

Summary

This dissertation is a historical and analytical study of Christian Geist's vocal music. Geist was a Mecklenburg musician, active mainly in Sweden and Denmark. Almost his entire musical output, which amounts to 60 preserved works, was composed for the Royal Court of Sweden during the 1670s. The primary aim of the thesis is to contribute to a deeper understanding and knowledge of these compositions. For this purpose the compositions are studied and interpreted in relation to their historical and social contexts on one hand, and in relation to contemporary musical traditions and conventions on the other. To mediate between these two areas – the social function and the compositional solutions and choices of the composer – the study draws on the model of genre history advocated by Carl Dahlhaus. The genres are viewed as traditional norms (*tradierte Normen*) and conventions that function as compositional premises and points of departure in a given historical situation. The historian's task in such a perspective is to try to reconstruct the problem to which the composition can be said to represent the answer.

A further complex of problems that is important in this study is the question of contemporary views and thoughts about music, especially in relation to the individual work and the compositional choices that it reflects. Three basic notions of what could anachronistically be termed "musical aesthetics" are defined, again taking inspiration from Dahlhaus. The first one can be called the functional or genre-related view, the notion that the ultimate purpose of the individual work is to exemplify a genre that serves a specific social function. The second one is the representational view, the notion that the primary goal of the musical work is to represent, imitate or express the affections, or to represent musically various conceptual, symbolic or allegorical meanings. To these two notions, however, a third can be added: the occurrence of what appear to be "musically autonomous" traits and considerations in seventeenth-century music, and the practice of valuing and judging the quality of the music by means of criteria that cannot be derived from the two notions defined above, a phenomenon that can be related to the concept of good taste (*il gusto*), which was important during the seventeenth century. Such a concept can at the same time be related to social functions, serving as a means of social demarcation, especially so at a principal court in the early modern era.

Out of these three notions the central problems and tasks of the study have been derived. One is to investigate the relation between Geist's compositions and contemporary genre traditions, and the relation between those genre traditions and the social and liturgical uses of different works or groups of works. Toward this end, it is necessary as far as possible to determine how the compositions were used at the institutions for which they were produced. The second task, which is related to the notion of musical representation, involves the interpretation of musical text explication and the intended expression of affect in the works. The third task is to try to unveil such musical meanings and values that can not only be related to genre norms and affect representation. All

three can be approached methodologically as problems in the history of composition, where the individual works are regarded as solutions.

The study is divided into eight chapters. The first one provides a biographical sketch, and provides some important background information concerning Geist's life and the institutions where he was active. Chapter 2 treats questions regarding the manuscript sources of Geist's music: dating, attribution etc. The third chapter deals with the institutional context, mainly the Royal Swedish court and court chapel; in addition it delves into the questions of use and function. Chapter 4 addresses issues related to the norms and conventions of composition: genres, contemporary style theory and compositional technique (*Satzlehre*); further questions explored concern the relationship between words and music and the representation of affect. The four last chapters deal analytically with Geist's extant compositions. These have been divided into four groups, according to genre and use: music for major feast days and regular Sunday worship services; music for specific occasions and solemn court festivals; Communion and penitential music; and finally music for the German congregation in Gothenburg. In the conclusion, the major threads of the thesis are brought together and evaluated.

Chapter 1. Christian Geist's life, career and artistic milieu

In previous scholarship and in all major music encyclopaedias, Christian Geist's year of birth is given as "c1640". This assumption was based on two premises: the fact that Christian Geist's parents were married around 1638, and Johann Mattheson's statement in his *Grundlagen einer Ebrer-Pforte* (1740) that Geist applied in 1663 for the Johanneumskantorat in Hamburg. In other words, only if he had been born soon after his parent's marriage could he have attained a sufficient age to apply for the prestigious position in Hamburg in 1663. However, according to the account books from the ducal court of Güstrow, Christian Geist was salaried as a choirboy (*Kapellknabe*) between 1666 and 1668. Furthermore, Mattheson states that Geist applied for the Kantorat in Hamburg on the recommendation of the Hamburg envoy to Stockholm. The only Hamburg embassy in Sweden during this time, however, took place in 1674, when two special envoys, Syndicus Dr. Vincent Garmers and Councillor Caspar Westermann, resided in Stockholm for about six months (from August until the winter). Thus, it seems much more likely that Mattheson was mistaken, and that Geist made his application for the Hamburger Kantorat not in 1663 but in 1674, when a vacancy was created by the departure of Christoph Bernhard. The fact that Geist was a *Kapellknabe* in Güstrow 1666–68 suggests that he would have been in his teens at that time. At the same time, the fact that he worked as a bass singer in Copenhagen in 1669 (and was characterised as an "experienced bass singer" by Kapellmeister Johannes Schröder in 1670), as well as the fact that he was taken up as a regular musician at the royal court of Stockholm in 1670, suggests that he can hardly have been much younger than twenty at that time. All this taken together indicates that Geist was most likely born around 1650.

