veel mõned mõtted. Jöudsin lugemisega 2019. aasta peo ettevalmistustest rääkiva artiklini, keerasin lehte ja oligi kõik, raamat oli läbi saanud. Ma saan küll aru, et raamatu ilmumine ajastati laulu- ja tantsupeoga, kuid niimoodi jäi juubelipeo kajastus napiks. Ka ei meeldi mulle, kui raamatust peab nii järsku lahti laskma. Käesoleval juhul oleks tahtnud näiteks silmitseda veel esitatud artiklite pealkirju sisukorda seatuna. Nii oleks saanud veel kord heita võrdleva pilgu eri ajastutel kirjutatule.

Eesti laulupidude 150-aastase ajaloojooksul on poliitilised olud vaheldunud. Laulupeod algasid võõrvõimu tingimustes, lühikest aega toimusid need iseseisvas riigis, siis taas okupeeritud oludes ning taas iseseisvas riigis. Kõik need ajad ja olud kajastuvad ka vaatlusaluses raamatus, nii laulupeo kui Postimehe vaatenurgast. Raamatu väärthus on kindlasti võrdlus – eri ajastute pidude kajastused on koondatud kokku ja see võimaldab jälgida laulupidude lugu. Ning laulupeo ja Postimehe muutumist ja arengut jälgides saame osa Eesti loost.

**Riho Päts. Valik artikleid muusikapedagoogikast ja muusikapsühholoogiast.
Koost. Inge Raudsepp ja Maie Vikat, Gigantum Humeris, Tallinn: TLÜ
Kirjastus, 2019, 338 lk.**

Anu Sepp

Eelmisel aastal (2019) tähistasime Eesti muusikahariduse suurkuju Riho Pätsi 120. sünniaastapäeva. Tema tegevusspekter oli erakordsest lai, hõlmates tööd nii heliloojana, interreedina, õpetajana, koorijuhi, õpikute autorina kui ka publitsistina. Eelkõige aga tunneme teda kui Eesti muusikahariduse edendajat, kelle fundamentaalne panus on tajutav ja aktuaalne veel tänapäevalgi. Riho Pätsi sulest on ilmunud ligi 500 artiklit; nende põhitemaatika puudutab muusikapedagoogikat, kuid rohkesti leidub ka ülevaateid ning arvustusi Eesti ja välisriikide heliloojate loomingust. Tähistamaks ja meenutamaks Riho Pätsi elutööd, ilmus Tallinna Ülikooli kirjastuse sarjas „Gigantum Humeris” tema 40 artiklit sisaldav kogumik, milles kajastatakse eelkõige muusikakasvatuse probleematakit. Omas ajas olid need põhimõtted aktuaalsed ja on seda endiselt ning kajastuvad meie praeguses muusikapedagoogikas kui tuumtekstid.

Raamatu saatesõnas annavad koostajad Inge Raudsepp ja Maie Vikat lühiülevaate Riho Pätsi muusikuks kujunemise teest ning teevusest. Tema muusikapedagoogilisel tööl peatutakse pikemalt – on ka põhjust, sest diapason on aukartust äratav:

Riho Päts oli kursis Euroopa ja USA muusikapedagoogika ja psühholoogia teadusuuringutega (G. Schünemann, C. Stumpf, G. Révszé, C. Seashore, M. v. Briessen, C. Eitz, V. Siukonen, T. Glebov, S. Beljajeva-Ekzempljarskaja) ning jälgis Saksa, Inglise, USA ja Nõukogude Venemaa muusikapedagoogika perioodikat. Muusikapedagoogiline teadmus rikastus välisreisidel Saksamaale, Soome, Italiasse, Inglismaale, Tšehhi Vabariiki, Leetu ja Nõukogude Venemaale.

Just tänu mitmekülgsele informatsioonile ja uutele kogemustele kristalliseerus see uuteks muusikapedagoogilisteks põhimõteteeks ja suundadeks Eesti kontekstis:

muusikalise mõtlemise arendamine, aktiivne osalemine muusikalise analüütilises õppes relativise meetodi, kommenteeriva analüüsiga ja sünteesi, improvisatsiooni, muusika kuulamise ja diferentseeritud töö kaudu, osalemine muusikakasvatuse ja muusikakultuuri vahelises interaktsioonis, ning lõpetuseks tema postulaat [mis on nüüdseks leidnud ka teadusliku kinnituse neuropsühholoogiliste uuringute kaudu – A. S.] – eranditult kõik inimesed on muusikalise mõjutatavad ning arenguvõimelised.

