



EUROPEAN
HANSEATIC ENSEMBLE

PAX AETERNA

Music from Old Gdańsk

In cooperation with

EH
EUROPÄISCHES
HANSEMUSEUM III

Städtebund
DIE HANSE



Cultural route
of the Council of Europe
Itinéraire culturel
du Conseil de l'Europe





PAX AETERNA

Music from Old Gdańsk

Whit Monday, 29 May 2023, 8 p.m.

Cathedral Basilica of St. John the Baptist
and St. John the Evangelist, Toruń

Saturday, 3 June 2023, 6 p.m.

Church of Our Lady, Bremen

Sunday, 4 June 2023, 6 p.m.

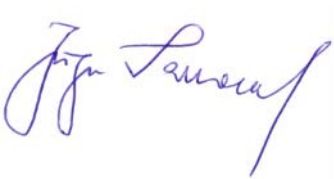
Church of St. Cyprian and Cornelius, Ganderkesee

Greeting from the Hanseatic History Society

The Hanseatic History Society has been meeting annually at Whitsun since 1870 in the cities of the Hanseatic League, which in medieval and early modern Europe worked together for their interests, especially for the freedoms of their trade, their citizens and for urban autonomy. This year, for the first time, the Whitsun conference on current research topics will take place in Toruń, which had an essential function for mutual exchange in the Hanseatic networks between Bruges, Lübeck, Gdańsk, Wrocław and Kraków in the Middle Ages. It therefore fits in perfectly with the conference theme “Cultural Influences in the Hanseatic Region” that for this concert the European Hanseatic Ensemble has taken on music from the old Hanseatic metropolis of Gdańsk as well as from Toruń.

The concerts of the Hanseatic Ensemble take us into the world of the 16th and 17th centuries, when the Hanseatic League reorganised itself and the cities once again experienced a cultural heyday despite the consequences of the Thirty Years' War (1618–1648). The ensemble brings music back to life that was unjustly forgotten for a long time. Even more than texts and pictures, music can touch us emotionally and in this way bring us closer to the past. The exemplary cooperation of European musicians under the direction of Manfred Cordes also appears to be a successful continuation of Hanseatic traditions. I therefore wish the European Hanseatic Ensemble continued success with its projects.

This year's concert entitled “Pax Aeterna – Music from Old Gdańsk” also promises to be a special experience. The music from 16th and 17th century Gdańsk takes us into an unusual, harmonious and spiritual world of sound. Enjoy the evening and let the music take you back in time.



Jürgen Sarnowsky
Chairman of the Hanseatic History Society



Greeting from the European Hansemuseum

Welcome to a special concert evening. This concert is a musical journey into the past, to the composers and the music that originated in the Hanseatic city of Gdańsk. The Hanse was a powerful trading network in medieval Europe and shaped not only the economic but also, and especially, the cultural development of many cities, including various Polish cities such as Gdańsk and Toruń.

The music selected for this concert are works by composers who lived and worked in Gdańsk. We will listen to pieces by Christoph Werner, Balthasar Erben, Johann Celscher and others from the 16th and 17th centuries.

The music we will listen to is both spiritual and emotional and will be performed by an ensemble of vocal soloists together with string, wind and continuo players. We will enjoy wonderful pieces that will hopefully have a profound effect on us.

The concert “Pax Aeterna – Music from Old Gdańsk” is a tribute to the rich musical past of the Hanseatic city of Gdańsk. Let us dive into this past together and enjoy the beauty and power of the music of that time. We wish you an unforgettable evening full of music and history.

Yours
Felicia Sternfeld
European Hansemuseum, Lübeck



Performers

European Hanseatic Ensemble

Manfred Cordes – direction

Ulrike Hofbauer – soprano

Veronika Mair – soprano

Katelijne Malomgré – alto

Lara Morger – alto

Jan Van Elsacker – tenor

Christian Volkmann – tenor

Przemysław Bałka – bass

Hugo Oliveira – bass

Marcin Szelest – organ

Joachim Held – theorbo

Indre Kučinskaitė – cornetto

Frithjof Smith – cornetto

BJ Hernandez – trombone

Emily Saville – trombone

Simen Van Mechelen – trombone

Csenge Orgován – violin

Veronika Skuplik – violin

Aleksandra Maglevanaia – viola da gamba

Hille Perl – viola da gamba

Eva-Maria Horn – dulcian



European Hanseatic Ensemble 2022

Programme

PAX AETERNA Music from Old Gdańsk

Es erhub sich ein Streit à 18

Vocal soloists, strings, winds, basso continuo

Christoph Werner

(ca. 1619–1650)

