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Niels Martin Jensen

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A Closer Look at the Copenhagen Tablature in the Royal Library, Copenhagen

Alis Dickinson

In the doctoral dissertation *Keyboard Tablatures of the Mid-Seventeenth Century in the Royal Library, Copenhagen*¹ the present writer used the name "Copenhagen Tablature" to designate the manuscript *Gl. kgl. Saml. 376 fol.*, because it is the largest keyboard tablature from the period in the Royal Library, and because it contains no name of scribe or owner by which it might be identified. This tablature has not been without interest to earlier musicologists. The first was Tobias Norlind, who pointed out the arrangement of some of the pieces in the manuscript as evidence for his argument concerning the development of the suite.² The Norlind article prompted Povl Hamburger to publish a survey of the manuscript and a sampling of seven transcriptions.³ Continuing the pioneer work of Norlind on the development of the suite, Ernesto Epstein discussed this as one of 26 pertinent manuscripts and included portions of six transcriptions.⁴ Lydia Schierning provided a list of contents and a summary of earlier references to the tablature in her bibliographic study on the sources of early 17th-century keyboard music.⁵ In various writings on the history of keyboard music, Willi Apel has referred briefly to the tablature and quoted portions of two allemandes as examples of the developing French clavecin

1. North Texas State University, 1973. Included in the dissertation are editions and studies of the Obmaus Tablature (*Ny kgl. Saml. 1997 fol.*), the Voigtländer Tablature (*mu 6703.2131/6*), and the "Copenhagen Tablature".
2. Tobias Norlind, "Zur Geschichte der Suite", *Sammelbände der Internationalen Musikgesellschaft* VII (1905-6), pp. 172-203.
3. Povl Hamburger, "Ein handschriftliches Klavierbuch aus der ersten Hälfte des 17. Jahrhunderts", *Zeitschrift für Musikwissenschaft* XIII (1930-31), pp. 133-40.
4. Ernesto Epstein, *Der französische Einfluss auf die deutsche Klaviersuite im 17. Jahrhundert* (Würzburg-Aumühle 1940), pp. 58-60, Anhang Nos. 16-19, pp. 8-10.
5. Lydia Schierning, *Die Überlieferung der deutschen Orgel- und Klaviermusik aus der 1. Hälfte des 17. Jahrhunderts* (Kassel-Basel 1961), pp. 88-90.

style.⁶ An Apel student, Jaroslav Mráček, transcribed and discussed in his thesis dances of French origin from the tablature.⁷

The tablature with which these researchers have dealt for their various purposes is a manuscript presently consisting of 34 folios (32 x 20 cm.) gathered into four fascicles as shown in Figure 1. When the manuscript was bound,⁸ the fascicles were apparently in some disarray, for one loose folio was glued to the reverse side of the flyleaf, and another was stubbed in as f. 34. One folio had been lost from around the outside of the second fascicle, producing lacunae between the present ff. 4 and 6, 13 and 14. The collator seems to have noticed the lack of continuity between ff. 4 and 6 (which was first numbered 5 and then renumbered), but he failed to observe the corresponding fault between 13 and 14 and continued the foliation without a break.

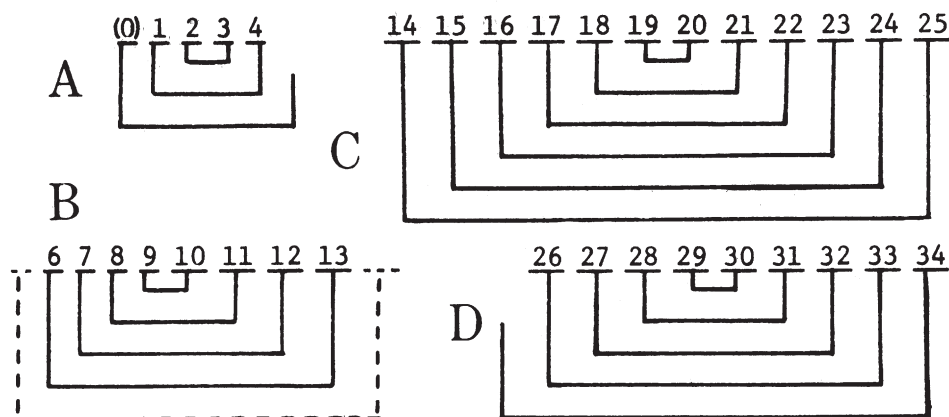


Figure 1. Foliation of the "Copenhagen Tablature".

These lacunae are of some interest in regard to the dating of the manuscript. At the end of piece No. 3 (f. 2v) is found the inscription *Anno 1626, 3. Jan. Fecit*. A few folios later (f. 7v), a psalm setting is introduced with the heading *Angefangen 1639. 3. Januar*. It is perhaps unnecessary to speculate on the reason for this lapse of time in the writing down of the tablature, for the lapse may be more apparent than real. The dates fall on the

6. The most extensive discussion is in Willi Apel, *The History of Keyboard Music to 1700* (Bloomington 1972), pp. 372, 382, 505.

7. Jaroslav Mráček, *Keyboard Dance Music of French Origin or Derivation in the First Half of the Seventeenth Century* (Diss., typewritten, University of Indiana, 1962).

8. According to the director of the manuscript division, the tablature was bound between 1915 and 1930, at which time there was no trace of an earlier binding.

two sides of the missing f. 5. Moreover, the dances found in the first fascicle give way immediately after the lacuna to psalm settings. It may well be that another fascicle (or fascicles?) originally lay between the present ff. 4 and 6.

There are unfortunately no dates in the latter part of the manuscript to help establish the time of its completion, and the indirect evidence of attributions and concordances is not at all conclusive. One *allemande* (No. 50) bears the name of René Mézangeau, a lutenist who died between 1636 and 1638; the following *allemande* (No. 51) is attributed to one of the next generation of lutenists, Germain Pinel, who was active until about 1660. One song setting (No. 56) was published by Heinrich Albert in 1640, while an *allemande* much earlier in the tablature (No. 39) has been found elsewhere only in manuscripts from 1678 and the 1680's. However, since the majority of concordances for later portions of the manuscript cluster around 1650, we might assume that most of the tablature was written down through the 1640's and may not have been completed until after 1650.

Physical evidence for the area of the manuscript's origin is lacking. The paper's watermark (Figure 2), so frequently a useful tool, proves disappointing in this case. The type of the mark is readily identifiable — a representation of the arms of Ravensburg. Through the 16th and much of the

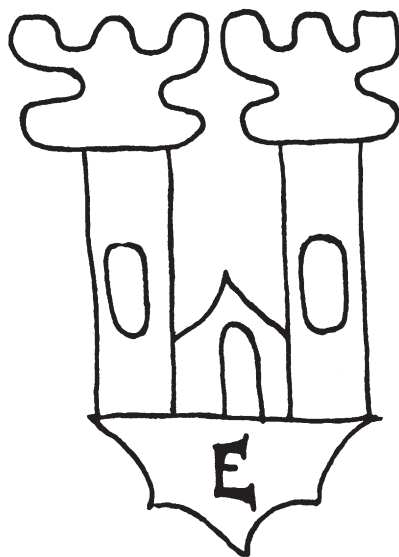


Figure 2. Watermark from the "Copenhagen Tablature".

17th century the products of this papermaking center were disseminated throughout central Europe. Archives abound with paper marked with the two towers of Ravensburg in a bewildering variety of forms, frequently with the identifying initial of the maker placed in the console supporting the towers. So many variations on the Ravensburg watermark have been found that it seems probable the well-known symbol was imitated by paper-makers in other areas. Some watermarks identical with that in the "Copenhagen Tablature" have been catalogued, but they come from the far corners of German-speaking lands and from a period too early to be helpful in this study: Konstanz (1569–70), Münnernstadt (1571), Rostock (1572), and Görlitz (1581–86).⁹ Although there is no definite evidence as to the manuscript's place of origin, there is one hint that it reached Denmark at least before its completion — a title seemingly in Danish on the next-to-last folio of the manuscript.¹⁰

According to Hamburger: "Obviously all is the work of one scribe. At first the script is very clear and neat; gradually it becomes more hasty and coarse."¹¹ That the manuscript is the work of one person may seem not at all "obvious" to one glancing through the folios, and a closer study of the shapes of letters and numbers confirms the suspicion that quite different hands were at work here. In fact, the manuscript as a whole appears to be the work of several persons. The various hands do not appear successively, but rather in casual alternation. This might suggest that various members of a family compiled the manuscript, or perhaps that later users inserted short pieces in blank portions of some folios.

The question of who these persons might have been is a particularly vexing one. The only clue offered by the manuscript itself is a cluster of letters in the lower corner of f. 34, which, when isolated from the ink smudge obscuring them, appear as seen in Figure 3. It should be mentioned at this point that many manuscripts contain a certain amount of extraneous writing, particularly on first and last folios. Scribes often tried out their pens

9. C.M. Briquet, *Les filigranes: Dictionnaire historique des marques du papier* (Leipzig 1923), p. 802, No. 15927.

10. No. 68a, a simple setting of a popular drinking song, "Rundadinella", is followed by another piece loosely based on the tune and titled "Davatte po den". It is quite possibly a volte, for the title, when pronounced, bears a passable resemblance to the Danish "Det volte på den" (i.e., on the "Rundadinella"). The volte must have been popular in Denmark, judging from an unflattering reference by the English dramatist Thomas Nashe in his *Terrors of the Night* (1594): "After all they danced 'Lusty Gallant' and a drunken Danish levalto or two!"

11. Hamburger, *op. cit.*, pp. 133-34.

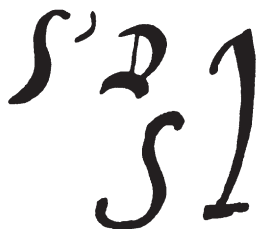


Figure 3. Letters appearing on the final folio of the "Copenhagen Tablature".

with scraps of phrases, practice of capital letters, or even "doodles". The inscription in the "Copenhagen Tablature" may be no more than such scribbling; it may even have been written by a later user of the tablature. Still, in an anonymous manuscript such a grouping of letters naturally assumes possible significance. Hamburger interpreted the letters as the signature *S. D.*, but made no attempt to identify the scribe except as "a German dilettante".¹² Mráček derived from the complex the letters *S. D. St.* and interpreted them as *Scripts. Delphin Strungk*. Supported by the evidence of the title of one of the pieces, "Courante de Delphin", he then declared this to be a Strungk autograph.¹³ Faced with the possibility of the significant discovery of a number of lighter secular pieces from the hand of an organist whose only known works are formal ones for the church, we should examine the evidence more closely. First, the fourth element of the letter group is almost certainly not a *t*, but more likely an ornamental bracket. The first figure may well not be an *S*, since it is made differently from the third; it may be another letter or merely a bit of decoration. In the latter case, however, we still would have the initials *D. S.* and the possibility of a connection with Strungk. In regard to the dance title "Courante de Delphin", if it does indeed refer to Strungk,¹⁴ it is something of an oddity, for in tablatures of the period the titles of the few dances with attributions included either last names or initials, never first names.

12. *Ibid.*, p. 134.

13. Mráček, *op. cit.*, p. 89.

14. The title may reflect some confusion with the word *dauphin*, which in French denotes both the dolphin and the heir to the throne. A courante honoring the Dauphin would be a natural companion for such pieces as No. 37, the "Courante La Reyne". On the other hand the word might well be read literally as *dolphin*. Like other manuscripts of the period the "Copenhagen Tablature" probably contains arrangements of melodies from contemporary court ballets – spectacles enlivened by the appearance of exotic persons and animals, all extravagantly costumed. As a single example, the accounts for expenses incurred in the presentation of a ballet in Copenhagen Castle on June 21, 1651, include payment for "two dolphins [Delphiner] of papier-mâché, painted and hollowed out" – for dancers in a "Dolphin Courante" perhaps?

The most direct solution would seem to be an examination of the handwriting of the various members of the Strungk family. It has been possible to secure samples – unfortunately mainly only signatures – of the father Joachim, of Delphin himself, and of his son Nicolaus Adam, the most renowned musician of the family. The striking differences in the pairs of signatures demonstrate the difficulty of positive identification of 17th-century German handwriting. Given the differences in these samples known

a.

Joachim Strungk

b.

Delphin Strungk.
Mit der Bitte, daß
ich mein Amte fortsetze
habe ich die Ehre

c.

Delphin Strungk Organ
St. Martini.

d.

Nicolaus Adam Strungk

e.



Nicolaus Adam Strungk

Figure 4. Handwriting of members of the Strungk family.¹⁵

15. Figs. 4a and d are reproduced from Georg Linnemann, *Celler Musikgeschichte bis zum Beginn des 19. Jahrhunderts* (Celle 1935), p. 18, and Fig. 4e from Dieter Härtwig, "Strungk", *Die Musik in Geschichte und Gegenwart XII* (Kassel–Basel 1965), col. 1619. Figs. 4b and c are taken from the archives in Braunschweig (Stadtarchiv, Nos. 140 and 145).

to be by the same persons, it is perhaps not inconceivable that the manuscript could stem from the Strungk family circle.¹⁶ Another possibility is that Strungk used the tablature in instructing some of his "many students from foreign lands" of whom Johann Gottfried Walther speaks,¹⁷ and that one of them returned with it to Denmark. Still, all evidence connecting Delphin Strungk with the "Copenhagen Tablature" is circumstantial: the initials on the last folio *may* be *D. S.*; signatures of members of the family are not entirely *unlike* some of the hands found in the tablature; the curious title "Courante de Delphin" *may* refer to Strungk; and as we shall see below, he was active in an area whose courts were inebriated with all things French, including clavecin music similar to that found in the largest section of the tablature.

In all equity it should be noted that similar evidence, more or less convincing, could be built up to support an attribution to a number of contemporary musicians with initials *D. S.* Among them are David Schedlich, Nuremberg organist, represented in at least two manuscripts¹⁸ by dance and song settings signed *D. S.*; Daniel Schröder, son of the Danish organist and builder Lorentz Schröder and brother of the Danish court organist Johann Schröder, himself organist at the important post of St. Mary's in Stralsund; even a minor figure such as Daniel Sellner (or Zellner), who like Strungk came from Braunschweig, was trained by Michael Praetorius in Wolfenbüttel, and was an active member of the Danish court chapel from 1613 to 1664.

The manuscript is written across facing folios in new German tablature with the octave beginning at *h*. The tablature system shows one significant departure from normal usage: the symbol *dis* () which in most tablatures does service for both *d-sharp* and *e-flat*, is here altered to  when *d-sharp* is intended. This may indicate that the intabulator had an instrument with a divided key for the *d-sharp*. Such instruments, while not common, were certainly not unknown, as can be seen from references such as the following one by Praetorius:

Dieweil die *Clavicymbel*, *Symphonien* und dergleichen Art . . . etwas *imperfect* seyn, nach demmal das *Genus Chromaticum* uff denselben nicht also, wie uff den Lauten und *Violen de Gamba* zuwege gebracht


16. Compare the delicate signature of Joachim Strungk with the facsimile of f. 2r (Plate 1), the signatures of Delphin with the courante of f. 26v (Plate 3), and those of Nicolaus Adam with the bold hand of f. 27v (Plate 4).

17. J.G. Walther, *Musicalisches Lexicon* (Leipzig 1732), p. 583.

18. Regina Clara Tablature, Vienna, Nationalbibl., Ms. 18491 and Berlin, Staatsbibl., Ms. 40147.

werden kan: So sind bissher uff angeben verständiger Organisten etliche *Clavicymbel* und *Symphonien* herfür kommen, darinnen der *Clavis* *dis* unterschieden und doppelt gemacht worden, darmit man in *Modo AEolio* (wenn derselbe in *quartam inferiorem transponiret* wird) die *tertiam* zwischen dem *h* und *fis* rein und just haben könne.¹⁹

Rhythmic signs are often sketchily indicated or even omitted from the final measures of pieces, but the vertical alignment of the letters generally makes the rhythmic intent clear.

The manuscript contains no trace of the differentiated symbols coming into use in France for the notation of varied and complex ornaments. Only one ornament is used, a small cross with dot () placed below the applicable letter. As Donington has indicated in his index of ornaments, symbols similar to this were in widespread use in the 17th century for slides, appoggiaturas, trills, mordents, and even for unspecified hints as to ornaments.²⁰ It is apparently the last usage (which Donington declares "unfortunately not uncommon") that is intended here, for the symbol appears in ascending and descending lines, on both strong and weak beats, and below both melodic lines and two- or three-note chords. It is thus left to the discretion of the player to introduce ornaments appropriate to the line.

This manuscript should prove a delightful discovery for those players interested in the authentic reproduction of early keyboard music, for it contains the most extensive fingering indications of any source of the period. Certainly suggestions for fingering can be found in treatises and keyboard collections of the 16th and 17th centuries, but there is so much discrepancy between them that none can be considered standard. Moreover, most of these sources run to tables of fingerings for scales and simple figures which are often of small help to the bewildered player faced with a piece seemingly composed of everything but those particular scales and figures. Here then is a collection of specific examples of fingering principles applied in practice. Most of the passagework is supplied with fingering, as are many of the choral passages. The fingering appears to have been carefully considered, writ-

19. "The harpsichord, symphony, and the like . . . are somewhat imperfect in that chromatic tones cannot be produced on them as on lutes and viols. Thus, in accordance with the specifications of competent organists, some harpsichords have been made with two different keys for the *d-sharp*, so that when the Aeolian mode is transposed a fourth downward, one can have the third between the *b-natural* and *f-sharp* pure and correct." Michael Praetorius, *Syntagma musicum* II (Wolfenbüttel 1618), p. 63.

20. Robert Donington, *The Interpretation of Early Music* (London 1963), p. 573. Nos. 47, 49.

ten over in several passages and added later with pencil in others. A study of the fingerings yields a number of interesting observations:

1. The person(s) responsible for the fingering preferred to perform scale passages for the right hand with 3 over 4 ascending and 3 over 2 descending, for the left hand, 2 over 3 descending and 2 over 1 ascending.
2. The player did not hold exclusively to the usual practice of performing right-hand ornaments on the third finger, and a goodly number were played on the second, particularly when no closing notes were notated (App. No. 6).
3. The $\frac{4}{2} - \frac{5}{3}$ fingering for consecutive thirds, which François Couperin later advocated as a new style,²¹ was already employed here in the earliest piece of the tablature (App. No. 1, m. 18). On the other hand, consecutive sixths were performed without change of fingers (App. No. 1, m. 34), as were many of the consecutive thirds.
4. The thumb was occasionally used on black notes (App. No. 5b, m. 25).
5. The fingerings were intended for an instrument with short-octave keyboard, as can be seen from the occasional reach of a twelfth in the left hand. Moreover, the keys of the lower octave of the instrument were arranged:

	D	E	B \flat		
C	F	G	A	B \sharp	c

This can be determined from the fact that octaves are fingered $\frac{1}{5}$ throughout the manuscript except for the octaves *e-E* (App. No. 4, m. 13, 19), *d-D* (App. No. 5b, m. 8, 19), and *c-C* (App. No. 4, m. 14), which are fingered $\frac{1}{4}$ or $\frac{2}{5}$ as sixths.

21. François Couperin, *L'Art de toucher le clavecin* (Paris 1716), p. 29.

The "Copenhagen Tablature" contains the following repertory:

1. Præludium C f. 1r
2. Præludium ex clave G \flat A \flat . Org. f. 2r-3r
3. Currant A \flat . [G] (Anno 1626, 3. Jan. Fecit) f. 2v-3r
4. Allamande [d] f. 2v-3r
5. Courrante [C] f. 3v-4r
6. Sarabande [g] f. 3v-4r
- 7a. Tantz [F] f. 3v-4r
- 7b. Der naech Tantz [fragment] f. 4v
8. Mascharad [fragment] [c] f. 4v
9. Sarabande [fragment] [d] f. 4v
- [Missing folio]
10. [untitled fragment] [g] f. 6r
11. [untitled fragment] [F] f. 6r
12. [untitled fragment] [G] f. 6r
13. Von Himmel Hoch da kom ich her [C] f. 6v-7r
14. Nun kom der Heyden Heyland [g] f. 6v-7r
15. Sarabande [g] f. 6v-7r
16. Der 3. Psalmen. Wie Viel sindt der o Herr [F] f. 7v-8r
- (Angefungen 1639. 3. Januar.)
17. Der 5. Psalmen. O Herr dein Ohren zu mir [g] f. 8v-9r
18. Der 103. Psalmen. Nu Preiss mein Seel [C] f. 8v-9r
19. Der 8. Psalmen. O Höchster Gott [d] f. 9v-10r
20. Erstanden ist der Heilige Christ [G] f. 9v-10r
21. Kom Gott Schöpffer Heyliger Geist [G] f. 9v-10r
22. Der 91. Psalmen. Wer in des aller höchsten Hut [d] f. 10v-11r
23. Intonation [d] f. 10v-11r
24. In dulci Jubilo [F] f. 10v-11r, 12r
25. Allamande [C] f. 11v-12r
26. Courrante [C] f. 11v-12r
27. Engelendishe Nachtigall [C] f. 12v-13r
28. Sarabande [C] f. 12v-13r
29. Engelendiesher Galliard [fragment] [D] f. 13v
30. Præludium [fragment] [D] f. 13v
31. Intonation ex G \flat [fragment] [g] f. 13v
- [missing folio]
32. [untitled fragment – Allemande] [g] f. 14r
33. [untitled fragment – Sarabande] [g] f. 14r
34. 2.da Sarabande [fragment] [g] f. 14r
- 35a. Courrante Lavigon [g] f. 14v-15r
- 47a. Courrante La Bourbono [d] f. 20v-21r

35b. La Duble	f. 14v-16r
36. Courante simple [d]	f. 15v-16r
37. Courrante La Reyn [g]	f. 15v-16r
38. Sarabande [g]	f. 16v-17r
39. Allamande [a]	f. 16v-17r
40. Sarabande [a]	f. 16v-17r
41. Præludium ex A [a]	f. 16v-17r
42. Courrante La Boudate [G]	f. 17v-18r
43a. Allamande [C]	f. 17v-18r
43b. Alio modo	f. 18v-19r
44. Ich füle lauter angst undt Schmerzen [d]	f. 18v-19r
45. Courrande [D]	f. 19v-20r
46. Sarabande [C]	f. 19v-20r
47b. Devision	f. 20v-22r
48a. Sarabande [d]	f. 21v-22r
48b. Duoble	f. 22v-23r
49. Courrante La Chabotte [D]	f. 22v-23r
50. Allamande de Mr. Meschanson [a]	f. 23v-24r
51. Allamande de Mr. Pinell [g]	f. 24v-25r
52. Sarabande [g]	f. 24v-25r
53. Allamande [a]	f. 25v-26r
54. Sarabande [D]	f. 25v-26r
55. Courante de Delphin [d]	f. 26v-27r
56. Als Damon Lang Geplaget [d]	f. 26v-27r
57. Le Vulcan [D]	f. 27v-28r
58. Sarabande [G]	f. 27v-28r
[blank folio]	
59a. Tantz [g]	f. 29v-30r
59b. Sprunckg	f. 29v-30r
60. Niederlendish Liedtgen [g]	f. 30v-31r
61. Courrante La Bourbon [d]	f. 30v-31r
62. Tantz [G]	f. 31v-32r
63. Engellendishes Liedtgen [g]	f. 32v-33r
64. Niederlendishes Liedtgen [F-d]	f. 32v-33r
65. [no title] [C]	f. 32v-33r
66. Aarie [d]	f. 32v-33r
67. Lusi [C]	f. 33v
68a. Rondadinela [C]	f. 33v
68b. Davatte po den	f. 33v
68c. [untitled fragment]	f. 34r
69. Liester Ehder dantze [C]	f. 34r

The dance type occurring most frequently in this manuscript is not the courante, as is the case with most mixed tablatures of the period, but rather the sarabande, of which 13 are included. The courantes are, however, next in number (12), followed by allemandes (8), song settings (7), preludes (6), German chorales and sacred songs (5), psalm settings (5), and German dances (4). On the basis of the physical make-up of the manuscript and the arrangement of the pieces, four general groupings can be discerned:

1. Nos. 2-9 (ff. 2r-4v): An opening prelude followed by a group of dances in a simple style. (The prelude No. 1 was added later, probably during the same period as the third group below.)
2. Nos. 10-24 (ff. 6r [following lacuna]-11r): A series of settings of chorales and psalm tunes. (The sarabande No. 15 and the "In dulci júbilo" setting were added later.)
3. Nos. 25-58 (ff. 11v-28r): The largest group, composed primarily of French dance forms, several of which have doubles.
4. Nos. 59-69 (ff. 29v [following a blank folio]-34r): With one exception (No. 61), settings of songs and German dances.

Of least musical interest are those pieces in the fourth group intabulated on the last two folios (Nos. 67-69), apparently teaching pieces for the veriest beginner. The German dances and song settings on the folios just preceding are on a higher level of difficulty, but with the exception of Nos. 60 and 61, their block harmonies show little influence of the French clavecin style which predominates in the tablature. The influence of this style can be



Example 1. Psalm 103, Susanne van Soldt Manuscript, f. 5v.²²

22. Published in Alan Curtis, *Dutch Keyboard Music of the 16th and 17th Centuries* (Amsterdam 1961), p. 9.

seen to some extent in the chorale and psalm settings of the second section. It is instructive to compare the Copenhagen setting of the 103rd Psalm (App. No. 3), with its three-voice texture and numerous ornaments, with the stiff chordal progressions of a Dutch setting of the same melody in the Susanne van Soldt Manuscript (Example 1).

It is in the dance pieces of the first and third sections that the changes taking place within the French style itself can best be seen. Compare, for example, the allemande No. 4 (App. No. 2), with its lightly ornamented melody above two simple supporting voices, with the more extended melodic lines and freely-voiced, broken texture of allemandes later in the tablature (App. No. 6). The pervasive influence of the lute on clavecin style of the period can be seen here in these beginnings of the *style brisé* as well as in the titles of the allemandes Nos. 50 and 51, which are attributed to the celebrated French lutenists Mézangeau and Pinel. This section of the tablature contains at least one other piece adapted from a lute original: the sarabande No. 48 (App. No. 8), which appears in the keyboard manuscript of Vincentius de la Faille as "Sarabande Pinel".

The question arises: Are the pieces of this section actually of French origin, or are they assimilations of French style? The question assumes some importance because so few French keyboard sources from this transitional period have survived. Unhappily for researchers such as Hamburger, who would like to see in this tablature a fruitful new source of works from the "lost" decades of French keyboard music, there is no concrete evidence that this is the case. Not a single one of these pieces has been found among the published works of Chambonnières or in the Bauyn Manuscript, the principal manuscript source for Chambonnières, Louis Couperin, and others active around the mid-century. It does not seem likely that a person collecting French keyboard music would have failed to include in his manuscript at least a few of the best-known pieces by the most famous French composers of the day. The available evidence indicates, rather, that the person who prepared this section of the tablature was working independently, setting popular French dance melodies and adapting lute pieces to the keyboard.