Artiklikogumik koosneb neljast osast ning addresaadina näevad koostajad eelkõige üldhariduskoolide ja muusikakoolide õpetajaid ning körgkoolide üliõpilasi, kuid töenäoliselt võiks siit huvitavat lugemist leida ka koorimuusikud ning miks mitte Eesti muusikaharidusest ja kujunemisloost huvitatud (tava)lugeja.

I osa koosneb neljast artiklist, kus autor arutleb lapse muusikalise arenemise ning muusikaalaste psühhiliste protsesside teemal. Riho Pätsi mõtteavaldused on endiselt aktuaalsed ning leidnud tänapäeval kinnitust ka mitmetes neuropsühholoogilistes uuringutes:

Arvestades teaduslikult tõestatud seisukohta, et muusikaliste eeldusteta inimesi peaaegu polegi, sunnib see järeldamata, et ei kodune muusikakasvatust ega mõnikord ka lasteaed pole täielikult suutnud kõigis lastes peituvaid muusikalisi eeldusi äratada. (Mudilaste muusikaalsuse arendamise põhialused, Nõukogude Kool 1975, nr. 4).

Kõige kaalukam nii sisulises kui ka mahulises mõttes on II osa – „Innovaatilised suunad Eesti muusikakasvatuses”. Siin avaldatud 14 artiklist leiab lugeja kõik meie muusikahariduse olulised uuendussuunad: lapse loomulike võimete arendamine, kõigi õpilaste kaasamine aktiivsesse musitseerimisse laulmise ja pillimängu kaudu, aktiivne ja teadvustatud muusikakuulamine.

Kogumiku III osa on pühendatud meie kultuuri olulisele fenomenile – ühislaulu, koorilaulu ning laulupidude teemale. Ühislaulu all on siin mõeldud ühehäälsset kooslaulmist ja edendamise aluseks peab autor ühisrepertuaari olemasolu, millel on oluline osa rahvusliku ühtekuuluvustunde tekkes. Riho Päts kui üks noorte laulupidude traditsiooni alusepanijaid rõhutab eriti mudilas- ja koolikooride olulisust meie laulupidude jätkusuutlikkust silmas pidades.

Kogumiku viimane osa „Muusikapedagoogika ja muusikahariduse põhimõtete kajastumine Riho Pätsi tegevuses” annab huvitava ülevaate muusikahariduse eri tasanditel toimuvast. Eriti siin avaldub Riho Pätsi oskus analüütilistes aruteludes välja tuua nii tunnustusväärset kui ka puudusi.

Kui Tallinna konservatorioorium tahab olla kõrgem muusikaõppesutus, siis peaks ta õppekava ka sellele vastama. Konservatorioorumi lõpetanud diplomeeritud helikunstnikud peaksid peale oma eriala vähemalt igasugustes muusika üldküsimustes kompetentsed olema. Kuid Tallinna konservatorioorumi lõpetaja kohta ei saa seda mitte alati öelda. Siin võib lõpetajalt mõnikord

isegi *elementaarmuusika küsimustes* üllatavalt segaseid vastuseid saada! (Päevalteht 1927, nr. 316).

Pätsi oskus luua ja säilitada Eesti muusikahariduse oma nägu ning samas lisada uuenduslike ideid Euroopa pedagoogikast on olnud meie muusika (üld)hariduse pant. Tähtsaima rolli muusikakasvatuses omistas Riho Päts õpetajale, kelles ta nägi loojat ühendatuna pedagoogi ja kunstniku omadustega. Tema muusikapedagoogilised ideed on nagu majakas, mis näitab tänapäevalgi õiget suunda kiiresti globaliseeruva maailma virvarris ja ebastabiilsuses. Just tänu terviklikule muusikaharidussüsteemile, professionaalsele õpetaja(koolituse)le ning targalt kujundatud sisule saame praegu uhkust tunda oma kõrgetasemelise muusikalise üldhariduse üle. Praegugi on oluline säilitada oma nägu ja suund, jäädva kindlaks ajas kujunenud töekspidamistele, värtustada traditsioone ning kasutada arukalt innovatsiooni. Muusikaline üldharidus on väga oluline, ehkki kohati kahjuks tähelepanuta jäetud osa meie kultuurist.