Domine Iesu Christe à 5

Vocal soloists

Balthasar Erben

(1626–1686)

Kyrie – Gloria à 6 (Missa “Quid multiplicati sunt”)

Vocal soloists, strings, winds

Johann Celscher

(ca. 1565–after 1608)

Sonata à 7

Strings, winds, basso continuo

Kaspar Förster the Younger

(1616–1673)

Ad arma fideles à 3

Sopranos, bass, basso continuo

Kaspar Förster the Younger

Surrexit Christus à 8

Double choir

Nicolaus Zangius

(ca. 1570–1619)

Wo ist dein Stachel nun, o Tod? à 10

Vocal soloists, strings, winds, basso continuo

Crato Bütner

(1616–1679)

Nun preis mein Seel à 7

Vocal soloists, instruments

Paul Siefert

(1586–1666)

Sonata à 8

Strings, winds, basso continuo

Paul Siefert

Spiritus Domini à 12

For three choirs

Andreas Hakenberger

(1574–1627)

Rogate quae ad pacem sunt à 8

Vocal soloists

Johann Wanning

(1537–1603)

In pace in idipsum à 6

Tenor, winds

Johann Wanning

Pax aeterna à 10

Vocal soloists, strings, basso continuo

Daniel Jacobi

(1605–1676)

Magnificat à 13

Vocal soloists, strings, winds, basso continuo

Marcin Mielczewski

(ca. 1600–1651)

PAX AETERNA

1656 was the second year of the war between Sweden and Poland which was called a deluge. The Swedes invaded almost the whole country down to the south-east. Danzig was besieged, and its port blocked. In the middle of this desperate situation Daniel Jacobi, organist of the choir organ in the city's main church of St. Mary, set to music a text of a prayer for peace, *Pax aeterna ab aeterno Patre*, and dedicated it to the authorities of the church. The composition, written for five voices and five instruments, is maintained in a simple *concertato* style with several homorhythmic sections and only a few virtuoso coloraturas, but some very touching turns of harmony are likely to reflect the turmoil in which the city had been plunged for many months.

Ever since the Reformation, which was finally accepted in Danzig shortly before 1560, the growing importance of the St. Mary's *cappella* attracted musicians from different regions to the cosmopolitan hub at the Baltic Sea. The church employed professional singers and instrumentalists, and the group served also as the official ensemble of the city council. After Franziscus de Rivulo, the first *Kapellmeister* known by name who died in 1564, for 30 years (1569–1599) the ensemble was led by Johannes Wanning, born in Kampen (The Netherlands) and educated in Königsberg. He published collections of his music in Nuremberg, Dresden, and Venice, among them the first Protestant settings of Gospel texts for all Sundays of the church year.

The two motets in our programme come from his 1580 *Sacrae cantiones. Rogate quae ad pacem sunt* is composed for eight voices split into two choirs, but after the initial dialogue the division between them is mostly blurred, and only occasionally Wanning picks up smaller groups of voices out of his thick polyphony. *In pace in idipsum* for six voices is a conservative *cantus firmus* motet, in which the chant melody, repeated twice, is set in even, long values in the tenor.

After Wanning's death came a decade of instability. Nicolaus Zangius, the next *Kapellmeister* installed in 1599, already left the city in 1602, in fear of the smallpox epidemic, and spent the next years in the service of Rudolf II in Prague, returning to Danzig only for a short period in 1607. His Easter double-choir motet *Surrexit Christus spes mea* does not appear in his surviving authorial prints, but was included in the extremely popular collection *Florilegium Portense* edited by Erhard Bodenschatz in 1618. After it became clear that Zangius was not going to fulfill his duties anymore, the city council started a search for a new *maestro di cappella*. Interestingly, candidates such as Philipp Dulichius, a famous *Professor et Musicus* from Stettin, or Gregor Schnitzkius, a teacher at the Danzig gymnasium, were rejected in favour of Andreas Hakenberger, educated in the royal music ensemble in Warsaw under Asprilio Pacelli. Hakenberger was a Catholic, but he famously claimed that he was a musician, not a theologian, and

despite his evidently close contacts with the Cistercian monastery in nearby Oliva, he successfully served in the Marienkirche for almost twenty years. During his tenure Hakenberger published two large collections of sacred music. The 1615 print, *Sacri modulorum concentus*, printed in Stettin, contains double-choir music, while the 1617 collection, *Harmonia sacra*, issued in Frankfurt and dedicated to king Sigismund III Vasa, includes as many as 41 compositions for six to twelve voices, among them the triple-choir *Spiritus Domini*. Hakenberger's surviving output does not show the influence of the *stile moderno*, but his handling of polychoral writing reveals craftsmanship which exceeded that of his predecessors.

