

# Johann Valentin Meder in Gdańsk – A Few Additions

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## Abstract

The authors of the most important works concerning Johann Valentin Meder's stay in Gdańsk were Johannes Bolte (1891) and Hermann Rauschnig (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 Rauschnig (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.<sup>1</sup>

## 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

24<sup>th</sup> May 1687.<sup>2</sup> 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 24<sup>th</sup> October 1731) and Georg Simon Löhlein (from 10<sup>th</sup> March 1781).<sup>3</sup>

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 27<sup>th</sup> July, stating that "aus gewißen Uhrsachen" ('for certain reasons') Meder was paid 45 thalers.<sup>4</sup> 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

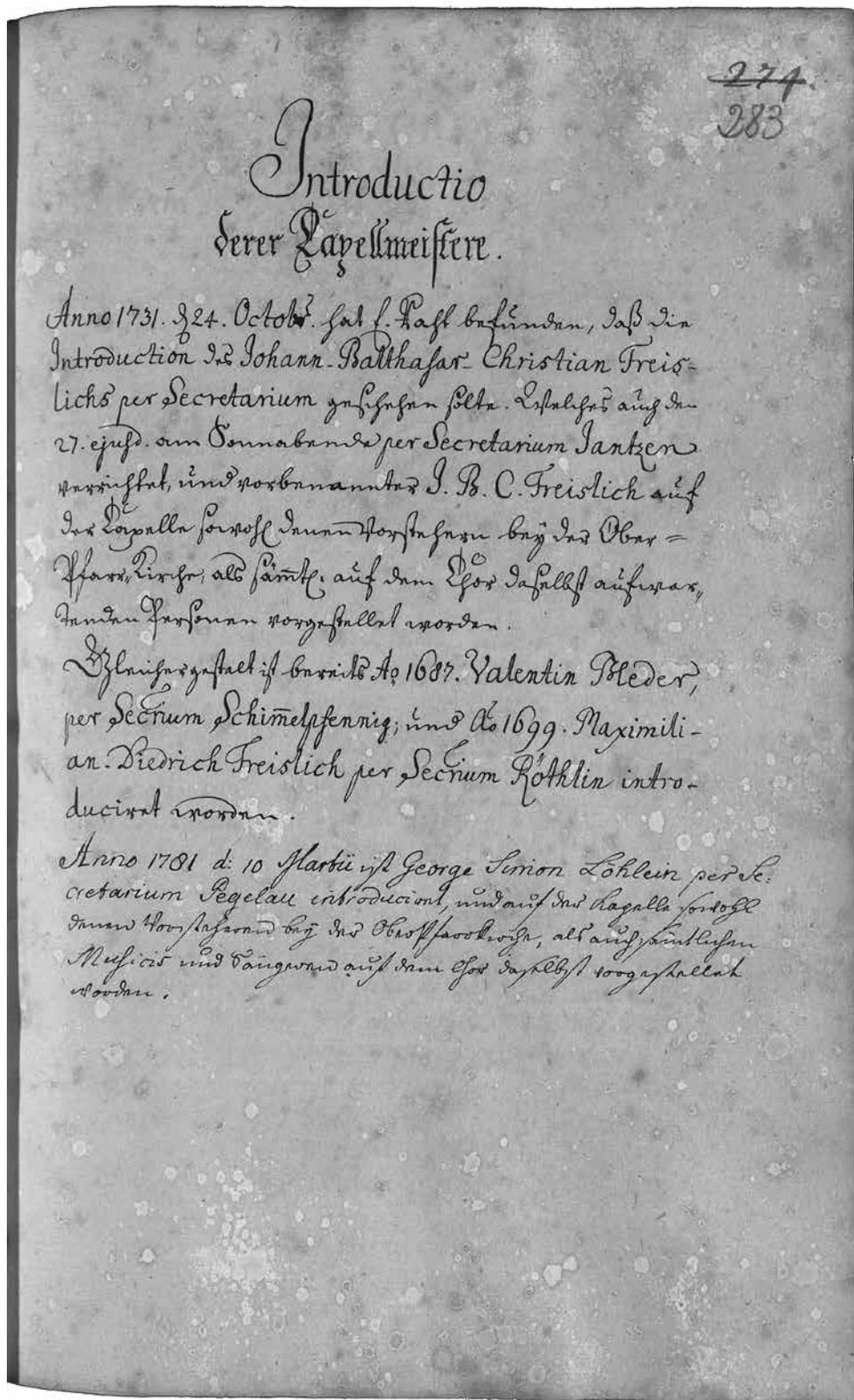
<sup>1</sup> I would like to thank Jerzy M. Michalak for providing this unpublished information and for his assistance in its interpretation. Some of it I used for the first time at the conference "Stadt- und Hofkultur im Ostseeraum in der Frühen Neuzeit / Urban and Court Culture in the Early Modern Baltic Sea Region", organised in Tallinn by the Estonian Academy of Music and Theatre on 2<sup>nd</sup>–3<sup>rd</sup> May 2019, and later I also included it in a source critical edition of the works of Meder (see Popinigis, Woźniak 2019: 23–31).