KROONIKA

Muusikateadusliku elu kroonikat 2019/2020

Koostanud Äli-Ann Klooren, Eesti Muusikateaduse Seltsi (EMTS) sekretär

Eesti Muusikateaduse Selts

Hooaeg 2019/2020 oli EMTSile 28. tegevusaasta. Seisuga 30. september 2020, mil löpeb seltsi majandusaasta, kuulub EMTSi 92 liiget.

Seltsi juhatuse esimehena jätkab Kerri Kotta, aseesimehena Anu Kõlar ning juhatuse liikmetena Saale Konsap, Kristina Körver ja Anu Schaper; revisjonikomisjoni esimees on Eerik Jöks, liikmed Raili Sule ja Heidi Heinmaa.

Tavapärase kahe Eesti-sises muusikateadusliku ürituse asemel toimus sel hooajal vaid üks: EMTSi *Leichteri päev*, mis leidis aset 25. novembril 2019 Eesti Muusika- ja Teatriakadeemia (EMTA) kooriklassis. Kavas oli Andreas Waczkat ettekanne teemal „Geophony – Biophony – Anthrophony. Bernie Krause's Great Animal Orchestra and his Theory of the Origins of Music”, samuti tutvustati EMTSi aastaraamatu Res Musica üheteistkümnendat numbrit.

Covid-19 pandeemia tõttu kehtestatud eriolukorra pärast jääti tänavu ära Tartu päev ning piirangud ei lubanud korraldada ka traditsioonilist EMTSi kultuuriloolist sügismatka. Ka see jääti tänavu vahele.

Uued väljaanded

Leichteri päeval esitletud aastaraamatu Res Musica üheteistkümnes, eesti-, inglise- ja saksakeelne number (2019) pöhineb EMTSi 2018. aasta Tartu päeva ettekannetel, mis oli pühendatud Toomas Siitani 60. sünnipäevale. Artiklidki käitlevad erineval moel tema uurimis- ja tegevushaaret. Kogumiku avab Kristel Pappeli pühendusessee. Anu Schaper kirjutab Johann Valentin Mederi teoste dateerimisest, tänu millele on võimalik täpsemalt rääkida tema Tallinnas kirjutatud muusikast. Katre Kaju võtab vaatluse alla 17. sajandi esimese poole juhumuusika, täpsemalt, muusikalised pulmaõnnitlused. Mart Humal tutvustab prantsuse filosoofi ja matemaatiku René Descartes'i heksahorditeooriat ning selle edasiarendust Newtoni poolt ning võrdleb seda 15.–16. sajandi muusikateoreetikute John Hothby ja Gioseffo Zarlino teoriatega. Andreas Waczkat kirjutab 2013. aasta Haapsalu vanamuusika-

festivalil esinenuud ansamblit Phantasm kontserdist ning arutleb selle ajel muusikute ja kuulajate kommunikatsiooni(konteksti) üle ajaloos ja tänapäeval, arvestades ka kuulatava muusikateose detaile. Friedhelm Brusniak osutab reisikirjade, päevikute, kirjavahetuste jt. allikate põhjal ideedevõrgustikule ja selle tähtsuselole 19. sajandi seltsi- ja kooriliikumises. Kogumiku lõpetavad kaks artiklit Arvo Pärdist, mõlemad avavad Pärdi loomingu, selle tausta ja retseptsooni senitundmatuid tahke. Kevin C. Karnes vaatab *tintinnabuli*-teoste (pool) illegaalseid esitusi 1977. aasta Riias ning nende möju tollastele väljapaistvatele muusikutele. Christopher J. May lähtub alguspunktina Pärdi ja tema pere emigreerumisest Läände 1980. aastal, analüüsides sellest pöördepunktist arenenud *tintinnabuli*-teoste erinevat retseptsooni kummagi pool raudset eesriiet. Veel sisaldab Res Musica number raamatuarvustusi ja Jaan Rossi ülevaadet viimase viie aasta muusikateaduslikust teadustegevusest uurimisteema „Muusika performatiivsed aspektid“ raames. Res Musica üheteistkümnenda numbri koostas külalisena Anu Kõlar.

Artiklite täistekstid võib leida Res Musica kodulehelt www.resmusica.ee, kuhu need pannakse üles aasta pärast numbriga ilmumist. Artiklite kokkuvõtted ning kogu mitteteaduslik osa, sh. arvustused, on üleval kohe pärast ilmumist. Res Musica numbreid saab tellida nii kodulehelt kui ka saates meili aadressil resmusica@eamt.com. Muusikateaduslikud väljaanded on müügil EMTA välissuhete osakonnas.