Probably around 1620 a mass setting by Johann Celscher was entered into partbooks used at the church of St. Bartholomew. The mass, consisting of the pair *Kyrie–Gloria* and based on Orlando di Lasso's motet *Domine quid multiplicati sunt*, happens to be the only work of this composer extant in full. Celscher was born in the region of Spiš (Zips, today in Slovakia) but received his education at the gymnasium in Danzig and at the university in Königsberg. Until 1601 he was a cantor in Marienwerder (now Kwidzyn), and then he moved to a similar position in Thorn/Toruń. Already in 1602 he hoped to impress the city council in Danzig by sending them a motet for fourteen voices and thus obtain a *Kapellmeister* position after Zangius's unexpected leave. The composition has not survived, and it is not clear whether it was unsuccessful or the authorities simply

decided to wait for the return of Zangius. Celscher is also known to have written another motet, another mass, some wedding songs and a collection of *Lieder*; all these works are either completely lost or survived only partially.

Paul Siefert was born in Danzig and attended the city's gymnasium. In 1607, the city council awarded him a scholarship to study with the famous Jan Pieterszoon Sweelinck in Amsterdam. Siefert stayed there for two years. Back in Danzig, he became an assistant and prospective successor to the aged Schmiedtlein at the Marienkirche; however, the two men quickly started a quarrel, and Schmiedtlein asked the council to move Siefert to another church or let him leave the city. Siefert went to Prague, where in 1611 learned about his adversary's death and decided to reappear in Danzig in order to take over the prestigious position. Meanwhile, a competition was announced, and soon after it took place, Siefert must have received a message that he would not win it: the results were announced on 23 September, and already on 28 September Siefert wrote a letter from Königsberg, where he had already managed to become organist of the Altstädtische Kirche. Between 1616 and 1623 he was a member of the royal ensemble in Warsaw and then took the next chance to return to Danzig: Michael Weyda, a former pupil of Schmiedtlein and his successor, moved to Königsberg and the position of organist at St. Mary became vacant again. This time Siefert was accepted, although the city council must have regretted that decision many

times over the next decades. For the rest of his life, the organist quarreled with virtually everyone. He considered himself the best candidate for the *Kapellmeister* position after Hakenberger's death; when Kaspar Förster the Elder got the job, Siefert became his lifelong enemy. He poured scorn on Förster's lack of ability to compose. Förster was friends with the royal *maestro di cappella*, Marco Scacchi, and proponent of the Italian style; Siefert felt contempt for it and thought highly of the "Dutch school" to which he claimed to belong. Förster apparently persuaded Scacchi to review Siefert's collection *Psalmen Davids*. Scacchi wrote an extensive treatise on it, *Cribrum musicum*, to which Siefert replied with another treatise; Scacchi asked many famous musicians from all



Paul Siefert, 1586–1666

over Europe to express their opinions, and thus the conflict spread far outside Danzig. But regardless of his difficult personality, Siefert was a very competent composer. His *Psalms 103* comes from the second part of *Psalmen Davids* and is a rare example of a setting with obligato instruments used throughout the piece, based, like all Siefert's psalm compositions, on a melody from the Genevan Psalter. The same collection includes a multisectional canzona written for eight instruments divided between the high and the low choir.

Another colourful personal biography was that of Kaspar Förster the Younger, son of the Danzig Kapellmeister. He studied

in Rome with Giacomo Carissimi and returned to Italy a few times as a renowned singer (reportedly, his voice range was exceptionally wide, up to four octaves) and, lastly, as a soldier in the Turkish war in the late 1650s. He was also a member of the royal ensemble in Warsaw (1637–1651), *Kapellmeister* of the Danish court (1652–1655 and 1661–1667), and maintained close ties with musicians in

Hamburg. His instrumental sonatas are thought to have been performed by the collegium musicum there, an institution created in 1660 by the Hamburg cantor Christoph Bernhard – incidentally a native of Danzig. For the short period of 1655–1657 Förster followed his father as *Kapellmeister* in the Marienkirche; he also spent the final years of

his life in Oliva. None of Förster's pieces survived in any Danzig source and it is difficult to establish their chronology. Since his tenure overlapped exactly with the Swedish deluge, it would be tempting to pair his *Ad arma fideles* with his colleague Jacobi's *Pax aeterna*. Förster's concerto for two sopranos and bass elaborates on the topic of war: Christians are called to take up arms and fight against sin, and at the time of interdependence between politics and religion it would not be out of place to relate the call to a concrete situation.

