

SOME NOTES ON 17th CENTURY OCCASIONAL MUSIC WORKS IN RIGA

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Summary

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This article is devoted to one of the most interesting and productive creative practices in the history of 17th century music – occasional music compositions (in German – *Kasualmusik*, as well as *Gelegenheitsmusik*). It is a relatively large part of Riga's 17th century musical heritage. It also becomes an interesting focal point for exploring the secular music life of the Baltic region and its connections with Western European culture. The preserved heritage includes about thirty compositions with original music scores or later transcriptions, which provide an opportunity to evaluate not only the textual sources (occasional poetry editions represent a very rich collection of ancient prints) but also musical stylistics. Despite the seemingly fragmented picture created by many tiny compositions as small pieces of a mosaic, these works are of scientific interest because they reveal the essential features of musical practices of their time, transcending the event-specific frames of a micro-universe.

Most of the Riga occasional music compositions of the 17th century have survived in the collection of the prominent Baltic German collector and bibliophile August Wilhelm Buchholtz (1803–1875). The widest range here is music for weddings (i.e. bridal dance) and funerals. It was these compositions, as the only examples of the early modern music industry, that reached the audience through the hands of the Riga's typographers. The composers who created the works were often also authors of the lyrics. Their compositions tell not only about the authors and the addressee of their work – mostly influential burghers of Livland, which was the largest citadel of Sweden on the other side of the Baltic Sea, but also about literary and musical tastes, and characteristic layers of social behaviour. This paper focuses on the occasional music pieces of several 17th-century composers from Riga in their historical and stylistic contexts, as well as the features of the poetic structure of some works.

The music samples analysed in the article reveal the artistic potential of the three most prominent 17th-century Riga composers – Caspar Springer (in Riga ca. 1646 – ca. 1699), Daniel Kade (or Kahde, Cadeus, 1631–1689) and Johann Valentin Meder (1649–1719). Springer's compositions were predominantly dances, furthermore bridal dances written with a strong connection to the wedding ritual. In their rhythmic expression, they are comparable to so-called Polish dances of the Baroque era. Meder, with his rather free interception of popular genres and forms of the era, as well as his counterpoint techniques, marks an entirely different artistic level. All in all, the pieces examined in the area of the occasional compositions reveal rich contexts of European music, for example, 'Italianisms' in early 17th-century German music.

Although steps have been taken to identify this heritage, Riga's musical production in the field of occasional compositions has not yet fully catalogued. Therefore, the appendix to this article provides an overview of the compositions so far identified as a small database for further research. The article uses reproductions of sheet music collections from the National Library of Latvia, the University of Latvia Academic Library as well as from the Jagiellonian University Library in Kraków.

AVOTI

ARHĪVI

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

673. fonds – Rīgas maģistrāta Ārējais arhīvs (*Äusseres Rigaschen Rats Archiv*):

673-1-246: Mūziķi un komedianti

749. fonds – Rīgas maģistrāta Galvenā kanceleja (*Rigasche Ratsoberkanzlei*):

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749-6-31: Rātes sēžu protokoli (13.03.1686.–22.09.1686.)

1377. fonds – Rīgas pilsētas konsistorija (*Rigasches Stadt-Konsistorium*):

1377-1-11: Konsistorijas protokolu norakstu krājums (1624–1689)

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1387-1-2: Tiesas protokolu grāmata (1683–1704)

4038. fonds – Rīgas Vēstures un senatnes pētītāju biedrība:

4038-2-239: Manuscripta Livonica. Abschriften von Gotthard Tobias Tielemann.
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