Märtsis pälvis parima kõrgkooliöpiku konkursil esikoha Kerri Kotta „Muusikateooria öpik“ (jagades esikohta „Geoinfooriatika“ öpikuga). „Muusikateooria öpik“ on veebis tasuta kättesaadav alates 2018. aasta septembrist (<http://mt.ema.edu.ee/>).

Suvel ilmus Tartu Ülikooli kirjastuselt eesti keeles märgiline teos: Theodor W. Adorno „Uue muusika filosoofia“ Jaan Rossi tölkes, toimetaja Mart Jaanson. Loetelu EMTA muusikateaduse osakonna varasematest publikatsioonidest on koos tutvustustega üleval kooli kodulehel

(www.ema.edu.ee) rubriigis „Publikatsioonid”. Nende muusikateadlaste publikatsioonid, kes osalevad Eesti ametlikes teadusprojektides ja/ või töötavad õppejõududena kõrgkoolides, saab internetist kergesti kätte kas ETISest või vastavate kõrgkoolide aastaaruannetest.

AUTORID / AUTHORS

RYTIS AMBRAZEVIČIUS on lõpetanud Vilniuse Ülikooli füüsikuna, doktorikraadi omandas Leedu Muusika- ja Teatriakadeemias. Ta on Kaunase Tehnoloogiaülikooli ja Leedu Muusika- ja Teatriakadeemia professor. Tema uurimisvaldkonnad hõlmavad etnomusikoloogiat, muusika- ja kõneakustikat ning kognitiivset muusikateadust. Kaalukas osa tema uurimusest keskendub traditsioonilisele laulmissele (Leedu ja teised traditsioonid; esitus, stilistika, taju, transkriptsioon, edasikandmine). Ambrazevičius on enam kui 80 artikli ja viie monograafia (kaas)autor. Ta on Leedu Rahvusliku Teadusauhinna laureaat (2017). Ühtlasi aktiivne ka folk- ja folkrockmuusikuna, mitme folklooriansamblju juht või liige. Alates 1990. aastast viib läbi rahvalaulu töötubasid erinevatel seminaridel Leedus ja välismaal, eelkõige Poolas ig-aastases Rahvusvahelises Traditsioonilise Muusika Suvekoolis.

RYTIS AMBRAZEVIČIUS graduated as a physicist from Vilnius University and received his PhD from the Lithuanian Academy of Music and Theatre. He is a Professor at both Kaunas University of Technology and the Lithuanian Academy of Music and Theatre. His research interests include ethnomusicology, music and speech acoustics, and music cognition. A considerable part of his studies centre around traditional singing (Lithuanian and other traditions; performance, stylistics, perception, transcription, transmission). He has authored or co-authored more than 80 papers and five monographs. Ambrazevičius is a Laureate of the Lithuanian National Science Prize (2017). He is also active as a folk and folkrock musician as leader or member of several folklore groups. Since the 1990s he has given workshops on traditional singing at various seminars in Lithuania and abroad, notably at the annual International Summer School of Traditional Music in Poland.

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MARTIN LOESER on Greifswaldi Ülikooli (Saksamaa) kirikumuusika ja muusikateaduse osakonna õppejõud. Doktorikraadi omandas ta 2008. aastal väitekirjaga oratooriumist Prantsusmaal 1850–1914 (Hildesheim: Olms, 2011). Loeser on Saksamaa peamise muusika ja soolisuse seostele keskendunud ajakirja *Jahrbuch Musik und Gender* toimetuskolleegiumi liige. Avaldanud uurimus 17.–20. sajandi muusikast ja muusikakultuurist ning valmistab koos Friedhelm Brusniakiga ette leksikoni koorilaulu ajaloost ja sotsiaalsest kontekstist („Das große Chor-Lexikon“), hõlmates ka institutsionaalseid, pedagoogilisi ja majanduslikke aspekte. Praegu on tema peamiseks uurimisteemaks Hamburgi muusikakultuuri seos öukondliku galantse stiili ideaaliga.

MARTIN LOESER teaches musicology as an Assistant Professor at the Institute for Church Music and Musicology of the University of Greifswald, Germany. In 2008 he earned a doctorate with a PhD on the Oratorio in France from 1850 to 1914 (Hildesheim: Olms 2011). He is a member of the editorial board of the main German yearbook on music and gender, the *Jahrbuch Musik und Gender*. He has published on music and musical culture from the 17th to the 20th centuries. With Friedhelm Brusniak he is preparing a dictionary on the histories and social contexts of choral singing, *Das große Chor-Lexikon*, which also considers institutional, pedagogical and economic issues. His main field of research at the moment is the relationship of music culture in Hamburg with the courtly ideal of the *galant*.