Another battle composition is the opening piece by Christoph Werner, *Es erhub sich ein Streit im Himmel*. In this case, however,

there is probably no connection to any real war, since Werner, cantor of St. Catharine church in Danzig and another ally of Scacchi, already died prematurely in 1650, just after he was offered a prestigious position of vice-*Kapellmeister* in Dresden (which at that time meant being a deputy to the famous Heinrich Schütz). The work is scored for eighteen voices and vividly depicts the battle between the Archangel Michael and the satan, as well as the joy in heaven after Michael's victory.

In the 1650s, Crato Bütner, a native Thuringian, emerged as one of important musicians in Danzig. He served as cantor in the Salvatorkirche until its demolition in 1656, and then moved to the more prestigious St. Catharine church. A large collection of his autographs from the church library was unfortunately lost in the Second World War, but almost thirty compositions still survive in copies, among them *Wo ist dein Stachel nun, o Tod* for five voices and five instruments. It is an Easter concerto elaborating on the joy of Christ's victory over death and maintained mostly in triple time except for short, contrasting sections which include a bass (*vox Christi*) solo accompanied by all instruments and an internal sinfonia for two violins.

The last *Kapellmeister* of St. Mary in our programme is Balthasar Erben. Born in Danzig, he tried to get the position after Förster the Elder's death in 1652, but was refused and sent abroad for further study. Erben went to Regensburg, met the famous Johann Jacob Froberger, and then set off on a long journey through Germany,

the Netherlands, France, and England. Only after his return five years later he was accepted as the successor of Förster the Younger. Many of his compositions were copied for and by the Stockholm *Kapellmeister* Gustav Düben. They are now preserved in the university library in Uppsala. *Domine Jesu Christe* is an intimate vocal concerto for five voices and continuo. In the first section, a broad, motet-like phrase to the words "Domine Jesu Christe" is contrasted with a faster and insistent motive connected with the words "exaudi preces meas". The longest and the most complicated final section, with the long interwoven lines full of rhythmical ambiguity, renders the eternity expressed in the words "et in saecula saeculorum, amen".

Close contacts of the Danzig musicians with the Polish royal ensemble, which also performed many times in the city while accompanying the kings' visits, allowed them to include works of their Warsaw colleagues in the local repertoire. Such was the case of Marcin Mielczewski's *Magnificat* which found its way into one of the manuscripts produced for the St. John church. The capacious Danzig churches invited lavish performing forces, and the cantors sometimes took the opportunity to add extra *ripieno* parts to the original scoring of the copied compositions. The arrangement of Mielczewski's work includes extra cornetto parts as well as three trombones (which we use in alternation with viols) that partly double the singers and partly fill the harmony with some new material. *Marcin Szelest*

Vocal texts

Es erhob sich ein Streit im Himmel:

Michael und seine Engel stritten
mit dem Drachen.

Und der Drache stritt und seine Engel
und siegeten nicht; auch ward ihre Stätte
nicht mehr funden im Himmel.

Und es ward ausgeworfen der große Drache,
die alte Schlange, die da heißt der Teufel
und Satanas,
der die ganze Welt verführet; und ward
geworfen auf die Erde;
und seine Engel worden auch dahin
geworfen.

Und ich höret eine große Stimme, die
sprach im Himmel:

Nun ist das Heil und die Kraft und das
Reich und die Macht unsers Gottes,
seines Christus worden, weil der
verworfen ist,
der sie verklaget Tag und Nacht für Gott.
Und sie haben ihn überwunden durch des
Lammes Blut
und durch das Wort ihres Zeugnisses;
und haben ihr Leben nicht geliebet bis an
den Tod.

Darum freuet euch, ihr Himmel, und die
darinnen wohnen!

