

MUSIC FROM THE COURT CHAPEL OF FREDERIK IV

AGNETE CHRISTENSEN
MEZZO-SOPRANO

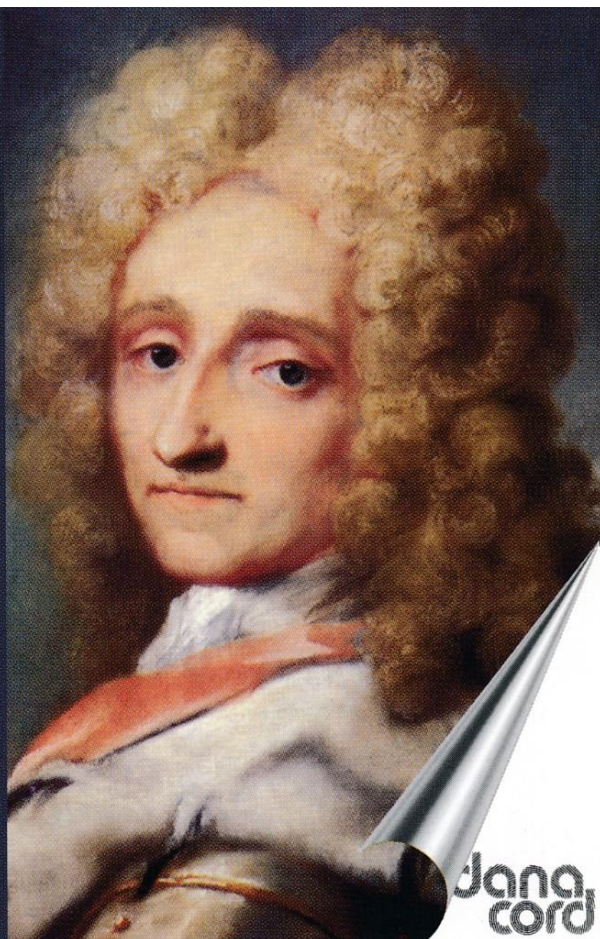
MONICA WESTHEIMER
HARPSICHORD

KRISTIAN BUHL-MORTENSEN
BAROQUE GUITAR

MOGENS RASMUSSEN
VIOLA DA GAMBA & VIOLONE

VIGGO MANGOR
THEORBO

MUSIK FRA
FREDERIK IV'S HOF KAPEL



Dana
cord

DACOCD-473



Agnethe Christensen - mezzo-soprano (ms)
Monica Westheimer - harpsichord (h)
Kristian Buhl-Mortensen - baroque guitar (bg)
Mogens Rasmussen - viola da gamba (vg)& violone (v)
Viggo Mangor - theorbo (t)

Musik fra Frederik IV's hof kapel

Suiter for barokguitar med continuo arrangeret af "Kgl. Hof-Violon Gitarmeister" Johann Friedrich Fibiger samt salmer fra Johann Hermann Schrader's Tøndersalmebog (1731):

	Sonata D-dur, Dieupart, (bg/h/vg):	
1)	Ouverture	3.06
2)	Allemanda	1.50
3)	Courant	1.28
4)	Saraband	1.39
5)	Gavott	0.46
6)	Gig	1.34
7)	"Wie wohl ist mir" (ms/bg/vg)	5.00
	Sonata a-mol (bg/h):	
8)	Allemanda	2.36
9)	Courant	1.53
10)	Saraband	1.23
11)	Gavott	0.33
12)	Menuet	0.55
13)	"Op, op, min ånd" (oversættelse H.A. Brorson)(ms/bg/h)	2.41
14)	Jagtsuite (bg/h/vg):	2.54
	La Chasse d'HirshHolm	
	Bouree	
	Menuet	
	La Chasse d'Jägersburg	
15)	"Die Nacht ist vor der Thür" (ms/h/v/t/bg)	2.46
	Sonata D-dur (bg/t):	
16)	Adagio	1.22
17)	Allemanda	2.07
18)	Courant	2.34
19)	Saraband	3.05
20)	Gavott	1.11
21)	"Kommst du nun Jesu, vom Himmel") (ms/bg)	2.13
	Sonata d-mol (bg/h):	
22)	Adagio	1.13
23)	Allemanda	1.37
24)	Courant	1.48
25)	Saraband	1.52
26)	Vivace	0.57
27)	Allegro	1.06
28)	"Farvel, min sjæl i Jesu sides vunde" (tekst H.A. Brorson) (ms/h./bg/vg)	3.16
	Sonata d-mol) (bg/vg):	
29)	Allemanda	2.23
30)	Courant	1.49
31)	Saraband	1.51
32)	Menuet	1.00
33)	Gig	0.54
34)	"Was ist der Mensch" (ms/h/v/t/bg)	2.55
35)	Passacaille Perseè, J.B. Lully, (bg/h)	2.53
36)	"Caro vieni al mio petto" (arr.: Nathanael Diesel) (ms/bg/h)	4.15
	Total:	73.42

