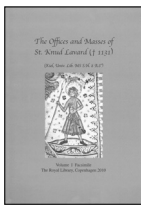


the history of Western musical culture in Danish. It was not *objective*, it was not *value-free*, and it was not *definitive* – may we be delivered from musical histories of which one can use these three predicates! (p. 624).

*Music's Intellectual History* contains many interesting and valuable contributions to music history, music historiography, and related fields. Although an overgrown limb should have been amputated at birth, it comprises a wealth of relevant information – in a great many different directions – that in some respects otherwise would be hard to get. And herein lies its strength and usability. Along with *Liber Amicorum* – and *Speaking of Music* – it forms milestones in the output of RILM.

Thomas Holme Hansen

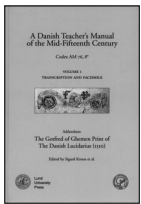


*The Offices and Masses of St. Knud Lavard († 1131) (Kiel, Univ. Lib. MS S.H. 8 A.8°) reproduced in facsimile, transcribed and edited by John Bergsagel.*

Copenhagen: The Royal Library / Ottawa: Institute of Medieval Music, 2010  
Vol. 1: *Facsimile*, v + 145 pp.; vol. 2: *Edition*, xlv + 72 pp., illus., facs., music exx.

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*A Danish Teacher's Manual of the Mid-Fifteenth Century (Codex AM 76 8°)*

Skrifter utgivna av Vetenskaps societeten i Lund, 85 and 96

Lund, Lund University Press, 1993 and 2008

Vol. 1: *Transcription and Facsimile*, ed. Sigurd Kroon et al., xxvi + 569 pp.

Vol. 2: *Commentary and Essays*, ed. Britta Olrik Frederiksen, John Bergsagel, and Inge Skog, 228 pp., illus., music exx.; ISSN 0347-1772, ISBN 91-7966-221-8 (vol. 1), 978-91-633-3693-5 (vol. 2); SEK 800

These editions reproduce the two most important musical documents of Danish origin from the Middle Ages. The first is a complete liturgy for a Danish saint, and the other contains the earliest polyphony in Danish we know of. Musicology has certainly – along with other fields of medieval studies – been aware of the sources for more than a hundred years, but they have been quite difficult to access and as regards their musical contents, we have been waiting for a thorough scholarly study.

For decades the two manuscripts have been focal points in the research areas cultivated by John D. Bergsagel who was professor of musicology at the University of Copenhagen until his retirement in 1998. The first results began to appear in print in the 1970s,<sup>1</sup> and now the efforts are crowned with separate volumes of colour facsimiles accompanied by extensive commentaries, and the musical repertoires are made available in modern editions. As expected, it is quite impossible to point out faults or inconsistencies in John Bergsagel's new editions of the music, which have been prepared with care and attention to detail. These editions will probably stand as definitive and form the basis for future research.

It was an article by Bergsagel and Niels Martin Jensen in *Festskrift Henrik Glahm* from 1979 that gave the impetus for renewed research in Codex AM 76, 8° in the Arnemagnæan Collection of the University of Copenhagen.<sup>2</sup> On the initiative of Sigurd Kroon a group of

<sup>1</sup> See further the bibliography of writings by Bergsagel in Ole Kongsted, Niels Krabbe, Michael Kube, and Morten Michelsen (eds.), *A due. Musical Essays in Honour of John D. Bergsagel & Heinrich W. Schwab* (Danish Humanist Texts and Studies, 37; Copenhagen, 2008), 701–9.

experts from Denmark, Norway, and Sweden was convened in order to reassess the manuscript's codicological and linguistic aspects and to review the contextual placement of the manuscript's didactic, liturgical, musical, and poetic items. The first result was a beautiful colour facsimile, which appeared in 1993. Here the slightly enlarged pictures are accompanied by a diplomatic transcription of everything seen on the pages, including the musical items, and the main fare of the manuscript, the translation into Old Danish of the widely distributed elementary book of instruction, the *Lucidarius*, is for the sake of comparison supplemented by a transcription of the text of the printed Danish *Lucidarius* (Gottfred of Ghemen, 1510).

