



Henrik Glahn, *Supplement til Salmemelodien i dansk tradition 1569–1973. Registrant vedrørende melodisamlinger til 'Den danske Salmebog 2002' samt rettelser til 'Salmebogen i dansk tradition 1569–1973'*, ed. Inge Bønnerup  
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In 2000 the grand old man of Danish hymnody Henrik Glahn published his study *Salmemelodien i dansk tradition 1569–1973*. The book is an index of hymn melodies which have occurred in important Danish hymn books and melody collections from the first official Danish hymn book, *Hans Thomissons Psalmebog 1569*, to the second edition of *Den danske Korallbog* of 1973. In addition to the detailed tabulated information on the sources and provenance of the various melodies the book also contains an invaluable, well-written, and pedagogical introduction to the history and development of the large and very diverse repertory of hymn tunes in Danish tradition.

Glahn was for a time a music consultant to the select committee on church music in the latest Danish hymn book commission, and he was a critical participant in the long debate which accompanied the preparation and publication of the latest official hymn book, *Den Danske Salmebog 2002*, and its accompanying melody collection, *Korallbog til Den Danske Salmebog 2003*.

At his death in 2006 he left the finished manuscript of a supplement for his melody index which includes the melodies in the new *Salmebog* and *Korallbog*. The new repertory consists of 568 tunes, 393 of which also appeared in the older *Korallbog* whereas 175 are 'new', although some of them have at different times had a certain dissemination in Danish hymn singing. The majority of these new melodies are written in the twentieth century. Glahn classifies and comments on the melodies in accordance with the system of the original book.

Apart from the classifying overview and some statistics, the book contains little information which cannot be found in the annotations of the melodies in the new *Korallbog*.

For a large part of the twentieth century the study of hymn melodies was a central issue in Danish musicology, not least through the contributions of Glahn which began with his university dissertation on the treatment of rhythm in the hymn tunes of the Reformation period (1947) and his doctorate thesis of 1954, *Melodistudier til den lutherske salmesangs historie fra 1524 til ca. 1600*, and continued in a long series of special studies. For many reasons hymnody now holds a more inferior position in Danish research, and it seems unlikely that it will ever again receive the passionate, detailed, and scholarly attention it had in the hands of Henrik Glahn. It is all the more satisfying that we now have the completion of his index of what he termed 'the collected, relevant Danish hymn material'.

*Henrik Palsmar*



Harry R. Graversen, Peter E. Nissen, and Claus Røllum-Larsen (eds.)  
*Efterklange af romantikken i dansk orgelmusik. Tre komponister og en repertoireundersøgelse*  
 Det Danske Orgelselskabs Skriftserie, 1  
 Jelling: Det Danske Orgelselskab, 2007  
 120 pp., illus., music exx., ISBN 978-87-88238-10-5  
 DKK 125

The high romanticism of organ music had a very short period of flowering in Denmark. The romantic organ types and the musical styles appropriated to them were only hesitatingly in-