Even if the pieces are not of truly French origin, this in no way negates their importance as examples of French style and, still more, as evidence of the spread of that style. The different aspects of French keyboard style at the mid-century are best represented by the works of Chambonnières and Louis Couperin. The more progressive style of Couperin, marked by the in-

tegration of polyphonic techniques into the dance forms (Example 2) and a bolder use of dissonance (Example 3), finds no echo in the dances of the



Example 2. "Sarabande en Canon" of Louis Couperin.²³



Example 3. "Allemande" of Louis Couperin.²⁴

23. *Oeuvres complètes de Louis Couperin*, ed. Paul Brunold (Paris 1936), p. 53.

24. *Ibid.*, p. 90.

tablature, which may well have been completed before Couperin's works were widely known. The person who wrote this portion of the tablature was comfortably at home in the earlier refined and subtle style shown at its best in the works of Chambonnières, with their smooth harmonies, delicate ornamentation, and often folk-like melodies. The reader may compare Example 4 with the allemande No. 39 of the tablature (App. No. 6), Example 5 with the courante No. 35a (App. No. 5), and Example 6 with the sarabande No. 48a (App. No. 8).



Example 4. "Allemande La Rare" of Chambonnières.²⁵



Example 5. "Courante de Madame" of Chambonnières.²⁶

25. *Oeuvres complètes de Chambonnières*, ed. Paul Brunold and André Tessier (Paris 1925), p. 1.

26. *Ibid.*, p. 12.



Example 6. "Sarabande O beau jardin" of Chambonnières.²⁷

We might return to the question of the manuscript's origin in light of its musical style. It was not until about 1670 that French musicians arrived in Germany in significant numbers, that French ballets and operas found widespread performance, and that young German musicians began to aspire to *Studienreisen* to Paris, returning to publish instrumental suites in the French manner. Earlier in the century such interest in French music was far from general. The lighter French style won little foothold in the great free cities, where sacred music was assiduously cultivated. It was in the aristocratic atmosphere of some of the princely courts that French music was enthusiastically received, particularly in those near the border of France and in those whose rulers were tied to the court of Versailles through marriage or friendship. It was to just such a select audience that Michael Praetorius, Kapellmeister in Wolfenbüttel, appealed with his arrangements of over 300 dances brought from Paris by the French dancing master to the Duke. Praetorius commended his *Terpsichore* "not only to instrumentalists, but especially to distinguished persons of the nobility and others who in France have become skilled in such dances."²⁸ Courts under strong French influence were marked not only by their enthusiasm for French dances, but also by their early presentation of French ballets, for example, Stuttgart (1616),

27. *Ibid.*, p. 88.

28. Michael Praetorius, *Terpsichore* (Wolfenbüttel 1612), p. vii.

Dresden (1622), Braunschweig-Wolfenbüttel (1640), and Celle (1653).²⁹ In such a courtly milieu the writer of this portion of the manuscript could have learned the latest styles in French music. We might look to a circle such as the related courts of Celle, Hannover, and Braunschweig-Wolfenbüttel, variously praised by the French traveler Samuel Chappuzeau as the gayest, the best regulated, and the most *galante* in Germany,³⁰ and closely bound by marriage to the Danish court.

The several indications of English influence in the manuscript, however, should also be taken into consideration. English songs and dances were little known in the interior of Europe;³¹ only in manuscripts from the Baltic area, where visits from English comedy troupes were frequent and where numerous English instrumentalists were employed, do English pieces appear in significant numbers. Yet, included in the "Copenhagen Tablature" are an "Engelendische Nachtigall", an "Engelendiesher Galliard", an "Engellendishes Liedtgen", and a courante whose variation is marked not "double", but "devision".

Since there were so few areas where French and English musical influences overlapped, it should be noted that the court of Christian IV had long welcomed both English comedy troupes and instrumentalists, yet was also one of the earliest Germanic courts to present a court ballet (in 1634 for the festivities surrounding the wedding of the Crown Prince). It was only, however, upon the accession of Christian's son Frederik III in 1648 that the French style triumphed under the patronage of the new, pleasure-loving Queen. Every state event was celebrated with a ballet in which members of the royal family took part, as was the custom at Versailles. In 1654 Anne de La Barre, member of a celebrated Parisian family of musicians, paid an extended visit to the Danish court, which was charmed by her performances as lutenist and *claveciniste* and as singer and dancer in court ballets. The following year Pascal Bence was called from Paris to organize and direct a band of eight strings frankly patterned after the *Vingt-quatre Violons du Roi*. In such an atmosphere as this prevailing at the Danish court around the mid-century, the "French" portions of the "Copenhagen Tablature" could well have been written. As with any claim for Delphin Strungk as

29. For more detailed information on the spread of the French style in Germany, see Epstein, *op. cit.*, pp. 16-46.

30. Cited in André Pirro, "Remarques de quelques voyageurs sur la musique en Allemagne et dans les pays du nord de 1634 à 1706", *Festschrift Riemann* (Leipzig 1909), p. 330.

31. In the Regina Clara Tablature, for example, among the 117 pieces is found only one "Galliarda Englesa".

writer of the tablature, all evidence for a Danish origin is circumstantial. Yet, nowhere else did quite the same stylistic elements coincide around 1650: a basically Germanic tradition, a historically strong English influence, and a fascination with French music and culture.

The final point of consideration concerning this manuscript is that which first drew the attention of researchers – its place in the history of the suite. When Norlind published his article "Zur Geschichte der Suite" in 1905, he was attempting to counter the claims of German musicologists for the German origin of the Baroque suite.³² He pressed a claim for precedence on behalf of the Parisian lute school of 1630 to 1660, whose choice and grouping of dances were soon imitated in the keyboard suite. Norlind seized eagerly on the "Copenhagen Tablature" as an early example of suite-group-

Wie früh diese Zusammenstellung bereits angewendet wurde, zeigt uns ein handschriftliches Klavierbuch aus der Bibliothek Kopenhagen [Gl. kgl. Saml. 376 Fol.]. Einige Tänze sind am 3. Januar 1626 eingetragen (Fol. 2-3). Bei diesen ist die Ordnung: Allemande–Courante–Sarabande. Am 3. Januar 1639 sind folgende Tänze eingeschrieben, die nebeneinander gestellt und von einem Praeludium eingeleitet sind: Fol. 13-15: Intonation–Sarabande–3 Couranten. Fol. 16-19: Praeludium–Courante–Allemande (mit *Alio modo*)–Courante–Sarabande. Wir können aber diese Tanzfolgen bloss Vorstudien einer neuen Suite nennen; denn sie sind alle nur lose aneinander gefügt und entbehren jeder zyklischen Anordnung.³³

However praiseworthy his efforts to call attention to the "Copenhagen Tablature", Norlind here completely misrepresented its contents. The 1626 date accompanies piece No. 3 in the tablature, not the allemande, courante, and sarabande to which he referred (Nos. 4-6). Moreover, the three dances are not even in the same key, the only common characteristic of the diverse

32. For a survey of the theories of Spitta, Riemann, and others, see Norlind, *op. cit.*, pp. 172-73, and Margarete Reimann, *Untersuchungen zur Formgeschichte der französischen Klavier-Suite* (Regensburg 1940), pp. 7-9.

33. "A manuscript keyboard book from the Copenhagen Library demonstrates how early this combination [allemande–courante–sarabande] was already employed. Several dances are recorded on January 3, 1626 (ff. 2-3). With these there is the arrangement allemande–courante–sarabande. On January 3, 1639, are inscribed the following dances, which are placed side by side and introduced by a prelude: ff. 13-15, intonation–sarabande–three courantes; ff. 16-19, prelude–courante–allemande (with *alio modo*)–courante–sarabande. However, we can only style these successions of dances as *Vorstudien* to a new suite, for they are all only loosely bound together and are lacking in any cyclical arrangement." Norlind, *op. cit.*, p. 186.

forms of the 17th-century suite. Similarly, the date 1639 occurs with a psalm setting from the second part of the tablature (No. 16) and has no connection with the pieces mentioned by Norlind from ff. 13-15 of the third section (Nos. 31, 34-37). Here he failed to take into account the presence of fragments Nos. 32 and 33 and also the fact that the courante No. 36 is in a different key from the others. The same problems are found in Norlind's grouping from ff. 16-19: a prelude in *a* (No. 41), a courante in *G* (No. 42), an allemande in *C* (No. 43), (No. 44?), a courante in *D* (No. 45), and a sarabande in *C* (No. 46). It can only be said that Norlind, in spite of his efforts to counter German claims for the *origin* of the suite, was still extracting from his various French sources those items which would fit in with the German *concept* of the suite as a balanced succession of certain dances with contrasting meters, tempos, and characters.

This misconstruction of the material in the "Copenhagen Tablature" confused later writers. Hamburger in his survey pointed out the basic problem of key dissimilarity and concluded that here was a "disordered collection of dance forms without connection to the suite" with the exception of an "incomplete suite" in Nos. 39-41.³⁴ Epstein resifted the material and found two groupings which seemed to him possible suites (Nos. 25-28 and 39-41) along with three other groupings which fitted less neatly into the classic order of the suite, prompting the judgment: "Whether there is an intentional arrangement in these sequences is indeed doubtful." Yet he then complicated the issue with the unfortunate assertion that in this manuscript are preserved "two keyboard suites certainly produced in France [!], from the time around 1630 [!]."³⁵

Working with the suite problem at the same time as was Epstein, Margarete Reimann referred to Norlind's early statements, but did not evaluate them because she had been unable to see the "Copenhagen Tablature". That is unfortunate, because it contains interesting evidence to support her basic thesis. Like Norlind, she was attempting to reassess the whole German viewpoint on the nature and origin of the suite. In the course of studying all the lute and keyboard material available to her, both printed and manuscript, she was able to determine three types of suites, all sharing the common characteristic of a *conscious grouping of dances in the same key*.

34. Hamburger, *op. cit.*, pp. 134-36.

35. Epstein, *op. cit.*, p. 133.

Type I: Arrangement by groups of dances, from which the player was free to choose. This was normal for lute publications early in the century, such as Besard's *Thesaurus harmonicus* (1603), and still found in the Bauyn Manuscript (1660's), where a keyboard suite in *C* by Louis Couperin is ordered: four allemandes – eleven courantes – four sarabandes – two giges – five courantes – one chaconne.

Type II: Arrangements of different single dances, the type of the "classic" suite of allemande – courante – sarabande – gigue, but unknown among the works of the clavecinists.

Type III: Arrangements of both single dances and groups, normal for French lute and clavecin sources from about 1670, as in a suite in *a* in the *Pièces de luth* of Denis Gaultier: prelude – pavanne – three courantes – allemande – two sarabandes; or in the last suite from the second volume of *Pièces de clavessin* of Chambonnières: allemande – gigue – three courantes – sarabande – menuet.

Reimann concluded that the "classic" suite could not be considered the norm for French composers, either in regard to its outward order or its inward sense (the balance of contrasting elements). Therefore, the French suites should be viewed neither as inferior because of their lack of "order", nor even praiseworthy as predecessors of the classic suite, but rather as examples of a quite different mode of thinking. Whereas the Germanic mind, in Reimann's opinion, must build, must force individual elements into a higher metaphysical unity, the French mind prizes the separate elements and delights in the freedom to choose and mold them at will under no compunction from above.

At about the time when the middle portion of the "Copenhagen Tablature" was being written, Johann Jakob Froberger was already applying this Germanic thinking to the reshaping of the suite. Like the French examples of the time, Froberger's early suites were usually without gigue, and they were marked by a closed form (slow movements at beginning and end) which generally placed the sarabande last. However, in contrast to French suites the number of dances was significantly reduced; the individual dances began to assume constant positions; groups of a single type no longer appeared; and there was frequently motivic connection between the dances.

From the very beginning of the third section of the "Copenhagen Tablature", an organizational process similar to that shown by Froberger, but on a more modest scale, can be observed:

Nos. 25. Allemande	C	37. Courante	g
26. Courante		38. Sarabande	
27. English Dance			
28. Sarabande			
29. Galliard	D	39. Allemande	a
30. Prelude		40. Sarabande	
		41. Prelude	
31. Intonation	g	47. Courante—Double	d
32. [Allemande]		48. Sarabande—Double	
33. Sarabande			
34. Sarabande		51. Allemande	g
35. Courante—Double		52. Sarabande	

The series of dances in *C* (Nos. 25-28), *g* (Nos. 31-35), and *a* (Nos. 39-41) certainly deserve to be called suites, for the arrangements could scarcely be fortuitous, particularly when two of the three are provided with preludes. As with early Froberger suites there are no gigue, and the number of dances is small, primarily the three kernel dances of the suite. The suite in *g* does include a sarabande group in the French manner, but this in itself gives evidence of the writer's organizational intent, in that the second example is titled "Second Sarabande", which would be unnecessary were the two not part of a series. Except for the use of the courante as the last item of the suite in *g*, the kernel dances are in the same relative positions to one another as in the classic German suite. It should be noted that the same thing is true of the pairings Nos. 37-38, 47-48, and 51-52, and that again with the exception of the suite in *g* all suites and pairings end with a sarabande, as do early Froberger examples. There is also a motivic connection between the prelude and allemande of the suite in *a* in the Froberger manner (App. Nos. 6 and 7).

Because of their connection with the suites, the various preludes in the tablature are worthy of comment. Lutenists had long made a practice of improvising preludes to test their instruments' tuning before beginning dance suites, and the practice was taken over by the clavecinists along with so much else from the lute tradition. Louis Couperin was the first of the French composers to leave written examples of his preludes,³⁶ but they are

36. 14 examples, grouped together before the suites as they appear in the Bauyn Manuscript, are published in L. Couperin, *op. cit.*, pp. 1-28.

hardly more than frameworks for improvisation, with pitches specified, but with rhythm and other points of performance left to the discretion of the player. With later French composers the prelude retained something of this improvisatory quality and only a loose connection to the suite.³⁷ All the preludes in the "Copenhagen Tablature" probably antedate those by Louis Couperin, and the prelude No. 2, which is reminiscent of a Netherlandish toccata, is the earliest known recorded example of a prelude joined to a dance form (the courante No. 3). The remaining preludes are in the later improvisatory French style, and with the exception of No. 1³⁸ they are joined to dances in the same key.

Seldom are advances in musical forms or styles the work of a single person. When German musicologists of earlier years credited Froberger with the creation of the suite, they were not only ignoring the valid claims of the French suite as the expression of an independent mode of thinking, they were also overlooking the possibility that a similar absorption of French style and restructuring of French models was probably going on elsewhere in Germany around 1650. The "Copenhagen Tablature" seems to be an example of this process. The main body of the music is French in style, but the organizational principles show a Germanic mind at work in a direction surprisingly similar to that demonstrated by Froberger in his early suites.

37. Even as late as 1713 to 1730 François Couperin did not publish preludes with his suites, although he clearly expected them to be played. In his *L'Art de toucher le clavecin* (1716) he provided preludes in the keys of his published suites for the assistance of the inexperienced player unskilled in improvisation.
38. This prelude may serve the function of an opening exercise, like those in many tablatures of the period. However, since it seems to have been inserted at about the same time as the dances of the third section, it may have been intended for use with the suite in C (Nos. 25-28).

Resumé

Artiklen er baseret på forf.'s doktorafhandling, *Keyboard Tablatures of the Mid-Seventeenth Century in the Royal Library, Copenhagen* (North Texas State University, 1973). Af de dér behandlede tabulaturer – Ny kgl. Saml. 1997, fol. (Obmaus-tabulaturet), mu 6703.2131/6 (Voigtländer-tabulaturet) og Gl. kgl. Saml. 376, fol. – er det sidstnævnte, kaldet ”Københavnertabulaturet”, det største.

Håndskriftet, hvis skriver og oprindelige ejer ikke kendes, består af tre fascikler med ialt 34 folioblade. Det antages, at hovedparten af tabulaturet er blevet til i 1640'erne og at det er fuldendt efter 1650.

Tabulaturskriften er – med variationer – den nyere tyske tabulaturskrift; karakteristisk for håndskriftet er den usædvanligt hyppige angivelse af fingersætning.

Indholdet er først og fremmest dansesatser, desuden vise-, koral- og salmeudsættelser. Stilistisk er hovedindflydelsen den samtidige franske, lut-påvirkede clavecin-stil. Men snarere end at være af fransk oprindelse synes stykkerne på en interessant måde at vidne om den franske stils udbredelse til et lokalt miljø. Og det er muligt, at tabulaturet er blevet til i Danmark. Thi foruden fransk indflydelse findes også engelske danse, og sammenstillingen af nogle af dansesatserne til suite-agtige rækker peger mod tendenser i den samtidige tyske klavermusik hos Froberger. Og netop den danske hofmusik var i disse årtier et sådant samlingssted for disse brogede europæiske tendenser.

Appendix No. 1

Præludium ex clave G \flat Ab.org.

f. 2r-3r

2

5

9

12

15

Handwritten musical score for piano, measures 33-38. The score is written on two staves (treble and bass clef) with a key signature of one sharp (F#). The music features a mix of chords and single notes, with some measures containing slurs and ties. Fingering numbers (1, 2, 3, 4, 5) are indicated above or below notes. Measure numbers 33, 38, and 5 are visible.

Measures 33-38:

- Measure 33: Treble clef has a chord (F#, A, C, E). Bass clef has a sequence of notes: 1 (F#), 5 (C), 2 (A), 3 (E).
- Measure 34: Treble clef has a sequence of notes: 2 (A), 3 (E), 4 (F#), 5 (C). Bass clef has a sequence of notes: 5 (C), 1 (F#), 2 (A), 3 (E).
- Measure 35: Treble clef has a sequence of notes: 4 (F#), 3 (E), 2 (A). Bass clef has a sequence of notes: 1 (F#), 2 (A), 3 (E).
- Measure 36: Treble clef has a sequence of notes: 2 (A), 3 (E), 4 (F#), 5 (C). Bass clef has a sequence of notes: 1 (F#), 2 (A), 3 (E).
- Measure 37: Treble clef has a sequence of notes: 2 (A), 3 (E), 4 (F#), 5 (C). Bass clef has a sequence of notes: 1 (F#), 2 (A), 3 (E).
- Measure 38: Treble clef has a sequence of notes: 2 (A), 3 (E), 4 (F#), 5 (C). Bass clef has a sequence of notes: 1 (F#), 2 (A), 3 (E).

Appendix No. 2

Allamande

f. 2v-3r

4

4

8

Appendix No. 3

Der 103. Psalmen Nu Preiß mein Seel

18 *f. 8v-9r*

3 3 4 3 2

4 3 4 2 3 2

4 3 4 3 2 3

19

This musical score is for a piece titled 'Der 103. Psalmen Nu Preiß mein Seel'. It is arranged for a single melodic line (treble clef) and a keyboard accompaniment (grand staff). The score is divided into five systems, each with a measure number on the left: 18, 6, 11, 15, and 19. The first system (measure 18) includes a dynamic marking 'f. 8v-9r' and a '2' above the first measure. The second system (measure 6) has a '3' above the first measure. The third system (measure 11) has a '4' above the first measure. The fourth system (measure 15) has a '4' above the first measure. The fifth system (measure 19) has a '3' above the first measure. The score features various musical notations including eighth, sixteenth, and thirty-second notes, rests, and bar lines. There are also some performance markings like 'f.' (forte) and '8v-9r' (octave up/down). The keyboard part consists of chords and moving lines in both hands.

23

28

33

38

42

Musical score for piano, measures 45-47. The score is written for two staves: Treble and Bass. Measure 45 (labeled 45 in the bass staff) features a treble staff with a triplet of eighth notes (F4, G4, A4) and a bass staff with a half note (F3). Measure 46 features a treble staff with a half note (A4), a quarter note (B4), and a quarter note (C5), and a bass staff with a half note (F3). Measure 47 features a treble staff with a half note (A4) and a bass staff with a half note (F3). Fingering numbers are provided above the treble staff: 3, 3, 4, 3, 4, 3, 2, 5, 3, 4, 3. A fermata is placed over the final note of measure 47.

Appendix No. 4

Engelendische Nachtigall

f. 12v-13r

27

4

8

12

16

Measures 19-21. Treble clef: 3 2 3 4, 5 2 3 4, 3 4 3 4 5 2. Bass clef: 2 5 2 3, 4 1 2 1 2 3 2 1, 2 1 2, 1 2 1.

Measures 22-24. Treble clef: 3 4 5 2 3 2, 3 4 3 2 3, 2 3, 3 2 3 4. Bass clef: 2 3 1 5 3, 4 3 2 1 2 5, 2 3 2 3 2 3 4.

Measures 26-28. Treble clef: 3 2 3 2, 3, 4 5 2 3 2 3 2 3. Bass clef: 2 6, 2, 2.

Measures 29-31. Treble clef: 3 2 3 2 5, 3, 3. Bass clef: 2 9, 1 4 3 4 2 1 2 4, 2 1 2 1 2 1 2 4.

Measures 33-35. Treble clef: 3 2 3 2 3 2 3 2, 3 2 3 2 3 2 3 2, 3 2 3 2 3. Bass clef: 3 3, 1 2 3 2 3 2 3, 4 1 2 3 2 4 2 1, 3 4 2 1 4.

Appendix No. 5a

Courrante Lavigon

f. 14v-15r

35a

The musical score is written for a lute, indicated by the label '35a' and the 5-line staff. It consists of three systems of music. The first system has five measures, the second has four, and the third has five. The notation includes various rhythmic values (minims, crotchets, quavers) and fingerings (numbers 1-5). There are also some special symbols like a cross with a diagonal line. The key signature is one sharp (F#).

3 2 3 2 3 4 3 4 3 4 3 2 3

14

3 4 3 4 2 3 2 3 2 3 2

18

3 2 3 4 3

23

2 3 2 3 3 3

27

3 2 3 4 3 2 4 3 2 3

32

Appendix No. 5b

La Duble

f. 14v-16r

35b

The musical score for 'La Duble' is written in 3/4 time and consists of five systems of music. Each system contains a treble staff and a bass staff. The score is marked with various musical notations, including notes, rests, and bar lines. Fingerings are indicated by numbers 1-4 above or below notes. The score is divided into measures by bar lines, and some measures contain multiple notes. The first system starts with a treble staff and a bass staff. The second system continues the melody. The third system features a treble staff and a bass staff. The fourth system continues the melody. The fifth system concludes the piece with a treble staff and a bass staff. The score is marked with various musical notations, including notes, rests, and bar lines. Fingerings are indicated by numbers 1-4 above or below notes. The score is divided into measures by bar lines, and some measures contain multiple notes. The first system starts with a treble staff and a bass staff. The second system continues the melody. The third system features a treble staff and a bass staff. The fourth system continues the melody. The fifth system concludes the piece with a treble staff and a bass staff.

3 4 2 3 2 3 4 3 2

19 1 4 2 1 2 4



3 4 3 4 3 4 3 4 3 2 3 4 3 2

23 3 2 1 5 2 1 3 1



3 4 3 4 3 2 3 4 3 2 3 4

27 2 1 1 1 3 4 3 2 3



3 2 3 4 3 2 2 3 4 3 2 3 4 3 2

30 2 1 2 3 2 3 4 3 2 3



3 2 3 4 3 2 3 4 3 2 2 3

33 1 2 1



Appendix No. 6

Allamande

f. 16v-17r

39

3 5 3 2 3 4 2

3 4 3 4 3 2 3 4 3 2 2 3 3 4 3

3 4 2 3 2 3 4 3 2 3 2 4 3 2 3 2 3

3 2 3 4 2 3 4 3 2 3 3

10

Appendix No. 7

Præludium ex A:

f. 16v-17r

41

3 4 3 2

3 2 3 2 3 2

2 4 3 2 3 2 3 4 4 3 2

1 2 1 3 2 1

3 2 3 2 3 2 3 2 3

4 3 2 3 2 3

7

Appendix No. 8

Sarabande

f. 21v-22r

48a

The musical score for the Sarabande is presented in five systems, each consisting of two staves. The first system is labeled '48a'. The notation includes various rhythmic values, accidentals, and fingerings. The score is written for a single melodic line on a grand staff.

System 1 (Measures 1-4):
Measure 1: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.
Measure 2: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.
Measure 3: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.
Measure 4: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.

System 2 (Measures 5-8):
Measure 5: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.
Measure 6: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.
Measure 7: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.
Measure 8: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.

System 3 (Measures 9-12):
Measure 9: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.
Measure 10: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.
Measure 11: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.
Measure 12: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.

System 4 (Measures 13-16):
Measure 13: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.
Measure 14: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.
Measure 15: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.
Measure 16: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.

System 5 (Measures 17-20):
Measure 17: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.
Measure 18: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.
Measure 19: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.
Measure 20: Treble clef, F#4 quarter, F#4 quarter, F#4 quarter. Bass clef, F#3 quarter, F#3 quarter, F#3 quarter.

The image displays a page of a musical score for the piece "Duoble" by John Cage. The score is written for piano and voice. The piano part is in G major, 4/4 time, and consists of five systems of staves. The voice part is in G major, 4/4 time, and consists of one system. The piano part includes complex rhythmic notation, including triplets, sixteenth notes, and eighth notes, as well as fingerings and breath marks. The voice part includes a single line of music with a complex rhythm. The score is labeled "Duoble" and "f. 22v-23r".

This musical score is for a piece titled "The Copenhagen Tablature" on page 45. It consists of two systems of music, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 7/8. The first system contains measures 17 through 20. Measure 17 has a treble staff with a sequence of eighth notes (F#, G, A, B, C, D, E) and a bass staff with a single eighth note (F#). Measure 18 has a treble staff with a sequence of eighth notes (F#, G, A, B, C, D, E) and a bass staff with a sequence of eighth notes (F#, G, A, B, C, D, E). Measure 19 has a treble staff with a sequence of eighth notes (F#, G, A, B, C, D, E) and a bass staff with a sequence of eighth notes (F#, G, A, B, C, D, E). Measure 20 has a treble staff with a sequence of eighth notes (F#, G, A, B, C, D, E) and a bass staff with a sequence of eighth notes (F#, G, A, B, C, D, E). The second system contains measures 21 through 24. Measure 21 has a treble staff with a sequence of eighth notes (F#, G, A, B, C, D, E) and a bass staff with a sequence of eighth notes (F#, G, A, B, C, D, E). Measure 22 has a treble staff with a sequence of eighth notes (F#, G, A, B, C, D, E) and a bass staff with a sequence of eighth notes (F#, G, A, B, C, D, E). Measure 23 has a treble staff with a sequence of eighth notes (F#, G, A, B, C, D, E) and a bass staff with a sequence of eighth notes (F#, G, A, B, C, D, E). Measure 24 has a treble staff with a sequence of eighth notes (F#, G, A, B, C, D, E) and a bass staff with a sequence of eighth notes (F#, G, A, B, C, D, E). The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and fingerings. Above the first system, the fingerings 3 2 3 2 3 4 and 3 2 3 2 3 4 are written. Above the second system, the fingerings 3 2 3 2 3 4, 3 4 3 2 3 4, 3 4 3, and 2 3 are written.

Plate 1

Preludium
ex clave 6.4
A. Org.

The image shows a handwritten musical score for a Preludium on a clavichord. The title is "Preludium ex clave 6.4 A. Org." written in a cursive hand. The score is written on a single staff with a 6/4 time signature. It features various musical notations, including notes, rests, and figured bass. The notation is dense and includes many accidentals and ornaments. The score is divided into several systems, with some systems containing multiple staves. The handwriting is in a cursive style, typical of 18th-century musical notation. The paper is aged and shows some staining and wear.