(Book of Revelation 12, 7-12; acc. to Martin Luther)

O Domine Iesu Christe,

adoro te in cruce vulneratum,
felle et aceto potatum.
Deprecor te, o mi Iesu,
per amaram passionem et mortem tuam
ne permittas me a te separari.
Deprecor te,
in hora mortis meae miserere mei.

*Now war arose in heaven,
Michael and his angels
fighting against the dragon.*

*And the dragon and his angels fought back,
but he was defeated, and there was no
longer any place for them in heaven.*

*And the great dragon was thrown down,
that ancient serpent,
who is called the devil and Satan,
the deceiver of the whole world,
he was thrown down to the earth,
and his angels were thrown down with him.*

*And I heard a loud voice
in heaven, saying,
Now the salvation and the power
and the kingdom of our God and the au-
thority of his Christ have come,
for the accuser has been thrown down, who
accuses them day and night before our
God.*

*And they have conquered him
by the blood of the Lamb
and by the word of their testimony,
for they loved not their lives
even unto death.*

*Therefore, rejoice, O heavens
and you who dwell in them!*

*O Lord Jesus Christ,
I worship you wounded on the cross,
drinking gall and vinegar.
I pray you, o my Jesus
through your bitter suffering and through
your death: do not let me depart from you.
I beg you:
have mercy on me at the hour of my death.*

Kyrie eleison

Christe eleison
Kyrie eleison

Gloria in excelsis Deo

et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, rex coelestis,
Deus pater omnipotens.
Domine Fili unigenite,
Iesu Christe.
Domine Deus, Agnus Dei,
Filius patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram patris,
miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Iesu Christe.
Cum Sancto Spiritu
in gloria Dei patris. Amen.

Ad arma fideles,

ad arma amici,
parate vos ad pugnam.
Ecce inimici nostri obsidiantur nos.
Debellate, expugnat illos.
Domine, de coelo speramus auxilium.
Parce, o bone Iesu,
qui non vis mortem peccatoris,
sed ut convertatur et vivat.

*Lord, have mercy
Christ, have mercy
Lord, have mercy.*

*Glory to God in the highest,
and on earth peace
to people of good will.
We praise you, we bless you,
we adore you, we glorify you,
We give you thanks
for your great glory.
Lord God, heavenly King.
O God, almighty Father.
Lord Jesus Christ,
Only Begotten Son,
Lord God, Lamb of God,
Son of the Father,
you take away the sins of the world,
have mercy on us;
you take away the sins of the world,
receive our prayer;
you are seated at the right hand of the Father,
have mercy on us.
For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High, Jesus Christ,
with the Holy Spirit,
in the glory of God the Father. Amen.*

*To arms, believers,
to arms, you friends,
Prepare for battle.
See, our enemies are pressing us.
Fight, drive them out.
Lord, from heaven we hope for help.
Spare us, kind Jesus,
you do not want the death of the sinner,
but that he may be converted and live.*



Surrexit Christus spes mea,

alleluia.
Dic nobis, Maria,
quid vidisti in via?
Sepulchrum Christi viventis
et gloriam vidi resurgentis.
Angelicos testes,
sudarium et vestes.
Surrexit Christus spes mea,
praecedet vos in Galilaea.
Alleluia.

Wo ist dein Stachel nun, o Tod,

wo ist dein Sieg, o Höllen Rott?
Alle Feinde sind verstoben,
der Streit ist aufgehoben.
Christus, der stärkste Siegesheld
mit großem Sieg behält das Feld.
Kein Feind sich reget mehr,
dem Sieger bleibt Preis und Ehr.
Wie sträubte sich die alte Schlang
und tät dem Heiland sehr Gedrang.
Nun ist ihr Kopf zertreten,
kein Angel möchte sie retten.
Christus dringt lebendig herfür,
zerbricht der Hellen Schloss und Tür.
Niemand tut halten auf
den Held in seinem Siegeslauf.
Heut triumphiert der edle Herr,
schwingt seins Siegs Fähnelein umher,
lässt seinen Sieg ausblasen,
selbst ruft aus dieser Maßen:
Ich bin zwar tot und lebe doch,
zermalmet ist des Todes Joch.
Wer meinen Worten gläubt,
der selbst für'm Tod noch sicher bleibt.
Wie reich, wie köstlich ist die Beut,
Fried, Leben, Heil, Gerechtigkeit.
Im Himmel und auf Erden

*Risen is Christ, my hope,
Alleluia!
Tell us, Mary:
What did you see on the way?
"I saw the tomb of the living Christ
and the glory of the risen Christ,
the angels as witnesses,
the shroud of sweat and the burial vest-
ments. Risen is Christ, my hope,
he will precede you to Galilee,
Halleluja."*