Geist probably received his early musical training from his father Joachim, Kantor at the cathedral school in Güstrow. Working as a choirboy in the court chapel of Duke Gustav Adolph of Mecklenburg-Güstrow, he also must have come into contact with the ducal court *Kapellmeister*, Daniel Danielis. The Italianate orientation and expressive *stile recitativo* found in Danielis's motets from the Güstrow years indeed suggest that his music may have served as an early model for Geist. In the early summer of 1669, Geist left for Copenhagen, *mit der intention, sich alda in der Music zu perfectionieren* ("with the intention to perfect himself in music"). Unable to secure a position at the Danish court, however, he proceeded to Stockholm in May or June 1670. There he was immediately employed in the royal court musical ensemble (*hovkapellet*) under Gustav Düben the elder (c1628–90). At the same time, two of his brothers resided in Stockholm. Johan Jochum was a wigmaker in the city, and Samuel was a poet and musician, like Christian employed in the *hovkapell*. Samuel died in Stockholm in 1681, Johan Jochum lived until 1737. At the royal court, Geist was employed as *musicant*, not as court organist, as Tobias Norlind claimed. Most of Geist's music for the royal court was composed between 1670 and 76. In 1675 Sweden became engaged in war with Denmark. Due to the King's military campaigns, court musical activities were probably reduced to a minimum.

In June 1679, Geist left Stockholm for an appointment as organist in the German church in Gothenburg. The reason for his departure seems to have been a conflict with Gustav Düben about which little is known. Such is implied, however, in a letter from Geist to the secretary in the royal government offices, Nils Gyldenstolpe, dated 21 October 1679, and in a letter from Gustav Düben to the elders of the German congregation in Gothenburg, dated 12 June 1680.

At the German church of Gothenburg, the conditions for church music were grim. The newly-built organ was barely playable, and Geist had no resources to engage singers or instrumentalists. Furthermore, he was repeatedly engaged in disputes with the Church council over its failure to pay him his salary. Therefore, in November 1684 he left for Copenhagen, where he succeeded Martin Radecke as an organist in Helligaandskirke and Trinitatis kirke. He secured both positions by marrying Radeck's widow, Magdalena Sibylla. He held the former position until his death; the latter he gave up in 1686. From 1689 he was also organist of the Holmens kirke, succeeding Johann Lorentz, but his duties there he relegated to an assistant or pupil, with the exception for one hour-long organ recital every Thursday.

Geist's first wife, with whom he had two children, died in the opera house fire at the castle of Amalienborg in 1689. In 1690 he married Dorothea Gregerdotter, with whom he had at least three children before her death in 1696. In 1699 Geist married his third wife, Christina Grönbeck. They had at least two children, but the marriage was fraught with conflict. Christian Geist died in an epidemic of the plague on 27 September 1711, together with his third wife and four of his children. At the time of his death, Geist owned two houses in Copenhagen, but lived himself in the organist's residence at Tugthusporten. According to the estate inventory, he left a large library (at least some 160 vol-

umes), including works on rhetoric, law, homiletics, poetics and theology. In addition to this, a cupboard full of music in print and manuscript was recorded, all unspecified and now lost. No music from Geist's second, 27 years long period in Copenhagen has been preserved.

Chapter 2. The manuscript sources of Geist's music

Virtually all of the sources of Geist's works are preserved in the Düben Collection, now in the University Library of Uppsala. In addition to this, two works are in the Bokemeyer Collection, now in Berlin State Library, and one piece is in the collection of the Barfüßerkirche in Frankfurt am Main, now in Stadt- und Universitätsbibliothek Frankfurt am Main. A large portion of the manuscripts in the Düben Collection are autographs; the rest, with a few exceptions, were copied by Gustav Düben, in parts and/or organ tabulature.

