



# Ostsee – church music by Bertouch, Theile and Vierdanck

GEORG VON BERTOUCH: Mein Herz ist bereit – Cantata for alto and continuo · Sonata 13 in C minor for two violins and continuo · Sonata 10 in A minor for two violins and continuo · Du Tochter Zion, freue Dich sehr – Cantata for bass, two violins, three viols and continuo · JOHANN THEILE: Die Seele Christi heilige mich – Cantata for soprano, three viols and continuo · Ach, dass ich hören sollte dass Gott – Cantata for soprano, two violins, three viols and continuo · JOHANN VIERDANCK: Suite – for two violins and continuo ·

**Marianne Beate Kielland, alto · Njål Sparbo, bass · Trondheim Barokk · Ingeborg Dalheim, soprano**

The outstanding young ensemble Trondheim Barokk interpret music by three colleagues who all were a part of this musical landscape around the Baltic Sea.

**The exiting young ensemble Trondheim Barokk have found beautiful and unknown works from the 1700s around the Baltic Sea. Church cantatas and sonatas written by among others commander Georg von Bertouch of Akershus Castle.**

The Baltic Sea is often referred to as the 'Mediterranean of Northern Europe' and it has recently been established how the development of musical styles and written material circulated in this region. The composers Vierdanck, Theile and Bertouch all had their musical training from cities in Sachsen, and spent large parts of their professional lives around the Baltic Sea.

## Bertouch – commander at Akershus fortress 1719-40

Georg von Bertouch (1668-1743) was surprisingly well established as a composer among his contemporaries, corresponding with J.S. Bach, and also a personal friend of Johann Mattheson. He had devoted his doctoral dissertation to legal questions related to opera performances, but later entered military service to pursue a remarkable career as an officer of the Danish army. The cantatas are the works of a young man. The sonatas, on the other hand, were composed towards the end of Bertouch's life. New trends and developments had crystallized into what is usually called the late Baroque style, epitomized by Arcangelo Corelli's sonatas and concertos.

## Vierdanck and Theile

Johann Vierdanck (1605-46), the oldest of the three composers, had a distinguished start on his career, singing in the Hofkapelle of the Elector of Saxony in Dresden, where Schütz encouraged his early attempts at composition. After brief sojourns in Lübeck and Copenhagen, he moved to Stralsund, spending the final ten years of his life as organist of the Marienkirche. Johann Theile (1646-1724), like Vierdanck, made the acquaintance of Schütz, but only as an adult. By 1673 he was living in Lübeck, counting among his friends the composers Dietrich Buxtehude (ca. 1637-1707) and Johann Adam Reincken (1643-1722). During the same year he was appointed Kapellmeister to the court of Duke Christian Albrecht at Gottorf. However, as a result of Danish military actions, Theile had to be released from service two years later and fled to Hamburg, joining the duke. Theile's importance as a composer is based on his sacred cantatas, many of which testify to his extraordinary contrapuntal skills.

## Trondheim Barokk with friends

Trondheim Barokk, representing a new generation of early music performers, have developed under the guidance of people like Andrew Parrott and Sigiswald Kuijken. Soprano Ingeborg Dalheim is a member of Les Arts Florissants, Marianne Beate Kielland performs regularly with conductors like Jordi Savall and Fabio Biondi, and Njål Sparbo has among other things won the Kirsten Flagstad Prize for his artistic work.

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"– Dette er rett og slett en eksemplarisk levendegjøring av tidligmusikk. [5 Hroar Klempe / Adresseavisen]"



"– Finest klinger Johann Theiles to sopran-kantater, der Ingeborg Dalheim tar nydelig vare på solopartiet. [Ståle Wikshåland / Dagbladet]"

"– Østersjømusikk som løftes. innspillingens styrke ligger i hvordan musikerne nærmer seg musikken, ikke nølende, men søkende, som om de spør: hva er dette? [Egil Baumann / Klassekampen]"

"NDR Kultur sendung"

"– Trondheim Barokk is a good ensemble, and I especially like the handling of the viola da gamba parts in the sacred concertos [Johan van Veen / MusicWeb.com]"

"– This disc has a quiet appeal that only grows with better acquaintance. [Alexandra Coghlan / Gramophone]"