*Where is your sting now, O death?
where is your victory, O hell?
All enemies are scattered,
the strife is ended.
Christ, the strong hero,
retains the victory.
The enemy is defeated,
to the victor belongs the glory.
The old serpent resisted
and harassed the Savior.
Now its head is crushed,
no angel would save it.
Christ comes forth alive,
he breaks the gate to hell.
No one will stop the hero
in his course.
Today the Lord triumphs,
waves the flag of his victory,
proclaims his victory
and himself proclaims the following:
Though I am dead, yet I live,
death is crushed.
Whoever believes my word
death will not harm him.
How rich and delicious is the spoil:
Peace, life and justice.
In heaven and on earth*

wir dessen teilhaftig werden.
Das ist der Christen Osterfreud,
die dauert in alle Ewigkeit.
Der Feind' zerstobne Rott
hat ewig Schrecken, Schand und Spott.
Wo ist dein Stachel nun, o Tod,
wo ist dein Sieg, o Höllen Rott?
Der Tod, der ist verschlungen,
der Höllen Macht bezwungen.
Gott sei gelobet früh und spat,
der uns den Sieg gegeben hat
durch Christum, seinen Sohn;
er hat den Preis, wir Freud und Wonn.

Nu preis, mein Seel, den Herren lobesame.

Alles in mir lob seinen werten Namen,
dazu auch sein' unaussprechliche Wohltat.
Nu lob und preis den Herren, meine Seele,
und in Vergessenheit mitnichten stelle,
was er dir Gut's jemals bewiesen hat.
Sei Lob und Dank dem, der dir aus Genaden
dein Sünd vergibt und heilet deinen Schaden
und nimmt von dir deine Gebrechlichkeit,
der aus Verderbnis dir errett' dein Leben,
das mit Gefahr des Todes ist umgeben,
krönt dich mit Gnaden und Barmherzigkeit.

Spiritus Domini replevit orbem terrarum,
et hoc quod continet omnia
scientiam habet vocis.
Confirma hoc, Deus,
quod operatus es in nobis
a templo sancto tuo,
quod est in Ierusalem.

*this is granted to us.
This is the Easter joy of Christians,
that lasts for all eternity.
The scattered host of enemies
has terror, shame and mockery forever.
Where is your sting now, O death?
where is your victory, o hell?
Death is devoured,
the power of hell is vanquished.
Praise be to God early and late
who has given us the victory
through Christ his Son.
Praise be to him, we have joy and gladness.*

*Now praise the Lord, my soul,
Let all within me praise his name
and his unspeakable goodness.
Now praise the Lord, my soul,
and do not forget
what good he has done for you.
Praise him who by grace
forgives thy sin, takes away thy infirmity
and heals thy sickness,
who saves thy life, which is in danger of
death, from destruction,
who crowns you with grace and mercy.*

*The Spirit of our Lord hath replenished the
whole world, and that which containeth all
things, hath knowledge of the voice.
Confirm in this place, O God,
what you have wrought in us
before your holy temple
in Jerusalem.*

Rogate quae ad pacem sunt

Ierusalem, et prosperentur diligentes te.
 Sit pax intra muros tuos
 et prosperitas in palatiis tuis.
 Propter fratres meos et proximos meos
 loquabar tibi pacem.
 Propter domum Domini, Dei nostri
 quaeram bona tibi.

In pace in idipsum

dormiam et requiescam,
 quoniam tu Domine singulariter in spe
 constituisti me.

Pax aeterna ab aeterno Patre,
 pax vera descendit de coelo.
 O, pax aeterna, salve!
 Salve, pax vera, pacem veram
 charitatem perfectam nobis dona.
 Salve, dulcis hospes mentium fidelium:
 Dona nobis pacem!
 O, exaudi preces eorum,
 quos tu precioso sanguine redemisti.
 Exaudi, o fili David,
 preces tui populi devoti
 et solve vincla captivorum,
 pelle hostes
 et exaudi preces tui populi devoti.
 Et pacem et veram charitatem
 dona illis.
 Dona illis pacem, o fili David.