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ŽANNA PÄRTLAS on Eesti Muusika- ja Teatriakadeemia vanemteadur ja õppejõud ning Ogarjovi-nimelise Mordva Riikliku Ülikooli Rahvuskultuuri Instituudi dotsent. 1983–1992 õppis ta muusikateadust Rimski-Korsakovi nimelises Peterburi Riiklikus Konservatoriumis, kus kaitseks 1992. aastal kandidaadiväitekirja. Alates 1992. aastast elab Pärtlas Eestis. Uurib põhiliselt seto, vene ja mordva rahvalaule. Tema teadustööd on enamasti seotud muusikaanalüütilise lähenemisega rahvamuusika uurimisele ja traditsioonilise vokaalse mitmehäälsuse teoreetiliste küsimustega. 1981. aastast alates on teinud välitöid Venemaa eri regioonides, Valgevenes ja Eestis.

ŽANNA PÄRTLAS is a Senior Researcher at the Estonian Academy of Music and Theatre, Tallinn, and an Associate Professor at the Institute of National and Folk Culture of the Ogarev Mordovia State University, Saransk. From 1983 to 1992 she studied musicology at the Rimski-Korsakov St. Petersburg State Conservatory, where she received her PhD in 1992. She has since lived in Estonia. Pärtlas's principal area of interest is Seto, Russian and Mordovian folk song. Her research projects focus primarily on analytical approaches to traditional music and on general theoretical questions of traditional multipart singing. Since 1981 she has undertaken fieldwork in various regions of Russia, Belarus, and Estonia.

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DANUTA POPINIGIS on muusikateadlasena spetsialiseerunud Gdańsk muusikakultuurile, noodi-käsikirjadele, kellamängule ja kellamängumuusikale. Ta on kahe raamatu autor: „Muzyka Andrzeja Hakenbergera” (Gdańsk 1997) ja „Carillony i muzyka carillonowa dawnego Gdańsk” (Gdańsk 2014) / „Carillons and Carillon Music in Old Gdańsk” (Berlin 2019). Avaldanud ka arvukaid artikleid. Popinigis on Gdańsk käsikirjade kolme temaatilise kataloogi kaasautor („Music Collection from Gdańsk”, Gdańsk/Kraków 2007, 2008, 2011) ja allikakriitiliste noodiväljaannete kaasautor („Thesaurus Musicae Gedanensis”, Gdańsk 2016, 2017, 2018, 2019).

DANUTA POPINIGIS is a musicologist specialising Gdańsk musical culture, musical manuscripts, carillons, and carillon music. She is the author of two books: *Muzyka Andrzeja Hakenbergera* (Gdańsk 1997) and *Carillony i muzyka carillonowa dawnego Gdańsk* (Gdańsk 2014) / *Carillons and Carillon Music in Old Gdańsk* (Berlin 2019) as well as of numerous articles. Popinigis is co-author of three thematic catalogues of Gdańsk manuscripts (*Music Collection from Gdańsk*, Gdańsk/Kraków 2007, 2008, 2011) as well as co-author of source-critical music editions (*Thesaurus Musicae Gedanensis*, Gdańsk 2016, 2017, 2018, 2019).

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DAIVA RAČIŪNAITĖ-VYČINIENĖ, PhD (habil.) muusikateaduses, on Leedu Muusika- ja Teatriakadeemia etnomusikoloogia osakonna professor ja osakonnajuht. Avaldanud hulganisti teadusartikleid ja on kolme raamatu autor (2000, 2002, 2018), mille teemaks on Leedu polüfoonilised laulud *sutartinės*. Alates 1986. aastast juhib ta sellele laululiigile spetsialiseerunud ansamblit Trys Keturiose ning on rahvusvahelise folklorefestivali “Skamba skamba kankliai” korraldaja. Tema teadusliku huvi orbiidis on *sutartinės* ja teised varase polüfoonia vormid, traditsioniline polüfooniline laul tänapäeva kultuuris, esituse iseärasused, mütoloogia, maailmavaade.