Plate 2

The image displays a page of handwritten musical notation in Copenhagen Tablature, organized into six horizontal systems. Each system consists of a staff with notes and a corresponding line of numerical figures (fingerings or tablature). The notation is written in a cursive, historical style.

- System 1:** The first staff is labeled "Engelens" and "Hofsgall". It features a treble clef and a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, with numerical figures written below the staff.
- System 2:** The second staff continues the musical piece, showing a variety of note values and fingerings.
- System 3:** The third staff includes a double bar line and a change in the numerical figures, which now include sequences like "1521241" and "2415151".
- System 4:** The fourth staff shows a continuation of the notation, with a key signature change to two sharps (F# and C#) indicated by the notation.
- System 5:** The fifth staff features a treble clef and a key signature of two sharps. The numerical figures are more complex, including sequences like "3232 3232" and "123 2421".
- System 6:** The sixth staff is labeled "Sarabanda" and includes a large, ornate initial "S". It features a treble clef and a key signature of two sharps. The notation includes a variety of note values and fingerings.

The overall layout is clean, with the notation clearly legible against the aged paper background. The page is numbered "47" in the top right corner.

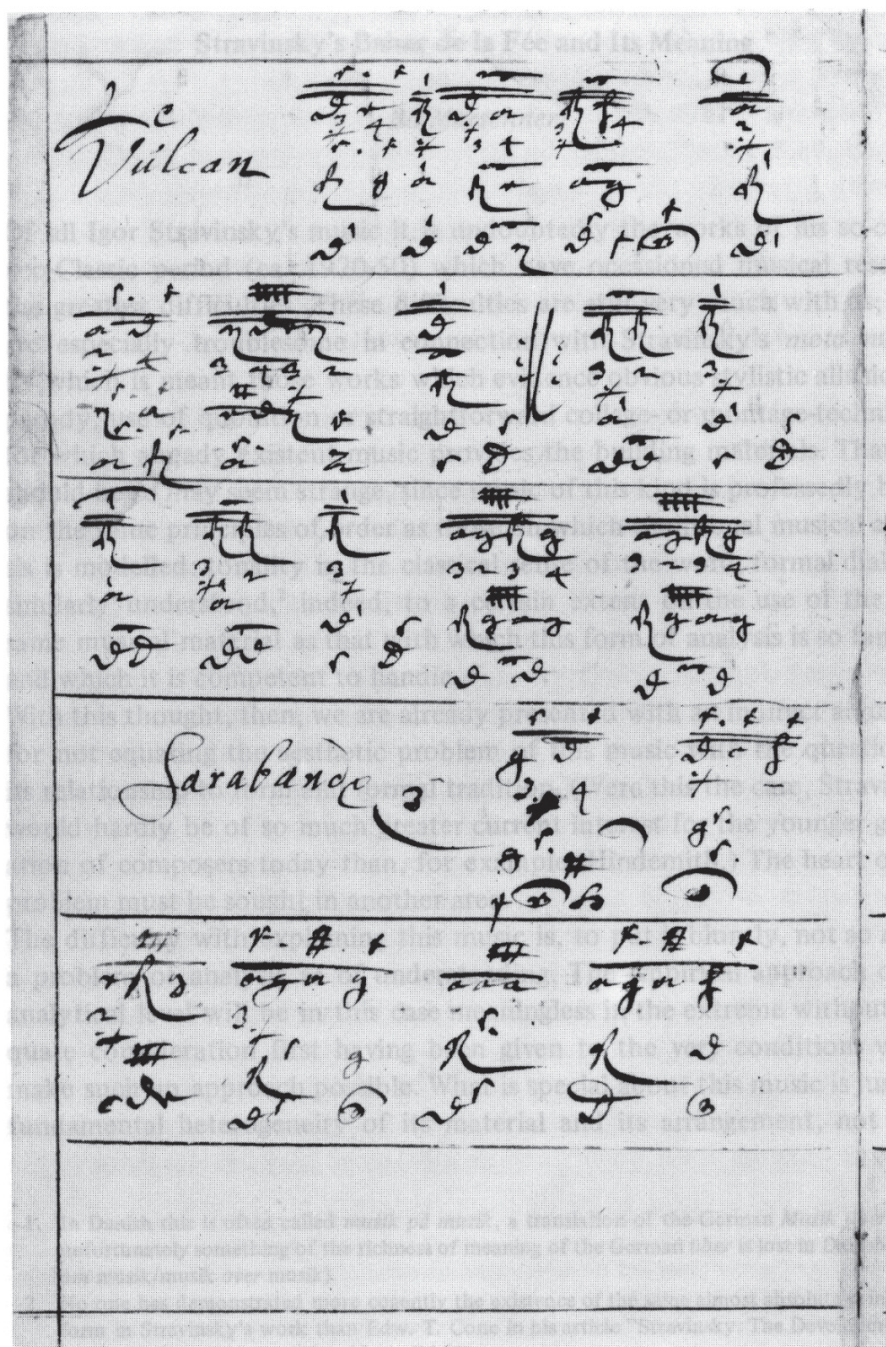
Plate 3

*Surâte
de Delphine*

*Alis Damon
Lang Br. plagi*

The musical score is written on multiple staves. The top system includes the title "Surâte de Delphine" and a large bracketed "3". Below the title, there are several staves of musical notation. The notation includes notes, rests, and dynamic markings such as "f" (forte) and "p" (piano). There are also some numerical figures written below the notes, possibly indicating fingerings or counts. The score is written in a handwritten style, with some corrections and additions visible. The bottom system of the score includes the name "Alis Damon" and the instrument "Lang Br. plagi". The notation continues with various musical symbols and figures.

Plate 4



Stravinsky's Baiser de la Fée and Its Meaning

Bo Marschner

Of all Igor Stravinsky's music it is undoubtedly the works of his so-called neo-Classic period (ca. 1920-50) which have occasioned musical research the greatest difficulties. These difficulties are still very much with us; they are especially troublesome in connection with Stravinsky's *meta-music*,¹ by which is meant those works which evidence obvious stylistic allusion or parody, use of quotation or straightforward collage- or montage-technique, for which already existent music provides the building materials. That this should be so may seem strange, since music of this kind is professedly based on the same principles of order as those on which traditional musical analysis is modelled: tonality in the classical sense of the word, formal dialectic similarly understood,² indeed, to a certain extent on the use of the very same musical material as that with which this form of analysis is so familiar and which it is competent to handle.

With this thought, then, we are already presented with an indirect argument for not equating the aesthetic problem of this music with the question of its relationship to form and formal tradition. (Were this the case, Stravinsky would hardly be of so much greater current interest for the younger generation of composers today than, for example, Hindemith.) The heart of the problem must be sought in another area.

The difficulty with explaining this music is, to put it bluntly, not so much a problem of analysis as of understanding. The empirical approach on an analytical level will be in this case meaningless in the extreme without adequate consideration first having been given to the very conditions which make such an approach possible. What is special about this music is just the fundamental heterogeneity of its material and its arrangement, not — as

1. In Danish this is often called *musik på musik*, a translation of the German *Musik über Musik*; unfortunately something of the richness of meaning of the German *über* is lost in Danish (*musik om musik/musik over musik*).
2. No one has demonstrated more cogently the existence of the same almost absolute principle of form in Stravinsky's work than Edw. T. Cone in his article "Stravinsky: The Development of a Method", *Perspectives of New Music* (1962).

Stravinsky himself has wished to regard it – its universality or the "objectivity" of the material. The "positive", rather neglected aspect of this heterogeneity is its tendency to call forth a content of meaning over and above that which is usual for musical relationships.

The following is intended as a *case-study* bearing on meta-music against the aesthetic background provided by Stravinsky's conception of neo-Classicism and with Stravinsky's ballet based on motives by Tchaikovsky, *Le Baiser de la Fée* (comp. 1928), as its concrete object. In connection with the assessment of theory on practice, and vice versa, provided by the analysis I will offer some judgements of a somewhat broader scope in an attempt to contribute to the as yet non-existent theory of meta-music.³

Neo-Classicism is a very uncertain concept as regards both the normal meanings of the word, namely as an aesthetic principle and as the characterization of a period. It will not be subjected to a renewed examination here; I will instead accept it as a reality. The fact is that the composers, who though they did not initiate the concept yet nevertheless gave rise to it with their music, accepted the label and in many ways confirmed it through their creative work.

Many years before the completion of *Poétique Musicale* (1939) – Stravinsky's significant, albeit problematic, treatise that summarizes his aesthetic of neo-Classicism – the composer had clearly and concisely expressed his attitude to the phenomenon of neo-Classicism: In an "Avertissement" in 1927⁴ Stravinsky associates himself with the appellation – if with this term one wishes to emphasize music's constructive values, wishes a revival of the stable element which, in his view, was the essential characteristic of "classical" music. The technical procedures, however, which are found in the classical period and which should be regarded as changing manners, ought not in themselves, insofar as they are adopted or imitated, give rise to the designation neo-Classicism.

In everything that Stravinsky said about the relationship between form and style during his neo-Classical period he is absolutely unambiguous: form, the principle of order itself understood as a balanced play of references within

3. The practice of meta-music is of course an ancient compositional phenomenon, but there is a pronounced essential difference with regard to the matter of expression between the parody technique of earlier times and the more recent meta-musical practice. I will concentrate exclusively on this modern problem.

4. Reproduced in E.W. White: *Stravinsky. The Composer and his Works* (London 1966), p. 531 (532).

specified limits, is the most important element in his conception of composition; indeed, it is sometimes the only certain and absolute element. As early as 1924, in a comment to the Octet for Wind Instruments, the cards are laid on the table with this notable statement: "I concentrate on form as the only emotive basis for musical composition".

Herein is to be found a reasonable explanation of Stravinsky's chameleon-like attitude to the concept of style in this period: Style for him is a reservoir of technical manners which are freely at the disposition of the composer. The historical necessity spoken of by others does not interest him. His absolute commitment with regard to this material is exclusively to *compose* with it, i.e. impose on it an order in the development of the material.

Another important element in Stravinsky's aesthetic enlarges on and refines the foregoing. It is particularly characteristic of his neo-Classic period and concerns the musical "language" and its traditions. Stravinsky, perhaps most explicitly in the fourth lecture in *Poétique Musicale*, sets himself categorically in opposition to the idea of a truly individual conception of musical articulation. The limitation which Stravinsky here, as so often, sets up as a necessity, as a guarantee for the achievement of *results* (Stravinsky was an openly pragmatic composer!), concerns ultimately not merely formal principles but fundamentally also the form-giving material the conventions of which he up to a point seeks to retain.

And yet Stravinsky's concept of musical language does not regard it as a language which communicates anything but music. The basic elements in the traditional language are to be preserved for the sake of their mutually constituted logic;⁵ "Universality necessarily presupposes that one submits to an established order" he says in *Poétique Musicale*.

Order is here again understood as something absolute that is sacrosanct in its established fundamental forms. If Stravinsky's music is manifold, his aesthetic on the other hand is static, curiously in contrast to what one expects of a doctrine that, among other things, must account for an attitude to the traditions of musical history so unorthodox for that time as that to which Stravinsky's works of the neo-Classic period give expression.

Stravinsky's view of the expressive possibilities of music is the most central

5. By this is understood first and foremost the music's structural logic or order as revealed technically in the artistic design; furthermore its tonal organization. Beyond this it is obvious that in the matter of metre Stravinsky definitely breaks down an historically established order.

question amongst those referred to so far, especially in connection with his meta-music. The notorious key-sentence in this regard occurs in *Chroniques de ma Vie* (1935) and reads as follows:

Je considère la musique, par son essence, impuissante à exprimer quoi que ce soit (. . .) L'expression n'est jamais été la propriété de la musique. La raison d'être de celle-ci n'est d'aucune façon conditionnée par celle-là.⁶

I will not join the ranks of those whom this sentence has provoked to lengthy explications.⁷ I quote the statement (which incidentally Stravinsky later reduced to "music expresses itself"⁸) because it immediately puts us on the trail of a peculiarity of Stravinsky's aesthetic which is very revealing and of critical importance with regard to music in general and a work of meta-music such as *Baiser* in particular.

It is scarcely accidental, but on the contrary rather entirely intentional that Stravinsky speaks of music "par son essence". As is also apparent in the earlier extracts from his writings, his view is that music is an abstract thing whose own logic controls and directs its ideal development. "The musical phenomenon is nothing other than a speculative phenomenon", it is said in *Poétique Musicale*, and in several places, for example in a discussion of his ballet *Persephone* of 1934, Stravinsky describes music's meaning with ice-cold consistency with the words: "Music is given to us solely so that we may create order in things".

One may question whether Stravinsky, seen against this background, did not remain pretty much a neo-Classicist in his later period of serial composition. The answer must be yes, given that one regards his aesthetic from the years between the wars as appropriate for his music in general. And in fact the point of view is not uncommon that Stravinsky's transition to a serial way of writing is basically uninterrupted, in logical continuation of his earlier music.⁹

Disagreement with this dominant opinion must first of all criticize the lapse of making a distinctly ontological conception of structure the central point of view, aesthetically and historically, of a production which is so clearly

6. The Danish translation (Copenhagen 1961) is misleading at this place.

7. See, for example, M. Philippot: "L'illusoire Expression", *Stravinsky (Coll. Génies et Réalités) Ed. Hachette* (1968), and J. Chailley: "L'Axiome de Strawinsky", *Journal de Psychologie normale et pathologique* (1963), p. 407 ff.

8. Stravinsky & Craft: *Expositions and Developments* (London 1959, 2. ed. 1962), p. 101.

9. See, e.g., E.T. Cone: "The Uses of Convention: Stravinsky and His Models", *The Musical Quarterly* (1962), p. 287 ff.

characterized by multiplicity. Instead of regarding Stravinsky's serial music as a kind of "neo-dodecaphony", a view in which one is solely concerned with a certain inner constancy in the composer's creativity, one must rather concentrate attention on the even more characteristic quality of neo-Classic music's entirely unique nature: its diversity, both in its phylogenetic confusion and in its ontogenetic heterogeneity.

This implies a partial reaction against the approach which is so thoroughly adopted in connection with the study of Stravinsky's music: to seek out the formal structures peculiar to the individual works (and, "historically": the similarities of these structures, as Cone has observed so excellently). The ontological conception of structure, which after all is the ultimate explication of Stravinsky's dogma about music's "essential" deficiency as a mode of expression, is not unacceptable as such. It is only inadequate to deal with a compositional practice embracing a plurality of styles like that cultivated by Stravinsky in his neo-Classic period – and mainly in this period.

This isolating, synchronous perspective must be followed up by a diachronous theory whose job it is to illuminate and explain the compositional use of various given musical codes within the same work, as well as the musical-aesthetic effects of such procedures. Especially in connection with meta-music, such a view must necessarily be involved. A theory of this kind can very well retain a structural orientation of the kind which only totally governs Stravinsky's conception of music; but it will go beyond this orientation by regarding music as more than – plainly but to the point – ordered material; it considers this music a series of formulations within definite, given contexts of meaning – formulations which, in a wider sense than Stravinsky has realized, are dependent on those contexts. The theory of meta-music must be semiologically based.

Digression:

If the critical premises for such a deconstruction are justified, the same does not apply to the elements of the theory of reconstruction. Expressed in another way: only very tentative attempts have been made as yet – at least in Western musicology – to formulate a definition of musical semiology and establish its theoretical foundation, and these point in very different directions. These quite naturally reflect the various typical orientations of the larger field of semiology over a period of time: from the original close association with structural linguistics (Saussure, Hjelmslev, and most recently with Chomsky as a pretentious example), through more dif-

ferentiated, less sign-orientated studies of widely different kinds of meaning-formation (in this regard with Roman Jakobson as an important inspiration); there is still no sign, however, of any notable parallels to the formation of theories around the text-concept (as the radical successor to the earlier central sign-concept), which for the time being is semiology's front line (represented especially by French semiologists such as Barthes, Greimas, Kristeva, Derrida and Lacan).¹⁰

When I declare that I intend to make use of semiological view-points in order to get closer to an explanation of Stravinsky's meta-music, it should be made clear that my approach will have a mixed character: with dependence on the opinions of many, on the one side, and a personal intuition, determined by the special nature of the more specific problem, on the other. I shall review briefly the principal ideas of semiology which I intend to develop in the course of the concrete analysis.

Whether music has resemblances to language, whether it involves signs, whether its articulation, like that of language, is "double" etc., I regard as questions which do not lead to useful results. The hope of being able to demonstrate musical formulation as a procedure related to language, purely formal, is just as fruitless as the opposite point of view that a musical semiology is doomed to fail for lack of points of formal agreement. I shall instead suggest as a starting point that the formulation of music can be regarded as a meaning-formation of several different possible kinds:

1. With the very limited musical conventions in which expressive figures refer to something definite outside of themselves, we are dealing with a border-line case of semantic significance: "leit-motifs" are such genuine signal entities that refer to a given thing or concept.¹¹

2. Much more wide-spread and semiologically more interesting are the less well defined areas in which music conveys meaning in an immanent musical sense: A musical articulation can, by means of its relationship to a musical code, represent a significant *content*, i.e., a context of meaning that must be related to specific functions within the contextual significance of the code, hence be understood in a particular way

10. A concentrated survey of current (Western) attitudes and projects in musical semiology is given by J.J. Nattiez: "Sémiologie musicale: l'État de la Question", *Acta Musicologica* (1974), p. 153 ff. More comprehensive is the same author's *Fondements d'une Sémiologie de la Musique* (Paris 1975).

11. With this, what Robert Francès calls a *signification* is brought about (*La Perception de la Musique* (Paris 1958)). In normal semiological use "signification" applies to any function of the form/content relationship (signifiant–signifié) of the sign.

without reference to any special external consideration.¹² Musical references and content manifest themselves in qualities and functions within music's syntactic structure (the system of *syntagmas*, i.e., units of progress) and within its *paradigmatic* structures (examples of this are major as opposed to minor, forte/piano, consonance/dissonance, the functions of functional tonality).

3. In addition to the above one should make use of a purely logical-musical meaning which has reference only to a given music's criteria for distinguishing between grammatically correct and incorrect formulations. The reason for this type of significance is that there are today principles of composition and music that lack (or tend to lack, respectively) that which, as no. 2 above, was called musically significant content: the integral-serial technique of composition is the completely thorough-going example, inasmuch as the syntagmatic and paradigmatic qualities and functions which result from distinct, audible *oppositions* are replaced by a constant, equal distribution of all the parametric quantities in use.¹³ The integral-serial music can amount to a complete "speech-system" (language), and yet at the same time it must be characterized as non-expressive: the elements of expression are not sufficiently qualitatively or functionally organized to constitute a real content-aspect – they "express" only themselves.¹⁴

The conceptual content of music – "sens intelligible"¹⁵ – has often seemed of little concern to musical semiology, inasmuch as its status is asserted to be not only arbitrary but also transcendent; it has, furthermore, a distinctly local character in contrast to the expressive musical articulation which makes up its material foundation. In contrast to this, neither is it rooted in more socialized structures but is established *ad hoc* in the form of a picture on something concrete or conceptual. However, it is questionable whether this occurs everywhere without direct connection to the relationships which constitute expressive meaning. Supićić says – with a turn of phrase which

12. Francès speaks here of *expression*.

13. On this see, e.g., N. Ruwet: "Contradictions du Langage Sériel" in his book *Langage, Musique, Poésie* (Paris 1972), p. 23 ff.

14. Cf. the American composer George Rochberg's expression for this – "forgettable music". – I have herewith definitively rejected Stravinsky's view that music only "expresses itself".

15. Ivo Supićić in: "Sens et non-sens en Musique", *International Review of Aesthetics and Sociology of Music* (1972), p. 187 ff.

is perhaps more precise than he actually intended – that intelligible meaning "arises spontaneously from the expressive context".¹⁶

Actually the border between the two kinds of meaning is fluid. Where expressive meaning occurs by reason of the code-affiliation which creates a field of connotative meaning, a musical formulation that is inscribed so to speak directly in gradually socialized fields of connotative meaning can establish a significance that approaches the denotative – in any case sufficiently so that the designation "sens intelligible" is appropriate. (If this description leads to a comparison with meaning-formation in psychic primary processes like dreams, I have for the moment expressed myself about as exactly as intended.)

Two techniques of composition – both of the greatest relevance in connection with meta-music – seem to be particularly active in the dynamic process which has been described: the use of strongly contrasting musical codes (perhaps specifically in the shape of the isolated quotation) and the distillation (perhaps in the form of "de-stylization") of older, better broken-in musical codes. I will treat this later in connection with the musical *symbol*.

I return now to my introductory remark to the effect that no part of Stravinsky's musical production has caused the analyst problems in the way that meta-music has done. There is a connection between this fact and the circumstance that the deepest internal context of this music is not very well captured by the prevailing forms of analysis¹⁷ – which are in agreement with the composer's understanding of his own music. *Baiser de la Fée*, for example, reacts particularly badly to Cone's otherwise so essential stratification/synthesis-analysis model; the work reveals itself hardly at all in response to the questions posed by this internal-structural method of reading: the tonal levels of the work and the pitches and interval relationships of the main motivic structures are not nearly so consistently worked out as in the works Cone uses to demonstrate his method. In the case of the tonal (pitch-

16. "... précisément dans la mesure où elle est "expressive" ou "signifiante" quant à son intelligibilité extra-musicale." (*ibid.* p. 188). – However, this is unfortunately only a tautological description of an interesting matter and not a closer explanation of it.

17. I leave out of account the widespread, purely philological investigation of the basic materials of citation- and montage-works. In this connection, however, the reader is referred to L. Morton: "Stravinsky and Tchaikovsky: Le Baiser de la Fée", *MQ* (1962), p. 313 ff. As an account of the sources the article is indispensable but it is curious to observe how lightly the author skips over the structural relationships in the work.

differential) organization, this is due to the fact – conditioned surely by purely practical considerations – that the cited material in *Baiser* is played for the most part in the same key as Tchaikovsky wrote it – the exceptions are mainly due to overlapping and close combinations of borrowed material. Furthermore, even the practice of splitting up the music into contrasting segments of hidden relationship (the stratification), so characteristic of Stravinsky, is not very much in evidence, and certainly not of importance, in this work – the same applies, incidentally, to *Pulcinella*, the other pure example of meta-music from the neo-Classical period.

What there is of semiological tendencies in the literature on Stravinsky's music is for the most part very vague and very general. Ernest Ansermet, for example, finds that Stravinsky's neo-Classical works, in contrast to his earlier, "naturalistic" music, is "stripped of [the borrowed materials'] cultural inheritance".¹⁸ Stravinsky's musical attitude in this period (according to Ansermet) was not concerned with "what music expresses but with its manner of being". The neo-Classical works acquire in this way the character of *portraits* of the various genres and forms, or as Boris de Schloezer says: they are pure typifications¹⁹ – the form (or the "manner") is the message. *Mavra* is the typical (or archetypal) buffo-opera, *Oedipus Rex* the typified revival of the antique music-drama, etc. Hence also the stylization, or "stylelessness", of the works named.

More or less similar views are put forward by writers such as Lawrence Morton and Ove Nordwall. The latter finds *Baiser* remarkable with regard to form and has in mind here the montage-technique, which is much more complicated than that used in *Pulcinella*;²⁰ and both he and Morton²¹ are concerned with the shocking character of the work *qua music critic*: Tchaikovsky's music is cleansed of its "tears and temper", "in a thoroughly constructive spirit [without] either satire or ironic jest". Boris Jarustowski, finally, expresses himself in the terminology of Marxist musical semiology: "One can hardly avoid the feeling that the emotional element in Tchaikovsky's music is in a certain way deprived of its true nature – what Boris Assafiev so aptly called the communicativeness of his intonations".²²

We observe that Stravinsky's own views concerning the expressive quality of his musical idiom are repeated by others (despite criticism of them on

18. *Les Fondements de la Musique dans la Conscience Humaine*, Vol. II (Neuchâtel 1961), p. 268.

19. *Igor Stravinsky* (Paris 1939), p. 110.

20. *Igor Stravinsky. Ett porträtt med citat* (Stockholm 1967), p. 22.

21. *Op. cit.*, also in Merle Armitage: *Stravinsky* (1949), pp. 197-98.

22. *Stravinsky* (Berlin, Henschel, 1966), p. 108.

the part of a few writers). Unlike these I will attempt to show that at least *Baiser* is decidedly at odds with Stravinsky's aesthetic, not only as expressive music but in the carrying out of the work's "sens intelligible".

The music of *Baiser de la Fée* was written as an *hommage* to Tchaikovsky and in many ways it is tempting to explain the work as a portrait (cf. above) of the great Tchaikovsky ballets, such as *Sleeping Beauty* (from which, incidentally, Stravinsky in 1921 re-orchestrated three numbers which had previously been deleted and consequently not included in the orchestral edition. The occasion was a new production under Diaghilev's direction). The work is among the least discussed of Stravinsky's large-scale works – *Baiser* has a playing-time which is longer than that of *Sacre*, for instance.

The subject of the ballet is romantic, taken from H.C. Andersen's *Ice Maiden*, the wide-ranging story of which is rigorously tightened but otherwise unaltered. Stravinsky has called the work allegorical on the grounds that the plot of Andersen's fairy-tale could be thought of as referring to Tchaikowsky.²³ Understanding of the following analysis presupposes a general acquaintance with the story:

Scene 1: During a snowstorm in the Alps a woman loses her baby, who after having been kissed by the Ice Maiden (the fairy) is found by strangers who care for it.

Scene 2 depicts a Swiss village festival a score of years later. A young man and his fiancée appear as the principal characters. The fairy, disguised as a gypsy, finds an occasion to approach the young man. She prophesies a glorious future for him and dances for him.

Scene 3 contains a classical ballet suite with an Introduction and a Pas de Deux danced by the two young people who are now about to celebrate their wedding.

In the closing *Scène* the fairy again finds an occasion when the young man is alone; this time she is disguised by a bridal veil. The young man is deceived but discovers it too late; the fairy, who had already when he was a baby cast her spell on him, drags him down in the lake to eternal oblivion.

An investigation of the formal process of *Baiser* reveals, among other things, that the treatment of the material in the work is sharply divided between a "rhapsodic" and a "symphonic" category. In a structuralistic terminology

23. In a prefatory remark to the score and in Stravinsky & Craft: *Expositions and Developments* (London 1959, 2. ed. 1962), p. 83.

it could be said that a part of the material has *qualifying* status, i.e., that its character is presentational and static in relation to the other part of the material the status of which is *functional*: its character is *representational* and dynamic.

Stylistically it may be said that in the relationship between Stravinsky's and Tchaikovsky's idioms (which always occur together) no difference is to be detected between the two categories of treatment of the material in the work. We may therefore proceed to examine them isolated from each other, concentrating our attention especially on the functional.

It is easily established that the latter category of material is unequivocally associated with the parts of the ballet in which the fairy appears – in other words, they are bound to the work's dramatic episodes. This is not to say that the material chosen for development is in itself of a more specifically dramatic character than that which belongs to the ballet's more decorative sections; but an attempt will be made to trace the reason for making such a claim in connection with the following investigation.