<sup>2</sup> PL–GD, Ms. 487, f. 535; the date is provided by Anu Schaper, see Schaper 2012: 168.

<sup>3</sup> PL–APG 300, R/K, 2, p. 283. Here is found also information about how the introduction to the office was conducted.

<sup>4</sup> PL–APG 300, 12/120, p. 39.

Fig. 1. "Introductio derer Cappelmeistere" (PL-APG 300,R/K,2, p. 283).



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# Introductio derer Cappelmeistere.

Anno 1731. d. 24. Octobr. hat f. Kaist beflunden, daß die  
Introductio des Johann Balthasar Christian Freis-  
lichs per Secretarium geschessen solte. Es ist auß dem  
27. ejusd. am Sonnabend per Secretarium Jankens  
verordnet, und vorbenanntes J. B. C. Freislich auß  
des Capella Person Jann Horschman bey des Ober-  
Hofr. Virgo, als sämtl. auß dem Hof Rath außgerat,  
Jann Person vorgeschalt worden.

Zu dem vorgeschalt ist bereits A. 1687. Valentin Meder,  
per Secrum Schimelfernig; und A. 1699. Maximili-  
an. Dierich Freislich per Secrum Rötthlin intro-  
ducirt worden.

Anno 1781 d. 10 Martii ist George Simon Lohlein per se-  
cretarium Pegelau introduciert, und auß des Capella Person  
Jann Horschman bey des Ober Hofrath, als auß sämtlichen  
Musico und Vaugwand auß dem Hof Rath, vorgeschalt  
worden.

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".<sup>5</sup> 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 3<sup>rd</sup> October.<sup>6</sup> The last payment due to him of 30 thalers was paid to his widow "Capelmeister Witwe, Balthasar Erben" on 28<sup>th</sup> September.<sup>7</sup>

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 that 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 16<sup>th</sup>, 23<sup>rd</sup> and 30<sup>th</sup> May 1688,<sup>8</sup> at the age of 39 he married Constantia, the daughter of Nicolas Finck.<sup>9</sup> 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.<sup>10</sup> Constantia bore Meder four children in Gdańsk, but only the eldest son, Erhardus Nikolaus, baptised on 28<sup>th</sup> March 1689,<sup>11</sup> 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 2<sup>nd</sup> July 1691,<sup>12</sup> died on 4<sup>th</sup> January 1694.<sup>13</sup> Their second son Johannes Valentin was baptised on 2<sup>nd</sup> June 1693<sup>14</sup> and died on 17<sup>th</sup> May 1697.<sup>15</sup> Their third son was stillborn and buried on 18<sup>th</sup> May 1695.<sup>16</sup> We know that Meder was one of the godparents of Johann Ephraim Holtz, the son of the musician Ephraim Holtz.<sup>17</sup> That baptismal ceremony took

<sup>5</sup> Ibidem.

<sup>6</sup> PL-APG 354/349, p. 157.

<sup>7</sup> PL-APG 300,12/120, p. 67.

<sup>8</sup> 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 Rauschnig incorrectly stated that the wedding took place on May 16, 1688, see Rauschnig 1931: 283.

<sup>9</sup> Johannes Bolte states that Meder married the sister of Archdeacon Michael Strauss, see Bolte 1891: 44.

<sup>10</sup> PL-APG 300,58/10, p. 374. For regulations regarding the organisation of weddings in Gdańsk, see Kizik 2001: 47, 70–76, 370–376.