Regrettably, the volume of commentary and essays planned to complement the facsimile only appeared in 2008. In the meantime several of its contributors had passed away, and the responsibility for the final editing of the volume fell to Britta Olrik Frederiksen, John Bergsagel, and Inge Skog, and in some respects the commentary had to remain a torso in comparison with the original plans. The volume contains the much needed running commentary to the mixed and quite bewildering contents of the manuscript, which in addition to the *Lucidarius* includes snippets in Danish and Latin of useful knowledge, mnemonic verses, quotations, definitions, liturgical song, masses, poems and sermons etc. In his article 'Kodikologische Beschreibung der Handschrift AM 76, 8°. Ergebnis der Lagenuntersuchung und Datierung mit Hilfe der Papierzeichen' (pp. 73–105), Per Ekström investigates the physical appearance of the manuscript, and based on the paper types he is able to conclude that the main body of the manuscript, the *Lucidarius*, was copied in the years 1464–65, that the gatherings surrounding it seem to have had an independent existence as small booklets and may be slightly older, but also that the whole manuscript was unified by the appearance of the same writing hand in all sections. 'The relative chronology of entries in AM 76, 8°' by Jørgen Raasted (pp. 106–15) traces and indexes the many sessions or writing situations during which items were copied into the manuscript. Raasted concludes that it is possible that the oldest layer consisted of items in Danish, while Latin pieces were added later in blank spaces and pages. This chronology is highly interesting and orders the Danish entries convincingly. However, the essay breaks off just before the discussion of the Latin items. Dialectal characteristics in the Danish of the main copyist points to Southern Zealand as his linguistic homeland, but the translation itself of the *Lucidarius*, which probably was more than hundreds years old when this copy was made, was most likely done in Northern Jutland. Bertil Ejder proposes Aalborg or Børglum as alternatives to Vestervig in 'An attempt to localize the language in the Old Danish *Lucidarius*' (pp. 152–81).

For musicologists the most interesting section of the volume is John Bergsagel's complete edition of and comments on 'The musical content of the manuscript 76, 8°' (pp. 116–51). This consists of at least 19 musical items: some poems without music, which can be found with melodies in other sources, in several instances in the printed *Pie Cantiones* (1582) – and many more among the Danish and Latin poems were probably intended for singing; there are a couple of mnemonics on music theory and examples of Psalm tones; a troped Alleluia and a sequence with music; two monophonic songs in Danish and macaronic Danish-Latin; and six two-part songs – five are in Latin and one mixes Danish and Latin. The greatest part of this repertory is unique, while some pieces are related to Central-European sources or to the repertory later preserved in the *Pie Cantiones*. The two-part songs are examples of the simple polyphony that still in the 15th century and later adorned singing in churches, monasteries, and confraternities all over Europe, in institutions outside the musical centres. Such expansions in sound of chant and melodies were normally improvised, but in some cases we find

2 John Bergsagel and Niels Martin Jensen, 'A Reconsideration of the Manuscript Copenhagen A. M. 76, 8. Its Significance for Danish Cultural History in the 15th Century', in Mette Müller (ed.), *Festskrift Henrik Glahn* (Copenhagen, 1979), 19–33.

realizations notated in sources like this manuscript, where the notation may serve as models for singers without improvisational skills, to learn from or to learn by rote. ‘Gaudē mater letare’ is quite a demonstration piece, unusually regular in its succession of fifths and octaves. The music sounds extremely old-fashioned for the 15th century, but it is contemporary and important to our understanding of the ‘sound-scape’ of the period.

John Bergsagel’s modern editions generously appear in two versions in the cases where it is convenient. One is an unmeasured interpretation in stemless notes, as the manuscript does not include clear indications of mensuration and rhythm, and he corrects the many obvious scribal errors according to common rules for simple polyphony. The alternative versions are measured in triple time taking its clues from the metric properties of the poems and from the rhythmical signs added to notation, which are impossible to interpret in any systematic way. However, they clearly indicate that the scribe (or a later user) had a perception of measured music even if he was unable to notate it. Bergsagel’s double interpretations are valuable both as an underscoring of the versatility of the music and because they make the music accessible for performance. If one disagrees in the rhythmic interpretation, it is easy to make one’s own based on the facsimile and on the unmeasured versions.

Its fragmentary character notwithstanding, volume two activates the treasure buried in the facsimile volume, it opens up an exciting source for further research. The only thing I am not completely happy with is its title, *A Danish Teacher’s Manual ...*, which is even more unambiguous than the title of Marius Kristensen’s edition from 1936, *En Klosterbog ...* (A monastic book). Connotations to the tasks of a modern schoolteacher are unavoidable – and absolutely misleading. Obviously, great parts of the manuscript’s contents are didactic in nature, but other bits of knowledge and the liturgical items do not easily fit into this picture. Probably, the person(s) who could use the manuscript’s materials, had functions more wide-ranging than the role of a ‘teacher’. The symbiosis between monastic life and the lay community, for example, would be interesting to consider in more detail. It is therefore with good reason that Bergsagel at the end of his introduction to volume two maintains that his original assessment of the manuscript, ‘which would associate the book with a house of Poor Clares, cannot be entirely ignored’ (p. 11).