DAIVA RAČIŪNAITĖ-VYČINIENĖ, PhD (habil.) in Musicology, is Professor and Head of the Department of Ethnomusicology at the Lithuanian Academy of Music and Theatre. She has published numerous academic articles and is author of three books on the Lithuanian polyphonical songs known as *sutartinės* (2000, 2002, 2018). Since 1986 she has led a group of *sutartinės* performers, Trys Keturiose, and she organises the International Folklore Festival “Skamba skamba kankliai”. Her research interests include *sutartinės* and other forms of early polyphony; traditional polyphonic singing in contemporary culture; peculiarities of performance; mythology; world-view.

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INGO REKATZKY on Leipzigi Ülikooli teatriteaduse osakonna õppejõud. Kaitses doktorikraadi Leipzigi Ülikoolis 2017. aastal tööga Hamburgi Haneturu ooperist 1678–1738, selle repertuaarist ja kujunemisest dispuutide käigus („Theater, Protestantismus und die Folgen. Gänsemarkt-Oper (1678–1738) und Erster Hamburger Theaterstreit”, ilmunud Leipzigis 2019). Rekatzky peamised uurimissuunad on teatrialalugu kaasaja perspektiivist, teatrantropoloogia, näitlemispraktikad ja teatriteooriad, ajalooline ja kaasaegne muusikateater.

INGO REKATZKY is Assistant Professor of Theatre Studies at the University of Leipzig. He defended his doctoral dissertation at the University of Leipzig in 2017 (published as: *Theater, Protestantismus und die Folgen. Gänsemarkt-Oper (1678–1738) und Erster Hamburger Theaterstreit*, Leipzig 2019). Rekatzky's main research areas are theatre history from a contemporary perspective, theatre/anthropology, practices and theories of acting, historical and contemporary musical theatre.

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ANU SCHAPER on õppinud saksa filoloogiat Tartu Ülikoolis ja muusikateadust Eesti Muusika- ja Teatriakadeemias (EMTA) ning Freiburgi Ülikoolis. Alates 2008. aastast on ta EMTA teadur. Tema uurimisvaldkond on 17. sajandi muusika ja muusikaelu, eriti Läänemere ruumis; praegu kirjutab doktoriväitekirja Johann Valentin Mederist.

ANU SCHAPER studied German Language and Literature at the University of Tartu as well as musicology at the Estonian Academy of Music and Theatre (EAMT) and the University of Freiburg. Since 2008 she has been a research fellow at EAMT. Her research area is the music and musical life of the 17th century, especially in the Baltics; she is currently working on a thesis about Johann Valentin Meder.

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PETER WOLLNY on Leipzigi Bach-Arhiivi direktor ja Leipzigi Ülikooli muusikateaduse osakonna professor. Õppinud Kölni Ülikoolis muusikateadust, kunstjalugu ja saksa kirjandust, omandas ta doktorikraadi 1993 Harvardi Ülikoolis väitekirjaga Wilhelm Friedemann Bachi teostest ja habilitatsiooni 2009 Leipzigi Ülikoolis uurimusega protestantliku figuraalmuusika stiilimuutusest 17. sajandi keskpaigas. Wollny on kriitiliselt toimetanud Bachi kogutud teoste uue väljaande („Neue Bach-Ausgabe”) mitu köidet; ta on üks Carl Philipp Emanuel Bachi kogutud teoste kolmest peatoimetajast, Wilhelm Friedemann Bachi teoste ning ajakirjade *Bach-Jahrbuch* ja *Jahrbuch Mitteldeutsche Barockmusik* väljaandja. Avaldanud palju artikleid 17. ja 18. sajandi muusikast. 2020. aastal anti talle Uppsala Ülikooli audoktori tiitel.

PETER WOLLNY is Director of the Bach-Archiv Leipzig and Professor of the Institute of Musicology at Leipzig University. He studied musicology, art history, and German literature at Cologne University, received his PhD from Harvard University in 1993 with a doctoral thesis on the works of Wilhelm Friedemann Bach and his post-doctoral qualification ('habilitation degree') from Leipzig University in 2009 with a treatise on stylistic changes in protestant figural music in the middle of 17th century. Wollny has edited several volumes for the *Neue Bach-Ausgabe*; he is one of General Editors of *Carl Philipp Emanuel Bach: The Complete Works*, sole editor of the works of Wilhelm Friedemann Bach, and editor of the *Bach-Jahrbuch* and the *Jahrbuch Mitteldeutsche Barockmusik*. He has published numerous articles on the music of the seventeenth and eighteenth centuries. In 2020, Wollny was named an Honorary Doctor of Uppsala University.

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