The two works in the Bokemeyer Collection are most probably the same ones that Geist did send to Hamburg for examination in 1674.

In this chapter, a chronology of works and sources is established, basically with the help of dates in the manuscripts and watermarks. These dates are given in the catalogue of works, appendix I. The dates show that at least seven compositions date from 1680, and must thus date from Geist's tenure in Gothenburg.

Chapter 3. Geist's compositions at the court of Charles XI – the music at court, the worship services and the use of the works

As part of the royal court ceremony and pompous representation in general, the royal *hovkapell* and the music at court contributed to the fulfillment of the court's representative and symbolic functions: to elevate the regent over his subjects and to protect and maintain the sacred character of kingship. The court music contributed to the adornment and pomp of the royal household and thus manifested the royal magnificence in the eyes of the subjects as well as those of foreign guests and envoys.

The principal duty of the *hovkapell* at the time of Charles XI and Geist was the participation in the worship services of the royal court. The royal castle *Tre kronor* did have a palace chapel, but during this time worship services here were attended largely by the commoners of the court staff. The King only attended services there on specific occasions. Instead, during Geist's tenure in Stockholm, the worship services attended by the King – and most likely also by the aristocrats and more important foreign guests at court – were held in a hall in the castle which at that time was referred to as "the old dinner hall" (*gamla matsalen*). During the 1670s there was a musician's balcony in this hall, and in its immediate vicinity lay the musician's chamber (*instrumentkammare*, or *musicantkammare*). This was arguably the main place of duty for the court chapel, and the location of performances of much of Geist's music for the royal services.

Some conclusions concerning the use and occasions for Geist's music for the royal court can be drawn from the comparison of dates in the manuscripts with the textual content of various works, as well as, to some extent, notes in historical sources regarding the King's activities. Such comparisons seem to suggest three main uses for Geist's work, which correspond to some extent to different compositional genres. One large group of works can be connected to the major feasts of the church, above all Christmas and Easter. These works mainly comprise brief, through-composed concertos set to Latin prose texts. Also related to these are a smaller number of works with similar generic properties, but whose use cannot be determined. A second group of works can be related to specific occasions and solemn court festivals: the festivals in 1672 when Charles XI was declared of age and took over the government, the New Year's celebrations at the Dowager Queen Hedvig Eleonora's castle Jacobsdahl, and the King's names-day in 1675. Two works can possibly be related to celebrations held after the King's two large tours of the country in 1670 and 1673. Finally, another two works can most certainly be connected to the royal wedding of Charles XI and the Danish Princess Ulrika Eleonora at Skottorp in 1680.

The third group of works from Stockholm consists in settings of Latin devotional poetry, which either express Christological devotion or treat penitential subjects. An early work, *Veni, salus pauperum* – probably the first piece Geist composed for Stockholm – is dated in June 1670, and was most certainly performed during a solemn service in the Castle Church, during which the fourteen-year-old King partook of his first Holy Communion. In some other cases, the manuscripts of similar works have dates that reveal that they were either composed some weeks before, or copied some weeks after occasions when the King took Communion. It appears that the King, according to the custom in Sweden at this time, normally did so only three times a year: during Holy Week, during the summer or autumn (probably at one of the Great Days of Prayer, *Storböndagarna*), and before Christmas. The royal Communion services were important occasions, and were included in the reports of the foreign ministers. An important source is also the private diary kept by the Palace Chapel clerk, Petter Hassel. It thus seems most probable that these devotional works, and arguably also some of the closely related works which can not be more precisely dated, were composed for the royal Communion services.

Additional possible occasions for these devotional settings were the Great Days of Prayer. These were celebrated throughout the entire realm on three Fridays chosen by the King, in the months of June, July and August. The themes of the services centered on penitence, on prayers for the King's health, and the welfare of the realm. There are three compositions by Geist which have dates close to a Great Day of Prayer. Two of them (*O immensa bonitas* and *Media vita*) have pronouncedly penitential texts, while the text of the third expresses a sweet love for Jesus (*O Jesu, dulcis dilectio*). All three arguably composed for these occasions. As already mentioned, the royal communion service during the summer or autumn often seems to have coincided with a Great Day of Prayer.