I will now suggest, with as much clarity and, to begin with, as few comments as possible, the functional formal process by means of a series of hints in the score.

– The first fast tempo and the first big dynamic outburst in the work:



Example 1

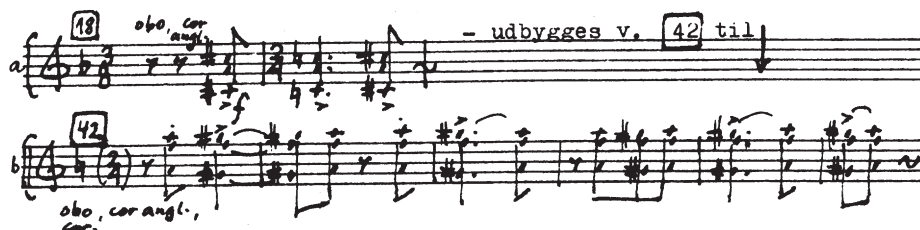
becomes immediately:



Example 2

This motif is Stravinsky's reworking of a bit of the interlude in Tchaikovsky's piano piece *Soir d'Hiver*, Op. 54, 7. The motif at figure 11 is thus a variation before the theme, so to speak. The first passage is notable with regard to later contexts for the "seventh to sixth" sequence of intervals (cf. ex. 7).

The element of the second which emerges in the course of the quoted passages comes to dominate the later development of this material:



Example 3a – b

– and from which there immediately proceeds an inversion of the motif from ex. 2:



Example 4

I will now follow the pervasive cell from the previous examples – the turn about a minor second – throughout the succeeding scenes of the ballet.

In Scene 2 it turns up first – but then also very forcefully – in the scene with the fairy disguised as a gypsy. I will postpone a discussion of the very first occurrence, the motif development at figure 101, since this context represents a synthesis with material that has not been discussed as yet (see p. 76 and ex. 25).

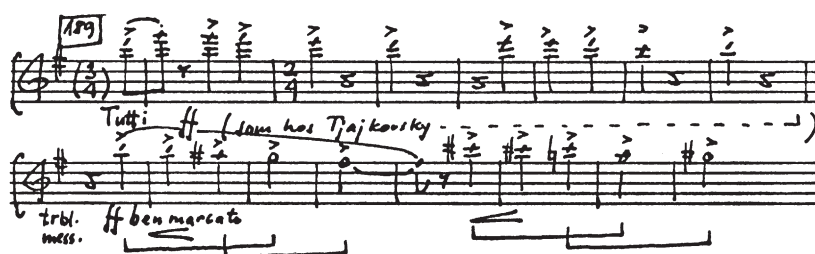
The music at figure 102 is a decidedly drastic reworking of Tchaikovsky's song Op. 6, 3: *Tant Triste, Tant Douce*, which, among other changes, is transformed from A major to a "gypsy minor" (i.e., with raised fourth step):



Example 5

The two major thirds in melodic succession are a not quite identical transmission of the harmonic thirds in exx. 3a–b (major, minor, major thirds), but already at figure 103 the solo bassoon alternates between major and minor thirds.

The first occurrence after this of this melodic/harmonic figure is at the end of the *Pas de Deux* in Scene 3; in the coda it builds up in preparation for the closing tragic *Scène*. Here it appears as a slight variation of the previously-quoted Tchaikovsky-motif from Op. 51, 2: *Polka peu dansante*, a variation that gives the figure a new and surprising final shape (cf. p. 80):



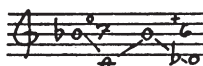
Example 6

Now that we have arrived at the ballet's climax – the scene in which the young man in a certain disastrous sense falls for the fairy – we can try to trace material from here back through the work. It is not difficult: this whole scene in fact comprises only the same quotation, which more or less sets its stamp on it in its entirety: Tchaikovsky's melody to the Goethe text "Nur wer die Sehnsucht kennt" (*Ah, qui brûla d'amour*, Op. 6, 6):



Example 7

And this brief beginning is sufficient to identify this material with various earlier stages in *Baiser's* formal process. By means of two elements: the melodic figure:



Example 8

which occurs in embryo already in Scene 1 at figure 11 (see ex. 1), and the harmonic structure in the first bar of the accompaniment:

Example 9



— a chord that in root position consists of two minor thirds + one major third. These two structures, which are of exceptional significance for the work, are connected insofar as the first part of the melodic figure is the interval which encloses the chord.

The chord itself is worth a closer examination: e.g., it is identical with both the immensely important so-called "Fluch-structure" (Curse structure) in Wagner's *Ring* tetralogy, and the Tristan structure in Wagner's *Tristan und Isolde*:



Example 10



Example 11

Having brought Wagner into our range of vision we might just as well point out that the so-called "Liebesbann-motif" (Magic Love motif) in the *Ring* has a marked similarity of substance melodically to Tchaikovsky's:



Example 12

(Followed shortly after by Wotan to the same motif: "Wolltest du Frau in der Feste mich fangen, mir Gotte musst du schon gönnen").

Note that the material under comparison is all connected with textual and dramatic contexts involving a curse/charm as well as love linked together either with enchantment (positive or negative) or with death/redemption.

Before I pursue this course further let me explain my purpose in doing so: I will discuss the question whether Stravinsky in *Baiser de la Fée* makes a musical symbol thematic by means of his use and treatment of the motivic structures shown here.

With this I return to the question as to how a conceptual meaning can emerge from an expressive musical context. To begin with I will keep the development of this problem separated into two areas: The preliminary question is the *theory of symbols*, in which the productive aspects of the activity of creating musical significance ("language-formation") is discussed. Only then will I consider the given "language-formations" from the point of view of understanding; this area is the *interpretation of symbols*. I believe that the use of the concept of symbol as applied to music demands a more exact definition in order for it to be able to serve as an analytical tool.²⁴

The most advanced linguistic studies of recent years (in particular Chomsky's, with his generative grammar) have shown with sufficient clarity that the acquisition of language cannot be satisfactorily explained without accepting that human beings from birth are provided with structures of consciousness for the understanding of the systematic logic of language and the formation of language.

If one subjects these by now generally accepted circumstances to further reflection it may seem doubtful whether such psychic structures alone should act as regulators of the behaviour of our verbal language. In this connection I have paid particular attention to the fact that the account of the formal conditions for these structures and of their origin coincides absolutely with the theory of C.G. Jung, the great Swiss depth-psychologist, about the deepest layer of the psyche that he has discovered which he calls the collective unconscious.²⁵ To the manifestations of the human being's

24. I am concerned here only with the concept of symbol in the specific meaning in which it is applied in analytical psychology. I remain sceptical with regard to the more vague references to the generally symbolic character of a work of art.

25. I have not been able to find other affirmations (from recent times) of this agreement, except for the following passage by Jean Piaget (in direct extension of a discussion of Chomsky's "Cartesian" linguistics): "In our day the possibility of a similar alliance between ontogenesis and linguistic structuralism is to be glimpsed, also in areas where previously one would not have imagined it, particularly the emotional life and the unconscious symbolism. (. . .) One may ask whether the emotional life does not have its own independent language; in his old age even Freud, under the influence of Bleuler and Jung, went over to this hypothesis, after having for most of his life explained symbolism as a series of disguises. (. . .) It may appear, however, as if we here were in an area not directly connected with linguistics, even though it naturally has significance for the semiological function and ordinary semiology". *Strukturalismen* (Copenhagen 1972), p. 78.

ability to formulate language: rational, goal-directed thinking and speaking, correspond – as the manifestation of the activity of the unconscious – not only slips of the tongue, uncontrolled associations and other compensations for suppressed experiences and actions (to which Freud called attention), but also a "trans-linguistic", spontaneous, autonomous symbol-universe which appears in dreams, fantasies, visions, myths and art. Just as the basic similarities between the grammars of all the languages which have been studied force us to accept the existence of common structures of language formation as a part of the psychic equipment of human beings, so the occurrence, cutting across cultures and generations, of the same (in some cases obscure) basic symbols forces us to operate with the existence of archetypal imaginative forms (which according to Jung describe fundamental, inherited psychical work-tools of which the instincts are the active counterparts) – imaginative forms with a dynamic character like that of the demonstrated creative speech-ability.²⁶ We may refer – with one of Jung's chapter headings – to the two kinds of thinking.²⁷

For symbols as they are found in art, it is of course characteristic – contrary to their occurrence in dreams – that their concrete working out takes place in a conscious process of formulation exactly parallel to the concrete function of language. It is their occurrence *as symbols* (as the actualization of archetypes) and their meaning which is unconscious. Of course, the relationships between symbol as the unconscious significant content and the conscious use of its material are everywhere fluid: with the adoption of the symbol by the consciousness its symbolic character is dissolved and the picture, or whatever other material it may be made of, acquires the status of a sign.

Undoubtedly music offers the most impassable terrain for demonstrating symbols. But that symbols are to be found here, in specifically musical form, and that they permit of being understood as having a concentrated meaning of a conceptual nature, cannot be doubted, following the way of thinking of depth psychology on which I rely. The difficulty lies in the fact that the musical symbol does not, as do the symbols of dreams and myths, have a concrete pictorial character or a concrete speech-designation.

It is tempting to follow the easier path indicated by the literary critic Northrop Frye, who in his literary theory deals thoroughly with archetypal

26. By creative Chomsky means the ability to produce sentences which are unique, which have never before been formulated.

27. *Forvandlingens symboler* I (Copenhagen 1975), Chap. II.

motifs in writing. In his characterization of the symbol in the special analytical perspective which at this particular place is called the archetypal phase²⁸ he says:

The problem of convention is the problem of how art can be communicable (. . .) The symbol in this phase is the communicable unit, to which I give the name archetype: that is, a typical or recurring image. I mean by archetype a symbol which connects one poem with another and thereby helps to unify and integrate our literary experience. And as the archetype is the communicable symbol, archetypal criticism is primarily concerned with literature as a social fact and as a mode of communication.²⁹

The conception of the communicating symbols as "a typical and recurring image" which connects works of art with each other is a usable starting point with regard to meta-music. It describes very well the processes that take place in music which plays on other music. The significant content of this expression of the symbol lies hidden in the relationships between the implicit musical contexts and what possible narrower contextual significances they may have.

But this still does not penetrate into the meaning of the musical symbol as it "expresses" it itself. It is characteristic of the genuine symbol that it is ambiguous but that at the same time, in addition to disguising its meaning by the metaphorical form in which it appears, it also by just this means to a certain extent reveals itself. There exists a certain formal analogy between the concrete symbol and its psychic content.³⁰ Herein lies a decisive difference between ordinary, entirely conventional leit-motifs and symbolic musical configurations. Examples of the latter are known to us in the central motifs of Wagner's mythological Nibelungen tetralogy, which is significant especially in view of the fact that its text is so decidedly activated by archetypes.³¹

Can such "typical and recurrent musical images", which have the character of genuine symbols by virtue of formal analogy with present psychic con-

28. For Frye, literary writing exists on several planes, each meaningful in itself.

29. *Anatomy of Criticism* (Princeton 1957, ed. 1973), p. 99. Frye's use of the concepts "archetype" and "symbol" does not entirely coincide with Jung's ideas (and his analytical perspective as sketched here should not be regarded as psychologically founded in a Jungian sense).

30. An example: The sun is symbolic of the god-archetype in its (for archetypes usual) dualism: of the god's positive power-aspect (the sun's life-giving power) and of its negative power-aspect (the sun's burning, destructive power).

31. See, for example, the "Ring"-motif's circular shape and "Vertrags"-motif's illustration of the downward-sloping spear.

tent, be identified in Stravinsky's *Baiser*? These conditions must be judged on the basis of their musical and textual/dramatic contexts, and in principle on the basis of such broad contexts as at all possible, in agreement with Frye's *anagogical* method and the Freud-Jungian *amplification*. If we succeed in arguing convincingly that such a concise context exists in Stravinsky's music, then the conclusion must be that his aesthetic is inadequate in regard to his own music, and we may possibly – in a larger perspective – have achieved a certain insight into some of the most obscure processes associated with musical composition.³²

I will turn now to what, from the formal point of view, is the most important quoted material in *Baiser de la Fée*: the initial motif of Tchaikovsky's "Ah, qui brûla d'amour" (the motif that, as shown, is also associated with central contexts in Wagner's works). There are an extraordinary number of contexts in *Baiser* directed towards this quotation in the scene which is also the dramatic centre of gravity of the work: the seventh-sixth succession as a melodic unit (not exactly a motif) and the seventh-chord ("Fluch"- or "Tristan"-structure) occur frequently in particular dramatic contexts everywhere in the work. I shall in due course account for these procedures in detail.

The archetypal image which the seventh-chord structure could represent is the *Shadow*: the chord is the inversion of the first four tones of the harmonic series (partials 1, 5, 3 and 7), the shadow cast by this "natural harmony".³³



Example 13

Accusations of mysticism are admittedly impossible to repudiate – except perhaps as being irrelevant: what matters here is only to what extent the indicated relationship is *psychologically* correct or not; and is there a more

32. My project resembles that which K.Aa. Rasmussen sketched out in the following words: "An experimental 'condensation' of the musical language's vocabulary of glosses to the discovery of ordinary perceptible references, acknowledgements and meanings. (. . .) Not 'nie erhörte Klänge' but 'nie erhörte Zusammenhänge'," *Dansk Musiktidsskrift* (Dec. 1975), pp. 15-16.

33. I owe the original inspiration for this idea to Per Nørgård, whom I heard describe the relationship between II 7 and I in major as a musical archetype. (Note however that neither the harmonic polarity nor the shadow image are archetypes in themselves but realized archetypal content, symbols thereof.)

reasonable explanation of, for example, our distinct impression that there is a psychological difference of character between major and minor than that offered by this symbolic characterization?³⁴

[The shadow is the symbol of] the personal unconscious [which] contains lost memories, suppressed painful thoughts, so-called subliminal perceptions, i.e. sensory perceptions which were not strong enough to reach consciousness, and finally such contents as are not yet mature enough to be conscious.³⁵

By the *Shadow* Jung understands also "the negative part of the personality, in particular the sum of the hidden, unfavourable qualities" (ibid.).

This is very illuminating of the context in H.C. Andersen's *Ice Maiden*.³⁶ However, the symbolic reading immediately gives rise to confusion, especially with regard to the question of who is invested with the psychological content represented by the Shadow: one associates the fairy (also in the plot of the ballet) with something decidedly unfavourable and threatening but the unconscious content belongs to the one who – without knowing it – is marked by the fairy's kiss. The inconsistency is only apparent, however; the fairy represents, in the interpretation of depth psychology, the young man's unconscious inner sexual opposite: his *Anima*, which to a catastrophic degree holds sway over him. In such cases the *Anima* (/Animus) instance is often contaminated by the Shadow. The fact that he is taken

34. The conception of the minor triad as a *sub-harmony* has, as is well known, deep roots in European music theory; it goes back to Zarlino, or in any case to Rameau. Physically it has been determined (by Helmholtz and von Oettingen) as having the fifth (the pivotal note in the mirror model) as the central tone, since in the triad $c' - e\flat' - g'$ the note g''' is the 3rd overtone of g' , the 4th overtone of $e\flat'$ and the 5th overtone of c' . One may be sceptical of both this point of view and Riemann's "theory of undertones" and nevertheless, like Sv.E. Svensson, accept the dual concept of major/minor because of its "considerable advantages from a psychological and pedagogical point of view". (*Harmonilära*, with the collaboration of C.A. Moberg (Stockholm 1933), p. 16). An interesting new contribution to the dualistic conception of major/minor is Ernst-Jürgen Dreyer's article: "Die Tonmonade", *Zeitschrift für Musiktheorie* (1977/1), pp. 4-14. – What Carl Dahlhaus says in connection with the following related question is of course also applicable in the immediate context: "Der Dur-Dreiklang, das Paradigma einer physikalisch 'ableitbaren' musikalischen Grundtatsache, ist nicht in der Natur der Musik, sondern in deren Geschichte begründet" (*Einführung in die systematische Musikwissenschaft*, hrsg. C. Dahlhaus (Köln 1971), pp. 97-98).

35. C.G. Jung: *Det ubevidste* (Copenhagen 1971), p. 88. See also Jung: *Forvandlingens Symboler I* (Copenhagen 1975), pp. 188-189, where Jung's animus/anima theory borrows material from the shadow symbol.

36. In *Den indre linje i H.C. Andersens eventyr* (Copenhagen 1962) the psychoanalyst Eigil Nyborg has provided depth-psychological analyses of a number of Andersen's fairy tales. *The Ice Maiden* is not analyzed but reference can be made to the study of the Snow Queen and the discussion of the Shadow.

possession of by the fairy at the end of the ballet, that the fairy becomes his woman – at the bottom of Lake Geneva – (the water is, like the woman, symbol of the unconscious), is a clear manifestation that this story is a symbolic presentation of an inner drama. That death is to be understood here in the psychological sense of the *myth of rebirth* is also hinted at by Andersen at the end of *Ice Maiden* in the curious remark after the description of the drowning: "Do you call that a sad story?"³⁷

In this connection it is entirely consistent that the harmonic "shadow-structure" in Wagner's *Tristan und Isolde* should be associated as much with love as with death (night, the unconscious), a redeeming constellation which is also found in the *Nibelungen* tetralogy: Alberich's curse, which sticks to the ring (also musically), can only be cancelled if the ring is returned to the Rhine Maidens and to the shelter of the water, which happens at the end of *Götterdämmerung*; – the so-called "Erlösungs-Motiv" used here, incidentally, also bears a similarity to the motivic opening of Tchaikovsky's Op. 6, 6.

In the case of Wagner the symbolization which pervades these works does not appear so strange: he was himself to a degree aware of the reality and the function of these things.³⁸ It is all the more remarkable therefore that this whole dense and obscure complex should turn up so thoroughly worked out at the hands of Stravinsky, who even for the Wagnerian leit-motif itself had words of scorn. There is an interesting comment to this in one of his conversations with Robert Craft, where Stravinsky says:

Although I have been concerned with questions of musical manners all my life, I am unable to say precisely what these manners are. That,

37. Jung makes observations that endorse entirely this version of the plot and its interpretation. In his case it concerns Wagner's Siegfried: "His mother-anima is blind and therefore his fate overtakes him regardless of his happiness whether sooner or later, mostly sooner (. . .) The son leaves the mother, the source of his life, driven by an unconscious longing to find her again and to return to her womb. Every obstacle that blocks his path through life and threatens his ascent bears the shadowy features of the frightful mother". (*Forvandlingens symboler* II, p. 190.) *Ibid.* p. 189: "The anima-picture brings along with it even more aspects of the mother-image, among others especially the aspect of water and submersion. (. . .) The water is an image of the maternal depths and place of rebirth and hence the unconscious in its positive and negative aspects. The mystery of renewal however has an awful nature. It is a mortal embrace".
38. While working on the *Ring* Wagner said that he had "discovered the unconscious". The minutely worked-out depth psychology, of which both text and music of the *Ring* are an expression, may be regarded as rare in the 19th century before Freud. It has also made an impression on other than psychologically-oriented writers: Carl Dahlhaus' observations regarding Wagner's nature-motives, "zugleich Psychogramme", and his anthropomorphic view of nature with the character-motives stemming therefrom, are in happiest agreement with ordinary symbol-characterization. (*Richard Wagners Musikdramen*, Friedrich Verlag 1971, p. 116.)

I think, is because they are not pre-compositional, but of the essence of the musical act. But am I not unusually conscious of the manner question, nevertheless? All I can say is that my manners are my personal relations with my material. *Je me rends compte* in them. Through them I discover my laws.³⁹

Here we have a case of what one might well call the hybris of consciousness! His self-understanding does not correspond very well to what we have so far discovered in the score of *Baiser* and indeed not at all with Stravinsky's frequently repeated employment of myth and fairy-tale material: in *Fire-bird*, *Petrouchka*, *Sacre*, *Histoire du Soldat*, *Oedipus*, *Persephone*, *Orfeus*, *The Flood* and several other works as well.⁴⁰

But let us see how the "Fluch/Tristan-structure"⁴¹ and the other motivic development mentioned above (exx. 1 ff.) are treated; whether they really can be regarded as purely constructive in relation to the Tchaikovsky sources or whether their value is rather symbolic-expressive, i.e., if they acquire considerably greater significance — internal-structural as well — by being regarded as the elaboration of "a typical and recurring musical image" of a symbolic-conceptual kind.

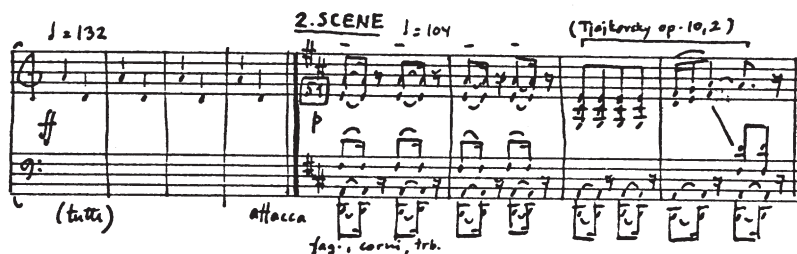
At the beginning of the ballet's second scene — before the curtain goes up — there occurs one of the most contrasting juxtapositions of motives in *Baiser*: an alternation between the extremely jolly — also from the point of view of instrumentation — *Humoresque*-motif (Op. 10, 2) (ex. 14), which functions

39. Stravinsky & Craft: *Dialogues and A Diary* (New York 1963), p. 10 (about *Oedipus Rex*).

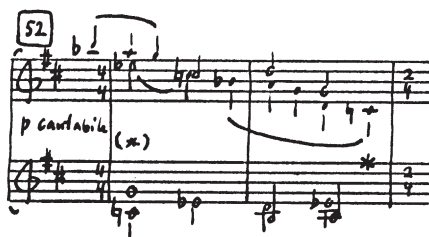
40. A much older statement suggests that Stravinsky at one time, at least, could compose around a symbolic experience: Shortly after the completion of *Sacre* Stravinsky announced that it had been his intention in the Prelude "to express (!) nature's panic-stricken anxiety about the beauty that is unfolding, a pious fear of the midday sun" — quoted in A. Goléa: *Esthétique de la Musique Contemporaine* (Paris 1954), p. 27. — Fear of the midday sun is an ancient conception that originates in the fact that shadows are shortest at noon and thus represent a threat to the individual existence (on this see Jung: *Sjælens virkelighed* (Copenhagen 1971), p. 14).

41. Hereafter, for convenience simply "Fluch"-structure, the genuinely symbolic character of which becomes clearer the more one investigates its global occurrence. For reasons of space I am obliged to limit its casuistry to the most essential instances in connection with the carrying-out of the main text. In addition I will mention a few diverse references: to the following lieder by Brahms: "Immer leiser wird mein Schlummer" b. 19-22 and "Auf dem Kirchhofe" b. 23-25, cf. b. 31-33; note especially the textual polarity of this lied in the specified bars. To Bruckner's symphonies in general, but specifically, e.g. 4th Symphony, 1st mov't., b. 1-18, 541 to the end (together with the conclusion of the 4th mov't.) and b. 193-216 (entitled by Bruckner "Nacht"). See also G. Knepler: *Musikgesch. des XIX. Jahrh.*, Berlin 1961, II, p. 691 at the bottom, particularly the passage quoted there from Fr. Blume. Finally to Poul Ruders' "Dante-Sonate" (1969), 2nd mov't., conclusion and the passage parallel to this earlier in this mov't. (cf. the composer's remarks about the title of the sonata on the sleeve of the grammophone recording).

as a ritornello throughout the whole first half of this scene, and the introvert motif from Tchaikovsky's *Rêverie du Soir*, Op. 19, 1, which is here set out for string quartet (ex. 15).



Example 14



Example 15

The montage of these two motifs (of which the latter quickly disappears) can hardly be more fully explained than by making the entire Op. 19, 1 motif the shadow of that of Op. 10, 2 – and in so doing understand their function as a preview *in nucleo* of the contrast between idyll and menace in this scene. The contrast is brought about as follows: The connection which leads up to b. 3 in Scene 2 (the beginning of the *Humoresque*-motif) shows that the chord D–A–g–c#–e' in ex. 14 is built up of a succession of intervals; first the notes d–a (end of Scene 1), then a–e (Scene 2, b. 1). The chord and its motivic context can therefore be resolved in the melodic figure:



Example 16

with two rising fifths followed by a stepwise movement through a minor third. A major second separates the two kinds of movement, by skip and by step.

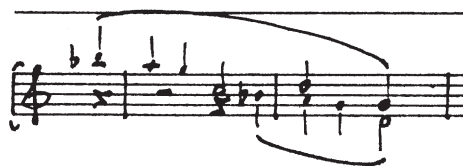
An almost exactly opposite course of events occurs in Op. 19, 1: a *descending* stepwise movement through a minor third starts the motif which continues through two *descending* fifths, not in chain-sequence but with a major second between them:



Example 17

The shadow character of this in relation to the *Humoresque*-motif is emphasized furthermore tonally, since the relationship between the second and the first is °S – T, in the same way as °II 7 – I (major).

The Op. 19, 1-motif in itself, as well as Stravinsky's treatment of it, is closely related to the harmonic-motivic structure of the beginning of Tchaikovsky's Op. 6, 6, which I attempt to construe as a musical shadow-symbol; the imitative formulation given it by Tchaikovsky:



Example 18

fits it in within the interval structure of Op. 6, 6 (and the "Liebesbann"-motif), admittedly in this case with a *minor* sixth after the minor seventh:

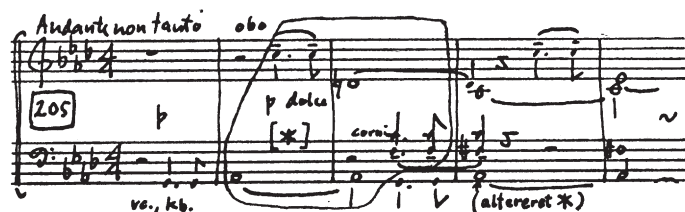


Example 19

Only one melodic change occurs in Stravinsky's reworking, but on the other hand, that one is also quite remarkable: the imitation is changed so that a lower-second c is added to the interval of a sixth b–d (which is harmonically determined) which follows as the melodic answer to the interval b–c. Together with Stravinsky's harmonization this addition results in a strongly emphasized Fluch-structure at the end of the quotation (marked * in ex. 15).