*Pray for the peace of Jerusalem:
 May those who love you be secure.
 May there be peace within your walls
 and security within your citadels.
 For the sake of my family and friends,
 I will say, "Peace be within you."
 For the sake of the house of the Lord our God,
 I will seek your prosperity.*

*In peace, in peace itself,
 shall I sleep, and I shall take my rest,
 for Thou, O Lord, singularly
 hast settled me in hope.*

*Eternal peace from the eternal Father,
 true peace comes from heaven!
 O, eternal peace, hail!
 Hail, true peace; give us
 true peace and true love.
 Hail, sweet guest of believing hearts:
 give us peace!
 O, hear the prayers of those, whom you
 have redeemed by your precious blood.
 Hear, O Son of David
 the prayers of your pious people.
 and loosen the bonds of the captives,
 drive out our enemies,
 and hear the prayers of your pious people.
 And give them peace
 and true love.
 Give them peace, O Son of David.*

Magnificat anima mea Dominum

Et exultavit spiritus meus
 in Deo salutari meo.
 Quia respexit humilitatem ancillae suae,
 ecce enim ex hoc beatam me dicent
 omnes generationes.
 Quia fecit mihi magna, qui potens est,
 et sanctum nomen eius.
 Et misericordia eius a progenie in progenies
 timentibus eum.
 Fecit potentiam in brachio suo,
 dispersit superbos
 mente cordis sui.
 Deposuit potentes de sede
 et exaltavit humiles.
 Esurientes implevit bonis
 et divites dimisit inanes.
 Suscepit Israel puerum suum,
 recordatus misericordiae suae.
 Sicut locutus est ad patres nostros,
 Abraham et semini eius in saecula.
 Gloria Patri et Filio
 et Spiritui Sancto
 Sicut erat in principio et nunc et semper
 et in saecula saeculorum, amen.

*My soul doth magnify the Lord,
 and my spirit hath rejoiced
 in God my Saviour.
 For he hath regarded the low estate of his
 handmaiden: for, behold, from henceforth
 all generations shall call me blessed.
 For he that is mighty hath done to me great
 things; and holy is his name.
 And his mercy is on them that fear him from
 generation to generation.
 He hath shewed strength with his arm; he
 hath scattered the proud in the imagina-
 tion of their hearts. He hath put down the
 mighty from their seats, and exalted them
 of low degree.
 He hath filled the hungry with good things;
 and the rich he hath sent empty away.
 He hath helped his servant Israel,
 in remembrance of his mercy;
 As he spake to our fathers,
 to Abraham, and to his seed for ever.
 Glory be to the Father and to the Son
 and to the Holy Spirit,
 as it was in the beginning is now, and ever
 shall be, world without end. Amen.*

The European Hansemuseum Lübeck

Cooperation partner of the European Hanseatic Ensemble

The Hanseatic cities in Northern Europe with Lübeck at the top were poles of economic wealth and middle-class prosperity. The Hanseatic League shaped politics, economy and society on the European continent. At the same time, the trade network of the Hanseatic League incited a diverse flourishing of culture – including music.

The European Hansemuseum, located in the north of Lübeck's insular Old Town, stands on historical ground: the castle hill is one of the city's earliest settlement locations and is closely linked to the history of the Hanseatic League as the richly laden merchant ships sailed north from the neighbouring harbour. The museum area, which covers almost 8,000 square metres, connects the new museum building, awarded with several architectural prizes, with the lavishly restored Burgkloster, which was the seat of a Dominican convent until the 16th century. With its wall and ceiling paintings, the Gothic brick building is considered one of the most important monastery complexes in northern Germany and is often used as a charming backdrop for musical performances.

The permanent exhibition tells the history of the Hanseatic League in staged rooms based on research and in cabinets with valuable original objects from international museum collections.

The exhibition offers guidance in four languages (DE, EN, RU, SE) and is structured according to the most important trading centres where the long-distance traders had branches – so-called Kontore: Novgorod, Bergen, Bruges and London. The daring and rise of the merchants, life and trade in the Middle Ages, the defeats and battles, as well as the organisation and meetings of the Hanseatic League are vividly portrayed. The myth and legends that arose after the transition of the Hanseatic League to other social and economic forms are also discussed.

In cooperation with the affiliated Research Centre for Hanse and Baltic History (FGHO), through special exhibitions, discussions and lectures the Hansemuseum makes the lasting relevance of the Hanseatic League visible and opens up spaces for dealing with the past, present and future.