<sup>11</sup> PL-APG 354/320, p. 69.

<sup>12</sup> PL-APG 354/320, p. 94.

<sup>13</sup> PL-APG 354/709, p. 343; PL-APG 354/349, p. 188.

<sup>14</sup> PL-APG 354/320, p. 113.

<sup>15</sup> PL-APG 354/709, p. 377; PL-APG 354/350, p. 12.

<sup>16</sup> 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.

<sup>17</sup> Hermann Rauschnig (without providing the source) noted Ephraim Holtz's name in 1663 as a guild master, see Rauschnig 1931: 225, 254.

place at the Church of St. Bartholomew on 16<sup>th</sup> March 1693.<sup>18</sup>

### 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.<sup>19</sup> 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.<sup>20</sup> The carillon also played on the actual day of the funeral and would continue to play for three successive days. A bell setter (*Glockensteller*) 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.<sup>21</sup> 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).<sup>22</sup> He received the money for providing the music at the funerals of three councillors: Reinhold Dreyer († 28<sup>th</sup> March), Peter Bentzmann († 16<sup>th</sup> May) and Daniel Schrader († 14<sup>th</sup> August) (Zdenka 1989: 98).

Johann Valentin Meder, as we read in the literature (i.a. Rauschnig 1931: 293; Gugnowska 2014: 17), had a restless disposition; this is why, as in

<sup>18</sup> PL-APG 348/585, p. 254'.

<sup>19</sup> 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.

<sup>20</sup> 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.

<sup>21</sup> 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, 17<sup>th</sup> March, see Zdrenka 1989: 10.

<sup>22</sup> PL-APG 300,12/121, p. 198.



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 Rauschnig (Rauschnig 1931: 294) but whose significance has not yet been adequately explained. It is the decision of the City Council of 29<sup>th</sup> 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.<sup>23</sup>

Other disputes concerning Meder are to be found in the books of the Office of the Judge. Under the date of 12<sup>th</sup> 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.<sup>24</sup> Constantia, however, failed to keep her promise, as is reported in an entry on 26<sup>th</sup> September.<sup>25</sup> 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 22<sup>nd</sup> September 1699.<sup>26</sup>

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.<sup>27</sup> 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 28<sup>th</sup> September 1695.<sup>28</sup> This letter is partly cited by Hermann Rauschnig (Rauschnig 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 28<sup>th</sup> November 1695.<sup>29</sup>

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 14<sup>th</sup> September 1696.<sup>30</sup> Meder's request to stage it during St. Dominic's Fair was also rejected on 18<sup>th</sup> June 1698.<sup>31</sup> We know that Meder did eventually stage the opera at the Jesuit College in the Stare Szkoty (Old Scots) district of Gdańsk (Rauschnig 1931: 297), a fact he had to justify before the City Council on 31<sup>st</sup> October 1698.<sup>32</sup>

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 (Rauschnig 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

<sup>23</sup> PL-APG 300/1,88, pp. 260–262. For regulations regarding the organisation of weddings in Gdańsk, see Kizik 2001: 111–126.

<sup>24</sup> PL-APG 300,6/48, f. 113<sup>r</sup>.

<sup>25</sup> PL-APG 300,6/48, f. 126<sup>v</sup>.

<sup>26</sup> PL-APG 300,6/49 (II), f. 136<sup>r/v</sup>.

<sup>27</sup> PL-PAN BG Ee 2304 8<sup>o</sup>.

<sup>28</sup> PL-APG 300,36/69, pp. 93–94, 96.

<sup>29</sup> PL-APG 300,36/69, pp. 97–98, 100.

<sup>30</sup> PL-APG 300,36/69, p. 101, 104.

<sup>31</sup> PL-APG 300,36/69, pp. 105–106, 108.

<sup>32</sup> 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 17<sup>th</sup> 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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 300,6/49 (II) (Office of the Judge), f. 136<sup>v</sup>.  
 300,12/120 (The City Council cash book – Kämmerei), pp. 39, 67.  
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 354/350 (St. Mary's Church, Register of Burials), pp. 4, 12.  
 354/709 (St. Mary's Church, Book of Bells – Glockenbuch), pp. 343, 357, 377.