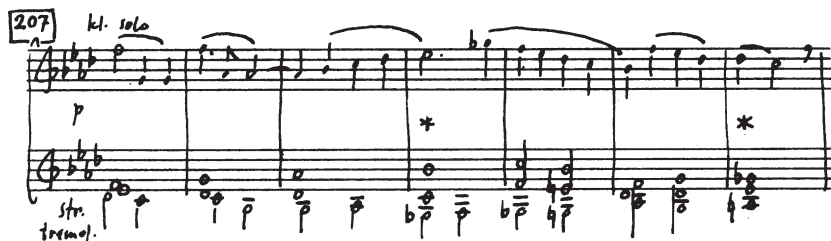
Throughout the whole of *Baiser* one can observe how the Fluch-structure represents an intensification of the musical-dramatic context – and not only by reason of its quantitative abundance;⁴² it is also emphasized several times qualitatively:

Thus one can observe in the tragic *Scène* how Stravinsky for a long period avoids a Fluch-harmonization, for example, in his prelude to the Op. 6, 6 quotation:



Example 20

At the moment the f and c of the horns should complete the Fluch-structure the one horn retreats, together with the lower strings, to notes that have nothing to do with it. Stravinsky has also avoided the obvious Fluch-chord at the beginning of Tchaikovsky's own version of the motif (which is lacking however in the piano prelude); he gives it a much cooler harmonization:



Example 21

– but only to introduce a prominent Fluch-chord at the end of the phrase. Much the strongest Fluch-effect however comes later (figure 209 and especially – almost parallel with this – right between 211 and 212), where Stravinsky with a motivic imitation/motivic combination achieves a very remarkable Fluch-structure which is not to be found in Tchaikovsky:

42. See, e.g. figures 43-44 (cf. ex. 4) and figures 53-54, 97-105, 120-21, 202-04 as well as the *Scène* which follows.



Example 22

Here it appears that the two components of the initial figure of Op. 6, 6, by a transposition of a fifth of the one part (a fifth up as regards the first part, a fifth down if it should be the second part) result in a Fluch-chord! If one returns to figure 205 (ex. 20) one will see that this technique has already been used but that here it has not been emphasized by the voice-leading: the horns imitate the oboe rhythmically but do not take up the interval of the sixth in the answering second part of the motif; however the sixth is realized nevertheless by the Ab in the cellos and contrabasses.

I return now to the motivic development which was discussed first and will attempt to show that the two functional motif-complexes in the work are basically connected to each other and that through their combined, fundamental qualities (defined through amplification) they can be said to function as a concise musical symbol.

The connection is established:

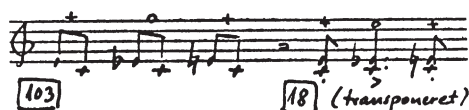
This occurs with a motif-association in Scene 1, figure 40-42, where Tchaikovsky's *Berceuse de la Tempête*, Op. 54, 7 (which has made up the principal motif of the scene, in f minor as in Tchaikovsky) is turned to A major and is reworked very like Op. 6, 6 in the *Scène* section: the instrumental combination is solo-wind (here flute) and strings tremolando, softly and with a Fluch-charged harmonization which is entirely new. As at figure 209 (*Scène*) imitation is introduced (stretto), which here treats separately the first 4-5 notes of the *Berceuse*. The final chord (subito cresc. to forte) is a Fluch-structure; this is abruptly broken off to continue *Vivace agitato* with the motif from ex. 3 b, which by way of association picks up the thread from the foregoing melodic nucleus:



Example 23

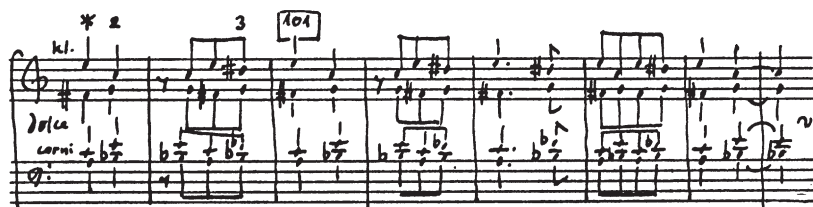
The synthesis:

In the middle of Scene 2 of *Baiser*, where the fairy, disguised, comes to the young man, the Fluch-structure and the *motif of thirds* undergo a straightforward fusion:



Example 24

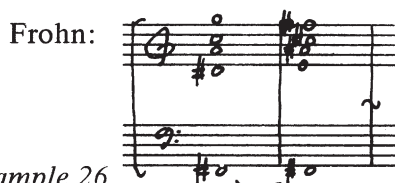
The motif of thirds, slightly varied, is now harmonized with three chords – the first a pure Fluch-structure, the second an altered, imperfect version of this; the third chord is rare in this connection but it just so happens that it is brought together with a Fluch-structure at certain places in Wagner's *Ring*: in the "Frohn"-motif ("Submission"-motif) in *Götterdämmerung* Act 2 and in Brünnhilde's final monologue in the last Act; it is the seventh chord on the lower minor third to the root of the Fluch-chord.



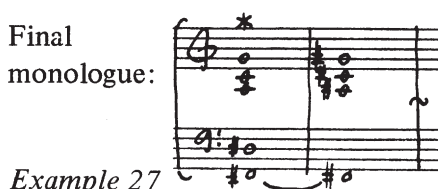
Example 25

Chord no. 2 can be regarded in two ways: as the tritone-polar chord (C major 7) to the f# Fluch-chord, – cf. the same polarity during Alberich's cursing of the ring in *Rheingold* Scene 4! – or as an imperfect, major-ninth chord version, with lowered fifth, of the first chord.

The connection between chord no. 3 and the Fluch-structure appears thus in Wagner: in both instances a Fluch-chord on a, with underlying organ-point, f \sharp ,⁴³ which proceeds to the F \sharp major seventh- and ninth-chords respectively. In Stravinsky the connection is: f \sharp -Fluch to E \flat major seventh-chord, thus absolutely parallel to the "Frohn"-motif.



Example 26



Example 27

The most interesting thing about the chord sequence at this place in *Baiser*, however, is surely that the second chord is a very characteristic element of Tchaikovsky's harmony and that its use there several times clearly coincides with and emphasizes textual, dramatic or formal contrast- or shadow-relationships.

Thus it clearly substitutes the Fluch-chord on step II (the step on which the shadow-relationship to I reveals itself as an inversion with I as the pivot-note) in the closing bars of Act I of Tchaikovsky's opera *The Queen of Spades*, where the dramatic situation immediately preceding has taken a decisive turn: The tragic leading figure, Hermann, has by means of a desperate action won Lisa's love; the postlude ends:



Example 28

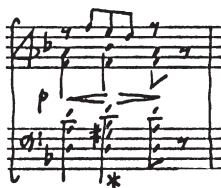
In the same way at the beginning of the opera (note the text):



Example 29

43. — hence actually a ninth-chord, from which I allow myself to abstract.

It is, however, notable that this chord is by no means always contrasted with a major chord; it functions – in spite of its both theoretical and sounding major third (in imperfect ninth-chord and in seventh-chord respectively) – also as shadow of the minor chord,⁴⁴ for example in the opera's second number: Here, in a very short interlude figure, the Fluch-chord on step II is furthermore embodied (with the passing "dissonance" e) in the altered and now not imperfect ninth-chord:



Example 30

This is also the case – and it is towards this end that the examples from *Queen of Spades* have been directed – with the musical characterization of the title figure, the Countess who has learned black magic with cards (ex. 31). Here we find twice a motive of thirds like that with which we have been concerned in Stravinsky's ballet together with the pendulum-like melodic movement, which incidentally it shares with many melodic elements in *Baiser* (such as the melodic beginning of Tchaikovsky's Op. 6, 6).



Example 31

("– what a monster, this Countess!" "– a female devil!"

"– She is still known as the Queen of Spades!")

In Pushkin's story the Queen of Spades too was associated with the unconscious: Hermann wished to extract from her the secret of the cards but learns it only from the Countess' ghost (she died of fright when he – with

44. In such a context it is tempting to explain the chord as a development (alteration + ninth) of a *seventh-chord underchord* to the "Fluch"-chord (here too with the underchord's fifth as pivot-note, cf. note 34) – even though we are actually dealing with a major harmony! Concerning its use otherwise, see, e.g. Bruckner's Symphony No. 7, 2nd mov't., b. 1; Liszt uses the chord several times in his b minor Piano Sonata to increase intensity: in relation to the diminished seventh-chord in b. 18 ff, and in connection with the "Fluch"-structure in b. 32; in this bar it is also used in the same way as in the Bruckner example.

yet another desperate action — threatened to kill her). When he later plays with the Prince, who should really have married Lisa (she for her part commits suicide when Hermann abandons her in favour of gambling) — and Hermann is about to "guess" his third card (the Ace), before he does so the Prince can inform him that he has drawn the Queen of Spades. This is the card that, unknown to himself, is his fate. At this the ghost of the Queen of Spades rises up behind the banker's empty chair.

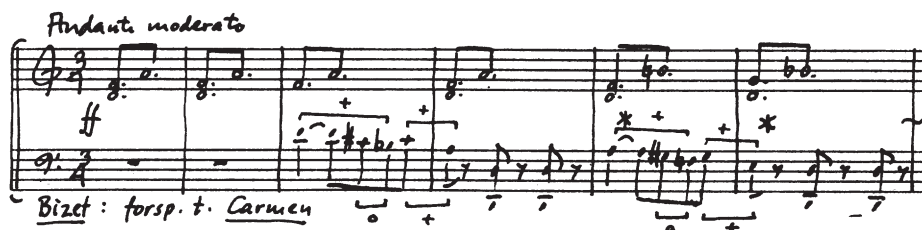
And what about the fairy Carabosse in Tchaikovsky's ballet *The Sleeping Beauty*? She is the fairy that they have forgotten to invite to wish the newborn Princess well; she too represents the suppressed, the individual unconscious, and, as is well known, when she arrives anyway she acquires a fateful power over the Princess.

Once again we find here in Tchaikovsky a motive of thirds (in combination with the altered "underchord to the Fluch-chord" (note 44) along the same lines as in Stravinsky. And as if this were not enough — a Fluch-like chord, though with the major third in the middle, occurs also in Carabosse's motif:⁴⁵



Example 32 Tchaikovsky: *q. 2.*

The last pronounced lead to be followed from Stravinsky's use of the motif of thirds in *Baiser* is to be observed by comparing the motivic development from figure 102 (see ex. 5) with the so-called "fate"-motif in Bizet's *Carmen*, a motif which at the end of the prelude to the opera is provided with a strong Fluch-harmonization.



Example 33

45. In *Expositions and Developments*, p. 84, Stravinsky states that his music at figure 108 in the score is to be understood as an imitation of the fairy Carabosse. But there is no question here of any of the harmonic structures discussed above, nor of any references to the motif shown in the example.

At the end of the coda of Scene 3 in *Baiser* the connection with Bizet's motif becomes perfectly obvious; here it is the rhythmic-dynamic presentation even more than the harmonic relationship that attracts our attention:

The image shows a musical score for Example 34, comparing Bizet's motif and Stravinsky's response. The top system is Bizet's motif, and the bottom system is Stravinsky's response. Both systems are in G major and 4/4 time. The Bizet system is labeled 'Bisect:' and '(slutn. of forspil)'. The Stravinsky system is labeled 'Stravinsky:' and 'ff sempre'. Both systems end with 'G.P.' (Grave). The Stravinsky system includes a '202' measure number and a '[a-flech ÷ 9]' annotation. The Bizet system includes a 'b:' annotation. The Stravinsky system includes a 'a-flech' annotation with asterisks.

Example 34

It seems to me that it must by now be clearly established that *Baiser de la Fée* is surprisingly rich in expressive, even decidedly characterizing musical structures. Without risking saying too much one can speak of "leit"-structures or, as I prefer to call them, musical symbols, — since they are fundamentally not simple *ad hoc* conventions like the traditional "leit-motifs".

"*Je n'exteriorise pas*," Stravinsky said in 1934, and justified his statement by the argument that music is not thinking or opinions. He may well be right about that, but this does not, on the other hand, say anything about what music is then if it nevertheless, without the knowledge of the composer, "exteriorizes" — gives expression to something on a symbolic-meaning plane.

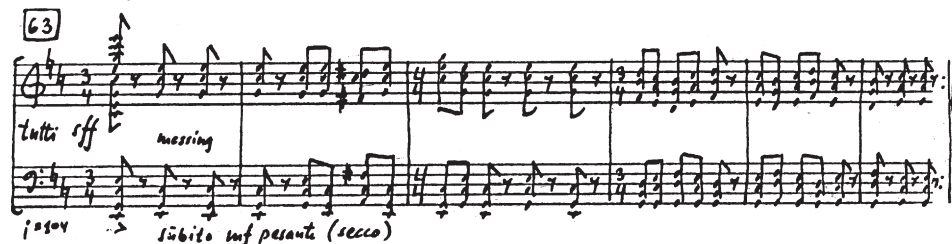
Contrary to Stravinsky's view it appears as if meta-music "exteriorizes" in general, establishes contact with and relates itself to the vocabulary of earlier music with a particular intensity. All meta-music should be regarded as a peculiar kind of musical creation that seeks to integrate, assimilate, perhaps also stabilize, and all this by means of dissimulation, with the disruption of the classical "three-dimensional" mould as a consequence.

In order to achieve a thorough insight into the internal musical form in *Baiser* it has therefore been necessary to bring in explanatory musical factors from without. The method of composition Stravinsky has made use of

here can be called a breeding process – "les sons prolifèrent", as the composer Luciano Berio says about these phenomena in his own compositional practice.

Yet another instructive example of this must be mentioned: At the beginning of Scene 2 of *Baiser* the curtain goes up to Stravinsky's reworking of the middle part of Tchaikovsky's *Rêverie du Soir*, Op. 19, 1 (ex. 35). Only when one knows the source of this quotation (ex. 36) does one understand where Stravinsky's dominant-tonic mixture in the immediately preceding quotation from *Humoresque* Op. 10, 2 comes from – compare exx. 14 and 36, the drone bass over the fifth. As earlier shown (in the comparison of exx. 14 and 15 on p. 72), the insertion of the tonic organ point is essential to the understanding of the detailed formal process at this place.

Stravinsky:



Example 35

Tchaikovsky:



Example 36

At the same time it is apparent what pianistic similarities Stravinsky has been aware of in Tchaikovsky's Op. 10, 2 and Op. 19, 1, though he does not, it should be noted, reflect them in his use of these passages as quotations.



Example 37

But this is not all. If one wonders why Stravinsky does not include the following *ff*-passage from the *Humoresque* in his montage (it would fit splendidly in *Baiser's* Scene 2) –



Example 38

– one can turn to figure 68 and see that the quotation from Op. 19, 1 (ex. 35) now, for its second appearance, is stitched together with the *Humoresque* quotation and acts as a substitute for the *ff*-passage.



Example 39

The foreign element, as so often in collages, has a function which is hidden and which can hardly in all instances be thought of as a conscious intention on the part of the artist.

In the evaluation of these processes semiological concepts – which have also become concepts in the analysis of the psychic primary processes – force themselves once more into the theory of meta-music. I will in closing just mention a couple of them as possible instructive ideas – further treatment of them lies outside my capacity at this time: I have in mind the concepts displacement and condensation (metonymy and metaphor) which the semiologists Roman Jakobson and Jacques Lacan (also a psychoanalyst) in particular have developed.

Another question which I will not try to elaborate upon either but allow to stand open, is the question of meta-music's historical position and status. Its heyday has been "after the Viennese school" and "after Darmstadt". Could it be that it has a compensatory function as one of its distinguishing features, or is it more than a symptom – more than a manifestation of a need – on the part of quite a number of composers – to rediscover a more stable basis for articulating musical meaning?

Translated by John Bergsagel.

Resumé

Spørgsmålet om musikkens betydningsindhold er et centralt diskussionspunkt i nyere tids musikæstetik, mens det i den musikalske analyse ofte overses helt. For analysen af citat- og collagemusik (metamusik) er det dog mange gange vanskeligt at se bort fra en vis semantisk karakter i værkerne, et mål af begrebslig betydningsdannelse, der udspringer af de specifikke kvaliteter ved det overtagne musikalske materiale, endvidere af dets særlige sammenstilling og endelig af de personlige kompositoriske procedurer, som komponisten – bevidst eller ubevidst – gennemfører i forhold til dette stof.

Artiklen forsøger – på en kontroversiel baggrund: Stravinskys entydigt negative vurderinger af musikkens extramusikalske udtryksmuligheder – at påvise forekomsten af sådanne begrebslige betydningselementer i Stravinskys ballet *Baiser de la Fée*, komp. 1928 efter H.C. Andersens eventyr *Isjomfruen* og over hovedsageligt mindre kendte klaver- og sangkompositioner af Tjajkovsky.

Metoden hertil er dybdepsykologisk inspireret, med C.G. Jungs psykologi som forbillede. Dette anlæg forklares tildels allerede af den collage-prægede musiks primærproces-logiske ("drømme-logiske") karakter. Men analysen føres igennem til en betydningsbestemmelse af de centrale kompositoriske elementer og strukturer i værket, der dramatisk er forbundet med den psykiske instans *Skyggens* (Jung) egenskaber. Dette uddybes yderligere ved forståelsen af *Isjomfruen* som et indre drama, en genfødselsmyte, og ved undersøgelser over det centrale musikalske skyggesymbols fænomenologi og historiske anvendelse, navnlig hos forskellige komponister fra det 19. århundrede.

Call Change-Ringing in Cornwall

Max Jardow-Pedersen

In 17th-century England a new musical genre, one using church bells, arose. The music in question was called *change-ringing* and its performance and composition, by methods of mathematical permutation, can be described as unique. To begin with change-ringing was practised in aristocratic and intellectual circles, but later it was adopted by all social classes and spread all over Great Britain. Today it is regularly performed in nearly 6000 British churches (Camp 1974). Change-ringing is almost exclusively confined to the British Isles, though it can be heard outside Britain in English speaking areas where a few churches have bells hung for change-ringing.

As subject of the present study St. Piran's Church, Perranzabuloe, Cornwall, was chosen from among the some 80 Cornish churches in which bells are regularly rung and whose ringers are members of the Truro Diocesan Guild of Ringers. The parish of Perranzabuloe, which is a rural district, faces the north coast of Cornwall and is located about midway between Newquay and Redruth. Notes were taken and tape-recordings made during the period between 20th March and 13th April, 1977. The tape-recordings were thereafter handed over to the Danish Folklore Archives, which had very kindly placed a Nagra tape-recorder and tapes at my disposal.

The following sections describe the functions of the bell mechanism, the ringing technique, "method" ringing, and "call" change-ringing. A comparison of call change-ringing with method ringing has been made as it was found helpful to the study of the former. For this purpose the Grandsire Method has been chosen as it contains many traits characteristic of method ringing in general.

The Bells:

The bells are hung in the upper storey of the church tower in different numbers, varying from five to twelve, — in Cornwall usually six or eight. They are tuned in a major scale so that the no. 1 bell, called Treble, has the highest pitch and the Tenor bell, which is always tonic, has the lowest one.

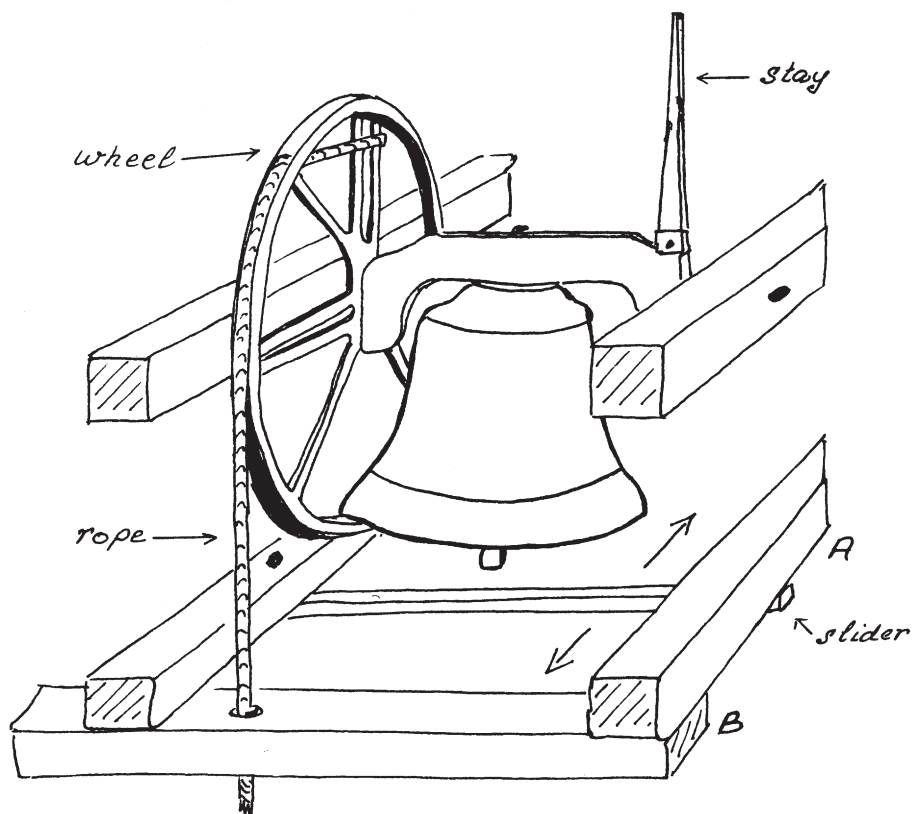


Fig. 1. The bell in downward position.

(M/P)

The rise of change-ringing was due to the innovation of attaching the church bell to a wooden wheel which during the ringing is rotated about 360° forwards and backwards by means of a rope running through a hole in the floor down to the belfry. Here the ringers stand behind the ropes approximately in a circle. During the rotations in the two directions, towards the so-called handstroke and backstroke positions (see fig. 2 & 3), the bells swing till they reach the balance point, keeping the mouth upwards, after which they swing back till they reach the upward position again. The speed of the wheel can be retarded or accelerated during these movements and it is this fact which forms the basis for the carrying out of change-ringing. It means that the succession of two bell strokes can be inverted by accelerating or retarding one wheel more than another so that, for example, the se-

quence of strokes "1 2 3 4 5 6" will in the following change be "2 1 3 5 4 6". The possibility of inversion allows, by employing methods of permutation, for new sequences of tones to be attained — with five bells 120 changes (formula: $1 \times 2 \times 3 \times 4 \times 5$), with six bells 720 changes, with seven bells 5040, etc. Furthermore the numbers of changes applied in a given ringing may be augmented as the mutual order of the changes can be altered according to certain rules.

When the bell is rotated to the upward position the stay will be stopped by the slider, which can move between *A* and *B*. During the ringing the stay just touches the slider; but in the event the bell is "set at handstroke", e.g., she has just passed her balance point and the stay will lean on the slider, thereby preventing the wheel from turning further round. If the speed of the wheel gets too high the stay will break, and it thereby functions as a "safety valve", preventing further damage from being done to the bell mechanism.

The direction towards handstroke:

The stay has pushed the slider towards *A*.

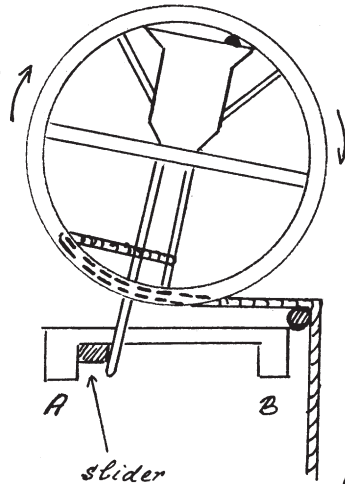


Fig. 2. The bell, set at handstroke.

The direction towards backstroke:

The stay has pushed the slider towards *B*.

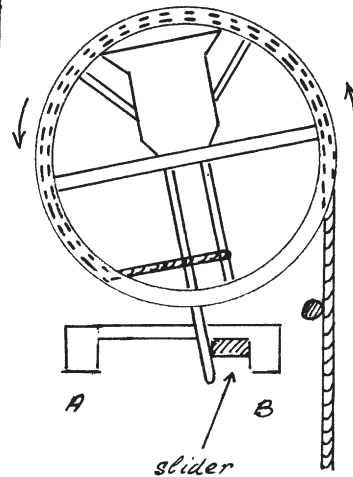


Fig. 3. The bell, set at backstroke.

The bells are hung in a solid framework and they are arranged in such a way that the stresses caused by their motions are opposed. The bell distribution can be made in different ways, but in St. Piran's Church it was done as shown schematically below.

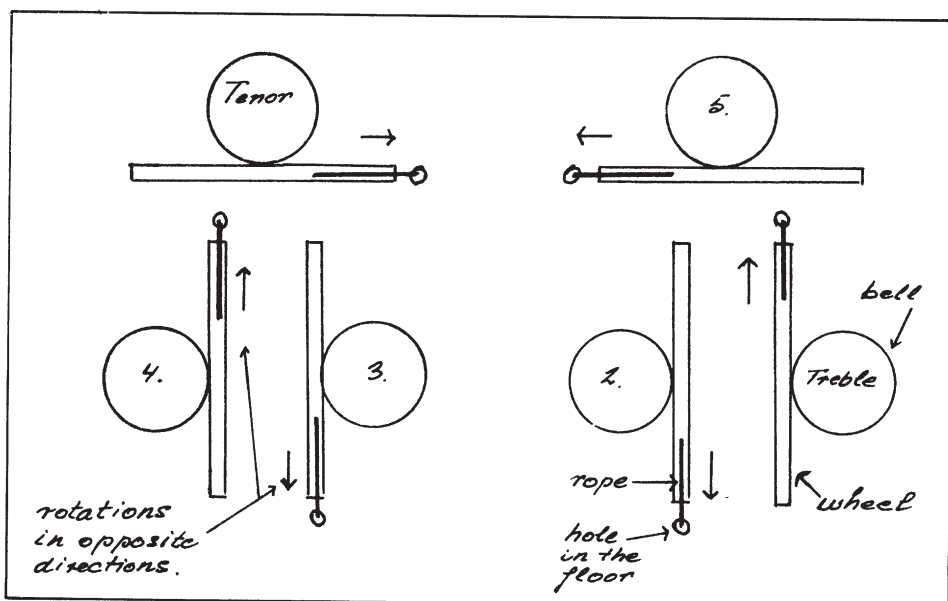


Fig. 4. The distribution of the bells in St. Piran's Church (seen downwards).

The six bells of St. Piran's Church were hung in 1928. Three of these bells were new, donated by parishioners who also contributed to the recasting of the three bells which had been in the bell tower since 1747. Gillett & Johnston, Bellfounders & Clockmakers, Croydon, cast the bells, whose size, weight and tuning are as follows:

No.	pitch	diameter	weight (ctws. qrs. lbs.)
Treble	f #"	25 ½ inches	3 3 13
2	e"	27 —	4 1 1
3	d"	29 —	4 3 19
4	c #"	30 ¼ —	5 2 12
5	b'	33 ½ —	7 0 19
Tenor	a'	37 —	9 2 12

The bells are inspected monthly and are kept in repair by the captain of the bellringers. Fittings have to be tightened and greased, and each month the bell ropes are moved a little to reduce the wear.

The Ringing Technique:

The following passage is a description of bell ringing as it is practised in Peranzabuloe. However, the ringing technique described can be regarded as current in general for bell ringing anywhere in Great Britain.

Before the ringing starts the Treble ringer says: "she/Treble is gone!", and immediately thereafter he pulls his rope. The other bells follow in the succession "2 3 4 5 6", which is called *rounds*. When *ringing up* the bells, the ropes are first pulled in short jerks, then longer, and consequently the bells swing in increasing curves until the handstroke and backstroke are reached, and the time intervals, which at the beginning were very short, grow longer. — When the bells have been rung up, the ringers may make a break after the conductor, *the captain*, who is also ringing a bell, has ordered: "set next ring!", and the bells will all be set at handstroke.

