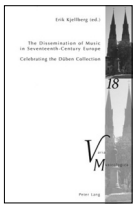


for instance at the Danish court. In the wake of Spohr's interesting study, a further study on how English instrumentalists performed, say, church music as part of their employments at continental courts is needed. According to Spohr, sources from the courts in Halle and Güstrow tell us that Brade was involved in vocal music.

The author examines a large amount of Danish sources that so far have been neglected. For readers unfamiliar with them, the rather complex source situation should have been introduced. Many sources, especially musical ones, have gone missing over the years. Spohr states '[d]ass Musik der englischen Staatskirche nach Dänemark exportiert wurde, ist nicht belegt' (p. 118). This is probably due to the lack of sources – not because it did not happen, as he later suggests. Church music by English composers could easily have been adapted by musicians working in Northern Europe. John Bergsagel has pointed to the existence of the motet *In resurrectione tua* by William Byrd in the so-called Herlufsholm Collection.⁵ Based on their investigations of the Clausholm music fragments, Henrik Glahn and Søren Sørensen even assumed that English liturgical music could have influenced how music was performed at the main church of Copenhagen.⁶ Neither of these significant Danish collections of music sources is mentioned in the book.

All in all, it is a pleasure reading the book. One is carefully guided through the author's thoughts and plans of the coming text. Spohr brings his motivations into light and argues convincingly for his decisions. The book is based on a large variety of literature, and throughout the book the reader is offered excellent suggestions for further reading. The achievements of the book are that it is both based on thorough source investigations and frames the history of the travelling English musicians from an international (and even supra-national) perspective. Thus it brings forward new contributions to our understanding of cultural exchange in Northern Europe in the early modern days, and so it is highly recommendable for all music scholars – also those who are not engaged in early music.

Bjarke Moe



Erik Kjellberg (ed.)

The Dissemination of Music in Seventeenth-Century Europe. Celebrating the Düben Collection. Proceedings from the International Conference at Uppsala University 2006

Varia Musicologica, 18; Bern: Peter Lang Verlag, 2010

361 pp., illus., music exx.

ISBN 978-3-0343-0057-5; SFR 85, EUR 54,80

In 1991, a giant project was initiated by the universities in Uppsala and Rochester, lead by Erik Kjellberg and Kerala Snyder. The scope was to make a computer-based catalogue containing information on each manuscript of the collection along with digital scans. In 2006, the Düben Collection Database Catalogue (DCDC) was launched, and to celebrate this event a conference took place in Uppsala in September the same year. The catalogue is available online at www.musik.uu.se/duben/Duben.php. The sixteen papers from the conference make up the present anthology.

- 5 John Bergsagel, 'Foreign Music and Musicians in Denmark During the Reign of Christian IV', Anne Ørbæk Jensen and Ole Kongsted (eds.), *Heinrich Schütz und die Musik in Dänemark zur Zeit Christian IV* (Copenhagen: Engstrøm & Sødring, 1989), 19–24, at 24.
- 6 Henrik Glahn and Søren Sørensen, *The Clausholm Music Fragment. Reconstructed and edited by Henrik Glahn and Søren Sørensen* (Copenhagen: Wilhelm Hansen Musik-Forlag, 1974), 54–56.

To any scholar researching North European music of the seventeenth century, the Düben Collection kept at the University Library in Uppsala is known as a valuable source collection. Consisting of several thousand manuscripts of music, the collection has for more than a century been studied in order to understand the music history of the seventeenth century. It contains unique copies of music by composers such as Dietrich Buxtehude, Kaspar Förster (the younger), Matthias Weckmann, Christian Geist, August Pflieger, and other North European composers. The collection was gathered by the Swedish Royal Kapellmeister Gustav Düben over a period of several decades from around the 1650s onwards, and its holdings give us therefore an impression of how music disseminated in the seventeenth century. The present publication has been missing for decades, joining together international researchers in catching up on the exciting story of the Düben Collection. The sixteen articles of the anthology present a mixture of old and new aspects on dissemination of music in the seventeenth century focusing mainly on this specific collection. As such, the anthology works as an introduction to the extensive, already existing literature on the collection and in many ways as inspiration for further research. Moreover, combined with the online catalogue of the actual source collection, the reader has several new opportunities of exploring the source material.

