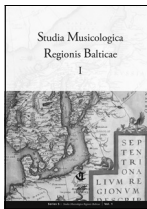


whispers: read me! Keep me company! And there is more: the hard back cover of the book is kept in the MMB's classy cardboard-grey design to match the previous publications in the series, yet the dust cover creates a striking contrast portraying in aquarelle burnt orange and yellow abstract brush strokes with the hint of dark monumental arches in the background: there's a fire in the old monument! It is striking because it dares presenting the study of Byzantine music in new ways which pinpoints the novelty of the volume: *Byzantine Neumes* brings the palaeographical study of Byzantine music well into the twenty-first century and reconfirms the leading status of MMB. The 'Quick Reference Card' inserted at the back of the book is handy and helpful for the transcriber at work, and the idea to give it a plastic coated finish – really practical when messing with pencil, ink and pen while transcribing – could only have been the product of a mind of many years of scholarly experience and passion.

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ed. Ole Kongsted

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A new Danish series of musicological studies is now being published from *Capella Hafniensis Editions* in cooperation with The Royal Library (Copenhagen). It is dedicated to publishing articles that are dealing with 'Themen der Ostseeraumkultur' (the culture of the Baltic Sea area; p. 10). Musical culture in the Baltic Sea area as a concept was put forward by the Swedish musicologist Carl-Allan Moberg in 1957, and it was criticized and developed further by among others the members of the research project 'Östersjöområdet som musiklandskap' that was launched in 1990. The present volume works as an 'anthology' bringing together some of the writings of the working group from 1990. Three of the six former members are represented, contributing with nine of the ten articles. To readers who want to get familiar with some of the central concepts of research in 'der Ostseeraum', a publication like this must be welcome.

The editors give no information why this newly initiated journal should have a Latin title. It is in line with the other series that are being (or will soon be) published from the same publisher: *Monumenta Musica Regionis Balticae*, *Ars Baltica Musicalis*, and *Documenta Musica Regionis Balticae*. The 'Hauptsprache' of the series is German, but the current volume includes contributions in English, Swedish, and Danish as well. Thus, the series has both a national and an international profile, and since it covers a large thematic field it should naturally embrace the variety of studies that are conducted by many music scholars worldwide. However, the journal is intended to be a forum 'das offensteht für Beiträge aus allen Ostseeländern, Norwegen eingeschlossen' (open to contributions from all Baltic Sea countries including Norway; p. 10). One wonders, why scholars from outside the region are to be excluded. Over the last decades there has been a growing interest in the musical cultures of the Baltic Sea area – also from scholars outside the region, who have contributed to new perspectives on the field. I am sure they too would welcome a series dedicated to this subject. The volume makes room for different kinds of contributions, for instance lengthy studies, short report-like articles, and source presentations. This seems like a good way of arranging

a large-scale volume like this (consisting of more than 300 pages). The contents mainly cover studies from the period 1500–1800, while a couple of articles deal with historiography of the twentieth century.

As mentioned, some of the writings from the members of the 1990 research group has been included in this first volume of the series. The background, the outcome, and the continuation of the project are shortly described by its leader Greger Andersson (pp. 69–74). Two articles by Heinrich W. Schwab (originally published 1989 and 1993) focus on the structure and concept of ‘der Ostseeraum’. As a direct response to the writings of Moberg, Schwab suggests (in ‘Zur Struktur der “Musikkultur des Ostseeraumes” während des 17. Jahrhunderts’ (On the concept of ‘musical culture of the Baltic Sea area’ in the 17th century; pp. 13–38)) a distinction between three musical cultures: in villages, in cities, and at courts. Based on examples from all three categories, he demonstrates, for instance, the different social conditions under which music and musicians were employed. Another article by Greger Andersson on ‘Musikgeschichtschreibung in den Nordischen Ländern am Ende des 20. Jahrhunderts’ (music historiography in the Nordic countries in the late 20th century; pp. 87–97) reports some of the different co-operations that were carried through by musicologists in the Baltic Sea area in the 1980s and 1990s. Besides describing the above-mentioned research project that Andersson himself was leader of, he draws attention to the book *Musiken i Norden* from 1997 that was initiated to address the need for a Scandinavian music history as opposed to the individual national music histories. As the editor of the book, Andersson reveals some of the initial considerations that influenced the writing of a music history from a supranational perspective.