When moving the bell from handstroke the rope is pulled some three feet downwards. Both hands, right hand uppermost, grasp the red-white-blue striped *sally*, a section of coloured material inserted into the bell rope. The bell is then on her way to backstroke and when the rope has been pulled all the way down the right hand will let it go. When the rope has moved some two feet upwards, the right hand grasps the sally again and the bell is slightly retarded in order to slow down the speed so as not to break the stay. The rope continues six-seven feet upwards, as it is being wound round the wheel. — During the rotations the length of the rope is considerably increased and shortened in the belfry and the ringers must pay attention not to get the ropes twisted around their arms or legs, which might result in an accident.

The sally, mentioned above, is a visual aid in *ropesight*, which means that each ringer keeps an eye on the two ropes pulled before his. The ringer is then able, when the inversion has been done, at once to adjust his pull to the rope pulled before his. (Inversion is only possible between two successive bells.)

The skill of the ringer is proved by his ability to keep the bell rotating without stopping her at hand- and backstroke. And if the delay or acceleration

of the bell is not done properly the stroke intervals will become uneven, which, according to the rules, is not acceptable. The ideal is that the bell strokes sound in a regular rhythm consisting of even time intervals.

A ringing is completed when rounds (i.e., the original succession of tones) after a given number of changes are obtained again. When rounds have been rung some times the captain might order: "set next ring!", and the bells will all be set at handstroke. Or he may order: "downwards", whereafter the bells are gradually brought to the downward position. As the rotations of the wheel during this process are gradually being reduced, the intervals between the strokes are growing shorter, until at last the bells sound almost as if they are being struck simultaneously. The length of the rope during the *ringing down* is shortened by 1 to 1½ inches per round by being wound up in the left hand in order to obtain a better grip during the stopping of the wheel. Finally the ringing is concluded by *one-stroke chiming*, done by light pulls of the rope so that the clapper touches just one side of the bell.



Fig. 5

Handstroke
(Ashley Jose)



Fig. 6

Backstroke
(Mrs. L. Butler)



Fig. 7

Left: Retarding the bell towards backstroke (Ashley Jose). Right: A bell being further ahead towards backstroke (Michael Jose).

A Method Ringing:

Method ringing, though not practised in Perranzabuloe, is the most widespread way of ringing in Great Britain. It is the performance of changes with a given number of bells in a particular order and using particular "methods" so as to avoid repetition of the same change from the time the bells leave rounds. 5040 changes, taking about three hours to ring, are called a *peal*, and any number above 5040 is called a peal as well. Fewer than 5040 changes are called a *touch*, but an exception is a *quarterpeal*, consisting of 1260 changes.

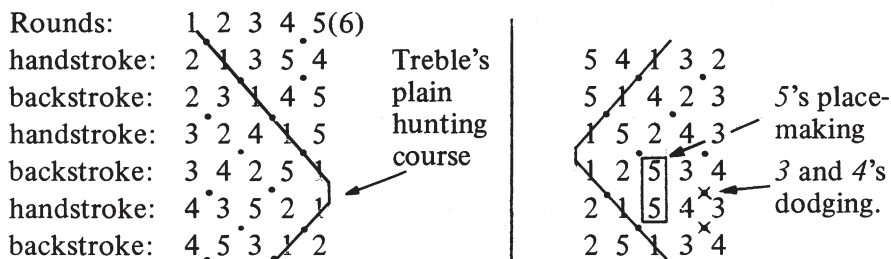
The ringing team, learning the methods by heart, interchanges the bells without any conducting, but when certain changes are reached in a given ringing the conductor will give an order: "Bob" or "Single", to introduce certain changes which ensure that rounds will not be achieved before the highest possible number of permutations has been rung.

One of the oldest ringing methods is the Grandsire Method, introduced in 1668 by Mr. Fabian Stedman, a member of the distinguished, still-active association of the best ringers in Great Britain, "The Ancient Society of College Youth", in the first treatise on change-ringing, "Tintinnalogia or The Art of Ringing".

The following diagram shows the courses of the bells through the pattern formed by the first 12 changes of the *Grandsire Doubles*. (Ringing with re-

spectively 5, 6, 7, 8, 9, 10, 11, and 12 bells are called, in the same succession, Doubles, Minor, Triples, Major, Caters (Quaters), Royal, Cinques, and Maximus.)

Ex. 1. Plain hunting course, place making, and dodging in Grandsire Doubles.

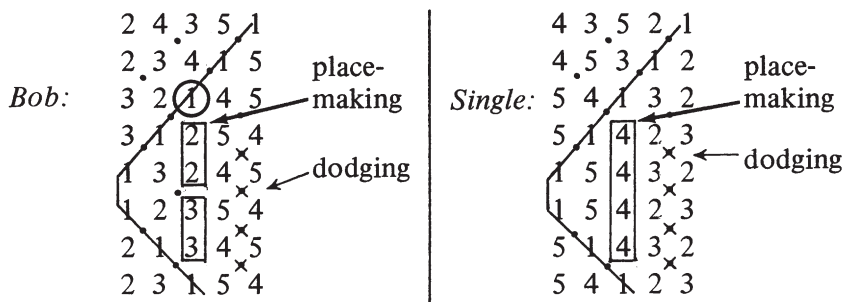


(Tenor strikes in *behind* throughout the ringing)

All the bells have a *plain hunting course* until the Treble leaves the *lead*. The bell she took from lead *makes 3rd's place* and returns to lead again. Meanwhile the bells in 4th and 5th places *dodge*.

To produce all possible 120 changes certain changes, called *Bob* or *Single*, must be introduced. One way of obtaining the 120 changes with five bells is to call Bob when the Treble, going down to lead for the second and third time, is in 3rd's place, and to call Single when she reaches 3rd's place for the sixth time on her way to lead. (The dodging and the place-making are indicated in the diagram below.) These three calls are repeated in the second part of the ringing.

Ex. 2. Bob and Single



Among well known ringing methods Stedman's Principle, composed about 1675 by Fabian Stedman, can be mentioned; Treble Bob, Plain Bob, and Surprise are examples of other methods. Still many others exist and new compositions are made from time to time. In addition several methods can be combined in a *spliced peal*. — Method ringing with *handbells* is practised by many people as enthusiastically as the church-bell ringing. The same ringing methods are employed, but usually each ringer operates two bells, one in each hand.

The Call Change-Ringers:

Call change-ringing is a different way of performing change-ringing. It is practised in the West Country and particularly in Cornwall, though here too the influence of method ringing seems to be increasing. Approximately 50 method peals of 5040 changes are rung yearly in Cornwall by some 50 ringers, whereas 8-900 ringers perform call change-ringing. Merely by listening to call change-ringing one is soon convinced of a distinct difference. The musical impression is more simple as only one pair of bells is inverted in each change, and as every new tone row is repeated several times before the next change occurs.

The operation of the bell rope is the same as in method ringing, but each change is carried out according to an order, a *call*, from the conductor, the captain. A so-called *call change peal* contains a much smaller number of changes than those heard in a method ringing, and the patterns are more simple. Nevertheless, the designation *peal* is used for any number of changes employed in a call change-ringing.

Mr. J.W. Snowdon's opinion is perhaps characteristic of the common conception of call change-ringing among method ringers. On page 14 of his book on bell ringing, "Ropesight", Mr. Snowdon says: "There is one way of ringing changes, however, which is only one step removed from the dull work of round ringing; change ringing in this way is known as 'call changes'." Also the sparse references in the literature on campanology may indicate that this way of ringing is not particularly distinguished. However, call change-ringing has at least one aspect not found in method ringing, namely musical *improvisation*. Though a call change peal can very well be carried out from a pre-composed pattern, it is most often improvised by the captain, who forms the courses of the bells, and accordingly the tone rows or melodies, which he may consider of musical value.

In St. Piran's Church 13 ringers, 3 women and 10 men, take care of the bell ringing. At least six ringers, the captain included, will be present at each ringing. Several of the ringers have many years of experience, such as Mr. Jack Payne, who two years ago celebrated his jubilee of 50 years ringing. Mr. Ashley Jose has been ringing for 35 years, being a captain of the bell-ringers for 21 years, and his brother, Mr. Michael Jose, has been a bell-ringer for 25 years. Learners are continuously being taught the difficult art of handling a bell, as quite a few ringers have left Perranzabuloe these last years due to the better possibilities of employment outside Cornwall, which is a rural district without much industry, since the cobber- and tin-mining ceased at the end of the 19th century. The learners are often youngsters, such as 15-year old R. Blackman, who last year began to learn ringing together with his father, Mr. D. Blackman. In the neighbouring village, St. Agnes, five brothers and sisters ranging in age from 13 to about 20 participate in the change-ringing.

The replacement of ringers in Perranzabuloe has influenced the quality of the ringing to a certain extent, but until the late sixties the Perranzabuloe Ringers were among the best ringing teams in Cornwall. In October 1961 they won the bi-annual ringing competition arranged by the Truro Diocesan Guild of Ringers, and they have won second and third class certificates 14 times.

The ringers in Cornwall are united in the above-mentioned Guild, founded in 1897. From its statement of purpose it can be learned that "its aim shall be to be of service to the Church in the Diocese of Truro by: ringing for Divine Service; recruiting and training ringers; encouraging the art of change ringing; encouraging the ringers to take part in the worshipping life of the Church; care and restoration of bells and their fittings". — An annual report is edited by the Guild. Here the method peals, rung during the year, are published, as well as a list of the names of the ringers, the hours of ringing, and the number of bells of each church belonging to the Diocese. Cornwall is divided by the Guild into Branches: Penzance, Truro, Mid-Cornwall, South-East, Launceston, and Stratton. Perranzabuloe belongs to the Mid-Cornwall Branch.

Twice a year the Guild arranges competition ringings, in which 12-14 ringing teams participate in ringing a call change peal, composed by the Guild. The competition is held in a church selected for the occasion and it is part of a spring or autumn festival, in springtime in connection with the annual general meeting. Two judges make the award, one controls the regularity of

the time intervals between the bell strokes and the other counts the number of tone rows rung per minute. 34 rounds (i.e., 34 rounds or changes repeated) with six bells are recommended, but dependent on the weight of the bells in question. The three best teams are awarded respectively 1st, 2nd and 3rd class certificates. In the very northern part of Cornwall and in Devon winnings are paid in cash, according to Jack Payne, Perranzabuloe, but the Truro Diocesan Guild is against this principle and maintains that the church bells are installed with a religious purpose and therefore money should not be the motivation for winning the competition.

Bell ringing can be heard in Perranzabuloe each Sunday before Mattins at 11 a.m. and before Evensong at 6.30 p.m. In addition bells are rung after weddings at a token payment. At funerals changes are not rung, but one bell stroke is rung for each year the deceased lived. During Holy Week until Easter Day the bells are silent, but on Easter Morning the bells sound again. On Easter Monday the ringers go on an outing with their families and



Fig. 8. Perranzabuloe Ringers

From left to right:

D. Hoskins, H. Wings, M. Jose, (\div no. 4), J. Payne, mrs. D. Payne, mrs. L. Butler, mrs. E. Bean, A. Jose (captain), D. Bean.

friends, visiting six churches to ring the bells for about a half-hour in each bell tower. This is common practice among many of the Cornish ringing teams, which thereby get the opportunity of ringing bells of different weights and different sounds.

Each Wednesday night practice ringing is arranged, learners are trained, and the experienced ringers try to improve their skill. On these nights the atmosphere is more relaxed than at the compulsory service ringings, and accordingly there is a far better opportunity and better time to discuss technique, mistakes, etc.

Call Change-Ringing:

A call change-ringing starts, like method ringing, with a certain number of rounds while the bells are being rung up and while the stroke intervals are corrected till they become even. The permutation begins when the captain at handstroke calls, e.g., "two to three!". At the next handstroke these two bells are inverted by pulling bell no. 2 faster from backstroke than bell no. 3, which is pulled slower. The first change will consequently be "1 3 2 4 5 6". A given bell can only be called towards *behind*, and it would not have been possible for the above-mentioned change to call "three to two!". If the captain decides on bell no. 3 to be the next one to lead, then he will call "one to three *lead!*", so that the ringers are always aware of which bell is going to open the next change in question.

Each change is to be repeated six times (3 x hand- + backstroke). Deviations from this number are heard from time to time, however, in the event the stroke intervals become uneven. The inequality will be corrected by an order, given by the captain, and the change in question is repeated until the intervals are even.

About 50% of the call change peals (recorded), improvised on six bells by Ashley Jose, consist of 20 changes (the rest contain some 20 changes). With six repetitions of each change a total number of 120 tone rows is obtained, plus the number of rounds which are rung before and after the changes. The duration of each change is approximately two seconds, hence 20 changes can be rung in about four minutes, plus the time it takes to ring the rounds. In practice the total time of ringing a peal of 20 call changes will usually be 8 – 9 minutes. As in method ringing an attempt is made to avoid a repetition of any change of the peal, according to Ashley Jose, and as a matter of fact it did not happen to him in any of the 25 call change peals recorded.

Six composed call change peals are kept in the belfry of St. Piran's Church; most of these are composed by the Ringer's Guild in Truro. The compositions, which are longer than the improvisations (36 – 48 changes), are performed from time to time, but usually improvisation is preferred. Ashley Jose prefers to improvise his ringing for the sake of musical variation, and because the attention of the team is better drawn when the ringers do not know in advance which bells are going to be interchanged in the following changes.

The patterns of the pre-composed call change peals are usually very regular. In most cases the course of a given bell can be followed from lead to behind and vice versa throughout the entire pattern. Another way of composing a peal is to bring each bell successively from lead to behind, a pattern which in a single case was used by Ashley Jose as well, but numerous other patterns can be formed depending on the imagination and the musicality of the composer. According to Ashley Jose, the call change peals are musically judged. A concrete judgment as to the quality of the music arising from the tone rows produced by the bells may be as difficult to make here as with any other kind of music, but Ashley Jose remarked: "some of the peals do sound very hard".

Ex. 3. Composed call change peal

	1 2 3 4 5(6)
3→4	1 2 4 3 5
2→4	1 4 2 3 5
1→4	4 1 2 3 5
1→2	4 2 1 3 5
4→2	2 4 1 3 5
4→1	2 1 4 3 5
4→3	2 1 3 4 5 etc.

Bell no. 4 goes to lead three times in this peal of 36 changes. (Tenor strikes in behind throughout.)

Ex. 4. Composed call change peal

	1 2 3 4 5(6)
2→3	1 3 2 4 5
4→5	1 3 2 5 4
2→5	1 3 5 2 4
1→3	3 1 5 2 4
1→5	3 5 1 2 4
1→2	3 5 2 1 4
1→4	3 5 2 4 1
3→5	5 3 2 4 1
3→2	5 2 3 4 1 etc.

The bells, in the succession no. 1, 3, 5, 2, 4, go from lead to behind.

When a composed call change peal is written down only the *calls*, as seen to the left of the above patterns, are written.

The following diagrams show two call change peals improvised by Ashley Jose in St. Piran's Church before Evensong on 3rd April and before Mattins on 11th April 1977, respectively:

Ex. 5. Improvised call change peal

	1	2	3	4	5(6)
2→3	1	3	2	4	5
4-5	1	3	2	5	4
1-3L	3	1	2	5	4
2-5	3	1	5	2	4
1-5	3	5	1	2	4
2-4	3	5	1	4	2
3-5L	5	3	1	4	2
1-4	5	3	4	1	2
1-2	5	3	4	2	1
3-4	5	4	3	2	1
5-4L	4	5	3	2	1
3-2	4	5	2	3	1
3-1	4	5	2	1	3
5-2	4	2	5	1	3
5-1	4	2	1	5	3
4-2L	2	4	1	5	3
5-3	2	4	1	3	5
4-1	2	1	4	3	5
4-3	2	1	3	4	5
2-1L	1	2	3	4	5

= 20 changes

("L" = Lead)

Ex. 6. Improvised call change peal

	1	2	3	4	5(6)
1→2L	2	1	3	4	5
4-5	2	1	3	5	4
1-3	2	3	1	5	4
1-5	2	3	5	1	4
1-4	2	3	5	4	1
2-3L	3	2	5	4	1
5-4	3	2	4	5	1
5-1	3	2	4	1	5
4-1	3	2	1	4	5
2-1	3	1	2	4	5
3-1L	1	3	2	4	5
2-4	1	3	4	2	5
2-5	1	3	4	5	2
1-3L	3	1	4	5	2
1-4	3	4	1	5	2
1-5	3	4	5	1	2
3-4L	4	3	5	1	2
3-5	4	5	3	1	2
3-1	4	5	1	3	2
3-2	4	5	1	2	3
4-5L	5	4	1	2	3
4-1	5	1	4	2	3
4-2	5	1	2	4	3
5-1L	1	5	2	4	3
5-2	1	2	5	4	3
4-3	1	2	5	3	4
5-3	1	2	3	5	4
5-4	1	2	3	4	5

= 28 changes

Ex. 5: All the bells are in lead in the succession 1, 3, 5, 4, 2. The first inversions are made between 2–3 and 4–5. Then 3 strikes in lead while 5 goes from 4th place down to lead. – Treble goes from 3rd's place up to behind, 5 and 4 are inverted, whereafter 4 is in lead. – 3 and then 5 go up to behind. (It is likely that the captain decided to bring the bells to rounds at this time.) When 4 goes up to 4th place, 2 strikes in lead until finally she is interchanged with Treble and rounds are then attained again.

Ex. 6: The bells strike in lead in the succession 2, 3, 1, 3, 4, 5, 1. – Treble has a fairly regular course to behind, then back to lead and up to 4th place. – 3 goes up to behind and then 4 goes to 4th place. (The closing might start from change "5 1 2 4 3".) – 5 goes to 3rd's place, whereafter 3 goes to 3rd's place and finally 5 goes up to behind.

At weddings a special type of call change peal is rung which might be described as a "spliced peal". It consists of three improvised peals connected, e.g., in the following way:

rounds
20 call changes
rounds
12 call changes
rounds
20 call changes
rounds.

Musical Analysis (Grandsire Doubles):

From the patterns which result from the changes being arranged successively under each other, the hunting course of the bells can be read as well as the alterations of the changes in regard to the successions of the bells. However, due to the permutations there is a certain relationship between the melodies of two given successive changes, and these relations may be more easily examined in a note transcription of the changes. The following example is a transcription of the first 11 changes of Grandsire Doubles (see p. 91 f.). Treble is marked with an x. Tones the intervals of which are related from one change to another are marked with a line (—→).

Ex. 7. Grandsire Doubles

Ex. 7: Each bell, i.e., each tone, goes step by step through the tone rows according to the plain hunting course until particular permutations such as place making and dodging, Single and Bob, are introduced (see p. 92). The tone progressions might be called a "wave motion".

From one change to another one, melodic inversions occur, in some cases involving the whole tone row (except of course the Tenor bell), in other cases only part of it. The inversions from change no. 1 to 11 involve the following numbers of tones in each change:

change no.	number of tones	change no.	number of tones
1 – 2		6 – 7	
2 – 3		7 – 8	
3 – 4		8 – 9	
4 – 5		9 – 10	
5 – 6		10 – 11	
	3 + 2		2 + 3
	4		4
	5		5
	4		4
	3 + 2		2 + 2

In some changes, e.g., from change no. 3 to no. 4, melodic inversions will start from the same tone pitch, in other ones transposed inversions are seen, e.g., from change no. 8 to 9. The melodic inversions are divided into 2 + 2/ 3 + 2 tones, or they consist undivided of 4 or 5 tones.

The music produced by the Grandsire Doubles may be experienced as the melody of a given change, in the movement of each tone or in the "wave motion", and from the relationship between two successive changes arising from the melodic inversions.

Musical Analysis (Call changes):

In a call change peal the tones behave in another way than in the Grandsire Method because only two tones are inverted in each change. The following example is a transcription of changes nos. 16 – 20 of the call change peal set out in ex. 6. Inversion of the two tones in two successive changes are indicated with a double line and neighbouring intervals of the pair inverted are indicated with a single line.

Ex. 8. Call changes

1 – 5:	3 4 5 1 2(6)
3 – 4L:	4 3 5 1 2
3 – 5:	4 5 3 1 2
3 – 1:	4 5 1 3 2
3 – 2:	4 5 1 2 3



Ex. 8: One given bell, i.e., one given tone, moves step by step through the series of tone rows, or through part of it, according to the way in which the permutation pattern is composed or improvised. At each step another tone is pushed against lead. Here as in the Grandsire Method the tone progressions can be described as a "wave-motion", yet it is of a more simple character due to having just one inversion in each change.

The melodic inversion includes two tones as two bells only are interchanged in each change. Only if a neighbouring tone pitch is placed between two such tones can the melodic inversion be said to consist of three tones, as seen in the inversion from change no. 17 to 18. When two tones in a given change are inverted the intervals to the neighbouring tones will be altered

accordingly so that in reality four tones are affected by the inversion (unless the tones inverted are the first two in a change, in which case, of course, only three tones will be affected).

The interval relations are different in call changes from those of Grandsire Doubles, since four tones in a given change are repeated in the same order as in the previous change. However, as the tone intervals to two (or one) of these four tones will be altered, two successive changes may be quite varied melodically if the melody is considered as bi-partite (see below).



Ex. 9. Alteration of the melody from one call change to another.

Each change is furthermore characterized by its first tone and by its final interval (see below).



Ex. 10. Change no. 18 of call change peal ex. 5 (2 1 4 3 5).

As the tones in lead and behind of a call change peal are repeated in several successive changes far more times than, e.g., in Grandsire, the first tone and the final interval especially of a given change are established in the consciousness of the listener in a different way, and the effect is naturally fortified by the repetitions of each change. Endings from VI to I and from IV to I of the major scale in particular give the melody a very special character in contrast to endings from V or II to I.

*Characteristic differences between Grandsire Doubles
and Call Change-Ringing*

	<i>Grandsire Doubles</i>	<i>Call Change-Ringing</i>
Course of melody:	The "wave motion" includes four tones.	The "wave motion" includes two tones.
Intervals:	Melodic inversion includes five/ four tones, transposed or un-transposed.	Inversion includes two tones, transposed. (Causes another type of melodic alteration.)
Melodic characteristics:	Two successive changes do not have repeated tones in both lead and behind.	Several successive changes often have repeated tones in both lead and behind.
Repetitions:	Each change is rung once.	Each change is repeated six times.
Plain hunting course:	All bells have a plain hunting course; at deviations herefrom certain rules are implied.	Only one bell at a time may make a plain hunting course.
Inversions:	Done at both hand- and back-stroke.	Done only at handstroke.
Number of bells inverted:	Two pairs of bells are inverted in each change.	One pair of bells is inverted in each change.
More than five bells in a change:	Implies an increasing number of bells in inversion.	Still only one pair of bells is inverted.
Performance:	The entire composition is rung without any conducting (except for "Bob" & "Single").	Each change is conducted by the captain.
Composition:	The patterns (methods) are pre-composed.	The patterns are usually improvised by the captain.
The audience:	It may be difficult for the listener to follow any one bell since four out of five tones shift in each change.	It is easier for the listener to follow the course of a given bell as only two out of five tones shift in each change — which, moreover, is repeated.

It has not been intended in the present examination of change-ringing to judge the relative merits of the two systems or to stress one way of ringing at the expense of the other. But among other things I have wished to show that call change-ringing as carried out in Cornwall is perhaps more than "one step removed from the dull round ringing" (see p. 93), and that it may not be as "monotonous" as Ernest Morris has claimed in *The Art and History of Change Ringing*, p. 613. — In call change-ringing as well as in method ringing the unusual musical instrument required for performance is a "ring of bells" — an instrument which demands a high degree of technical ability of the performer. The music produced on the bells is unique in that it is the result of the systematic permutation of a descending major scale, but in spite of the mathematical calculations involved in the creative process it is a music which can be judged in regard to its musical quality. And finally, the kind of music dealt with makes most particular demands to the individual musician as well as to the ringing team as a whole.

It should be stressed that in Cornish call change-ringing a *musical improvisation* is cultivated. The art of thinking and performing music simultaneously is a phenomenon which is met with only rarely in the Occident today, apart from some more recent musical forms, and perhaps this aspect in particular deserves further investigation in prospective studies of change-ringing.

Call change-ringing, like method ringing, is a musical art which gathers people from all social classes and may, therefore, probably be characterized as a democratic institution of significant social importance. In the belfry the individual ringer is appreciated for his technical skill at the bell rope and for the interest he displays by appearing one or more times weekly all through his life to participate in the bell ringing — an interest as passionate in the call change-ringer as in the method ringer.

The ringers carry out a centuries-old tradition which, as mentioned above, cuts across all social barriers and has for an audience not only the church-goers but also all other people within ear-shot of the bell sound. Thus change ringing is by its general distribution an integral part of life in Great Britain.

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Resumé

Artiklen beskriver en form for klokkringning som er speciel for England og engelsktalende områder – den såkaldte *vekselringning* ("change-ringing"). Denne måde at ringe med kirkeklokker på opstod i det 17. århundrede og lever endnu i dag, hvor der udføres vekselringning i næsten 6000 engelske kirker.

Objekt for den foreliggende undersøgelse er St. Piran's Church, Perranzabuloe, Cornwall. Forfatteren besøgte stedet i marts-april 1977; materialet fra dette besøg – det klingende som det nedskrevne – er deponeret på Dansk Folkemindesamling.

Efter en beskrivelse af de 6 klokkers ophængning og indretning (antallet kan variere fra 5 - 12, i Cornwall oftest mellem 6 og 8) følger et afsnit om selve teknikken ved ringningen.

System-ringning ("method ringing") er den hyppigst anvendte ringemåde i England i dag; den udføres imidlertid ikke i Perranzabuloe. System-ringning vil sige, at der med et givet antal klokker ringes et bestemt antal variationer efter et bestemt system, således at en én gang anvendt kombination ikke gentages.

Vekselringning adskiller sig fra system-ringning ved, at forløbet af ringningen ikke er bestemt på forhånd, men *improviseres* efter såkaldte "calls" af ringerholdets leder ("captain"). Et sæt klokker til vekselringning er stemt i en diatonisk skala; når der ringes fra *diskantklokken* (den højeste) til *tenorklokken* (den dybeste) er klokkerne *på plads til en almindelig runde*. Variationerne sker efter bestemte regler, således at ingen klokke må flytte sig mere end én plads frem eller tilbage i forhold til sin plads i den foregående variation og således, at ingen variation må gentages i samme ringning.

Vekselringning, som den foregår i England, er en spændende form for musikalsk improvisation; ydermere samler den folk fra forskellige sociale lag i et fællesskab, hvor den enkelte ringer værdsættes for sin tekniske dygtighed ved kløkkerebet.

ANMELDELSER

Bøger

H 159 Montpellier. Tonary of St Bénigne of Dijon. Transcribed and annotated by Finn Egeland Hansen (= Studier og publikationer fra Musikvidenskabeligt Institut, Aarhus Universitet, II). Dan Fog Musikforlag, Copenhagen, 1974. 607 pp., transcription p. 1-495.