For readers unfamiliar with the Düben Collection, the first article by Erik Kjellberg is a useful introduction that uncovers its background (pp. 11–32). By gathering information from unpublished works, for instance the ground breaking research done by Folke Lindberg in 1946, Kjellberg uses the opportunity to re-present this enormous source complex for the first time in many years. However, the origin of the collection remains unclear, and Kjellberg discusses several possibilities of how this collection of mostly musical manuscripts – a ‘transitory material’ (p. 17) – was carefully handed over by the son of the main collector Gustav Düben to the Uppsala Academy (now Uppsala University) in the 1730s. The collection was rediscovered at the university library in the 1880s and soon became an object of pioneering bibliographical studies. Several different studies were carried out through the twentieth century, but none of them systematically investigated the whole collection (even if the boundaries of the collection are not clear, as Kjellberg emphasizes (p. 24)). Thus, the DCDC ‘represents the first full-scale, in-depth inventory of the Düben Collection in its entirety’ (p. 11). The background of the database project is uncovered in two short papers, ‘The Düben Database Project’ (Erik Kjellberg, pp. 325–28), and ‘The Düben Database Structure’ (Carl Johan Bergsten, pp. 329–34), which provide the reader with a glimpse of how many man-hours were put into the this astonishing project. In her article, Kerala Snyder reflects on the design of the DCDC and highlights some difficulties in classifying sources and constituting works in the Düben Collection. This leads to an interesting discussion on the relationship between ‘source’ and ‘work’. Snyder presents some new perspectives on our understanding of Buxtehude’s music by using theories on the musical work-concept put forward by Lydia Goehr. But Snyder also emphasizes in which ways Buxtehude’s music contradicts Goehr’s theories. Buxtehude, Snyder argues, chose (more or less) freely what to compose, and ‘[i]n presenting the Lübeck Abendmusiken he [Buxtehude] was acting as an emancipated composer, one of the first musical entrepreneurs’ (p. 316).

A significant part of the research on the Düben Collection that has been undertaken has been concerned with dating the manuscripts, searching for the provenance of groups of manuscripts, and finding out how the collection grew. This anthology is clearly a ‘celebration of the Düben Collection’, since twelve of the articles contribute directly to these ongoing discussions. Kia Hedell (pp. 33–47) focuses on the oldest manuscript of the collection, a mass by the Slovene composer Jacob Gallus (Handl), and argues that it might have ended up in the Düben Collection as a result of the collaboration between court musicians and musicians at

the German Church in Stockholm. Based on his astonishing detective work, Peter Wollny (pp. 173–91) argues that a group of manuscripts (around 50 pieces) most likely stem from four Saxon courts. By investigating how music of minor and lesser known composers became a part of this group, Wollny traces the dissemination of the manuscripts through Heinrich Schütz among others. Yet, how the manuscripts ended up in Sweden is unclear. Juliane Peetz (pp. 49–72) investigates a part of the collection that so far has been generally neglected, namely the seven large tablature books, which were mostly prepared by the Kapellmeister Gustav Düben. Peetz describes the books as ‘the heart of the Düben collection’ (p. 49) and argues that the tablature books reflect the development of Düben’s professional career. She gives an informative account of every single book discussing the dates of their origin, and she demonstrates the several different musical activities for which they probably were used. Konrad Küster asks the question: ‘whom did Düben know in the Baltic area?’ (pp. 149–71). Küster’s motivation for doing so is to understand what non-musical factors influenced the building of the collection and hence under which circumstances music disseminated. Thus Küster is able to point to some aspects that have been overlooked in the previous research on the Düben Collection. Taking the point of departure from six composers that are especially represented in the collection, Küster convincingly reveals how Düben gathered music based on personal contacts. Here, he also re-evaluates the contacts with Kaspar Förster during his employment as leader of the chapel at the Danish court. Unfortunately, this topic has not been fully researched yet (for example by involving Danish sources), and the question of whom Düben knew in Copenhagen is left unanswered. The article by Küster reminds us how crucial personal contacts were in order to obtain music in the seventeenth century, and using the Düben Collection as example Küster makes a warning that its content does not mirror general tendencies in dissemination of music, but rather shows how Düben made use of his own personal contacts. Lars Berglund (pp. 193–217) seeks out the connections to Italy, through which a visiting ensemble of Italian musicians was recruited at the Swedish court (staying there 1652–54). By tracing the background of some of the musicians, Berglund portrays virtuoso musicians coming from the most dominating musical circles in Rome at that time – the Collegium Germanicum, the Seminarium Romana, the churches of Il Gesù and Chiesa nuova. Also the important Barberini family supported musicians who later came to Stockholm. Berglund demonstrates that ‘the Hofkapelle in Stockholm was something of a strong-hold of Roman musical traditions’ (p. 195) and thus challenges the common suggestion that the import of Roman music happened through the strong cultural connections with the French court.