The Kiel manuscript (Univ. Lib. MS S.H. 8 A.8°) is another small-format manuscript (like AM 76 the format is c. 14 x 10 cm) whose original function it is difficult to determine. The mixed manuscript contains the offices and masses of St Knud Lavard, the earliest copy of the ‘Roskilde Chronicle’, and a fable about the bird and the monk, all copied by the same hand. There is no need here to go into the questions concerning the interpretation of the Kiel MS and its relation to the Knud Lavard liturgy, as John Bergsagel in this yearbook has explained his views in a detailed review of Michael Chesnutt’s edition of the liturgy.<sup>3</sup> His conclusions are, then as now, ‘that the Kiel manuscript was not itself prepared with a view to liturgical use, but rather, perhaps, as a library reference copy’. That it most probable was copied in the early 13th century, and that its liturgical material has ‘the character of a “composer’s score” of the words and music needed to celebrate St. Knud Lavard, whose translation took place on 25 June 1170 – not merely what was needed by the officiant, or the precentor, or the choir, or the celebrant, but everything. Here all the unfamiliar material, in particular the newly-composed or -adapted chants and the readings specific to the new saint, is written out in full, whereas the standard elements, being already known, are merely cued by the usual *incipits* and abbreviations’ (p. xxxii).

The ideological and political context for the murder of Knud Lavard in 1131 and his later canonization for dynastic reasons through the efforts of especially his son, Valdemar

3 John Bergsagel, review of Michael Chesnutt, *The Medieval Danish Liturgy of St Knud Lavard* (Copenhagen, 2003), *Danish Yearbook of Musicology*, 32 (2004), 103–7.

I, is drawn up in the essay by Thomas Riis, ‘The Historical Background of the Liturgy of St. Knud Lavard’, which opens volume two (pp. xiii–xxx). In his introduction John Bergsagel describes the manuscript, discusses its nature and traces the composition of the Office. Not surprisingly he finds that important inspirations for the new liturgy came from English rites for martyred kings, and that the mixture of borrowed and new elements has been merged into a carefully organized new liturgy. Much information about this is found in the running commentary to the edition of the Offices and Masses at the end of volume two (pp. 59–72). Here is also documented where the editor has found the items of the liturgy only referred to in the Kiel MS. These completions really add to practical value of the edition. Likewise, as additional examples of the unfolding of liturgical standard items, Appendix 2 shows how a few lines of the Invitatorium in the MS (ff. 2v–3, nos. 11–12) become an impressive musical structure in performance, and Appendix 3 demonstrates a responsory with trope/prosa written out in full. The hymn ‘Gaudet mater ecclesia’ has a prominent position in the Offices and its stanzas can be performed as *rondelli* for two voices – two different settings are given that may have been alternated. Bergsagel interprets them in Appendix 1 in two versions according to the same principles as was used for the songs in the AM 76 MS.

The facsimile volume has extraordinarily wide margins as the pages of the Kiel MS are reproduced at their original size (14 x 10 cm) – they seem a bit lost on the big A4 pages. Of course, this format was chosen in consideration of the modern edition in the other volume. I had to reach for my reading glass several times when studying the facsimile, some details are quite diminutive, so it would have been of assistance, if some of the empty space could have been used for an enlargement of the pictures. The typesetting of the music edition in stemless notation is adequate, but not as nice to look at as the original square notation. The typesetter obviously had some problems concerning the spacing of syllables, and the choice of slurs to indicate ligatures is not visually the most attractive. But that is just minor points which do not distract from the usefulness of this long expected edition.

Peter Woetmann Christoffersen



Jette Barnholdt Hansen

*Den klingende tale: Studier i de første hofoperaer på baggrund af senrenæssancens retorik*

Copenhagen: Museum Tusulanum, 2010

254 pp., illus., music exx.

ISBN 978-87-635-2593-0

DKK 246, EUR 34

Since the middle of the twentieth century, a schematized and overly straightforward understanding of the historical relation between music and rhetoric has thrived in European conservatoire culture, manifestly within some cabals of the so-called ‘early music movement’. In her recent book *Den klingende tale* (‘Resounding Speech’), Jette Barnholdt Hansen cautiously steers clear of conclusions from this interpretative tradition, offering instead a much more profound investigation of early court opera based on first-hand study of a considerable number of sixteenth- and seventeenth-century prints and manuscripts pertaining to rhetorico-practical aspects of music, poetry, and drama. The book is a revised version of Barnholdt Hansen’s doctoral thesis from the University of Aarhus, which may account for the absence of some very recent publications on topics covered, notably contributions by Heinrich Plett and Gregory Butler.