En 1847, le musicologue français Danjou découvrait à la bibliothèque de la Faculté de médecine de Montpellier un manuscrit tellement important à ses yeux qu'il en fit faire au cours des années suivantes une copie aussi exacte que possible, aujourd'hui conservée à la Bibliothèque nationale de Paris (ms. latin 8881). Ce manuscrit présentait pour les musicologues de l'époque un intérêt considérable, car ils le considéraient à juste titre comme la plus ancienne "clé" permettant de déchiffrer avec certitude les neumes sans lignes que Jean d'Affligem comparait à un puits sans corde "*quasi puteus sine fune*"... Grâce à ce manuscrit digraphe, noté en neumes traduits par le système alphabétique, Dom Joseph Pothier avait pu améliorer la restitution mélodique des chants de la messe dans son *Liber Gradualis* de 1883: quelques années après, deux planches de ce manuscrit paraissaient dans la *Paléographie Musicale* (t. III, pl. 189-190), en attendant que le manuscrit tout entier soit reproduit au tome VIII de la même collection qui parut par fascicules trimestriels de 1901 à 1905, avec une maigre présentation du manuscrit au tome VII, p. 9-18.

Cependant, cette publication ouvrait la voie à des monographies de détail: celle de Baralli (1910 à 1911) sur les tableaux marginaux et sur l'épisème; celle de J. Gmelch (1911), sur les "Vierteltonstufen", problème que l'Ecole de Solesmes a toujours éludé; enfin, mon article des *Annales Musicologiques* (t. IV, 1956, p. 7-18) qui établissait par plusieurs preuves convergentes l'origine dijonnaise du manuscrit de Montpellier puis ma thèse sur les *Tonaires* (1971) qui remplaçait ce manuscrit dans le contexte des tonaires français du XI^e siècle, "comme un témoin de la tradition musicale instaurée à St. Bénigne de Dijon par Guillaume de Volpiano" (p. 331).

La publication de ce très important manuscrit méritait d'être reprise sous forme de transcription et son étude devait être renouvelée par un chercheur qualifié: c'est justement à cette double tâche que s'est attelé depuis 1966 un jeune chercheur danois, Finn Egeland Hansen: grâce à une subvention de la Fondation Rask-Ørsted, le manuscrit de Montpellier a été transcrit en *nota quadrata* à partir d'une transcription exécutée en grand format et réduite photographiquement.

Cette transcription, remarquablement soignée est précédée d'une introduction de 50 pages et elle est suivie de divers index analytiques: index des pièces du tonnaire de l'Office et de l'office propre de saint Urbain, ajoutés au début du manuscrit, index du grand tonnaire de la Messe; reconstitution du graduel d'après les marginalia (p. 532); index des offices de saint Blaise et de saint Hilaire, enfin apparatus critique (p. 551).

Dans l'introduction, Finn Egeland Hansen commence son investigation par une description codicologique très précise qui a été faite *in vivo* à Montpellier même. On doit louer l'Auteur d'avoir tenu à examiner sur pièce et non sur photographies ces points importants pour la codicologie qui ne peuvent être constatés que par un examen direct: structure des cahiers (p. 23*), réglure (p. 24*), couleur des encres, analyse d'écritures et de notations, additions des mains postérieures. Hansen nous montre une fois de plus que les problèmes de paléographie ne peuvent être résolus sur la simple étude d'un facsimilé.

Suivant l'Auteur (p. 26*), six copistes auraient collaboré à la transcription du texte du manuscrit de Montpellier, quatre pour la notation neumatique et deux pour la notation alphabétique. Nous nous confions aux conclusions de son analyse, bien que dans le détail nous ne puissions contrôler les constatations qui ont permis d'atteindre ces conclusions. Une analyse des écritures de différentes mains dans un même manuscrit ne saurait désormais aboutir à des conclusions définitives que si elle est menée suivant la méthode rigoureuse définie par Léon Gilissen dans son *Expertise des écritures médiévales* (Bru-

xelles 1973), parue en même temps que l'ouvrage de Hansen.

Sur la question de la notation musicale de Montpellier, trois plans sont à considérer: 1. la notation neumatique; 2. la notation alphabétique qui "traduit" la précédente; 3. les signes spéciaux qui s'insèrent dans la succession alphabétique.

1. La notation neumatique de Montpellier, indépendamment des additions faites au début, à la fin et çà ou là dans le manuscrit lui-même, est due à quatre notateurs et en outre, au fol. 19, lignes 9-12, une addition est due au copiste de la main A. La notation neumatique est analysée avec une très grande minutie par Hansen, analyse heureusement complétée par l'illustration donnée sur trois planches photographiques. On doit pourtant supposer que ce notateur expérimenté a dû travailler sur d'autres manuscrits dijonnais portant des additions de neumes, tels que Montpellier, Fac. de Médecine H 57, 151, 154, 219, 306, 360 (facsimilé dans *Annales Musicologiques* IV, 1956, p. 16-17), 412; dans Paris, B.N. lat. 102, 1025, n. acq. lat. 1618, dans les manuscrits de Dijon et de Troyes provenant de St. Bénigne; travail immense qui ferait le sujet d'un autre ouvrage! ... Cette enquête d'ensemble permettrait probablement de cerner de plus près un problème important, celle de la date du manuscrit de Montpellier, et de sa place dans l'histoire de St. Bénigne au moment de la réforme monastique de Guillaume sur laquelle s'est penché tout récemment N. Bulst, dans ses *Untersuchungen zu den Klosterreformen Wilhelms von Dijon, 962-1031* (Bonn, 1973).

2. La notation alphabétique du tonnaire de Montpellier permet de déchiffrer les mé-

lodies notées en neumes. Cette ingénieuse réalisation qui associe les signes neumatiques à la notation alphabétique n'est pourtant pas une innovation de l'Ecole dijonnaise: l'invention du procédé remonte plus haut et doit être restitué à Hucbald de Saint-Amand. Dans sa *Musica* écrite en 893, mais malheureusement éclipsée au cours du XI^e siècle par la diffusion des écrits de Guy d'Arezzo, Hucbald suggère que les avantages respectifs des *notae consuetudinariae* et des *litterulae appositae* soient combinés en vue de faciliter la lecture à vue (GS I 118, éd. Yves Chartier, 1977, § 46, texte latin et traduction française). Suivant Sigebert de Gembloux (éd. R. Witte, 1974, p. 82), cette invention géniale devait permettre la lecture à vue, *sine magistro*, des mélodies notées en neumes.

Cependant, dans le manuscrit de Montpellier, les lettres n'ont pas été insérées entre les neumes, comme le suggère Hucbald, mais *sous* les neumes: à part cette disposition et le choix des lettres, le principe est bien le même de part et d'autre. D'où provient la notation alphabétique en question? Elle ne provient pas de Boèce, comme chez Hucbald. Elle se compose d'une série continue de minuscules de l'alphabet depuis *a* (= la grave) jusqu'à *p* (= la aigu de la deuxième octave) et non pas de deux séries majuscules et minuscules comme dans le *Dialogus de Musica* italien (Ps.-Odon) et dans le *Micrologus* de Guy. La série minuscule *a - p* a été très répandue en Normandie dans les monastères réformés par Guillaume de Volpiano (cf. liste de manuscrits par S. Corbin, dans *A Jumièges*, Congrès scientifique II, 1955, p. 913-924, avec complé-

ments de M. Huglo dans *Revue de musicologie* L, 1964, p. 226, n. 3). De ce fait, le critique se trouve devant trois hypothèses:

- a. ou bien Dijon et la Normandie sont tributaires d'un système plus ancien (italien peut-être, Guillaume étant originaire de Volpiano);
- b. ou bien Guillaume de Dijon a diffusé sa notation en Normandie (cf. p. 21*, note 12), en même temps que ses constitutions monastiques, grâce surtout à l'appui de son neveu Jean de Fécamp: mais alors, pourquoi ne retrouve-t-on pas en Normandie les symboles spéciaux propres au seul graduel dijonnais?
- c. ou enfin, Dijon aurait emprunté sa notation alphabétique à la Normandie et il l'aurait ensuite enrichie des symboles en question: telle est la position de Hansen qui repose sur une timide suggestion ("very cautiously", p. 21*) que la main de scribe E serait celle de Guillaume lui-même. Mais cette prudente suggestion ne saurait devenir une conclusion certaine sans un examen d'ensemble de tous les manuscrits dijonnais, comme on l'a dit plus haut.

3. La différence essentielle qui distingue la notation dijonnaise de celle de ses filiales normandes est la présence de signes particuliers en forme de demie lettre H au milieu de la série alphabétique continue dans les parages du demi-ton. Dans ces signes additionnels, Gmelch voit des intervalles plus petits que le demi-ton, comparables au quart de ton de la musique vocale orientale, degrés qui ont évidemment disparu à la fin du XI^e siècle, au moment du passage à la notation sur tétragramme, mais que Hansen a eu l'heureuse

idée de transcrire au moyen de notes évi-
dées. Dans la tradition postérieure, notée
sur lignes, les signes en question ont été
soit ramenés au terme supérieur du demi-
ton soit au terme inférieur: par exemple,
dans l'introit de l'Ascension, *Viri Galilaei*
du VII^e ton, sur la deuxième syllabe de
vi-dis-tis, on relève un tel signe qui, ici
dans la transcription, a été traduit par un
Si (p. 131, n° 567). L'éditeur écarte d'un
trait de plume sans appel l'interprétation
de Gmelch (p. 43*), mais il a néanmoins
transcrit ces signes d'une note convention-
nelle. Dans un manuscrit d'école, qui
classe les pièces suivant l'ordre des tons,
la présence de ces signes doit sûrement
avoir une signification. C'est également
pour une raison didactique que les pièces
portent une indication d'ambitus donnée
par la lettre C (= *Circuitus cantilenae*: voir
p. 29*). Mais est-ce bien d'après ce critère
que les pièces sont classées à l'intérieur de
chaque mode? Il serait intéressant de cher-
cher la raison qui a guidé le classement
des pièces dans ce tonaire.

Autre problème posé par Montpellier: quel
sort ont trouvé ces signes spéciaux et le
classement tonal des pièces du tonaire
dans la tradition dijonnaise postérieure,
connue par le graduel de St. Bénigne de
Bruxelles (Bibl. Royale II 3824 [Fétis
1173]) que Hansen a consulté à plusieurs
reprises? La comparaison serait particu-
lièrement intéressante sur le cas des com-
munions évangéliques du Carême, sur la
communion *Passer* — qu'on retrouve en-
core dans le tonaire contemporain d'Odo-
rannus de Sens, — enfin, sur les autres
pièces qui, dans les tonaires sont sujettes
à modifications. Il resterait enfin à étudier
les sources du répertoire de St. Bénigne,

entre autres les versets d'alleluia et les
trois offices propres mentionnés plus
haut.

Ces problèmes soulevés par un tel manu-
scrit débordent évidemment le cadre que
l'Auteur s'est imposé dans son admirable
édition: sa transcription et surtout son
minutieux appareil critique final (pp. 551
ss.) constituent un indispensable instru-
ment de travail pour les recherches musi-
cologiques ultérieures. Son édition offre
une clé qui permet d'ouvrir de larges per-
spectives sur le manuscrit dijonnais de
Montpellier, sur son environnement im-
médiat et lointain — la congrégation de
St. Bénigne, au dire de Bulst, comptait
1200 moines répartis dans 40 monastères
— enfin sur le XI^e siècle lui-même, point
de départ d'une renaissance des lettres et
des arts, siècle d'un autre italien qui de-
vint abbé du Bec en Normandie, saint
Anselme . . .

L'ouvrage de Finn Egeland Hansen, d'une
haute tenue scientifique, se présente dans
une belle et solide reliure et sous une typo-
graphie artistique qui fait le plus grand
honneur aux éditions de musique Dan
Fog. Sans nul doute, cet ouvrage apporte
aux études de musicologie médiévale un
nouveau ferment et un stimulant, en
même temps qu'un modèle de méthode
scientifique.

Michel Huglo

Søren Sørensen: Københavns Drengekor gennem 50 år (1924-1974). Udgivet af Københavns Drengekor. Wilhelm Hansen Musik-Forlag, København, 1974. 258 pp.

Denne omtale er skrevet kort efter at Mogens Wöldike fyldte 80 år, og Søren Sørensens bog er et værdigt bidrag til den hyldest, der med rette ombølger denne forgrundsskikkelse i det danske musikliv i de 60 år, der er forløbet efter den første verdenskrig. Bogen er let læst, men velgjort, der samles i den et rigt materiale, mens tid endnu er, og den vil blive citeret som kildeskrift i mange kommende av-handlinger med emne i denne periodes danske musikhistorie. Dens brugbarhed forøges ved de 6 gode registre, der avslutter bogen: 1. Værker hvori drengekoret har medvirket ved koncertopførelser (her ville dataangivelser have været nyttige), 2. Værker opførte ved drengekorsets kirke-musikaftener, 3. Grammofonplader indsunget med drengekoret eller hvor drenge fra koret har medvirket, 4. Sangere og musikere udgået fra drengekoret, 5. Mundtlige og skriftlige kilder, og 6. Fyldigt personregister. Disse registre suppleres med en fortegnelse over Wöldikes andre grammofonindspilninger side 65 ff (ved Morten Winding). I denne forbindelse skal to ombryderfejl nævnes: teksterne til siderne 255 og 256 i personregistret skal ombyttes, og i indholdsfortegnelsen side 7 mangler rubrikken "Sangskolen bliver gymnasium", hvorved denne rubriks sidetal er givet til foregående rubrik. Andre trykfejl skal forblive uomtalte.

Et vist nostalgisk drag hviler over bogen, skrevet som den er av et menneske, der i 1929 blev elev i sangskolens første sangklasse, — en tilbageskuen, som også disse liniers forfatter, der begyndte sin officiel-

le pædagogiske løbebane som lærer i denne klasse, har svært ved at unddrage sig. Dertil bidrager selvfølgelig også den hyppige og udførlige omtale han sammen med Agnete Zacharias (dengang Grunert), Helga Christensen (dengang Knoblauch) og Povl Fledelius er gjort til genstand for. Denne nostalgi er måske også grunden til, at jeg på side 92 kunne have ønsket de lærere nævnt ved navn, der på så enestående måde tog mod de udefra kommende, skoleuerfarne musiklærere, og som gjorde det muligt at realisere sangskoletanken på trods av de vanskeligheder, indførelsen av et nyt hovedfag nødvendigvis måtte forårsage i det daglige "normale" skolearbejde. Omtalen av min opbygning av hørelæreuddannelsen kunne også friste mig til at gøre nøjere rede for den musikfilosofi, der ligger bag, selv om dette nu væsentligst har historisk interesse.

Det er en kendsgerning, at drengekoret blev oprettet 1924; men de første fem år blev et praeambulum, hvor Wöldike klar gjorde sig betingelserne for et "professionelt" drengekors eksistens, og levedygtigt blev koret først med sangskolens oprettelse 1929. Bogens hovedvægt ligger på de 150 sider, der omfatter årene fra 1929 til 1953, da sangskolen blev gymnasium og dermed officielt skolemæssigt konfirmeret; dog læser man med interesse på de følgende knap 50 sider redegørelsen for korets fortsatte høje bane i de følgende 20 år med den klimaks i det ydre, som indvielsen i 1972 av den ny himmelborg på Sjælør boulevard betød.

I bogens hoveddel er indføjet 3 biografiske skitser over Mogens Wöldike, Vilhelm Schepelern (sangskolens første skoleinspektør) og Niels Møller. Biografierne er almene, ikke snævert rettede mod forholdet til drengekoret. Nærmest på personen kommer man nok i den korte skildring av V. Schepelern, dette fine, akademisk fjerne og barnligt entusiastiske menneske, der nok i virkeligheden havde svært ved at nå til en indre forståelse av lærerne og børnene på "hans" skole. Derimod går Søren Sørensen ikke ind på, hvilke personlige egenskaber det var, ud over de rent musikalske, der muliggjorde Wöldikes musikpolitiske indsats.

Det må ikke glemmes, at de Laubske og Carl Nielsenske tanker i slutningen av tyverne ikke var almindeligt accepterede, så lidt som Wöldikes folkeskolerelevans var det i de danske sanglærerkredse. Når det side 31 nævnes, at der til optagelse i den tredje sangklasse i 1931 kun var indstillet 30-40 drenge, skyldtes det ikke at sanglærerne på skolerne var ukendte med sangskolen, eller at de muligvis kunne have misforstået optagelseskravene, men mest at mange sanglærere betragtede Wöldike, drengekoret og dermed sangskolen som et fremmedlegeme i det københavnske skolevæsen, som man ikke ønskede at støtte på bekostning av "ens egen skole", selv om man vidste at der til at oprette en sangskoleklasse ikke en gang krævedes at hver københavnsk skole skulle "avlevere" en dreng. Problemet blev i nogen grad løst ved at hver skole, fra og med oprettelsen av 2 klasser årlig i 1932, fik pligt til at indstille et sådant antal drenge til optagelsesprøve, at det svarede til 2 drenge pr. drengeklasse.

Gennem de fleste år av sit liv har Wöldike stået i en kæmpende position for synspunkter, som det har krævet netop hans rigt facetterede personlighed at få anerkendt og accepterede. Skulle man vove, hinsides godt og ondt, at sammenstille en række av disse ofte kontrasterende personlighedsfacetter, måtte det blive: hans eminente, næsten professionelle diplomatiske evne, hans usandsynlige åbenmundethed, hans varme, saglige optaget-hed, hans isnende, fjerne kulde, hans kompromisløse ubarmhertighed, hans trofasthed overfor venner, hans væsens absolutte autoritet, hans lydhørhed overfor andres kvalificerede meninger, alt i en avslappet ydre, bevidst balance, men næppe altid uden indre uro.

Det er en kendsgerning, at Wöldike skabte drengekoret; det modsatte udsagn, at drengekoret skabte Wöldike, er derimod usandt. Wöldike ville have indtaget samme fremragende position, selv om vejene havde været andre, og drengekorstanken havde vist sig uigennemførlig. Jeg tror William Behrend havde ret, når han i en artikel om dansk musikliv i tyverne i supplementsbindet til Salmonsens leksikon 1930 hævdede, at Ebbe Hamerik, Johan Hye-Knudsen, Thomas Jensen og Mogens Wöldike var fremtidshåbene blandt danske dirigenter.

Niels Møllers livsløb har formet sig som et rigt figureret "contrapunctus in prolationem" til den en snes år ældre Wöldikes, til dels over de samme motiver. Er dette rigtigt, vil de kommende 10 år indubene en fortsat rig udvikling. Disse år skal med, hvis Niels Møllers livsindsats skal gøres op.

Bogen slutter med en efterskrift "Tanker

ved jubilæet", der berører korets fremtid. Søren Sørensen har her adskillige kloge bemærkninger, men forbigår to væsentlige temaer, som jeg finder bør behandles. Det første drejer sig om vort forhold til Palestrinatidens musik. Ser vi ikke fortsat denne musik i Cæcilianismens romantiske, serafiske skær? Kunne ikke en anden fortolkning vise andre sider af denne musik, der bragte os nærmere til tiden og til de talrige mesterværker fra århundredet før Palestrina? Søren Sørensen taler side 19 på baggrund af et citat av Wöldike om "oplevelsen af de gamle værker i deres originale klangbillede", der skulle realiseres gennem drengekoret. Men ligesom Laubs abstrakt-æstetiske opfattelse av den danske folkeviser, trods dens skønhed, næppe dækker udsagnet i den middelalderlige danseviser, dækker den gængse opfattelse av femtenhundredtallets musik næppe denne musiks fulde udsagn. Realisationen av denne tids musik kræver for det første mands-alter, hvorved optranspositionen av musikken kan undgås, og hvorved først det bliver muligt at gøre langt den største del av denne musik (inklusive Palestrinas) tilgængelig i klingende form. Korklangen vil herved miste noget av sin æteriske kvalitet, men til gengæld blive mere jordnær og fyldig ikke mindst takket være de dybere basser. Dernæst bliver spørgsmålet, om ikke denne fyldigere korklang medfører en ændret opfattelse av musikkens rytmik, således at den svævende rytme ikke blot svæver, men bindes stærkere til en betonet tactus, hvilket vil sige at synkopen skal høres som synkope og ikke blot som betonings-skift. Denne skarpe rytmiske accentuering er en livsbetingelse for udførelsen av

fx. Ockeghems musik, og mon den ikke har bevaret sin berettigelse hos Palestrina? Hvilken udfordring for en stemmelægger at arbejde med mands-alter, og hvilken opgave for en studiekor på 15-20 unge mænd og 8-10 drenge og for en leder, som formår at arbejde både videnskabeligt og kunstnerisk med denne musik.

Det andet spørgsmål drejer sig om Sct. Annæ-pigerne. I hovedskolen optages der hvert år 72 drenge og 40 piger fordelt i fire blandede klasser, hvor drenge og piger undervises sammen i høre-lære, mens undervisningen i stemmebrug differentieres av hensyn til drengenes arbejde i drengekoret og kirken og av hensyn til at pigernes stemmeudvikling i overgangsalderen ikke medfører et stemmebrud. I det 5-delte gymnasium optages der et antal musikinteresserede drenge og piger udefra, hvilket betyder at der i øjeblikket går betydelig flere piger end drenge i gymnasiet; dette gælder også den matematiske linie. I koncertårgangene, 6.-10. klasse, vil der være ca. 175 syngende piger, hvortil kommer ca. 200 piger i gymnasiet, hvorav op mod halvdelen har modtaget samme høre-lære- og sangundervisning som drengene. Det er utænkeligt at dette "materiale" ikke vil blive eller kræve at blive benyttet til at løse store koncertopgaver indenfor det klassisk-romantiske og moderne korrepertoire med og uden orkester. En sådan udvikling er vel langsomt på vej, men det bliver vanskeligt at fordele opgaverne ligeligt. Også her vil der dog indenfor et andet repertoire kunne dannes studiegrupper med et begrænset antal sangere, fx. et madrigalkor på 20-25 medlemmer med 8-10 basser og tenorer

og 10-15 alter og sopraner. Hertil kommer endelig, som Søren Sørensen nævner, spørgsmålet om andre musikarters muligheder i det samlede kompleks, som fx. den rytmiske musik og folkemusikken.

Av helt anden art er spørgsmålet, om tidspunktet for børnenes optagelse i skolen er det ideelle under hensyn til børnenes almene musikalske udvikling og til drengenes tidligere stemmebrud. Et stort antal børn er nu, takket være børnehaveklasseerne, mere skolevante end tidligere. På den anden side er der mange praktiske vanskeligheder ved at optage mindre børn, end skolen gør nu. Måske skulle man dog forsøge et enkelt år foruden de 4 tredieklasser at optage en enkelt andenklasse, hvad der også ville åbne mulighed for en friere, mindre "hård" musikundervisning av børnene.

Det er klart, at med to store kor, drenge- og mandskoret "Københavns Drengekor" og det blandede pige- og mandskor, som man kunne kalde "Københavns Ungdomskor" eller "Sct. Annæ-koret", hvor medlemmerne økonomisk er amatører, men musikalsk professionelle, foruden mindre studiekor med specielle opgaver, må der gives plads for flere ledere, som i fællesskab kan tilrettelægge korenes arbejde. De mange opgaver vil medføre, at flere får lejlighed til at prøve deres kunstneriske kræfter. Dette vil også give lærergerningen en attråværdig, ny dimension, som vil kunne række vidt ud i dansk musikliv og dermed betone den side av sangskolens virke, der styrker det professionelle islæt i dette musikliv, og som gennem årene, ikke uventet, har vist sig samfundsmæssigt at have samme vægt som koncertarbejdet.

Niels Møller fylder 60 år i 1978, og det bliver i væsentlig grad *hans* opgave at skabe en holdbar basis for sangskolens og dermed drengekorets fremtid. Ledelsesstrukturen for skole og kor er jo i øjeblikket denne: en sanginspektør ved skolen udnævnt av Københavns Kommune, en domkantor udnævnt av Kirkeministeriet og en kapelmester udnævnt av Københavns Dreng Kors Kuratel. Denne trekantede opbygning kræver en Wöldikes alment respekterede autoritet for at kunne fungere, og fungerer vel kun så længe Wöldike er kapelmester og Niels Møller både domkantor og sanginspektør. Den struktur, der skal inddrage pigerne i et med drengene lige kvalificeret musikalsk arbejde, uden at drengekorets virkeområde indskrænkes, som skal give lærere og elever, skole og kor fortsat trivsel og nye opgaver, og som skal kunne holde også efter at Niels Møller falder for aldersgrænsen, skal grundlægges nu.

Bogen er av forfatteren tilegnet "Nuværende og tidligere sangdrenge" og skal hermed være disse og mange andre varmt anbefalet.

Gunnar Heerup

Åge Skjelborg: Folk og musik på Anholt. Udgivet af Laboratorium for folkloristisk samfundsforskning. Ry 1975. 156 pp.

Åge Skjelborg, som af uddannelse er folkeminddeforsker, har i de senere år — efter en kortere ansættelse ved Institut for Folkemindedevidenskab, Københavns Universitet — markeret sig som udbryder fra den på forskningsinstitutterne etablerede forskning, og bogen bærer — især i sine indledende afsnit — præg af et opgør med forskningsinstitutionerne og disses forskningsmetodik og resultater.

Modsætningerne synes tildels at bunde i en mangel på debat om basale metodeproblemer indenfor folkemusikforskningen, og dette skyldes utvivlsomt, at denne forskning her i landet hidtil har været drevet af relativt få personer på vidt forskelligt grundlag og med vidt forskelligt grundsyn.

I sin diskussion af folkemusikforskningen tager Skjelborg næsten udelukkende sit udgangspunkt i forskningsproblematikken indenfor det etnologisk-sociologiske område samt i de synspunkter, der præger debatten indenfor folkemindedevidenskab, og man kunne måske savne en større inddragelse af musikvidenskabelige — specielt musikeknologiske — synspunkter. I denne sammenhæng kan der peges på den terminologiske forvirring, hvor de samme termer anvendes med vidt forskellig betydning af forskellige forskere og faggrupper, en forvirring Skjelborgs bog ikke bidrager til at mindske. På den anden side er de problemer af almen metodemæssig art, der behandles i bogen, af en så væsentlig karakter, at de måske kunne fortjene en endnu mere uddybende fremstilling end den bogen giver. Fremstillingen bærer

på visse steder præg af, at forfatteren selv har haft et uafklaret forhold til en række af problemerne. Ikke desto mindre må bogens indledende afsnit, som i hovedsagen behandler forfatterens egen stillingtagen til folkemindedevidenskabens metodeapparat, anses for et særdeles væsentligt bidrag til folkemusikforskningens metode-diskussion.

Åge Skjelborg behandler musikken som en væsentlig del af samfundets individers ytringsform og belyser specielt musikkens funktion i øsamfundet på Anholt. I denne forbindelse søger forfatteren at belyse de særlige karakteristika, som kendetegner "ø-musikken" overfor de træk, som karakteriserer "fastlands-musikken". Dette sker bl.a. ud fra en analyse af de konfrontationer, der opstår mellem den fastboende befolkning og feriegæsterne og de hermed forbundne socialiseringsmekanismer.

Den musikalske karakteristik sker ved henvisning til musikeksempler, som bogen er rigeligt forsynet med. En svaghed ved disse nodeeksempler er dog, at de ikke giver et tilstrækkeligt billede af den musik de repræsenterer, og henvisningerne til musikeksemplerne sker tillige uden meddelelse af tilstrækkelige informationer til forståelse af deres relevans. Nodeeksemplerne er spredt mere eller mindre tilfældigt i bogen, og deres betydning forstår man først, hvis man inddrager lydmaterialen fra de af Skjelborg på mærket ScanFolk udsendte grammofonplader — i første række pladen "Folk og musik på Anholt/I", ScanFolk FSLD 1, som især er præget af

harmonikaspilleren Erik Svensson, der tillige kan betegnes som en central figur i bogen.