In his third article Andersson draws attention to four documents from Lübeck and Stockholm that contribute to throw light on the role of ‘Der Stadtmusicus als Hochzeitmusicant’ (pp. 75–85). The sources, which are transcribed in full length in the article, give insight into, for instance, how the ‘Musikanten’ in Lübeck were required to service the citizens differently according to their social rank. Two documents deal with how they were forbidden to play at weddings during the mourning period of the emperor in 1711. Also Ole Kongsted’s article on ‘Die Musikalien im Archiv der Hansestadt Wismar’ (pp. 217–230) presents information on rediscovered (in 1995) sources, in this case eight vocal pieces from the seventeenth century.

An article by Joachim Kremer is concerned with ‘die regionale Ausdifferenzierung des Kantorats im Ostseeraum’ (the regional differentiation of the Kantorat in the Baltic Sea area) and intends to re-evaluate the fundamental question of whether the office of the ‘Kantor’ was uniform or differentiated in the region (pp. 99–175). The study is based on a new type of sources in this connection, namely biographical writings from the eighteenth century. Especially Johann Mattheson’s extensive biographical project in his *Grundlage einer Ehrenpforte* (1740), which he worked on since 1713, is thoroughly investigated in order to assess Mattheson’s purposes of collecting life stories of contemporary musicians. He was concerned with the state of music and musical life, and Kremer argues that ‘das eigentliche Ziel seiner biographischen Bemühungen ... aus einer theologischen Argumentation abgeleitet [ist]’ (the actual goal of his biographical efforts derived from a theological argument; p. 120). The honour of music was to be rehabilitated through biographies, ‘indem die verschiedenen Lebenswege der Musiker die Weisheit Gottes erkennen lassen’ (in which the wisdom of God would be recognized through the musicians’ different life paths; p. 121). Through a comparison with other contemporary biographies Kremer shows that Mattheson’s biographical writings were complex in terms of contents and style. Mattheson was concerned with ‘weitaus mehr als nur Berufsbiographien zu veröffentlichen’ (publishing more than just biographies on careers; p. 149). The last part of the article is investigating

‘ob das vom Ideal der Gelehrsamkeit bestimmte Kantorat die Regel war oder ein an der musikalischen Praxis ausgerichtetes Kantorat, wie Mattheson es propagierte’ (whether the Kantorat, which was characterized by scholarly ideals, was the more common, or the one that was ordered according to the musical practice, the one which Mattheson propagated for; p. 153). With views on especially Scandinavian grammar schools, Kremer draws attention to many structural differences throughout the region, and concludes: ‘Solche regionalen und lokalen Ausdifferenzierungen sind gegeneinander abzugrenzen, so dass sich als historiographische Aufgabe weniger die Darstellung der Einheitlichkeit des Phänomens stellt, sondern die Beschreibung der Vielgestaltigkeit’ (Such regional and local differentiations are separate from each other which is why the historiographical task is less about describe the similarities of the phenomenon than describing the diversity; p. 171f.). Studies of the ‘Kantorat’ in Denmark are few, and Kremer primarily bases his survey on Bengt Johnsson’s *Den danske skolemusiks historie indtil 1739* from 1973. To comply with Kremer’s request of describing the variety of the ‘Kantorat’ in the Baltic Sea area, I would like to mention my own study of the musical life at Copenhagen churches, where the role of the different ‘kantorer’ varied during the first half of the seventeenth century according to their institutional affiliations or as a result of changing demands for musical activities in the city (Bjarke Moe, *Musikkulturel trafik i København og Rostock. Musikerrekruttering og repertoirefornyelse i første halvdel af 1600-tallet*, Ph.D. diss., University of Copenhagen, 2010).

