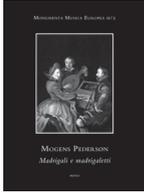


*Music Reviews*

*Mogens Pederson (Magno Petreo) Madrigali e madrigaletti*, ed. Kittì Messina  
 Brepols: Turnhout, 2005  
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It is always a pleasure to see Danish Renaissance music receive some attention from international scholars and publishers. The present volume of Pederson's surviving madrigals and madrigaletti edited by Kittì Messina certainly looks impressive: it opens with an extensive introduction and a critical apparatus which contains a very detailed account of textual matters, a subject which all too often receives only scant attention. Besides Pederson, the volume also contains three appendices with madrigals by Hans Nielsen, Francesco Di Gregorii, and Amante Franzoni, all of whom set music to some of the same texts as Pederson.

The introduction has two sections: a general one dealing with King Christian IV and his politics, the music at the royal court, and the cultural relations between Denmark, Germany, and England. Then a section concerned with Pederson's life and works and a more detailed study of selected madrigals follows. The historical introduction relies in some instances on older and out-of-date secondary sources. This leads to imprecise information such as Bertholusius being Polish though, according to the title-page of his *Sacrarium cantionum* (Venice 1601), he was 'Murianensis', that is from Murano (Venice) – a fact also mentioned in the *New Grove* (2001). In addition it is disappointing that the references in the notes contain so many Danish misspellings. The music analyses are somewhat superficial when comparing them with the very detailed exposition the madrigal texts receive. The table of modes, for instance, reveals many interesting details which are not discussed in the introduction, making one wonder what the purpose of the table is. Why has the twelve-mode system been chosen rather than the eight-mode system? (Has it something to do with Giovanni Gabrieli – one of Pederson's teachers – who may have adhered to the twelve-mode system?) When studying the table it is evident that in terms of modes the madrigals of book I are paired in two even though Messina has avoided giving a modal designation to some of the them: I, 11, for example, should be paired with I, 12 and assigned to mode 8. According to the editor I, 7 belongs to mode 3 (Phrygian) and can thus be paired with I, 8; however, there are intricate problems with the distinctions between the Phrygian and Aeolian modes, and especially the mode of I, 7 and I, 8 is difficult to determine. The Phrygian character is completely absent in I, 7 and I, 8 (the ending on E of I, 8 is indeed remarkable, that is not Phrygian at all), so classifying the pieces as mode 3 seems somewhat doubtful.

If a new edition is to have a *raison d'être* then ideally it should emend errors of earlier editions, including not only modern twentieth-century editions but also primary sources. In madrigal I, 3, b. 37 (Basso), the second note in the original (*e*) must be an error which ought to be corrected to a *d*. According to the editorial principles those cautionary accidentals which today are redundant have been retained; nevertheless, the natural (I, 3, b. 41) on note 3 in Tenor has been removed while the ones on note 2 (Quinto, b. 41) and note 1 (Canto, b. 42) have been retained. Far worse, however, is the odd-sounding row of dissonances in the origi-

nal edition (I, 21, bb. 22-23, Canto and Alto) which has not been emended in the present volume. It seems that the number of errors is greatest in the madrigals of Book I, whereas those of Book II have apparently had greater scrutiny. This is evident when comparing the lists of variants and emendations of Books I and II: the first one (21 madrigals) has approximately half a page of variants and emendations whereas the second one (10 madrigals) has two pages. The fact that Book II only survives in manuscript means that this book demands much greater editorial work than Book I for which the main source is the printed edition of 1608. However, that does not mean that editorial attention is of minor importance when dealing with printed music; neither does it mean that the editor can rely on a spurious authenticity by faithfully copying printer's errors.

Consequently the earlier modern editions are more reliable than the present one in terms of the music and so performers are advised to use these (i.e. Knud Jeppesen (ed.), *Dania sonans*, 1933, vol. 1; J.P. Jacobsen (ed.), *Dania sonans*, 1966/67, vols. 2-3). It is a pity that a thorough proof-reading did not reveal and correct the evident errors, many of which could have been detected by just collating with Jacobsen's edition of Pedersøn's madrigals. Despite these important failings in the musical text, some readers might value this publication for its excellent and detailed presentation of the madrigal texts.

*Peter Hauge*