Approximately ten works by Geist can be connected with some degree of probability either to royal Communion or Great Days of Prayer.

Six of Geist's compositions can be assigned to Geist's appointment as organist in Gothenburg. All six, in contrast to the main part of the Stockholm works, have German texts.

Chapter 4. Norm and tradition. Premises of composition

The questions concerning genres and genre designations in seventeenth-century sacred vocal music are complicated. One reason for this stems from inconsistencies and regional variations in contemporary usage. Another is the increasing differentiation of styles and blending of different genre traditions, both of which are ingredients of an important development in the sacred vocal music from the mid-seventeenth century on. The discussion of genres in this dissertation focuses on the Italianate tradition in which Christian Geist worked. The most important work designations to be discussed in that context are motet, concerto, aria and "church cantata".

The use of the term "motet" in modern literature is somewhat inconsistent. In connection with German Protestant music, it usually designates the older tradition of a cappella works in *stile antico*. In connection with Italian and French music, however, it also incorporates works in *stile moderno*. The latter tradition in a German context is usually termed concerto (or *geistliches Konzert*). However, this is not entirely consistent with historical usage. In the Düben Collection, and in the autographs and copies of Geist's music, the usual designation of such works is *motetto*. This term, however, is also used for settings of metrical, strophic texts, dialogues, and for works that display a combination of concerto and aria. In Stockholm, apparently, *motetto* was applied in a very general sense to pieces for the worship services, in order to stress the function and the functionally related historical continuity in the tradition of *musica figuralis*, rather than the musical design.

In the seventeenth century, "aria" generally meant a setting of metrical stanzas, where the musical setting reflected the verse division and metrical patterning of the text. As a genre of sacred music, it is usually part of the representative *musica figuralis* at courts and in larger cities, and is scored for several voices and instruments; in all these senses it differs from the German continuo Lied.

The term "church cantata" does not represent a historical concept. It has been employed in modern literature to designate sacred vocal compositions in the German Protestant repertoire that are disposed in distinct sections, and that incorporate sections in different styles – *concertato*, aria and *stile recitativo*. In the seventeenth century, however, such compositions were usually still designated as *motetto* or *concerto*. In this study, the term "church cantata" is avoided, for three reasons: 1) the distinction between concerto and cantata generates more problems than it solves when one is dealing with a repertoire in which the works often turn out to be "intermediate forms"; 2) the terminology makes a

distinction between Italian and German genre traditions which is not relevant for the kind of pronounced Italianate North German music which is the subject of this study; 3) the term “church cantata”, as well as the conceptual distinction it implies, is not founded in historical usage or theory.

The component parts of the “composite concerto” (to use the English term coined by Mary Frandsen) are described to some extent in contemporary style theory, such as that of Athanasius Kircher. Concertato style, however, in all of its multifarious manifestations, was not systematised or regulated in contemporary theory, although as a species of counterpoint it can be related to Christoph Bernhard’s *stylus luxurians communis*. The aria relates to Kircher’s *stylus melismaticus*, distinguished by a close connection between text metre and musical setting, with recurring rhythmic patterns and a regular phrase organisation. The aria rhythms typically found in North German music, for instance by Geist and Dieterich Buxtehude, are clearly related to Roman models, and are evident in, for example, the motets of Giacomo Carissimi and Bonifazio Graziani. In the case of *stile recitativo*, a certain terminological vacillation can be seen in the modern literature. Recitative passages in sacred concertos are often referred to as “arioso”, because of their melismatic passages, textual repetition and “lyrical” melodies. This is not a historically appropriate term, however, since *arioso* meant literally “aria-like” and thus implied characteristics derived from *stylus melismaticus*: poetic text, rhythmic patterning and regular phrasing (as in the *cavata*). The proper designation is *stile recitativo*, as is clear, for example, from Marco Scacchi’s *Breve discorso* (1649). The differences between recitative passages in motets or concertos on one hand, and opera, cantata or biblical dialogue on the other, derive in part from the texts: narrative texts or texts in direct speech seldom appear in the former genres. The *stile recitativo* found in Italian and especially North German motets and concertos is closer to contemporary operatic soliloquies. But the differences are arguably also the result of an adaptation and integration of the style as an element in the composite concerto.