Two articles in the anthology use the Düben Collection to comment on the differences between dissemination of music through print or manuscript. Barbara Wiermann (pp. 73–106) describes the parallel transmission of music through these two media in vocal-instrumental music based on the content of the Düben Collection. The article investigates three cases: 1) the Italian repertoire of the collection; 2) music from prints by German composers; and 3) the repertoire of the tablature book ‘Libro rubro’. On the basis of these cases, Wiermann offers an interesting view of the reception of music and music performance at the Swedish court and as already mentioned, she gives an account of dissemination of music in general. Taking examples from the first case, one fifth of the Düben Collection consists of Italian music of either Italian or German provenance. Wiermann points to the fact that a significant part of the Italian music present in manuscripts in the collection was not transmitted in manuscript form, but through prints. She makes a comparison between the types of Italian music transmitted from Italian and German prints respectively, and demonstrates several differences between these two forms of transmission. One of the findings that Wiermann emphasizes is that the Italian prints which Düben and his musicians had at hand were used as performing material; Wiermann argues, however, that

mixed vocal-instrumental Italian music in German prints were performed from manuscript copies even though the prints were at hand. Whether this practice was common elsewhere besides Stockholm is not mentioned. Based on studies of the tablature book *'Libro rubro'*, Wiermann argues that the scribe (when copying the music from prints) followed a certain standardization in terms of ensemble size, instrumentation, and texture of the music. She links this to the development of the music print in the seventeenth century and hence points to the *'Wechselwirkung zwischen gedruckten und nur handschriftlich überlieferten Werken'* (p. 92).

The article by Friedhelm Krummacher (pp. 107–48) also focuses on the transmission of vocal music either in print or manuscript. He outlines some possible connections, through which manuscripts were disseminated, through personal contacts between author and copyist, or through copies of printed music; but more importantly, he traces some of the different aspects of how music disseminated in relation to the social status of the composer/copyist and to the texts of the vocal music. Thanks to Krummacher we get a picture of the Düben Collection in a broader European view. Based on his extensive experience with similar collections in Germany, he outlines some of the characteristics of the Swedish collection. The second half of the article is not directly linked to the first in terms of the theme *'dissemination of music'*: it contains short studies of the music by Baltasar Erben, a composer represented in the collection.

Steven Rose's article gives an account of how music disseminated through printed media and through book marketing (pp. 239–60). The topic of his article is the role of the self-publishing composers in the seventeenth century, and through this topic he manages to create a counterweight to most of the other contributions mostly concerning music in manuscript. Rose emphasizes the different reasons why composers would self-publish their music. On one hand, Johann Hermann Schein did it *'in order to gain the entire profit from his printed music'*. This is substantiated by the fact that Schein obtained Saxon printing privileges in 1617 and 1628, and hence *'he was the only person legally entitled to print his music, preventing any other Saxon publisher from profiting from it'* (p. 243). On the other hand, composers were forced to self-publish because they were not able to find commercial publishers. Pointing to the discussion of differences between dissemination through manuscript or print, Rose suggests that keyboard composers (like Johann Kuhnau and later in the eighteenth century J.S. Bach) were forced to self-publish since *'the market for engraved keyboard music was limited by the competition with scribal copies'* (p. 249). The article also gives an insight into the financial costs that self-publishing composers had. Rose suggests that expenses of a single part book collection by the Thomaskantor Schein were equivalent to three fourths of his annual salary. It is unclear how he covered the expenses, but it must have been through rewards from town councils and fees from weddings and funerals. Court composers such as Schütz and Michael Praetorius, on the other hand, received money for publication from their employers. For such composers, *'self-publication was not so much an entrepreneurial venture as a subsidized operation to boost the court's prestige'* (p. 253). The dissemination of music through prints seems to be a neglected topic regarding the literature related specifically to the Düben Collection, and since Rose's article does not relate to the Düben Collection, the reader is left with several questions unanswered: What printed music was part of the collection? How did Düben obtain prints? Which music prints did the Stockholm bookkeepers sell?

