

ein wenig relativieren, als im 19. Jahrhundert bei der Diskussion mehrsätziger Werke oft nicht die reale Satzbezeichnung, sondern der Satztypus gemeint war, wenn in Briefen oder Rezensionen von bestimmten Sätzen die Rede war: “Adagio” war in solchen Fällen also die Sammelbezeichnung für einen langsamen Satz, während “Rondo” das Finale bezeichnete.

Sicherlich kann man die in dieser Rezension angesprochenen philologischen Problemfälle kontrovers diskutieren. Doch das spricht nicht gegen den ersten Band der begrüßenswerten *Hartmann-Ausgabe*. Vielmehr lohnt sich die Diskussion über die adäquate editorische Aufarbeitung von Hartmanns 1. *Symphonie* in doppelter Hinsicht: Sie gilt einem historisch-ästhetisch ehrgeizigen, anregenden, gehaltvollen Werk aus einer fruchtbaren Gärungsphase ‘romantischer’ Symphonik. Und sie betrifft den attraktiven, gewichtigen Pilotband eines bedeutsamen Editionsprojektes. Viele der editorischen Aufgaben, die dem Herausgeber von den Werkquellen auferlegt werden, hat Niels Krabbe überzeugend gelöst. Doch sollte die *Hartmann-Ausgabe* einige editorische Entscheidungsverfahren überdenken. Dies betrifft vor allem das Verhältnis der Fassungen und Quellen, die Frage, inwieweit die einzelnen Partien und Phasen eines kompositorischen Satzes aneinander anzugleichen oder zu differenzieren sind, sowie die Dokumentation ursprünglicher und zwischenzeitlich gültiger Werkstadien. Damit würden das philologische Konzept und die editorische Argumentation noch transparenter, konsequenter und problembewußter.

Michael Struck



Johann Schop

*Erster Theil newer Paduanen*, ed. Arne Spohr (Recent Reseaches in the Music of the Baroque Era, 125). Middleton, Wis.: A-R Editions

xv, 179 pp., facsimiles

ISBN 0-89579-523-X

USD 90

Among the most recent volumes published by A-R Editions in their series, Recent Researches in the Music of the Baroque Era, is Johann Schop's *Erster Theil newer Paduanen* of 1633 (reprint 1640). Though some of his music has appeared in modern but unsatisfactory editions, this is the first complete modern edition of Schop's instrumental music.

Besides the music the volume includes a detailed introduction to the composer, a critical report and an explanation of the editorial policy. There are also illustrations including the title page, dedication and preface of the cantus part of the 1633-edition, the preface and the first part of the bassus generalis from the 1640-edition, and a very nice portrait of Schop from his *Erster Theil geistlicher Concerten* (1644).

Johann Schop (c. 1590-1667) probably learned the musical trade from his father who was a city wait in Hamburg. He was later apprenticed in the Hamburg Ratmusik. As was customary Schop played several different instruments, though he later became more famous as a violinist. The editor, Arne Spohr, suggests that Schop might have studied with William Brade, a famous English (or possibly Scottish) string player working at various courts and in various cities on the continent. He served, among others, Christian IV during at least two periods and was employed at the Hamburg Ratmusik. The Danish chapel royal was famous and of the highest standard and employed numerous foreign musicians and composers such as John Dowland, Heinrich Schütz, Gabriel Voigtländer and Thomas Simpson. Schop, too, joined Christian IV's chapel, at least for two periods: 1615-19 and – according to Mattheson (*Grund-*

*lage einer Ehren-Pforte*, Hamburg, 1740) – for the wedding festivities of the prince-elect in 1634, when Schütz was appointed *Kapellmeister* in Copenhagen. In this context one of the illustrations (the portrait of Schop 1644) is very interesting. Although it is not mentioned in the introduction, the portrait shows an interesting detail which seems to confirm that the ‘Johan Skopp’ mentioned in the letters of Christian IV in 1634 receiving gifts might indeed be Johann Schop: in the illustration Schop is wearing a small portrait (‘kontrafej’) looking very much like the Danish king. According to the letter, the gifts which Schop (or ‘Skopp’) received were 100 Daler and a small portrait of Christian IV. This indicates that Schop’s presence at the royal wedding festivities was very much appreciated.

Unfortunately not much music from this period in Denmark has survived, but it is certainly possible that Schop’s music was played at the Danish chapel royal – especially bearing in mind that the *Erster Theil* appeared in 1633 and the wedding took place the following year. However, the collection’s rather conservative repertoire might be better explained if we suppose that it gathered instrumental music played at the court when Schop was there in 1615–19. The music should also be seen in a broader context including, for instance, the music of Dowland, Brade and Simpson as well as of the ‘Danish’ composers Melchior Borchgrevinck, Benedict Grep and Matthias Marcher: some of their music appeared in various collections printed in Hamburg during the first three decades of the seventeenth century. Intriguingly, the musical ties between Hamburg and Copenhagen were very close despite Christian IV’s political disagreements with Hamburg.

In this collection Schop employs two distinct compositional and instrumental styles which are reflected in the use of different clef-combinations: one named the *chiavette* (high clefs) and the other *chiave naturale* (low clefs). The high clef-combination was associated with *strumenti acuti* (for example, violins) and rapidly became related to the emerging, more virtuosic Italianate music such as canzone. The low clef-combination was associated with *strumenti choristi* (for example, viols) and the stylised pavans and galliards often found in English consort music. The distinction between a conservative, polyphonic style written in a low clef-combination and the modern virtuosic style in a high clef-combination is already apparent in Dowland’s *Lachrimae* (1604), and seems to have been developed at the Danish court around 1600. This can be seen later in music published subsequently in Hamburg.

The modern edition of Schop’s *Erster Theil*, admirably supported by contextual and critical commentary, will make this music more accessible and hence easier to play and study. One might hope that the edition will serve to prompt new research on Schop’s time in Copenhagen which has been rather neglected.

*Peter Hauge*