

Mutatis mutandis

A necessary comment on
Karsten Christensen's communication

By Henrik Glahn

It is of course disagreeable to be confronted with facts which unquestionably demolish the theory that I put forward in the introduction to *Dania Sonans V* to account for the origin of the part-books. Disagreeable for me, who in this connection has concocted „a good story“ instead of a *true* story. That the Ludwig Mair named in Peter Downey's communication to *Dansk Årbog for Musikforskning* 1979 could *not* be identical with the court trumpeter of the same name in Maximilian's chapel might, by subjecting Downey's information to a critical examination and consulting experts in the history of Danish bookbinding in the 16th century, have been discovered already before I began, in the beginning of the 1980s, to prepare the publication of *Music from the Time of Christian III*, Parts 2 and 3. Unfortunately I uncritically accepted the printed „communication“ at face value – something which, as is well known, one should be careful not to do. So when it is revealed that Downey's theory is built on sand, as is overwhelmingly demonstrated in Karsten Christensen's contribution, my attempt to explain certain elements in the part-books' repertory naturally collapses like a house of cards as well. Should it therefore be possible at some later date to issue a revised edition of the music of the part-books, the parts of the introduction to *Dania Sonans V* to be treated here will of course be revised in the light of the facts which have now been brought forward, together with the comments and considerations which I will add to the previous report in the following remarks. They concern partly the mysterious date 1541 and the problem of dating, and partly the group of unique Latin compositions in the repertory which do *not* stem from one or another locally assembled store of older musical compositions. But before I proceed may I express my gratitude for the correction of KB 1872's history to which Karsten Christensen has contributed with his communication – just as I am of course grateful for being able myself to have a share in putting right the account of the origin of the magnificent collection.

Let us begin first with the year „1541“ stamped on the part-books, which – as appears in Karsten Christensen's paper – continues to give rise to speculation. The copying of the musical contents can in any case only have been begun after the trumpeter Jørgen Heyde's appointment to the court of Christian III in 1542,

inasmuch as it is known that it was he who, as leader and organizer of the court chapel, personally copied the music into the part-books (cf., the introduction to *Dania Sonans IV*). However, there is no reasonable explanation of the fact that seven books of blank pages should be finely bound in preparation for use by a royal chapel master who had not yet been appointed. In that respect the year 1541 is and remains a mystery. Karsten Christensen's article has with regard to this point – as well as to others – given cause for renewed consideration of the dating of the part-books, viz., a more precise determination of the point in time at which Jørgen Heyde began the copying of the notes than that which I proposed in the introduction to *Dania Sonans V*.

With regard to the analysis of the part-books' contents and their sources, which – very summarily – is contained in sections III and IV of my introduction, I shall here only concern myself with the fact that at least one composition, Paul Kugelmann's *Ich klag mein Not, o Herr mein Gott*, a 5 voc., with the superscription „Vom Interim“ (Index no. 46; ed. *Dania Sonans IV* no. 22), cannot have been copied into the books before after 1548, which was the year of the imperial ordinance, the so-called „Augsburger-Interim“. Since 1548 was also the year in which Paul Kugelmann was appointed trumpeter in the court chapel in Königsberg, from whence Jørgen Heyde acquired a considerable part of his repertory, the other of Paul Kugelmann's compositions which Heyde copied into the collection, *Benedicamus*, a 6 voc. (index no. 113, ed. *Dania Sonans V*, Part Two, no. 2) can hardly have been added to the part-books before that year either. The two pieces occur at a distance from each other in the books: in the section for pieces a 5 as no. 46 and for pieces a 6 as no. 57, respectively.

On the basis of the survey undertaken in *Dania Sonans V* of concordances in German printed sources and a few datable unique works by Jørgen Presten I ventured in my introduction to suggest a date ca. 1545-48 for the origin of the part-books, conveying thereby my impression that the process of copying had stretched over a period of years. After now having subjected both the repertory as a whole and the external condition of the part-books to a renewed consideration, including the penmanship, the uniformity of the writing and the ink, I have come to the conviction that the copying was executed as a single concerted project. I shall refrain from going into details about it, but if I am right, 1548 must be regarded as the earliest date for beginning the copying, hence as the *terminus post quem* of the collection – a conclusion to which a critical examination of the sources should already have led before publication in 1986.

From Karsten Christensen's account of the occurrence of *LM*-signatures in a series of bookbindings surviving from the 16th century we know that, with the exception of the „1541-part-books“, no examples with this signature have been found which can with certainty be assigned to a time before 1547 and that the period during which the binding of datable bindings with *LM* was done can be narrowed down to the years 1547-1552. On the basis of the scanty material available, however, Karsten Christensen does not dare to rule out the possibility of the „1541“ stamped on KB 1872 being correct.

Correct or not, the 1541-date has on the whole shown itself to be more a hindrance than a help to establishing a date for the contents enclosed within the covers of the bindings. On the other hand, the date for the copying of the part-books for which I have argued in the foregoing is entirely in agreement with the time or times of binding which, according to Karsten Christensen, are relevant for other known bindings stamped with the initials *LM*. In view of this, therefore, the question presents itself: Can the mysterious date on the part-books be explained simply by imagining that bookbinder *LM* happened to select a numeral 1 instead of a numeral 7 when he stamped the royal volumes – that he intended 1547 instead of 1541? Regarded as an ordinary „typographical error“, everything would fall into place, so I will allow the question to stand as *a possible and probable solution* of the problem that for so many years has distracted and fascinated those who have occupied themselves seriously with KB 1872!

My „fine“ hypothesis, presented in the final section of my introduction in *Dania Sonans V*, whereafter the notorious L(udw.) M(air) is identified as the supplier of a part of the collection's unique (largely anonymous) compositions which accord stylistically with a „Maximilian“ tradition from the period around 1520, is an excellent example of a scholarly blunder. I would like to be remembered for other things. However, at the same time I would just like to point out that doubt as to the validity of the hypothesis is also expressed in the remarks with which the whole historical introduction to *Dania Sonans V* was concluded and which, for my own consolation, I would like to repeat here: „The hypothesis may be proved or disproved by further investigations of archives and musical analyses. I shall leave it, for now, as a possible explanation for the presence in KB 1872 of some of the unique compositions. The most persuasive parts of the evidence have been presented above. In theory, they could be supported by further items from the collection – but the ice is thin, and I shall venture no further at present.“ (*Dania Sonans V*, p. 18 and 26).

Indeed, the ice was not just thin; there was no ice at all that could give support. I fall back, therefore, on the less risky theory, put forward earlier in the same section, according to which it may have been *Hans Kugelmann*, who was a trumpeter in the Imperial court chapel in Innsbruck 1518-1523 and in the chapel of Duke Albrecht of Prussia 1524-1542, who „carried some music with him to Königsberg from his previous position at the Imperial Court, and that this music then came to the Danish repertoire via Heyde“ (*ibid.* p. 17 and 26). I would in any case be reluctant to abandon all attempts to give an explanation for the incorporation into the Danish part-books of a striking and characteristic group of compositions of older (Catholic) type, the transmission of which it has not been possible to verify in earlier printed or manuscript sources.

Translated by John Bergsagel