

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.

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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.

The author argues, in her introduction and first chapter, for philosophical foundations of rhetoric that are Ciceronian rather than Quintilian. She borrows interpretative strategies from a number of modern scholars, but also, perhaps more unexpectedly, from Nietzsche, especially as regards the relationship of the rhetorical to language. As one could rightly expect, given the topic, Italian treatises take pride of place. Francesco Sansovino, Giovanni de Bardi, Giulio Caccini, Angelo Ingegneri are all related to the central concerns and hypotheses of the book. Discourses from central and northern Europe are naturally of lesser importance in the matters discussed. Yet, one could perhaps have expected the extensive modern literature pertaining to north-European *musica poetica* to be considered and compared to the predominantly Anglo- and Italo-phonetic scholarship covered in Barnholdt Hansen's book. It is purported in the second chapter that Italian treatises offer a more 'holistic' understanding of music and rhetoric than the treatises from German lands. This interpretation is reflected also in what Barnholdt Hansen calls a 'broad concept of music in the late renaissance' and 'the holistic universe of the late renaissance' (p. 233). What she points to explicitly is nonetheless equally true of north-European scholarly traditions: *Figuren-* and *Affektenlehre* and simple elocution exercises is not all one finds in Dressler, Burmeister, Herbst, and others. Barnholdt Hansen here seems to somewhat overstate her case for the Italian treatises and their cultural contexts as exclusively idiosyncratic. Her main point that rhetorical concepts could not be readily separated from their concrete manifestations (music and poetry) is perceptive, insightful, and well-argued throughout.

Barnholdt Hansen intermittently quotes early-modern prints – for example Giovanni Andrea dell'Anguillara's Italian *ottava rima* translation of Ovid's *Metamorphoses* (Venice, 1581 and 1587) – from secondary literature, where references from the widely available original editions (now in many cases also online) could have been useful. Ample passages are presented in quotation with very brief comments. While this is of value as a source-book on the matters at hand, one could have wished in some instances for more glosses by the author herself, all the more so since the brief comments demonstrate deep insight and familiarity with the contexts of the texts.

One of the most complicated concepts when applying virtues of style in classical rhetoric to musical poetics is that of 'perspicuitas'. For what is it really that is expressed in music, is there a meaning prior to *poiesis* distinct from that of the lyrics to which the music is subservient? Does not the very musical realization of a text in some ways in itself compromise exactly the *perspicuitas* deemed desirable by Caccini, Mei, and Galilei? This ontological matter with roots in the music theory of antiquity and the Middle Ages would have been a useful background to the discussion. The concept of perspicuity is also related to Barnholdt Hansen's stress on deep connections between meaning and expression, sometimes seemingly making rough weather of etymology – on p. 28, we find: 'I en udbredte antik topos, som fremtræder på forskellige måder i den klassiske retorik, er taleren – beherskeren af *logos* – således grundlægger af den civiliserede kultur' (In a widely diffused topos which appears in various ways in classical rhetoric, the speaker – the master of *logos* – is hence the founder of the civilized culture), and in the following footnote: 'dette fremgår bl.a. af betegnelsen "oratio" ('tale') der iboende rummer ordet "ratio" ('forstand' eller 'fornuft')' (this is clear, for instance, from the term 'oratio' which implicitly includes the term 'ratio' ('intellect' or 'reason')). This Isidoric connection was made early on in the West, but that is not mentioned by Barnholdt Hansen, who instead seems to suggest that it is no mere morphological coincidence that the words (derived from 'orare' and 'reor', respectively) have taken on similar forms.

One hypothesis put forward in this book is that printed music (one must assume that the author intends a broader meaning of the word 'partitur' (i.e. score), signifying both parts and score, since scores in print or manuscript were rare in the context covered). Barnholdt

Hansen purports that the early seventeenth century marked a rise of printed and copied music, but that oral traditions of the sixteenth century were implicit (p. 230). It could have been worth stressing that as far as musical structure is concerned, the sixteenth century relied much more heavily on notation than did early seventeenth-century monody. The contrapuntal textures even in the most simplistic mainstream of Italian music at the end of the sixteenth century are simply inconceivable without a logocentric (or, rather ‘graphocentric’) compositional point of departure.

Barnholdt Hansen demonstrates in the book to what extent there was broad understanding of metrical, prosodic, and rhetorical matters among aristocratic *nobili* of the early seventeenth century, an aesthetico-practical universe that is, in her view, shut off by a ‘barrier’ from the mind frame of most listeners today. This position, not uncommon among scholars of what is presently termed ‘frühe Neuzeit’ is potentially problematic. Just as one should observe tremendous caution in order to avoid ‘false cognate’ understanding of a historical current of ideas (a modern musical reaction does not automatically mirror a seemingly similar Florentine one c. 1600), one must take equal care to avoid exoticizing historical reception (a modern musical reaction does not automatically depart from a similar Florentine one c. 1600). In order to justify use of metaphors like ‘barrier’ at all, we must first identify distinctly idiosyncratic general aesthetico-practical universa of both contexts in question separately. In the case of early-modern Italian nobility, this is admirably done to a considerable degree in the book at hand. In order to conceive the nature of the ‘barrier’, however, one ought to identify also its equivalent with what is here called ‘modern listeners’ and ‘a modern audience’ (‘moderne lyttere’, ‘et moderne publikum’). This is not attempted in Barnholdt Hansen’s book. If it had been, one may venture at least two possible outcomes – firstly that the ‘modern audience’ is internally even more diversified than what seems to have been the case with nobilities of the Italian city states and, secondly, that a typical ‘modern listener’ of Peri’s or da Gagliano’s music would be considerably more saturated in Quintilianus and Cicero than Barnholdt Hansen tacitly seems to assume, both directly and indirectly.

The two last chapters include some analytical approaches to the repertoire figuring in the first half of the book. It is always difficult to expound the theory behind concrete representations of classical oratory in music, but Barnholdt Hansen makes a number of good points here. *Den klingende tale* is an interesting and well-written contribution to the growing literature on rhetorical aspects of early opera. Its attempts to re-amalgamate what is today regarded as separate disciplines (music, poetry and rhetoric) produces thought-provoking conclusions, increases scholarly comprehension and suggests directions for further research.

Mattias Lundberg



Arne Spohr

“How chances it they travel?” *Englische Musiker in Dänemark und Norddeutschland 1579–1630*

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‘How chances it they travel?’: With this question, originally posed by Hamlet as he was wondering why actors were on their way to visit his castle, Arne Spohr frames his astonishing study on *Englische Musiker in Dänemark und Norddeutschland 1579–1630*. Having this question