Also important for the understanding of Christian Geist’s music are the radical transformations in the compositional technique (*Satztechnik*) that occurred around the middle of the seventeenth century. These transformations fundamentally altered the essence of (and relations between) the different musical parameters, especially harmony and tonality, meter and rhythm, and phrase structure.

The analysis of seventeenth-century harmony and tonality poses specific problems, in part due to the lack of systematic models in contemporary theory. In this study the “modal-hexachordal model” introduced by Carl Dahlhaus and developed by Eric Chafe is adopted, particularly for the description and interpretation of large-scale harmonic events. An important frame of reference for the understanding of the harmonic procedures of Geist and his contemporaries is also the notion of a harmonic language in which mode, system and hexachord govern the large-scale harmonic organisation, while cadence progressions and other schemata operate at the phrase level. This notion draws on Beverly Ann Stein’s study of Carissimi’s tonal practice. Closely connected to the schemes of harmonic progressions based on the cadence is the development

towards a more regular phrase structure and the transition from the mensural system to a metrical system based on a hierarchy of stressed beats (*Akzentstufentakt*).

Musical composition according to the ethos of the *stile moderno* should closely follow the texts and its affects. This doctrine still reigned in Geist's era. However, the discussions of musical figures to be found in the writings of various German music theorists have too often been associated with word-painting and text illustration in modern literature, and understood as a kind of semantic or referential code system. This is not very accurate, since the discussions of figures or *licentiae* are more concerned with contrapuntal dissonance treatment and conventionalised deviations from the rules of counterpoint. The musical figures were admittedly related to affect representation, but mainly through the notion of the expressive power achieved by means of deviations from the norm.

Crucial for the composers training in the seventeenth century was the *imitatio auctorum*, the study and imitation of exemplary models. This is instantiated in two works by Geist that this has revealed to be parodies of two solo motets by Bonifazio Graziani, from his fourth book of solo motets, op. 10 (1665). Geist borrowed Graziani's texts, and used some of the same musical solutions. In *Alleluia. De funere ad vitam* he stays quite close to the model, and used an almost identical disposition of sections and styles. In some cases he clearly borrowed phrases and motives, though he more or less reshaped them. In *Surge dilecte mi* the dependence on the model is not as obvious, but can hardly be denied. The attribution of this work to Geist was disputed by Bruno Grusnick. The fact that both these works are modeled on Graziani motets from the same opus however, together with several stylistic traits, points toward Geist as the composer.

Chapter 5. Music for major church feasts and regular services. The concerto tradition in transition

About one third of Geist's preserved works were composed for the three major feasts of Christmas, Easter and Pentecost. Some additional works without obvious connections *de tempore* betray a similar design and were probably composed for general use in worship services; all in all this group numbers about twenty-five compositions. Twenty-one of these are settings of prose texts, all but one in Latin. In these compositions, Geist more or less works within the concerto tradition. A large number of the works are related to the older, essentially through-composed concerto, disposed in two or three parts, changing between duple and triple metre, but with a basically homogenous scoring and texture. Ten comparatively short such concertos are described in the beginning of the chapter, three of which have brief solo sections (see tables, pp. 159 and 179) Still, these works reveal obvious differences in relation to the older concerto or motet tradition, not so much in the overall disposition as in the design and technique of the musical setting. These differences are related to the trans-

formations in the *Satztechnik* described in chapter 4: the introduction of a new approach to harmony based on cadence progressions on the level of the phrase and the tendency towards a regular grouping of phrases. These traits conflict to some extent with the norms of the concerto. Thus, the problem to which Geist's concerto settings can be understood and interpreted as solutions might be articulated as follows: how to integrate this new system regulating the musical setting with the demands and expectations of the concerto genre. This gives rise to different, individual solutions which differ from composition to composition. Still, some recurring traits or strategies can be pointed out. One is the direct integration of aria style, with its typical rhythmical patterning, in the concerto texture; a good example of this is the duet *Orietur sicut sol*. Another is the use of certain schemes for imitative or rather quasi-imitative textures, incorporating sequences and simple canonic models that can be said to signal an imitative texture on the surface, while at the same time resulting in a strictly periodical phrase organisation. A prerequisite for such techniques is the manipulation of the diction of prose texts through word repetition and melismas.