The anthology contains other articles that do not reflect on the Düben Collection either, but have their points of departure from other sources. Aleksandra Patalas' article (pp. 219–38) provides new information to the well known dispute between the Warsaw royal chapel master Marco Scacchi and the Gdansk organist Paul Siefert. However, presenting the correspondence between Scacchi and the Roman musician Romano Micheli, the article only peripherally touches upon the main theme of *'dissemination of music'*. This is also the case with Werner

Braun's article (pp. 261–78). He argues that the opera *Die beständige Argenia* (1680) by Johann Valentin Meder was written on the theme of the Scanian war between Denmark and Sweden 1675–79. Werner shows that the opera originally was written as a school opera, and he describes the performance of the opera in Reval 1680 and Meder's connections with the Swedish court. The article by Jan Olof Rudén (pp. 279–303), on the other hand, describes a manuscript from Växjö City Library (Mus Ms 6), examining its context, showing that the collector of the manuscript, a Swedish clergyman Nils Tiliander, gathered the 145 pieces (mainly dance music) on his one-year study trip to the university cities Greifswald, Rostock, and Wittenberg in 1698–99.

The conference had two scopes which the papers reflect: on one hand to provide 'important additions to knowledge of the Düben Collection in particular' and on the other to address 'the problems of music dissemination in Europe during the 17th century in general' (p. 7). The anthology does give space to extensive source descriptions on parts of the collection that has been more or less neglected, for example by looking at manuscripts by 'minor and lesser known composers' (Peter Wollny, p. 179). However, with many detailed case studies, the reader is left without an overview of the dissemination of music in the seventeenth century in general. When reading through the articles, one often misses references to literature on other similar collections or on music dissemination in general. It would have been fruitful to have an introduction to 'dissemination of music' (since it is part of the title) that would have outlined some of the general concepts and drawn on existing studies on this topic.¹

Nevertheless, while reading a book on early music manuscripts, it is an invaluable quality to be able to browse through most of the sources on the Internet. While being presented to arguments on, say, identical handwritings in more manuscripts, you can simultaneously judge by yourself and compare facsimiles of the sources online. What a joy! Now, in order to integrate the online catalogue and this present book, an up-to-date bibliography online is needed (see www2.musik.uu.se/duben/bibl.php) – one, that also includes the new contributions from this anthology to the ongoing research of the Düben Collection.

Bjarke Moe



Axel Teich Geertinger

Die italienische Opernsinfonia 1680-1710. Vol. 1: Komposition zwischen Funktion und Selbständigkeit; Vol. 2: 100 Opernsinfonien

Marburg: Tectum Verlag, 2009.

212, 388 pp., illus., music exx.

ISBN 978-3-8288-9989-6 (vol. 1), 978-3-8288-9990-2 (vol. 2)

EUR 29,90 (vol. 1), 34,90 (vol. 2)

Diese im Jahre 2009 an der Universität Kopenhagen approbierte Dissertation untersucht auf einer sehr breiten Quellenbasis die Gestaltung der instrumentalen Einleitungen zu italienischen Opern in der durch Vielfalt und Experimentierfreude gekennzeichneten Zeit um 1700. Der Autor hat dazu 13 bedeutende Komponisten ausgewählt, deren Opern für Bologna, Neapel, Rom, Venedig und Wien geschrieben wurden.

1 The theme in general is recently dealt with in Rudolf Rasch (ed.), *Music Publishing in Europe 1600–1900. Concepts and Issues. Bibliography* (Musical Life in Europe 1600–1900. Circulation, Institutions, Representation. The Circulation of Music, 1; Berliner Wissenschafts-Verlag: Berlin, 2005); Rudolf Rasch (ed.), *The Circulation of Music in Europe 1600–1900. A Collection of Essays and Case Studies* (Musical Life in Europe 1600–1900. Circulation, Institutions, Representation. The Circulation of Music, 2; Berliner Wissenschafts-Verlag: Berlin, 2008).