Musik fra Frederik IV's hofkapel:

Den danske konge Frederik IV (1699-1730) havde allerede som kronprins i 1690-erne et musikkorps, som bestod af 6 unge drenge. De startede som "Skalmeje-blæsere" og avancerede til at blive kaldt "Kronprinsens Violons". I 1695 var de mellem 17 og 25 år. Da Fr. IV i 1699 blev konge, kom de "6 kronprinselige Violons" sammen med de kongelige musikere til at danne Kapellet. De seks musikere dannede i mange år frem en samlet gruppe og kom til at hedde "De 6 danske Violons".

Johan Friederich Fibiger (o.1675-1738) blev ansat i 1698 som guitarimester foreløbig for 3 år og i 1703 blev han fast medlem af "De 6 danske Violons".

Johan Friederich Fibiger var sandsynligvis af tysk afstamning, for familien Fibiger hørte til den tyske kirke Skt. Petri. Her døbes J.F. Fibigers tvillinger Christian Ulderich og Dorothea Sophia i 1708.

I 1724 får J.F. Fibiger det meget betroede hverv at undervise den ene af Fr. IV's to børn Prinsesse Charlotte Amalie (1706-1782) i guitaraspil. Lønningen herfor er 50 Rgd. om året, som han får udbetalt til sin død. Hans grundløn som hofmusiker er 300 Rgd. om året, så i alt får han på årsbasis 350 Rgd.

En anden af Prinsesse Charlotte Amalies lærere var kirkemanden Johann Hermann Schrader (1684-1737), som underviste Charlotte Amalie fra 1713 til 1722. Schrader udgav i 1731 "Vollständiges Gesangbuch/in einer Sammlung..." kendt under betegnelsen "Tøndersalmebogen", som er en af de mest betydningsfulde i slesvig-holstensk kirkehistorie. Den har delvis været forbillede for H.A. Brorsons "Troens rare Klenodier" (1739), der også brugte dens tekster som grundlag for de allerfleste af sine oversættelser samt brugte melodiangivelserne. Tøndersalmebogen havde ingen melodibog, men prinsesse Charlotte Amalie havde et hæfte med 220 håndskrevne melodier med becifret bas, der passer til udvalgte salmer i salmebogen. Dette hæfte er muligvis nedskrevet af Schrader til prinsesse Charlotte Amalies personlige andagtsøvelser.

Lorentz Hartmann, en af "De 6 danske Violons" mest betroede medlemmer, overrækker kongen ved et taffel i 1728 på Frederiksberg Slot prøver på en nyindkøbt nodesamling. Den indeholdt bl.a. 12-14 operaer af Lully, "Instrumental Musik pour la Chasse" med titel-henvisning til 12 forskellige danske stednavne, flere bøger med "Dessus" (overstemme) und Bas", forskellige "Engelske danse" og "De nyeste Menuetter" samt meget mere.

Denne samling samt resten af hoffets noder har J.F. Fibiger haft adgang til. Han har brugt dem som grundlag til en mængde arrangementer, som han lavede for guitar (i tabulatur) med en basstemme, desuden arrangerede han enkelte guitarduetter samt salmer i guitartabulatur med bas. Han går i gang med at skrive efter Fr. IV's død i 1730 og skriver i alt 5 bøger med guitartabulaturer, med en tilhørende basbog, som passer fulstændig kronologisk til guitarbøgerne. De indeholder i alt 255 satser for guitar med en basstemme, 37 satser med 2. guitarstemme og 34 salmer i guitartabulatur. Der er mange enkeltstående satser men også mange suiter (Sonata) i alt 42 med mellem 3 til 6 satser.