Some of these concertos are distinguished by their very strong affect. One is the Christmas piece, *O admirabile commercium*, which opens with solos in expressive *stile recitativo*, accompanied by violins. The affect is intensified by the harmony, which is marked by an unusually wide-ranging use of transposition, with sonorities that span four systems and five hexachords (from D \flat to E), according to Eric Chafe's model. A similar construction can be seen in *Domine ne secundum peccata nostra* and *Emendemus in melius*, two settings of penitential texts. There Geist moves by fifths, to reach distant tonal areas. The harmony of *Domine ne secundum* spans five systems – from $\sharp\sharp$ -system to $\flat\flat$ – and seven hexachords, an extraordinary feature in a sacred concerto from this time.

These two latter concertos belong to a group of longer and more clearly sectionalised works, and show a more varied and less regular design. Some (like *Alleuia. Absorpta est mors* and *Schapa i mig Gud ett rent bierta*) are quite regular concertos, but include long solo sections and passages in *stile recitativo*. Three Latin dialogues, one for Christmas and two with words from the Song of Songs, belong to a genre tradition of their own. *Adjuro vos o filiae Jerusalem* is distinguished by a very expressive opening solo in *stile recitativo*, set for *canto* voice. The two settings of *In te Domine speravi* are characterised by a similar refrain form.

Four works connected to the three major feasts are settings of poetic texts (table p. 210). They are moulded along the lines of the aria tradition, but marked with the free and differentiated design typical of the North German sacred aria. Still, they also reveal elements typical of the concerto, through an overall disposition in different and contrasting sections, or through a large share of imitative textures – arguably an adaptation of the genre to the occasion.

Chapter 6. Music for specific occasions and festivals at court

A number of Geist's compositions for the Swedish court were composed for specific, solemn or festive occasions. Four large-scale works, scored for two trumpets, five string instruments and five voices, are connected to the festivities and the Riksdag of 1672, when Charles XI was declared of age and took over the government. Three of these are settings of Psalm texts, and at least partially reflect the theocratic doctrine and the mythical notion of the Swedish realm as a counterpart to the biblical Israel, which was common in the political rhetoric of this time. The musical settings seek a musical representation of royal power and magnificence, to some extent at the expense of a refinement in detail. One important ingredient consists of forceful, homophonic tutti sections in triple meter. A somewhat more individualised work is *Quis hostis in coelis*, a setting of a poetic text for the Feast of St. Michael, celebrated during the Riksdag sessions.

Some other compositions of similar design and scoring, albeit without the trumpets, can be connected to festive occasions at court, such as the King's return to the capital from the major journeys or royal tours in 1670 and 1673 (*Domine qui das salutem Regibus* I and, more hypothetically, *Dixit Dominus*), the King's name-day in 1675 (*Domine qui das salutem Regibus* III), and the New Year's celebrations at the castle of Jacobsdahl in 1670/71 and 1673/74 (*Io, musae, novo sol rutilat* and *Zitto boggi faune*). Like the 1672 concertos they are designed as regular concertos, betraying comparatively straightforward textural and harmonic solutions – this was clearly not the place to invalidate the generic norm. The two pieces for the New Year are settings of secular texts, one of which, *Zitto boggi faune*, bears the explicit designation *madrigal* – yet have basically the same design as the sacred concertos.

An anonymous work in the Düben Collection, *Auf, auf o Norden und küsse deine Strahlen* (UUB Vmhs 38:10), scored for tenor, 4 strings and bc, can most likely be attributed to Geist. It is a tribute to the King, in a varied, melismatic aria style. The parts are copied by Geist, and several traits correspond to his style.

A singular work from this time is the German concerto with aria, *Die mit Tränen säen*. In this study I am able to show that it was composed for the funeral of Countess Anna Margareta Wrangel, née von Haugwitz, the wife of Count Carl Gustaf Wrangel, *riksmarsk*, and one of the most powerful men in the realm. She was buried in *Riddarholmskyrkan* on 11 May 1673.

The two concertos connected to the royal wedding in 1680 have a more intimate character, as they are scored for solo bass, 2 violins and bc. The text to the Swedish concerto *Sij buru godt och lustight är thet*, taken from Ps. 133, alludes to the fact that the marriage was viewed as a confirmation of the peace treaty between the two countries. The same text was used as theme for the sermon held at the wedding.