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Ms. 487 [Georg Schroeder's transcripts], f. 535.

Ee 2304 8<sup>o</sup>: Johann Valentin Meder], NERO | in einer | OPERA | Oder | Sing=Spiel | Ehemahlen in Leipzig | vorgestellt, | Mit | Eines Hoch=Edlen und Hochweisen | RAHTS | Dieser Löbl. Stadt Dantzig | 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 lisanud. Seevastu Jerzy M. Michalaki hiljutine uurimistöo on heitnud valgust seni teadmata faktidele tollest ajast, ja see teadlane lubas mul lahkelt siin oma uurimuse tulemusi refereerida. Need puudutavad kolme teemat: helilooja esimene Gdańskis-käik, tema perekond ja mõningad tema elu aspektid selles linnas.<sup>1</sup>

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 tõendab sissekanne ühte arveraamatusse, dateeritud 27. juulil, mille järgi Mederile maksti „teatud põhjustel“ („aus gewißen Uhrsachen“) 45 taalrit.<sup>2</sup> Meil pole võimalik kindlaks määrata, kui kauaks helilooja linna jäi. Samuti on raske hinnata, mis olid „teatud põhjused“. Siiski võime olla üsna kindlad, mis eesmärgil helilooja linna külastas.

Väga tõenäoliselt tuli ta Gdańskisse, otsides töökohta, mis ei vastaks üksnes tema professionaalsetele püüdlustele, vaid ka finantsilistele ootustele. On tõenäoline, 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“).<sup>3</sup>

### Perekond

Johann Valentin Meder lõi Gdańskis perekonna. 16. mail 1688, 39-aastaselt, abiellus ta Constantiaga, Nicolas Fincki tütreaga.<sup>4</sup> Constantia sünnitas Mederile Gdańskis neli last, kuid vaid vanim poeg, Erhardus Nikolaus, ristitud 28. märtsil 1689,<sup>5</sup> jõudis täiskasvanuikka (ja on meile teada Mederi teoste nimekirja koostajana). Mederi tütar Anna Constantia, ristitud Maarja koguduses 2. juulil 1691,<sup>6</sup> suri 4. jaanuaril 1694.<sup>7</sup> Poeg Johann Valentin ristiti 2. juunil 1693<sup>8</sup> ja suri 17. märtsil 1697.<sup>9</sup> Kolmas poeg sündis surnult ja maeti 18. märtsil 1695.<sup>10</sup> Teame, et Meder oli üks kolmest ristiisast Johann Ephraim Holtzile, muusik Ephraim Holtzi pojale.<sup>11</sup> See ristimistseremoonia toimus Püha Bartholomäuse kirikus 16. märtsil 1693.<sup>12</sup>

<sup>1</sup> Tahaksin tänada Jerzy M. Michalaki seda avaldamata informatsiooni jagamast, samuti abi eest selle tõlgendamisel. Esmakordselt 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.

<sup>2</sup> PL-APG 300,12/120, lk. 39.

<sup>3</sup> *Ibidem*.

<sup>4</sup> PL-APG 354/331, l. 79r; Johannes Bolte kinnitab, et Meder abiellus arhidiakon Michael Straussi õega; vt. Bolte 1891: 44.

<sup>5</sup> PL-APG 354/320, lk. 69.

<sup>6</sup> PL-APG 354/320, lk. 94.

<sup>7</sup> PL-APG 354/709, lk. 343; PL-APG 354/349, lk. 188.

<sup>8</sup> PL-APG 354/320, lk. 113.

<sup>9</sup> PL-APG 354/709, lk. 377; PL-APG 354/350, lk. 12.

<sup>10</sup> PL-APG 354/709, lk. 357; PL-APG 354/350, lk. 4. Täna lahkelt Anu Schaperit täiendava info eesti Mederi laste kohta.

<sup>11</sup> Hermann Rauschning mainib (allikat nimetamata) Ephraim Holtzi 1663. aastal kui gildimeistrilt; vt. Rauschning 1931: 225, 254.

<sup>12</sup> 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.<sup>13</sup> 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 (Popinigi 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

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<sup>13</sup> Sellesarnaseid kellamänguviise mängiti Püha Katariina kiriku tornist, andmaks teada vanalinna elanike surmast; vt. Popinigi 2019: 179–180.