

Mengdens pārstāv 17. gadsimta garīgo liriku. Taču Livonijas vokālās mūzikas žanriskais spektrs ir krietni plašāks. Ir uzplaukusi humānistu tradīcija. Zeļ veltījumu un tā dēvētā gadījumu dzeja un mūzika (okazionālie žanri). Laicīgo dziesmu un vokālinstrumentālo darbu autori un konkurenti, Kaspars Špringers un Džons Stenlijs, kaldina savu popularitāti Rīgā ar sadzīves mūziku. Arī Rīgas kantori Jākobs Lotīhijs (*Jacobus Lotichius*, 1586–1659), Daniels Kāde (*Daniel Kahde*, arī *Kade*, *Cadeus*, 1631–1689) un vēl citi, mazāk pazīstami, gluži epizodiski ar Rīgas tipogrāfiju saistīti autori, piemēram, Valentīns Peraks (*Valentin Perack*, pirms 1632–?) un Mozus jeb Mozess Fermers (*Moses Fermer*, pirms 1662–?), sacer dažāda apjoma vokālos darbus, galvenokārt okacionālo mūziku. Rīdziniekiem rodas iespēja iepazīt Johanu Valentīnu Mēderu – komponistu, kas Baltijas kultūrtelpā aplicina sevi kā izcils operu, kantāšu un oratoriju meistars. Bet sevišķi krāšņs, laikmetīgs un daudzveidīgs veidojas draudžu dziesmu grāmatu repertuārs, kas adresēts gan vāciešiem, gan latviešiem. Šajā kontekstā Mengdenam Latvijas mūzikā ir īpaša vieta kā jaunu žanru – garīgās solodziesmas un korāļārijas – pamatlicējam. Viņa dziesmu jaunradē vērojamas paralēles ar laikabiedru veikumu, turklāt tās liecina par savstarpēju mijiedarbi plašākā ģeogrāfiskā areālā.

BALTIC GERMAN SOLO SONGS AND GUSTAV VON MENGDEN

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Summary

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Gustav von Mengden's (1625 or 1627–1688) name was not unknown to Baltic German historians, as he was a member of a famous Baltic German landowner family. His biography and heritage are briefly mentioned in the *Allgemeines Schriftsteller- und Gelehrten-Lexikon der Provinzen Livland, Esthland und Kurland* (Recke, Napiersky 1832: 200–201). Mengden was one of the few composers of the 17th century to be included in the *Moritz Rudolf Rigaer Theater- und Tonkünstler-Lexikon...* (Rudolph 1890: 157). The wider revelation of Mengden's musical heritage is related to the edition of Woldemar von Bock's collection of 36 chorales, published in Dorpat (Tartu) (Bock 1864), which transcribed Mengden's songs. Originally, in the 17th century, they were published as melodies with figured bass, but in a new edition of the 19th century, these songs were presented in modern notation. The collection, edited by Robert von Mühlen, *Baltische Gesänge vom 17^{ten} Jahrhundert ab bis zur Gegenwart* (Dorpat, 1894), was based on Bock's collection.

In the 20th century, Mengden is mentioned in a paper by Elmar Arro *Die deutsch-baltische Liedschule* (Arro 1965), which is an attempt to reconstruct a German Baltic musical identity defining song as a central and characteristic genre: Arro considers

song composition to be the foundation of Baltic German music culture, as well as its most significant segment that has influenced the new national (Estonian and Latvian) professional music cultures. The first person that Arro mentions among all the composers is Gustav von Mengden.

In the last decade, culture historian Ieva Pauloviča (2009) as well as literary scholar Māra Grudule (2017, 2018) focused on Mengden's personality. Still, overall the role of the composer is not clearly defined in Latvian music history – it is at best marginal.

Gustav von Mengden, a free lord (*Freiherr*), major general and chief administrative officer (*Landrath*) in Livland, was born in 1625 or 1627 to the family of chief administrative officer Otto von Mengden and Gertrud von Rosen. He studied at the University of Dorpat (Tartu) – matriculation documents reveal his name in January of 1643, and then three years later at the University of Leiden. Gustav von Mengden began his diplomatic career early in life, and had notable achievements. He was a Land Marshall in Livland, a Major, participated in the war with Russian dragoons, and also fought in the army of King Karl X of Sweden in Denmark. He was the assessor of the royal court of Dorpat (Tartu) and the chairman of the Livland General Revision Commission.

Mengden's life also included a particularly stormy event which notably influenced his personality, inspiring artistic expression and creative works – his duel with Jakob Staël von Holstein. Mengden's rival was fatally injured, and, subsequently, the duellist had to flee the country, as he was accused of murder (however, later it was revealed that the culprit was actually Mengden's son Otto Reinhold).