Chapter 7. Communion and penitential music. Settings of Latin devotional texts

Geist's twelve settings of Latin devotional poetry undoubtedly occupy a special position in his *oeuvre*, due to their individualistic, complex design and high musical quality. They range from his earliest preserved work, *Jesu, nostrae spes salutis*, composed in Güstrow in 1669, to works that date from around 1675, and chronicle a generic and compositional development that ranges from comparatively regular strophic arias to an ever higher degree of complexity and differentiation.

The two arias composed before Geist arrived in Stockholm display many traits of the regular aria. Still, in these works one can already detect tendencies that move in the direction of the differentiation of the later works, in the constant modification and variation of the regular aria schemata, and in the fruits of cross-fertilisation by the concerto and *stile recitativo*. Even more clearly marked by the influence of concerto genre, at least in its overall design, is *Veni, salus pauperum*, composed for Charles XI's first Communion.

Already highly differentiated are the two "Christmas hymns" (*hymnus natalitius*) from December 1670, *Se univit Deus coeno* and *Altitudo, quid hic jaces*. Here Geist alternates between artful and melismatic Italianate solo arias and simpler syllabic aria patterns, and also incorporates *stile recitativo* and concertato textures. Both works have similar refrain sections, where the triple-metre aria style is highly varied by means of imitative texture and slight modifications of the regular phrase structure. Quite remarkable is the extent to which this twenty-year-old composer, particularly in *Altitudo, quid hic jaces*, shows himself able in these works to draw on a large repertory of quite advanced technical and generic traditions, predominantly of Italian descent, and the degree to which he set about to modify and develop them.

Two works from 1671, *Jesu delitium vultus* and *O immensa bonitas*, are even further removed from the aria model. The former is marked by a succession of long, distinct sections and shorter, contrasting segments with contrasting scorings and textures. The setting is marked by the extraordinarily strong affect of the text, as well as by its somewhat irregular verse structure. *O immensa bonitas* differs even more from the other settings of Latin poetry, and is distinguished by an unusual degree of emphasis on imitative textures, and by a solo section for the soprano of unusual design, that spans three textual strophes and 99 bars of music.

Five settings of Latin devotional poetry from approximately 1674–75 can be said to represent a sort of culmination within this group of works. They are marked by a more symmetrical organisation in distinct sections and a more clear-cut stylistic contrast between them. Some of them resemble the "concerti with aria" composed by Vincenzo Albrici and Marco Giuseppe Peranda for Dresden, which Geist indeed may have become acquainted with in Stockholm. This is true of both *O Jesu, dulcis dilectio* and *O Jesu amantissime*, with dispositions in distinct sections, alternating between solo arias, recitative passages and en-

semble sections set as homophonic arias or – in the latter – varied with some concerto traits.

Among this group of five pieces are the two works which Geist presumably sent to Hamburg in connection with his 1674 application, *Vide, pater mi, dolores* and *Tristis anima, cur langues*. The former is one of his most impressive works, a setting of seven Latin strophes treating penitential subjects. It is disposed in distinct sections, alternating between solo and tutti scoring. The solos are dominated by very expressive *stile recitativo* writing, and are accompanied by violins. The ensembles are either homophonic or display a free concertato texture. This work is distinguished by a very strong affect, which is accomplished to a great extent through harmonic means, partially through the techniques of transposition and modulation, partially through certain schemes and sonorities often used by Geist for the representation of strong affect, such as chromatic bass-lines, double suspensions of sevenths and ninths and the *Sekundakkord* (V²). *Vide, pater mi, dolores* is an extravagant work in which Geist seems intent on displaying his compositional skill, a fact that might be explained by the Hamburg application. *Tristis anima, cur langues* has a complex, partially symmetrical disposition, but exhibits a more regular aria style, in particular the syllabic duple-meter type. Still, it is marked by a strong affect, to which the key, “f minor” contributes significantly. This composition may possibly be a somewhat earlier work, but it cannot be precisely dated as it is not preserved in the Düben Collection.

The last of the five contemporary arias is *Laudet Deum mea gloria*, presumably composed for a royal Communion service during the Holy Week in 1675. A duple-meter tutti section frames a recitative duet, two solo arias and a long tutti section in $\frac{3}{2}$, the latter of which is distinguished by an unusually strong affect. The sections of this work, except for the highly individualised triple metre tutti section, betray a stronger dependence on the regular aria types.

