**Program Notes**

Franz Tunder and Giovanni Rovetta had more in common than one might imagine. They served nearly simultaneously as the leading musicians in two of the most important churches in their respective regions: Tunder as organist of St. Mary’s Church in the Imperial free city of Lübeck from 1641 until his death in 1667 and Rovetta as maestro di cappella at St. Mark’s Basilica in Venice from 1644 until his death in 1668. Each of them preceded or followed a much more famous musician who, in historical perspective, lent prestige to their careers: Dieterich Buxtehude succeeded Tunder at St. Mary’s, while Rovetta first assisted and then succeeded Claudio Monteverdi at St. Mark’s. Finally, Tunder must have admired Rovetta’s music, because a *Salve Regina* that Rovetta published in 1647 in his *Motetti concertati* (opus 10) exists in a protestantized version, “Salve mi Jesu,” ascribed to Tunder in two manuscripts belonging to the Düben Collection in Uppsala, Sweden.

The organist of St. Mary’s presided over a very large organ at the west end of the church, organized the *Abendmusik* concerts for which Lübeck was famous, and occasionally provided vocal music with a small group of musicians from the large organ, while the cantor took responsibility for the regular liturgical music of the church services with his choir of pupils from St. Catherine’s School, where he also served as a teacher. For this purpose the St. Mary’s cantors assembled a large collection of printed vocal music, from which most of the music you will hear this afternoon is drawn. My catalog of this collection, which includes some 2000 works, has recently been published on the World Wide Web as *The Choir Library of St. Mary's in Lübeck, 1546-1674: A Database Catalogue*, <http://goart-vas-1.it.gu.se/webgoart/goart/Snyder.php>. This collection was preserved at St. Mary’s Church until 1814, when the city gave it to the Gesellschaft der Musikfreunde in Vienna, where it remains today. Rovetta’s opus 10 does not belong to this collection, however, so we must assume that Tunder acquired it for his private library.

When Martin Lincke took up his position as cantor in 1630 he made an inventory of the existing collection, which consisted mainly of motets in anthologies published by Tilman Susato (1546-47) and Pietro Giovanelli (1568). The four volumes of his *Opus musicum* that Hieronymus Praetorius had sold or given to all the churches of Lübeck in 1622 contained the first masses and magnificats to enter the St. Mary’s choir library. Lincke’s acquisitions during the 32 years of his cantorate accounted for the library’s period of greatest growth and included numerous Italian prints. The publication of concerted vesper music (complete psalms and magnificats with instruments) expanded exponentially in Italy at this time, and the St. Mary’s library includes such collections by Maurizio Cazzati (1653), Alessandro Grandi (1636), Rovetta (1639 and 1641), and Simone Vesi (1646 and 1656). Lincke was succeeded as cantor in 1663 by Samuel Franck, who married a daughter of Tunder, as did Buxtehude five years later. The music that we present tonight could have been heard in St. Mary’s during the mid-1660s, when Tunder and Franck worked there together.

In order to make use of the rich supply of concerted vesper music in the St. Mary’s choir library, we present here a hybrid service, combining elements of the afternoon service on Trinity Sunday and the vesper service on the preceding day, rather than a reconstruction of either. At some point during the seventeenth century, perhaps as early as 1630, the traditional vesper service on Sundays and feast days had given way to an afternoon service centered on an hour-long sermon by the Lübeck Superintendent on the Epistle of the day. The music surrounding the sermon may or may not have included vesper psalms. We know from a booklet containing the texts for the music of the Christmas season of 1682-3 that the afternoon music usually consisted of an 8-voice motet and a sacred concerto or cantata for a few voices and instruments before the sermon, which was followed by a concerted magnificat and large sacred concerto. These four types serve as the main models for our music this afternoon, with vesper psalms taking the place of the sermon. The actual vesper service on the preceding day would have included the singing of psalms, but without instruments, and organ music, perhaps improvisations on chorales as elaborate as the chorale fantasias written down by Tunder and Buxtehude. These would have occurred within the service, however, not at the beginning; the Sunday afternoon service commenced with the singing of “Komm, heiliger Geist.”

The anonymous motet “Invocamus te . . . o beata Trinitas” comes from part 2 of Erhard Bodenschatz’s anthology *Florilegium portense* (Leipzig, 1621), which was used widely throughout Germany; as late as 1729, Johann Sebastian Bach purchased new copies for St. Thomas’s. The St. Mary’s copies entered the collection during Martin Lincke’s tenure. They contain motets by both Germans and Italians in late renaissance style, many of them, like “Invocamus te,” in eight voices for two choirs.

The St. Mary’s organists had no responsibility for presenting vocal music during the church services, but they had the freedom to perform sacred concertos or cantatas during the distribution of communion at the morning service or before the sermon in the afternoon. Tunder very likely presented his arrangement of Rovetta’s “Salve Regina” from the large organ at the west end of the church in such a context. For “Salve Regina, mater” he substituted “Salve mi Jesu, pater,” and he replaced “Et Jesum, benedictum fructum ventris tui” with “Et pacem tuam nostris temporibus concede,” and finally “Virgo Maria” with “Jesu Christe.” Similar changes to make the texts suitable for Lutheran worship can occasionally be found written into the printed partbooks of the St. Mary’s choir library, which contained a great deal of music by Roman Catholic composers.

The three vesper psalms that take the place of the sermon in our hybrid service represent three very different modes of psalmody practiced in Lübeck. “Dixit Dominus” is chanted in the fourth psalm tone, the same tone that Claudio Monteverdi chose as the basis for his setting of this psalm in the 1610 Vespers. Rovetta’s setting of “Laudate Dominum” comes from his collection *Delli Salmi a otto voci* *Accommodati da cantarsi alla Breve Secondo l'uso della Serenissima capella ducale di S. Marco*, opus 12, of 1662. These are all *salmi spezzati*, of the type first published by Adrian Willaert in 1550, intended to be used at St. Mark’s in Venice on those solemn feasts in which the golden altar known as the *pala d’oro* was on display. In Lübeck, simple settings such as these, without instruments, might have been performed at Saturday vespers. Alessandro Grandi served as Monteverdi’s deputy at St. Mark’s from 1620 to 1627, when he became *maestro di cappella* at Santa Maria Maggiore in Bergamo. His grand setting of “Nisi Dominus,” for soloists, capella, and instruments, was published in his *Messa et salmi* in 1630, shortly after his death from the plague.

Rovetta’s *Messa, e salmi concertatiI,* opus 4 (1639) is as sumptuous as his 1662 publication is austere, and its splendid Magnificat, for eight solo voices with violins, provides a fitting conclusion both to his collection and to the concerted portion of our service. Finally, Tunder’s *Praeludium* represents the sort of music that he might have improvised at various times during the service.

--Kerala J. Snyder