



Ludwig Senfl, *Motetter / Motetten / Motets*, ed. Ole Kongsted (Capella Hafniensis Editions Serie A: Renaissancemusik, 1). København: Capella Hafniensis Editions in cooperation with The Royal Library, 2001 xiii, 48 pp.  
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Johannes Flamingus, *Opusculum cantionum, 1571*, ed. Ole Kongsted (Capella Hafniensis Editions Serie A: Renaissancemusik, 2). København: Capella Hafniensis Editions in cooperation with The Royal Library, 2002 xiv, 116 pp.  
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Founded in 2000, Capella Hafniensis Editions publishes music from the Renaissance to the present in editions suitable for both scholars and performers. Series A is devoted to vocal music of the Renaissance and early Baroque from the Baltic, a region that has attracted much scholarly interest in recent years. The inspiration for the geographic focus dates back to 1994 with the start of a research project at The Royal Library, Copenhagen, on court cultures of the Baltic and their connections with the Danish court in the sixteenth century. These connections were close with the constant flow of musical, artistic, and cultural traffic. The series opens with two volumes, both edited by Ole Kongsted, of sacred music by Ludwig Senfl (c. 1486-1542/43) and Johannes Flamingus (fl. 1565-73), composers whose music survives in sources from northern Germany, Scandinavia, and the Baltic. Forthcoming volumes include music from the courts of Gottorp, Wismar, Danzig, Königsberg, Åbo, and the Danish courts of Frederik II and Christian II, III, and IV.

The inaugural volume includes a total of five motets by Ludwig Senfl, a composer whose international career was marked by long periods of service at the courts of Emperor Maximilian I and Duke Wilhelm of Bavaria. There are new editions of three of Senfl's motets: *Non moriar, sed vivam* (Universitätsbibliothek, Königsberg) and the two Marian settings, *Alma redemptoris mater* (Det Kongelige Bibliotek, Gl. Kgl. Samling 1872, 4<sup>o</sup>) and *Ave, Rosa sine spinis*.<sup>1</sup> *Non moriar, sed vivam* is known as the first of Senfl's two 'Luther motets', composed in honour of the reformer in 1530. Kongsted's edition improves upon Joseph Müller-Blattau's earlier transcription by adjusting the text underlay; Kongsted also doubles the note values.<sup>2</sup> For the Marian motets, Kongsted remains faithful to earlier editions, but adds text to all voices of *Alma redemptoris mater* to aid reading in performance.<sup>3</sup> Kongsted's edition is an improvement for performers, but the real value of this volume is the first appearances of *Sic Deus dilexit mundum* (transmitted anonymously in the Schallreuter Codex, Zwickau, Ratsschulbibliothek MS LXXIII and with an attribution to Senfl in Rostock, Universitätsbibliothek MS Mus.

<sup>1</sup> *Ave, Rosa sine spinis* survives in two sixteenth-century manuscripts from Munich and Stuttgart, respectively, and in two printed editions, RISM 1537/22 and RISM 1539/32.

<sup>2</sup> For the transcription, see Joseph Müller-Blattau, 'Die musikalischen Schätze der Staats- und Universitätsbibliothek zu Königsberg', *Zeitschrift für Musikwissenschaft*, 6 (1923-24), 235, 416.

<sup>3</sup> A modern edition of *Alma Redemptoris Mater* appears in Henrik Glahn (ed.), *Musik fra Christian III's tid. Udvalgte satser fra det danske hofkapels stemmebøger (1541)* (Dania Sonans, 5; Copenhagen, 1986), 121-35; for the edition of *Ave, Rosa sine spinis*, see Walter Gerstenberg (ed.), *Ludwig Senfl: Sämtliche Werke*, Bd. XI (*Motetten, Fünfter Teil, Liturgische und allgemeingeistliche Motetten I*; Wolfenbüttel and Zurich, 1974), 38-47.

Saec. XVI, 52) and *In pace in idipsum* (also from the Schalreuter Codex), which Kongsted argues was the second of Senfl's 'Luther motets'.<sup>4</sup> With the first modern edition of these two motets, scholars can evaluate their position within Senfl's *œuvre* and reassess the status of *In pace in idipsum* as a 'lost' work.<sup>5</sup>

The second volume in the series features a Latin Mass and six Latin and four Low German motets by Johannes Flamingus, who was appointed director of music for Duke Johann Albrecht I of Mecklenburg in Schwerin in 1571. Flamingus remained at the Lutheran court until 1573; he is recorded as cantor in Zwickau later that year. The autograph copies of his 'opusculum cantionum', a collection of one 5-voice Mass and ten motets for 4-6 voices, survive at the University Library, Rostock in six partbooks dated 1571 (D-Rou, shelfmark Mus. Saec. XVI, 19). The volumes bear a dedication to Flamingus' patron, Duke Johann Albrecht I, who is honoured in the Mass itself: the Quinta vox repeats the text 'Vivat Joannes dux megapolensis in aeternum', which becomes a canon with the Sexta vox in the final 6-part Agnus Dei. Taken together, the Mass and motets may have formed a liturgical cycle celebrating the end of the Seven Years' War between Denmark and Sweden. The appearance of this music in a modern edition offers the opportunity for new research and performance of music that highlights the intersection of religion and politics in northern Europe.

The editorial principles of both editions are detailed in the first volume (pp. 46-48). The original clef, signature, mensuration, and initial note precede each piece; the range of each voice part is indicated after the modern clef sign. Text underlay is given for each voice part. Accidentals that do not appear in the original source are given in brackets. Square brackets indicate ligatures in the original notation; modified square bracket (unjoined) imply coloration in the original. Signs indicating text repetition in the original are replaced by the text printed in italics. In matters of orthography and word-division, Kongsted follows the *Graduale Romanum*. There is a brief critical commentary (far less extensive than that for Senfl's *Sämtliche Werke*) for each piece that notes changes from earlier editions and/or the original manuscript and printed sources. It is disappointing that translations are not provided in any language. The layout of the music is visually appealing, but the spacing between systems is cramped at times. With the exception of images on the cover, there are no illustrations of sources. Facsimile-reproductions (a customary feature of scholarly editions) of music or dedications would help inform the history of the sources of this music.

Capella Hafniensis Editions is an important series for music libraries, performing ensembles, and scholars of Renaissance music. The first two volumes attest to the cultural exchange and transmission that characterized artistic production and consumption in the sixteenth century. The availability of music of the Baltic world will no doubt draw increased attention to the significance of this region as a meeting point for the exchange of ideas and cultural influence in the early modern period.

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<sup>4</sup> Ole Kongsted, 'Ludwig Senfls Luther-motetter. En forskningsberetning', *Fund og Forskning*, 39 (2000), 7-41.

<sup>5</sup> The entry for Senfl in *The New Grove* refers to *In pace in idipsum* as 'lost', Martin Bente and Clytus Gottwald, art. 'Senfl, Ludwig', *The New Grove Dictionary of Music and Musicians*, 2nd edn. (London, 2001), xxiii, 79-87.