Two settings of Latin prose texts, *Media vita in morte sumus* and *O piissime Jesu* display a resemblance with the settings of devotional poetry. In *Media vita*, Geist has created a comparatively long composition out of the short antiphon text, by way of repeating and transposing a few short musical segments. *O piissime Jesu* is similarly structured in many, brief sections that alternate between ensemble sections in a free concertato texture, recitative solos in duple meter and solo sections in triple meter in a style very similar to triple-meter arias.

These fourteen works are distinguished by what appears to be a constant search for new, individualised solutions and a consistent avoidance of regular and schematic models. The aria tradition is the generic point of departure, but it has been thoroughly differentiated and integrated with concertato texture and *stile recitativo*.

Chapter 8. Music for the German church in Gothenburg

The two concertos associated with the royal wedding in 1680 were presumably composed in Gothenburg, even though destined for the royal court. However, six additional works originate from Geist’s time in Gothenburg, three chorale

settings for solo voice, and three ensemble arias. All six have German texts. The chorale settings are, as Friedhelm Krummacher has shown, generically unusual or unique works. *Es war aber an der Stätte/O traurigkeit* reveals affinities with contemporary North German passions, both in the design of the *stile recitativo* and in the chorale. *Vater unser* is based on a liturgical *cantus firmus*, embedded in a constantly varied instrumental setting. The attribution has been questioned, but the work is most likely by Geist. *Wie schön leuchtet der Morgenstern* is the more modest of the three. It was presumably performed by the children of the Stockholm orphanage, accompanied by the *hovkapell*, at Queen Ulrika Eleonora's ceremonial entry into the capital in November 1680.

All three of the arias adhere much more closely to the regular aria norm than Geist's settings of Latin poetry. *Dieses ist der Tag der Wonne* is marked by a strophically recurring bass, and *Selig, ja selig, wer willig erträget* by an ostinato bass, constructions that can also be found in works by Dieterich Buxtehude. In *Selig, ja selig, wer willig erträget* though, the ostinato pattern is constantly modified in a manner that is very typical of Geist's music. *Schöpfe Hoffnung meine Seele* is a more complex setting, with two strophes set as solos in *stile recitativo*. Still, these three works never depart too far from the patterns of the regular aria.

These six compositions betray a radical generic reorientation compared to the works from Stockholm. This is undoubtedly the result of Geist's adaptation to the different social and institutional circumstances in Gothenburg. Even though it is not clear whether Geist had resources to perform these pieces in the German church, he appears in these works as a North German organist rather than as a court musician.

Conclusion

The observations and assumptions made concerning the use of Geist's music at the royal Swedish court suggest that he was primarily required to supply music for specific, solemn or ceremonial occasions. Apparently a certain value was attached to performing music that was specifically composed for these occasions, by a musician active at court.

Not surprisingly, certain connections between generic traditions and use can be seen. The concerto tradition was employed primarily for the worship services on major feasts (and probably regular Sundays), as well as for representative music for solemn occasions. The former works show more individualised solutions, whereas the ceremonial works apparently admitted fewer deviations from the norms of the genre. The generically most complex and individualised works are to be found among the settings of Latin devotional texts, which were possibly composed for royal Communion and the Great Days of Prayer (and eventually for similar occasions). These works are founded in the aria tradition, but are marked by extensive differentiation and the integration of concertato textures and *stile recitativo*. Thus, these works combine the representative and dignified connotations of the concerto with the more intimate character of the aria.

The unusually strong representation of affect in Geist's music is largely achieved by means of harmony; in part through the use of specific, recurring sonorities (like the *Sekundakkord*, V²), and in part by means of a wide-ranging use of transposition. While in the latter case it is justified to speak of a violation of norms, in most cases he draws on more conventionalised models for musical affect expression. Word-painting is more common by Geist than in the motets of contemporary Italian composers – in this case he adheres to German traditions.

Typical of Geist's music is a resistance to regular and schematic solutions. This is manifested in the reciprocal relation between the use of schematic models like the aria on the one hand, and the constant effort to break, differentiate and modify these models. As a result, his compositions are unusually individualistic, and display a large number of free and unique solutions. At the same time one also can see a recurring tendency to balance an atypical or unusually eventful procedure in one musical parameter with a higher degree of constancy in others. These are all tendencies that seem to exceed the functional and representational notions of music defined in the introduction. Procedures like these can be related to the concept of taste and to the exclusive character that was a feature of court music.