Ole Kongsted’s article on the ‘carmen gratulatorium’ presents an investigation of printed ‘congratulation songs’ (pp. 177–87). The study is based on an inspection of the RISM A/I catalogues, which contain (often fragmental) titles of printed music until 1800. Only prints up until 1660 are included in the investigation. The author counts 630 prints containing occasional works under the definition ‘ein Musikwerk also, das für die Aufführung zu einem bestimmten Anlass komponiert wurde’ (a musical work which was composed in order to be performed at a certain occasion; p. 179). Not all kinds of occasional works are included, though; only music for celebration is counted in. The number of prints found also covers some ‘Dedikationswerke’, but it is not clear whether they were written for specific occasions. Kongsted sums up some of the formulas used in the printed titles (*Epithalamium in honorem ...*, *Cantio in honorem nuptiarum ...*) that reveal the contents of the print. However, it is unclear what kind of information is uncovered in the titles of the prints, and whether further source evaluations have been conducted in order to assess the status of a certain print as ‘occasional music’. The author emphasizes that not all prints with occasional music will be spotted by looking only at the title of a publication, since the contents of it might not be mentioned specifically on the front page. The results of the investigation covers only printed music, and thereby occasional music in manuscripts is ignored despite its significant contribution to the genre. The extent of these limitations is not further commented on by the author, and it is questionable whether the method is sufficient to give an account of occasional music in general. From the data the author concludes that ‘die Hochzeitsmotette in der Renaissance [bildet] eine der häufigsten Formen von Gratulationsmusik’ (the wedding motet constitutes one of the most frequent forms of music for celebration; p. 180) with a total number of 513 prints (out of 630). Around 66 per cent of the prints were published 1595–1639. It raises a row of questions as to what could have caused the raise and decline of the number of prints: Was it common to have occasional music printed in the late 16th century, or was it rather becoming a widespread tendency to have music written for special occasions? What role did the printers play? How did the Thirty-Years-War influence the production of occasional music, and how is this related to the production of music prints in general? The genre *Carmen gratulatorium* and more generally ‘occasional music’ calls

for further studies that include more varied sources. An ongoing project at the University of Greifswald led by Peter Tenhaef is at the moment collecting information on extant occasional music related to the Baltic Sea area.¹ Once the catalogue of sources is available, we will be confronted with the variety of material preserved in both prints and manuscripts.

The third article by Kongsted is a survey on the musical life at the royal court of Christian IV (1588–1648) and it sums up the many different situations at court when music was played (pp. 189–215). Thanks to Kongsted's familiarity with the topic, it gives an informative account of the role of music 'at times of feasting and festivity' and 'in everyday life of the king' (p. 207) and how it displayed 'The Secular "rex splendens"'. Also the fourth and last article by Kongsted is concerned with Danish court music. The lengthy study on 'Musikhistoriografien og den danske hofmusik i den nordiske Senrenaissance' (The music historiography and the Danish court music in the Nordic late Renaissance; pp. 231–87) has the purpose of providing a survey of the writings on music at the Danish court from c. 1515–c. 1650. This seems like an interesting task – and a rather large one, too. Kongsted's many years of research come into light as a large amount of references to the existing literature is presented, especially in relation to the sixteenth century. To scholars who want to devote themselves to the subject many interesting and relevant texts are listed. However, the criterion for Kongsted's selection of literature, on which he bases his examination of the historiographical tendencies, remains unclear. A large number of studies from the past decades are ignored although they would have contributed to throw further light on recent research interests in Danish court music. As the article is presented as part one, the second part of the article, which is to be published in a forthcoming issue, might be concerned with this.

The present volume of this new series looks back upon a corner of musicological research in the musical culture of the Baltic Sea area. Six of the ten contributions in the volume have been published before (the two by Schwab and the four by Kongsted). This makes good sense, since some of them come from minor publications that might be difficult to get hold of. As mentioned earlier, a couple of the articles represent important contributions to the development of the concepts of musical culture in 'der Ostseeraum'. Also Ole Kongsted's article on 'The Secular "Rex Splendens"' that was published in the anthology *Christian IV's Verden* (1988) is now accessible for foreign researchers in an English translation. Much research on music in 'der Ostseeraum' has been accomplished and brought forward to the public during the last three decades. The re-issued writings from the 1980s and 1990s stand as testimonies of the 'state of the art' at that particular moment. It would, however, have been interesting had the editors considered including a survey of current problems and interests in the research of music in the Baltic Sea area. Furthermore, the opportunity of brushing up and bringing the old articles up-to-date could have been seized. As the first publication in a row, it is appropriate with a retrospective volume on the background of the research field. Many of us will certainly look forward to see the coming volumes and read new forward-looking studies.

Bjarke Moe

1 'Gelegenheitsmusik des Ostseeraums vom 16. bis 18. Jahrhundert: Erfassung, Katalogisierung und musikwissenschaftliche Auswertung', www.phil.uni-greifswald.de/bereich2/musik/dfg-projekt-gelegenheitsmusiken-im-ostseeraum.html.