Det meste af hoffets nodesamling er gået til grunde ved Christiansborgs brande, hvorimod Fibigers manuskripter har overlevet til i dag, takket være at prinsesse Charlotte Amalie opbevarede dem på Charlottenlund Slot sammen med bl.a. Disels manuskripter og Schraders koralbog, indtil de kom til Det kgl. Bibliotek i København, hvor de ligger i dag og tilsammen udgør "Prinsesse Charlotte Amalies Nodesamling".

Igen gennem Fibigers manuskripter er der overleveret musik til i dag, som ellers er gået tabt i originalversionen, så som jagtmusikken "La Chasse d'Jägersburg" (Jägersborg) og "La Chasse d'HirsHolm" (Hørsholm). Manuskripterne indeholder mange oplysninger om, hvad der dengang blev spillet ved hoffet f.eks musik af Dieupart. Der er et udvalg af de mest elskede og brugte salme, hvoraf nogle er udvalgt efter Schraders koralhåndskrift, samt arrangementer af musik, vi allerede ved var i hoffets nodesamling f.eks. operaer af Lully.

I 1733 blev J.F. Fibigers datter Dorothea Sophia viet til Pastor Jacob Ulitz, som var præst i nærheden af Nakskov. Her tilbragte J.F. Fibiger og hans kone deres sidste år fra 1736, hvor Fibiger blev pensioneret med fuld løn. Nathanael Diesel (o.1692-1745) overtog Fibigers stilling både som kgl. lutenist og guitarlærer for prinsesse Charlotte Amalie. Fibiger døde d. 10/8-1738 i Nakskov og boet fik udbetalt hans løn til og med dødsdagen.

Kristian Buhl-Mortensen

Agnethe Christensen (mezzosopran) er fra Sverige og har sine rødder i både klassisk og folkelig musik. Efter uddannelse i sang på Det kgl. danske Musikkonservatorium i København specialiserede hun sig i gammel musik og studerede ved Schola Cantorum i Basel. Hun har lavet en række soloindspilninger for dansk og udenlandsk radio, CD, samt undervist og koncerteret indenfor den gamle musik, og kan nu høres på operascenerne i bl.a. Basel, København, Frankfurt, Innsbruck og Paris. Hun er bl.a. medlem af "Barokensemblet Aurora", "Concert Spirituel" og middelalderensemblet "Alba" og er en flittig brugt oratoriesolist.

Monica Westheimer (cembalo) er uddannet på Det kgl. danske Musikkonservatorium i København og ved kurser i udlandet, debuterede i 1983 og har siden da bl.a. lavet mange indspilninger for Danmarks Radio, både som solist med orkester, soloprogrammer og kammermusikproduktioner. Monica Westheimer underviser ved konservatorierne i København, Esbjerg og Århus og er medlem af en række barokensembler bl.a. "Barokensemblet Aurora" sammen med Agnethe Christensen og Kristian Buhl-Mortensen. Hun har desuden medvirket ved flere opførelser af barokoperaer.

Kristian Buhl Mortensen (barokguitar) har nu i snart 20 år virket som kammermusiker, akkompagnatør og solist med sin guitar og lut. Han har indspillet plader, været med i mange forskellige forestillinger på Det Kgl. Teater, lavet radioudsendelser, og medvirket ved mange kirke- og kammerkoncerter over hele landet og ude i den store verden. Han har skrevet en guitar-skole og er bl.a. lærer på Frederiksværk Musikskole og Det kgl. danske Musikkonservatorium i København og medlem af flere kammermusikensembler bl.a. "Consortium Hafniense" og "Barokensemblet Aurora" sammen med Agnethe Christensen og Monica Westheimer.

Viggo Mangor (theorbo) er uddannet ved Det kgl. danske Musikkonservatorium i København hos Per-Oluf Johnson og Jesper Bøje Christensen og videreuddannet hos Eugen Dombois i Basel. Som solist og kammermusiker har Viggo Mangor turneret i Skandinavien, Storbritanien, Tyskland, Frankrig, Belgien, Schweiz og Italien og har været en hyppig gæst i dansk radio og TV. Han har indspillet for Kontrapunkt, Paula, Horizon, Accord, Harmonia Mundi og Sinfonia og er lærer ved konservatorierne i København, Aarhus og Aalborg. I de senere år har Viggo Mangor også optaget og produceret adskillige højt roste klassiske Cd'er.