European Hansemuseum Lübeck
An der Untertrave 1 | 23552 Lübeck
Phone: +49 451 . 80 90 99 0
E-Mail: info@hansemuseum.eu
Daily 10 a.m. – 6 p.m.
(except 24 December)



The European Hanseatic Ensemble

A united Europe, aware of its common cultural roots and values: a dream that currently seems to be receding into the distance. The unifying power of music can help to overcome borders. In the 16th and 17th centuries, a general musical language existed in Europe, enriched with local preferences and peculiarities, but without national boundaries. This was fostered by the existing trade routes by sea and land, as used in the North especially by the merchants of the Hanseatic League. The European Hanseatic Ensemble project, launched in 2019, aims to raise awareness of this common past, to open up the musical repertoire of the Hanseatic cities and make it accessible to the people of our time.

Over the past four years, numerous young musicians from all over Europe have applied – sometimes under the most adverse conditions – to take part in the masterclasses, which have taken place in Lübeck every September under the direction of renowned specialists in the field of early music. Of the course participants, the best talents were selected to take part in the following concerts of the European Hanseatic Ensemble. The international young musicians who make up the ensemble, which is newly formed each year, study at various universities (including Basel, The Hague, Vienna, London, Bremen, Leipzig) or have already graduated. They are specialised in renaissance and

baroque singing as well as in historical instruments such as baroque violin, cornetto, viola da gamba, baroque trombone or have special expertise in continuo playing on the lute or organ. The vocal soloists and instrumentalists in the European Hanseatic Ensemble perform musical works from the 16th and 17th centuries that have been handed down from the Hanseatic cities. For the present programme, the ensemble is supplemented by lecturers from our masterclasses as well as a few guests.

It is rare for a single university to have the opportunity to perform large-scale compositions as in our present programme, for only relatively few students dare to take the step into this specialisation. For very few of them there will be a permanent position, e.g. in a professional orchestra, but the young musicians will work as “freelancers” in various ensembles and constellations. In the European Hanseatic Ensemble they can make international contacts, learn to classify their own performance and become acquainted with the works of an epoch that lies outside the mainstream but leads back to the roots of our European culture.

Manfred Cordes

Manfred Cordes specialises in music from the 16th and 17th centuries and he thinks of himself as a mediator between musicology and music performance. He studied school and church music in Hannover and Berlin, as well as classic philology and vocal pedagogy. He collaborated with several Early Music ensembles as a singer, continuo and trombone player.

In 1993 he founded the ensemble Weser-Renaissance Bremen. More than 50 CD recordings with varied vocal and instrumental settings demonstrate the broad repertoire spectrum of the ensemble and a recognised expertise in the performance practices for music between 1500 and 1700.

Manfred Cordes participated in the foundation of the Akademie für Alte Musik Bremen in 1986.

In 1991 he received his doctorate with a thesis on the interconnection between tonality and affect in Renaissance music, and was appointed professor for music



theory in the Hochschule für Künste Bremen in 1994. He was dean of the music department between 1996 and 2005 and later became principal of the Hochschule, between 2007 and 2012.

Manfred Cordes is the founder and artistic director of the project European Hanseatic Ensemble. The idea for the project is a culmination of his particular affinity with Northern-German music, his interest in the history of the Hanse as a Europe-wide network, as well as his commitment to the professionalisation of young musicians.

Thanks

My personal thanks also go to all the people and institutions who have supported my colleague Sarah Hodgson and me in realising the activities of our ensemble: First of all, of course, our main sponsors, the Possehl Foundation Lübeck, the Karin and Uwe Hollweg Foundation from Bremen and a Hamburg foundation, without whose substantial contributions the project could not have been launched and made a success at all. Furthermore, I would like to thank the cooperation partners such as the European Hansemuseum Lübeck, the North German music academies and NDR Kultur, as well as the Mayor of Lübeck, Jan Lindenau, who is also the President (called “Vormann”) of the THE HANSA, for taking on the patronage of the entire project. I would also like to thank those responsible at the Cathedral Basilica of St. John the Baptist and St. John the Evangelist in Toruń, the Church of Our Lady in Bremen and the Church of St. Cyprian and Cornelius in Ganderkesee.

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At the end, let me express the hope that Europe and the entire world will have a peaceful future in the sense of our concert title PAX AETERNA.

Manfred Cordes

Artistic Director of the European Hanseatic Ensemble

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European Hanseatic Ensemble
Office – Sarah Hodgson
c/o Europäisches Hansemuseum
An der Untertrave 1
23552 Lübeck
Germany

www.hanseatic-ensemble.eu