Mengden is among those authors, who themselves wrote both poetry and music. These artistic skills were developed further at the University of Dorpat (Tartu) where he studied not only law but also rhetoric and poetry. It is believed he furthered his knowledge at the University of Leiden. At that time, the notable Flemish poet, professor Daniel Heinsius (1580–1655), worked there.

Mengden most intensively expressed himself as a poet and musician in the last period of his life – the three years of exile after the duel was clearly a time of serious thought and reflection for the notable politician.

As a result – in 1686, in Riga, the Matthias Nöllern printing house published a collection of sacred poetry and music, which includes two volumes:

- *Sonntages | Gedancken | eines | Christen/ | So sich | An | Gott Ver=Miethet. RIGA/ | Gedruckt bey Georg Matthias Nöllern, 302 pages – the collection includes 110 songs, of which 26 are supplemented with sheet music;*
- *Der | Verfolgete/ Errettete | und Lobsingende | DAVID, | Das ist; | Alle Psalmen Davids in Reimen | gefasset/ und auff denen/ bey der | Evangelischen Kirchen gebräuchlichen | Melodeyen eingerichtet | Durch | Einen Christen/ der sich in seinem | PATHMO | An | Gott Ver=Miehet. Riga/ Bey Georg Matthias Nöllern, 1686, 448 pages – 150 psalms, of which 12 have sheet music.*

As Mengden was persecuted and lived in exile, the collection was published anonymously. Both the title page and the conclusion of the collection contain vignettes that include the author's initials, as well as the author's family crest and a text where the author considers himself one of God's obedient servants: *Gott=Ver-Mietet*. As we can see, these words contain the author's initials.

Both sections of the publication include hymns. As was noted by Elmar Arro, the "song", which includes text and musical components, forms one whole and all young cultures are characterised by songwriters – the songs that they create are based on their own texts (Arro 1965: 175).

Mengden's music belongs to the era of emerging Pietism and to the Baroque stylistic – it is arranged for multiple voices and stylistically represents a freedom, passion, and influences from the musical rhetoric. He uses not only song melodies appropriated from the Church, but also creates his own originals. Mengden has at least 38 original songs. However, sometimes he included in his collection only references to well-known chorales without musical notes, adverting with which melody each text should be sung.

Mengden's multi-voiced original song samples are composed with figured basso continuo. They represent almost an entirely new genre for Latvia – samples of sacred songs with harpsichord, organ or lute accompaniment. These works can be considered as *chorale-arias* (Arro 1965). They are distinguished by religious poetry, interesting melodic lines (large intervals, the usage of melodic ornamentations), and, additionally, the author often uses dynamic and tempo designations like *adagio*, *allegro*, etc., which was not a standard practice in typical religious song collections. Particularly notable is the *Evensong* (*Abendlied*), which later became known as a Baltic German folk song.

Accordingly, we must conclude that a congregation will be unable to perform these original works (for example, if the melody includes a high g", which can only be reached by a good soprano). The lyrical intimacy is significantly more complex in the musical sense: Mengden's songs are like quiet home prayers, which are performed by one singer – a soprano or tenor. The song texts reflect a style that was characteristic of the second half of the 17th century, the age of transition from a rigid orthodox church song to a subjective, individual and piety-influenced expression. When discussing the overall composition of songs, one must remember that, in Livonia, it appears in a variety of genres. If Mengden is a representative of the sacred song branch, then another Livonian composer – Mengden's contemporary Caspar Springer – represents secular songs.

The German song book that was released in 1664 in Riga (*Neu vermehrtes Rigisches Gesang- und Gebätbuch*) and was prepared by the Riga superintendent Johann Brever (1616–1700), included two of Mengden's songs. Two more of his songs can be found in the Riga songbook *Neu vollständiges Rigisches Gesangbuch* (1697). The pastor Svante Gustav Dietz, from Smiltene, selected 8 of Mengden's songs, one of which was included in the Latvian-language songbook from 1711 (*Garīga pārļu rota*). Mengden's songs have been held for almost 250 years in the repertoire of Latvian parishes, thus proving the

stability of the locally produced repertoire. Unfortunately, in the latest Latvian songbook releases, these undeniable values (like those of Burcard Waldis from 16th century, and some other local authors) are no longer included.

At this time, Gustav von Mengden is the first known Latvian-born composer. The detailed study of his work, as compared to other contemporaries in the Baltics and in a broader context, could more clearly mark the uniqueness of Baltic music culture on the map of Europe.

AVOTI

ARHĪVI

LNA/LVVA (Latvijas Nacionālais arhīvs / Latvijas Valsts vēstures arhīvs)

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28 Saskaņā ar LNB pētnieces, vēsturnieces Kristīnes Zaļumas skaidrojumu, šis varētu būt paša Mengdena eksemplārs. – *Sast. piezīme*.