Mogens Rasmussen (viola da gamba) er uddannet ved Det kgl. danske Musikkonservatorium i København og videreuddannet hos Jordi Savall i Basel. Mogens Rasmussen har en omfattende koncertvirksomhed som solist og continuo-spiller med udstrakt koncertvirksomhed i hele Europa samt radio-, TV- og en lang række CD-indspilninger. Han er bl.a. medlem af barokensemblerne "Violon-Banden" og "Opus 4" samt medstifter af det internationalt sammensatte gambe-ensemble "Bourrasque". Underviser på Det fynske Musikkonservatorium i Odense og Det kgl. danske Musikkonservatorium i København.

Recorded at Frederiksberg Slotskirke 25-28/6/95

Produced and recorded by Viggo Mangor

Forsidebillede: Frederik IV, Portræt af Rosalba Carriera 1709, Det Nationalhistoriske Museum på Frederiksborg, Hillerød.

Tak for støtte fra: "Dronning Margrethe & prins Henriks Fond", "Magister Jürgen Balzers Fond", Hærens Officersskole på Frederiksberg Slot"

Music from the court chapel of Frederik IV:

The Danish king Frederik IV (1699-1730) had as crown prince as early as the 1690s a music ensemble consisting of 6 young boys. They began as the "Shawm wind group" and were promoted to the title "The Crown Prince's Violons". In 1695 they were between the ages of 17 and 25. When Frederik IV became king in 1699, the "6 princely Violons", together with the royal musicians, formed the Chapel. The six musicians formed for many years a united group and came to be called "The 6 Danish Violons".

Johan Friederich Fibiger (ca. 1675-1738) was employed in 1698 as guitar maestro, at first for a period of three years and from 1703 as a permanent member of "The 6 Danish Violons".

Johan Friederich Fibiger was probably of German descent, the Fibiger family belonging to the German church St. Petri. J.F. Fibiger's twins, Christian Ulderich and Dorothea Sophia were christened here in 1708.

In 1724 J.F. Fibiger was entrusted the duty of teaching guitar to one of Frederik IV's two children, Princess Charlotte Amalie (1706-1782). The salary for this work was 50 Rgd. (Danish currency of the time) a year, which he was paid until his death. His basic salary as court musician was 300 Rgd. a year, bringing his annual income to 350 Rgd.

Another of Princess Charlotte Amalie's teachers was the churchman Johann Hermann Schrader (1684-1737), who taught Charlotte Amalie from 1713 to 1722. In 1731 Schrader published "Vollständiges Gesangbuch/in einer Sammlung ...", known as the "Tønder Hymn Book", which is one of the most important in the church history of Slesvig-Holstein. It formed part of the model for H.A. Brorson's "Troens rare Klenodier" ("The treasures of faith") (1739), who also both took its texts as the basis of most of his translations (13) and used the melodic specifications (28, Swan Song). The Tønder Hymn Book had no accompanying melody book, but Princess Charlotte Amalie had a notebook with 220 hand-written melodies with figured bass that match the selected hymns in the hymn book. This notebook was possibly written by Schrader for Princess Charlotte Amalie's personal practice.

In 1728, Lorentz Hartmann, one of the most trusty members of "The 6 Danish Violons", presented the king with samples of a recently purchased music collection at a royal banquet at Frederiksberg Palace (where this CD was recorded). It included 12-14 operas by Lully, "Instrumental Music pour la Chasse" with title references to 12 different Danish place names, several books with "Dessus (upper part) und Bas", various "English dances", "The newest Menuets" and much else.

J.F. Fibiger had access to this collection and the rest of the court's music. He used them as a basis for a number of arrangements that he made for guitar (in tablature) with a bass part, and furthermore arranged simple guitar duets and hymns in guitar tablature with bass. Beginning after Frederik IV's death in 1730, he wrote a total of five books with guitar tablature, with an accompanying bass book, that chronologically match the guitar books perfectly. In all, they contain 255 pieces for guitar with a bass part, 37 pieces with a second guitar part and 34 hymns in guitar tablature. There are many single pieces but also 42 suites (Sonata) with between three and six movements.

While most of the court's music collection has been lost in fires at Christiansborg, Fibiger's manuscripts have survived, thanks to Princess Charlotte Amalie's keeping them at Charlottenlund Castle together with, for example, Diesel's manuscripts and Schrader's chorale book, until they came to The Royal Library in Copenhagen where they together today constitute "Princess Charlotte Amalie's Music Collection".

Through Fibiger's manuscripts, music has been handed down that has otherwise been lost in its original version, such as the hunt music "La Chasse d'Jægersborg" (Jægersborg) and "La Chasse d'Hørsholm" (Hørsholm) (14). Jægersborg and Hørsholm are nowadays suburbs of Copenhagen. The manuscripts contain a great deal of information about what was played at the court at that time, for example music by Dieupart (1-6). There is a selection of the most well-loved and used hymns (7, 21), some of which have been chosen from Schrader's hand-written chorales (7), and arrangements of music we already knew were in the court's music collection, for example operas by Lully (35).

In 1733, J.F. Fibiger's daughter Dorothea Sophia was married to the Rev. Jacob Ulitz, who was a vicar near Nakskov. J.F. Fibiger and his wife spent their last years here after Fibiger in 1736 retired on full salary. Nathanael Diesel (ca. 1692-1745) (36) took over Fibiger's position as both royal lutenist and guitar teacher for Princess Charlotte Amalie. Fibiger died on August 10th 1738 in Nakskov, having received his salary until his death.

Agnethe Christensen (mezzo-soprano) comes from Sweden and has roots in both classical and folk music. Having completed her education at the Royal Danish Academy of Music in Copenhagen, she specialised in early music and studied at Schola Cantorum in Basle. She has made a number of solo recordings for Danish and foreign radio and CD, has taught and given concerts within the field of early music, and can now be heard on the operatic stages of Basle, Copenhagen, Frankfurt, Innsbruck, Paris etc. She is a member of, for example, “The Aurora Baroque Ensemble”, “Concert Spirituel” and the middle ages ensemble “Alba” and performs frequently as an oratorio soloist.

Monica Westheimer (harpsichord) studied at the Royal Danish Academy of Music in Copenhagen and on courses abroad. Her debut was in 1983 and since then she has made many recordings for Danish Radio, both as a soloist with orchestra, solo programmes and chamber music productions. Monica Westheimer teaches at the academies of music in Copenhagen, Esbjerg and Aarhus and is a member of a number of baroque ensembles, such as “The Aurora Baroque Ensemble” with Agneth Christensen and Kristian Buhl-Mortensen. She has furthermore taken part in the performance of several baroque operas.

Kristian Buhl-Mortensen (baroque guitar) has for almost 20 years worked as a chamber musician, accompanist and soloist on both guitar and Kd lute. He has made recordings, taken part in many different performances at the Royal Theatre, made radio broadcasts, and participated in many church and chamber music concerts throughout Denmark and abroad. He has written a guitar coursebook and is a teacher at Frederiksværk Music School and the Royal Danish Academy of Music in Copenhagen and a member of several chamber music ensembles, for example “Consortium Hafniense” and “The Aurora Baroque Ensemble” with Agneth Christensen and Monica Westheimer.

Viggo Mangor (theorbo) studied first at the Royal Danish Academy of Music in Copenhagen with Per-Olof Johnson and Jesper Bøje Christensen and then with Eugen Dombois in Basle. As a soloist and chamber musician, Viggo Mangor has toured in Scandinavia, Germany, France, Belgium, Switzerland and Italy and has been a frequent guest on Danish radio and TV. He has recorded for Kontrapunkt, Paula, Horizon, Accord, Harmonia Mundi and Sinfonia and teaches at the music academies of Copenhagen, Aarhus and Aalborg. In recent years Viggo Mangor has also recorded and produced a considerable number of highly acclaimed CDs.

Mogens Rasmussen (viola da gamba) studied at the Royal Danish Academy of Music in Copenhagen and with Jordi Savall in Basle. Mogens Rasmussen performs extensively as a soloist and continuo player, with concerts throughout Europe and has made a large number of radio, TV and CD recordings. He is a member of the baroque ensembles “Violon-Banden” and “Opus 4” and was a co-founder of the international gamba ensemble “Bourrasque”. He teaches at Odense Academy of Music and the Royal Danish Academy of Music in Copenhagen.

Translation Catherine Watson