Åge Skjelborgs metode bygger på medleven i det lokale samfund over længere tidsperioder med det formål at trænge mest muligt ned i det lokale miljø for at opnå en dybtgående forståelse af musikens art og funktion i samfundet. Denne metodik har afgjort en væsentlig styrke overfor det ofte kortere feltarbejde, efterfulgt af analyse "ved skrivebordet".

Bogens styrke ligger primært i det metodemæssige og har nok i højere grad værdi som et indlæg i diskussionen om folke-musikforskningens arbejdsvilkår end som en fremlæggelse af konkrete resultater.

Sammenfattende må man sige, at Åge Skjelborg med nærværende bog – dens uklarheder og mangler til trods – har ydet et særdeles vægtigt bidrag til dansk folke-musikforskning. Man må – i overensstemmelse med, hvad forfatteren selv giver udtryk for i et af de indledende afsnit – håbe, at forskningen vil gå ind i en periode med et forøget samarbejde mellem de interesserede parter – både fra den etnologisk-folkloristiske sektor og den musikvidenskabelige sektor. Kun derved kan der opbygges et virkeligt forskningsmiljø indenfor dette område, som må anses for en væsentlig del af vor kulturarv, hvilket videre kredse tilsyneladende er ved at få øjnene op for.

Henning Urup

H. Grüner Nielsen: Folkelig Vals (= Danmarks Folkeminder Nr. 22, København 1920). Fotografisk optryk, København 1976. 83 pp. med nodebilag.

Med den store interesse for folkedans og i de senere år tillige for baggrunden for den musikalske folkekultur må nyudgaven af Grüner Nielsen's *Folkelig Vals* anses for velbegrunderet. Denne bog, som sammen med Grüner Nielsen's anden afhandling om folkelige danseformer *Vore ældste Folkedanse, Langdans og Polskdans*, der udkom 1917 som nr. 16 i skrift-rækken *Danmarks Folkeminder*, tilhører pionerlitteraturen indenfor danseforskning i de nordiske lande, og begge bøger bærer da også præg af at være skrevet i en periode, hvor en egentlig danseforskning næppe var etableret, og musiketnologien var på sit tidlige stade.

Af disse værker har vel især *Folkelig Vals* fortsat værdi for interesserede i danske

almuedanse, idet bogen fremlægger en væsentlig del af det foreliggende primærmateriale omkring især pardanseformerne fra Fanø, som hidrører fra indsamlinger ved "Foreningen til Folkedansens Fremme" og Grüner Nielsen selv.

Grüner Nielsen medtager en række af de foreliggende danseoptegnelser, og bogen er udstyret med et melodibilag med 112 melodier, hvoraf de 96 er dansemelodier fra Fanø. Sammenholdes Grüner Nielsens melodiformer med det melodirepertoire, der kendes fra den stadigvæk levende tradition på Fanø – særlig knyttet til Sønderho-spillemanden Fritz Brinch, som er sønnesøn af Grüner Nielsens hovedmed-deler Peder Brinch – er der imidlertid mange afvigelser fra *Folkelig Vals'* melodi-

former. En sammenligning med fonograf-optagelserne (på Dansk Folkemindesamling), som Grüner Nielsen foretog i 1916 efter Peder Brinch's sang, viser tillige, at lighederne er større her; dog afspejles en række af de for Fanømusikken karakteristiske violinpassager i Peder Brinch's sang ikke i Grüner Nielsens transskriptioner. Bilagets melodiformer er formentlig "gennemsnitsformer", repræsenterende en samarbejdning af flere melodiforlæg, men mange af melodiformerne virker stive og kantede sammenlignet med både optagelserne fra 1916 og nyere optagel-

ser; melodibilaget kan således ikke anses for et fuldgyldigt dokument for Fanø-dansenes melodiformer i dette århundredes begyndelse. Gør man indvendinger overfor meloditransskriptionerne, må man formentlig også stille metodologiske spørgsmål til danseoptegnelsernes autenticitet, og der er da også flere problemer af koreologisk art vedrørende blandt andet Fanødansene, der fortsat står uafklaret.

Grüner Nielsens afhandlinger har dog stadig deres værdi, når de blot læses med fornøden kritisk sans.

Henning Urup

Karsten Biering, red.: Vejviser for viseinteresserede (= Danmarks Folkeminder nr. 82). Bergen/København/Stockholm/Åbo 1976. 80 pp.

Bogen er en omarbejdelse og udvidelse af en duplikeret rapport med samme titel fra 1972 og indeholder en oversigtsmæssig omtale af viseregistranter og institutioner, som specielt arbejder med viseindsamling i de nordiske lande. Den er en nyttig over-

sigt over en række trykte og utrykte almindeligt tilgængelige registranter over visemateriale — både tekststof og melodistof — i de nordiske lande og er blevet til som resultat af et fællesnordisk projekt støttet af Nordisk Kulturfond.

Henning Urup

Gerhard Schepelern: Italienerne paa Hofteatret I-II. Udgivet i samarbejde med Selskabet for dansk Teaterhistorie. Rhodos, København, 1976. 536 pp.

Med Gerhard Schepelerns anselige værk er de italienske gæstespil på Hofteatret i perioden 1841-50 og 1853-54 så at sige kulegravet. Det må siges at være noget af en bedrift at have arbejdet sig igennem det trykte og navnlig det utrykte kolossale kildemateriale, herunder kongehusets og hofmarskallatets arkiver, Det kgl. Tea-

ters arkiv m.m. Emnet henvender sig nok ikke til de mange, dertil er det for specielt, men Schepelerns ildhu og uhæmmede forskerglæde ved at sammenstykke de mange oplysninger til en holdbar mosaik, kan ikke undlade at smitte og inspirere selv den uforberedte læser. Hertil kommer, at værket rent faktisk udfylder en

lakune i det 19. århundredes danske teaterliv.

Bøgerne er rigt illustreret, både med sort-hvide gengivelser af litografier og farveplancher af kendte, men også – indtil i dag – ukendte malerier. Det er således lykkedes detektivten Schepelern at opspore Wilhelm Marstrands maleri af den forgudede tenor, Pietro Rossi, et maleri, der taler sit tydelige sprog om en meget smuk mand med store talende øjne; man forstår godt, at han blev damernes yndling og Det kgl. Teaters skræk, forgudet, forkæret og parodieret. Hostrup har jo i denne henseende været en spontan og aktuel leverandør af ros og ris til italienernes triller og tremulanter og udleveret den maniske tilbedelse af ”frikadellen” Rossi.

Fremstillingen har lidt svært ved at komme i gang. Der blændes op med Peris *Dafne* fra 1597 og operakunstens første tid i Danmark. Kapitlet om de musikpolitiske holdninger overfor operakunsten her i landet, kunne nok også have trængt til en saks. Det er kendt stof, men nok alligevel egnet til at spore den læge læser ind på emnet.

Animositeten mod operaen begyndte med Holberg, der nærmest anså kunstarten for en slags sindssygdom. Rosenstand-Goiske og Rahbek fortsatte i de samme baner, sidstnævnte nærede endda det fromme håb, at monarken ville forbyde ”dette sybaritiske skuespilslags”, der både fornedrede og forgiftede vores i forvejen sunkne nationalkarakter. P.A. Heiberg var ikke mindre forbitret, og sønnen J.L. Heiberg, der med den magtposition han besad som datidens smags-orakel, kom til at danne et forsvarligt bolværk mod operaens ud-

vikling i Danmark. Han postulerede, at den danske nation ikke var musikalsk, og at det i det hele taget ikke var værdigt for et ”dannet” publikum at sætte musikken over poesien. Hans værdinormer lignede Rahbeks. Operaen var også for ham utilstedeligt sansepirrende; det var kort sagt ikke ”fint” at hengive sig til denne ørensløst. Oehlenschläger mente, at der kunne sættes lighedstegn mellem den italienske opera og u-natur. Der var dog undtagelser: Tode indså klart, at operaen burde bedømmes ud fra sine egne forudsætninger: ”I er altid på komedie, aldrig på opera”, skrev han. Disse såkaldt æstetiske synspunkter har undermineret den musikalske side af vor teaterhistorie, dog altid understreget af det ubestridelige faktum, at operaen har været og altid vil være en kostbar kunstart, et argument som politisk aldrig har mistet sin slagkraft.

Det er derfor betydningsfuldt, at Schepelern påviser, i hvor høj grad prins Christian, den senere Christian VIII, på afgørende måde greb ind i operakunstens udvikling. Han formidlede bl.a., at sangeren Giuseppe Siboni blev engageret som syngelærer for operapersonalet, hvilket både fik indflydelse på en ny sangergeneration og på repertoiret på Det kgl. Teater.

Den gennemkomponerede opera havde bemærkelsesværdigt trange kår – man vovede sig nødtigt ud over de strofiske former; de sølle 8 gennemkomponerede operaværker mellem 1789 og 1870, viser i forholdet til udbuddet af syngespil, hvor galt det var fat. Det er derfor spændende at følge monarkens initiativ og hans Celestin-Floridor-rolle som protektor for Det kgl. Teater og samtidig som drivende kraft bag de italienske gæstespil, som han efter

datidens målestok understøttede rundhåndet.

Det var venetianeren Pettoletti, der var kommet til Danmark med Casortis gøglertrup, som engagerede italienerne. De kom direkte fra Berlin, og Schepeleln vier et helt kapitel til deres virksomhed her. Italienergalskaben begyndte altså på Vesterbros Nye Teater. Det var en tapper lille skare, der frysende steg i land ved Toldboden 15.11.1841, ni ialt: Felicita Forconi, prima donna assoluta, førstetenoren Pietro Rossi, 4 sangere, 2 sangerinder til de mindre partier plus kapelmesteren, Paolo Sperati. Tre dages forberedelse var alt, hvad de havde til premieren på Donizettis *Gemma di Vergy*, et værk, der var totalt ukendt for det danske publikum. Selv uden genkendelsens sødme virkede de dejlige stemmer, levende gestikulationer og livlige mimik som adrenalin på folk fra de "vammelkolde" øer, der var uvante med denne hæmningsløse ekspressivitet. Orkestret, for størstedelen skrabt sammen af amatører, spillede som man kunne forvente efter de få prøver og uden at kende sangernes virtuose kadencer. Koret havde omtrent samme "kvalitet", dekorationer og kostumer kaldte på latteren. Men Rossi og Forconi halede successen i land, hun særligt med sit mageløse foredrag. At hun egentlig var mezzosopran og derfor havde besvær med det høje register, tillagde de velvillige anmeldere det uvante og barske klima. Det viste sig dog desværre, at det upålidelige klima ikke var befordrende for de italienske struber, og at hæshed og indispositioner blev noget permanent.

Det var ikke længe Pettoletti fik lov at beholde sit ensemble, før det overflytte-

des til Hofteatret, som til formålet var frisket op af teatermaleren Troels Lund og havde fået fornødent maskineri, nye lamper, suffitter og fortæppe.

Det er lykkedes Schepeleln at påvise, at Christian VIII hele tiden opererede i kullissen, og han antyder, at denne første beskedne periode hos Pettoletti blot har været en royal skinmanøvre for italienernes kommende virksomhed på Hofteatret. Havde man dem først i landet, var et behov skabt! At det ikke blot har været helhjertet begejstring for italiensk musik, der har fået kongen til at handle, antyder Schepeleln også. Den politiske strategi var klar: så længe folk morede sig, tænkte de mindre på en fri forfatning – ligesom når de gik i Tivoli. Her kunne menigmand lade blodets cykloner rase i stedet for at gå på barrikaderne.

Det kgl. Teater følte sig med rette som sorteper i det spil. Italienerinvasionen var jo et livsfarligt indgreb i teatrets privilegier og fremmedelementets tilstedeværelse blev da også taget til indtægt for et stedse dalende besøg; samtidigt fremførtes det, at den italienske opera på længere sigt ville virke nedbrydende på publikums interesse for den mere seriøse kunstudfoldelse. Men kongen hyldede åbenbart kræfternes frie spil, og de kongetro aviser roste foretagendet på Hofteatret, mens den liberale presse fordømte eller forholdt sig tavse. Statsgælden tyngede, og der lød forargede røster om de mange penge og de altfor hyppigt tomme huse, og navnlig at bonden i Jylland ikke fik nogen del i denne københavnske ekstravagance.

Den 6.1.1842 åbnede man med *Lucia di Lammermoor*, som ikke havde været spillet tidligere i København, men som nok

blev den populæreste opera; atter og atter genoptaget gennem de ti sæsoner, nåede den op på ikke mindre end 80 opførelser. Donizetti var den hyppigst spillede, ellers var det Bellinis og Rossinis værker, der bjergtog det uforberedte publikum.

Kampen pro et contra Rossini på europæisk grund får et helt kapitel i bogen. Rossinismen og anti-Rossinismens danske dønninger blev et anliggende, der satte alle i kog. Kampen førtes ligeså forstokket og forbitret som vore dages EF-debat. Det musikalske aristokrati fnysede ad den vokale bravour, mens de mere jævne, som f.eks. smededøtrene i *Genboerne* helt hengav sig til den iørefaldende melodik. Ved opførelsen af *Barberen* undrede man sig over, at akkorderne til recitativerne kun blev givet på "Claveer", og antog at orkesterstemmerne var blevet væk undervejs. Secco-recitativet var aldeles ukendt her. Schepeleyn citerer under dette gamle Carl Thranes bog om Rossini og operaen, men nævner ikke Ingerslev Jensens bog om Rossini (1959), der har et helt kapitel om Rossini i Danmark. Dette nævnes kun, fordi bibliografien er meget fyldig.

Det tjener til italienernes uvisnelige hæder, at de introducerede den unge Verdi i Danmark, først med *Nabucco*, siden *Ernani*, der blev en af de meget yndede forestillinger i repertoire. *Rigoletto* derimod faldt med et brag. Dagbladet fastslog i nu-er-det-sagt-stilen: "Fred med Rigoletto! — vi see ham aldrig mere". Det ville have været musikhistorisk interessant, om forfatteren kunne have udpeget hvem der afsagde dommen. *Don Giovanni*, hvor Københavnerne for en gangs skyld havde et sammenligningsgrundlag fik også en krank skæbne, særlig på grund af kapel-

mesterens ukendskab til musikken. Under balmusikken i 1. akt kom han ligefrem ud af taktslag og sangernes mærkbare indpositioner gjorde ikke sagerne bedre.

Pressestoffet er fyldigt, men bliver på klassisk teaterhistorisk maner taget for sin pålydende værdi. Interessantere er det derfor, hvad vore kulturpaver oplevede i Hofteatret. Weyse f.eks. led ved de falske intonationer, og fandt, at Forconi sang som folk nu engang synger i Italien, når hun da ikke skreg som en fiskerkælling. Foretagendet betegnede han som 3. rangs, og skriver, at havde de hjemlige sangere præsteret noget lignende, ville alle blade have skrålet op. Men han var jo også som anti-Rossinist forudindtaget. H.C. Andersen, der havde en noget større europæisk bagage at øse af og tilmed var en skarpt hørende teaterkritiker, var mere nuanceret i sin holdning. Han anerkender Forconis talent og livlighed, men finder ikke stemmen smuk. Om hendes udseende, der spiller imod alt, hvad der er tragisk, skriver han: "Hun seer ud som en lille sort Caffekande, der er kogt over!" Dog, Thorvaldsen — vores varmeste linie til Italien — fik våde øjne ved at sidde i Hofteatret, og sangerne takkede da også vores store kunstner ved hans død ved at afsynge en kantate med musik af Sperati til en tekst af H.P. Holst.

Ved Christian VIII's død mistede den italienske opera sin vigtigste støtte. Frederik VII overtog — omend uden synderlig begejstring — de økonomiske forpligtelser. 1848-49 tilbragte italienerne i Sverige og vendte efter systemskiftet tilbage til København, hvor de forblev til 1854. Og hermed sluttede så en epoke i dansk musikliv, som nu er gennemlyst.

Nogen egentlig effekt på teater- og koncertlivet af italienernes virksomhed er ikke at spore. Deres betydning på længere sigt var imidlertid, at de indførte secco-recitativet i Danmark og introducerede Verdis operaer, der først langt senere vandt indpas på Det kgl. Teater.

Schepeletern foretager i bogens slutning en musik-politisk sammenligning mellem Heiberg og Carl Nielsen. Den første forhindrede ved sin magtposition og markante holdning den italienske operas naturlige placering i det datidige musikliv, mens den sidste blev et bolværk mod senromantiske komponister som Bruckner, Mahler, Strauss og Reger, og han konkluderer, at det danske musikliv derved har udviklet sig i spring og ikke kontinuerligt. I historisk perspektiv har disse kategoriske afvisninger af nyskabelser været med til at konservere provinsialismen i det danske

kunstliv. Adskillige paralleller kunne fremdrages fra malerkunstens område, og det danske teater har ligeledes måttet savne væsentlige perioder og genrer, der til stor skade er blevet stoppet ved "grænsen".

Grundigheden i Schepeleterns værk m.h.t. biografiske oplysninger, oversigter og registre kan i første omgang synes overeksponeret, men netop denne formidable dybdeboren gør værket til en enestående materialesamling og dermed udgangspunkt for videre forskning. Man kan ikke andet end glæde sig over, at det i disse ulvetider for humaniora har været muligt gennem Selskabet for dansk Teaterhistorie og med støtte fra Carlsbergs Mindelegat at realisere et sådant projekt, og at netop Schepeletern med sin mangeårige erfaring som musikforfatter og kapelmester blev manden, der gjorde det.

Karen Krogh

To bøger om musikæstetik:

Finn Benestad: Musikk og tanke. Hovedretninger i musikkestetikkens historie fra antikken til vår egen tid. Aschehoug, Oslo, 1976. 468 pp.

Børge Saltoft: Tanker om musik (Berlingske Leksikonbibliotek). Berlingske Forlag, København, 1975. 303 pp.

Enhver, der arbejder med vor videnskabsgren har en tydelig — og vel ofte beklæmmende — følelse af, at de store historiske oversigtsværker i lærebogsform bliver stadig mere umulige at skrive, og at den type bog snart hører fortiden til. Endnu ved århundredets begyndelse kunne en enkelt forsker sætte sig ind i så væsentlige dele af det foreliggende kildemateriale, at han, som Riemann, hovedsagelig på grundlag

af førstehandsviden kunne give en samlet oversigtlig fremstilling af musikkens historie, og så sent som 1934 udgav Rudolf Schäfke sin endnu særdeles brugelige musikæstetikens historie. I løbet af det sidste halve århundrede er imidlertid antallet af specialarbejder inden for snart sagt ethvert tænkeligt delemne vokset med en sådan accellererende hast, at et blot nogenlunde tilforladeligt overblik over "vor

viden" snart synes uden for rækkevidde. Der hører et ikke ringe mål af mod til i den samlede fremstillings form at forsøge at holde hovedet oven vande i dette ocean af papir.

Dette mod har Finn Benestad. I hans bog med undertitlen *Hovedretninger i musikk-estetikkens historie fra antikken til vår egen tid* oplyser forordet om intention og oplæg bl.a.: "Vi skal forsøge at efterspore de forskellige syn på musik gennem historien, fra antikken frem til vor egen tid, således som tænkningen kommer til udtryk i de forskellige kilder." (!) Men ikke nok hermed: "Vi skal også prøve at sætte musikken ind i en større sammenhæng af kunst- og kulturhistorisk art . . . På lignende måde er der medtaget nogle korte og meget summariske afsnit af musikhistorisk karakter, tildels i form af længere noter . . ." Bogen søger "at præsentere et omfattende stof på en oversigtlig og upolemisk måde . . ." (her og i det følgende anm.s oversættelse). Det er således et meget stort brød der her slås op. Foruden selve musikæstetikken behandles bl.a. musikhistorie, litteraturhistorie, filosofi- og idéhistorie, historieteori (genre-, epoke- og terminologiproblematik) og til en vis grad også musiksociologi.

Bag fremstillingen ligger en omfattende lærdom og belæsthed, og under læsningen bliver man snart klar over den strenge disciplin og selvkritik, hvormed teksten er udarbejdet. For manglende førstehåndskendskab til hele den store emnerigdom kompenseres der ved omhyggelig dokumentation både i teksten og i det udbyggede noteapparat og ved den 396 titler omfattende litteraturliste, således at læseren beständig ledes på vej til kilderne.

I de dele, der er koncentreret om hovedemnet, det æstetiske, er fremstillingen desuden i vid udstrækning bygget på ofte ganske lange citater. Heri ligger som bekendt ingen garanti mod meningsforvrængning; men såvel citatvalg som de forbindende tekster vidner om, at netop loyaliteten mod de omhandlede emner indtager en fremskudt plads i forfatterens intention. Der kan således ikke rejses tvivl om, at vi her har at gøre med et værk af høj videnskabelig standard. Hvad man til gengæld i nogen grad må savne, er de stærke, prægnante formuleringer, der med fyndordets kraft mejsler sig ind i hukommelsen — en af de kvaliteter, der gør f.eks. Carl Dahlhaus' lille musikæstetik til en så overordentlig læseværdig bog.

Fremstillingen fører gennem ni kronologisk fortløbende dele så langt frem som til Schönberg, Stravinsky og Hindemith for komponisternes vedkommende og til hermeneutik, marxistisk æstetik, symbolteori og fænomenologi for de æstetiske retningers vedkommende. Forfatteren mener, at de med konkret og elektronisk musik forbundne retninger — og hermed altså også Boulez, Stockhausen, Ligeti, Penderecki m.fl. — står os for nær til, at vi kan danne os et pålideligt billede af dem. Al respekt for dette standpunkt. Så forstår man blot ikke, at han vælger at belyse situationen omkring 'Neue Sachlichkeit' (s. 359) ved et citat fra Povl Hamburgers musikhistorie, der, hvad indholdet angår, stammer fra den første udgave (1937!). Er det helt loyalt over for Hamburger? Her er det i det hele taget næppe på sin plads at hænge teksten op på et citat. Har forfatteren noget at sige herom, må han sige det selv eller gå direk-

te til kilderne, — hvad han da også siden gør i rigeligt mål for Hindemiths vedkommende.

Er bogens hovedemne således gennemgående særdeles alsidigt belyst med nøgterne og let forståelige — visse steder måske vel simplificerede — udlægninger af sagforholdene, kan fremstillingens hensigtsmæssighed med hensyn til de tilgrænsende emner nok i nogle tilfælde diskuteres. De rent musikhistoriske afsnit, der findes rundt omkring i bogen, er for såvidt fuldt så pålidelige som den øvrige tekst; men de er ulige fordelt, således at visse emner fremtræder ret udpenslet, mens andre blot strejfes eller slet ikke berøres. At forfatteren selv i forordet erkender ulemperne ved en sådan fordeling, ændrer jo ikke tingenes tilstand.

Hvad angår filosofi-, kunst- og litteraturhistoriske emner, er fordelingen endnu mere ulige, hvad naturligvis delvis er dikteret af hovedemnet og dets forbindelser til de tilgrænsende emner. Nogle af disse afsnit forekommer vel kortfattede, f.eks. omtalerne af Thomas Aquinas, Baumgarten, Nietzsche og Bergson, mens andre synes unødigt udførlige. Dette gælder navnlig teksten om det impressionistiske maleri, der ikke ses at bidrage væsentligt til belysning af den musikalske impressionismes æstetik. Kildematerialet til dette emne må også vække undren hos den ikke-norske læser. Der refereres udførligt til *Familieboka* (s. 316 ff) samt en artikel i *Aftenposten* (s. 319). Her mister man let tiltroen til fremstillingens autenticitet. Det samme gælder kapitlet om Assafieff (alias Igor Glebow) og hans intonationsteori, der i det væsentlige bygger på en artikel i *Dansk Musiktidsskrift*. At forfatte-

ren selv beklager ikke at have nærmere kontakt til dette emne, stiller ikke sagen i et mere betryggende lys. Et opsalg i *MGG Supplement* på "Intonation als ästhetischer Begriff" ville alene have gjort fremstillingen mere autentisk.

Det ville som sagt være urimeligt at forvente et førstehånds kendskab til de mange specialemner, som bogen kommer ind på. Det er da heller ikke skjult for læseren, at forfatteren har bedre greb om nogle emner end andre. Den vægtigste del er utvivlsomt kapitlet om barokken og første halvdel af kapitlet om rokoko og klassicisme. Af det nyere stof er navnlig symbolteoriene og fænomenologien godt og udførligt behandlet.

Af enkeltheder skal kun ganske få nævnes. 1. Den motiviske imitation i 1400-tallet siges at være anvendt for at opnå en større egalitet stemmerne imellem (s. 71). Årsagssammenhængen, om der er en sådan, kunne ligeså vel være den modsatte. Dette kan nok siges at være historisk uden betydning; men æstetisk er det det ingeniørlunde. 2. Under omtalen af Henri Bergson (s. 324) bliver hans analyse af tidsbegrebet udlagt på en måde, som den uindviede læser næppe vil få meget ud af. Sidenhen (s. 407) anføres hans nøglebegreber i denne forbindelse, *temps espace* og *temps dure*, somom de havde været forklaret tidligere, hvad de faktisk ikke har. 3. S. 406 berøres musikkens *transitoriske* væsen, der stilles op som modsætning til det *statiske*. Disse bestemmelser er imidlertid ikke sammenlignelige, idet den første er en nødvendig, den anden en mulig egenkab ved musik. Statisk musik er også transitorisk. 4. Endelig en lille pudsig sag. Ved en given lejlighed har undertegnede

nævnt for forfatteren, at Schönberg vides at have foretrukket en lys stemmeklang til fremførelse af *Pierrot Lunaire*. Dette er muligvis baggrunden for, at værket anføres at være skrevet for "solostemme (lys stemmeklang)" (s. 342). Det er dog at gå for vidt; i partituret specificeres vokalso-listen ikke, og værket er således principielt åbent for enhver stemmekvalitet. Man kan også overfortolke specialistudtalelser.

Quid est musica? Med dette spørgsmål indledes forordet. Efterskriften – "i stedet for en konklusion" – lader det klogeligt stå åbent. Det er ikke æstetikhistorikerens opgave at besvare det. Den er det at give en kronologisk og såvidt muligt sammenhængende fremstilling af de synspunkter, der gennem tiderne er blevet anlagt på det fænomen – eller de fænomener – der benævnes således. Den har Finn Benestad løst med en beundringsværdig fylde og redelighed. Det er en bog, som musikhistorikeren altid bør have ved hånden som et opslagsværk, der både giver en oversigtlig indføring i de æstetiske aspekter ved næsten ethvert tænkeligt emne og viser hen til den relevante litteratur.

I denne forbindelse må jeg kun beklage, at det iøvrigt ganske fyldige register i hovedsagen er et personindex. Blandt de mere end 100 saglige stikord, jeg savner, kan i flæng nævnes: muser, sekvens, trope, liturgisk drama, troubadur, isorytmik, imitation, mikrointervaller, tematisk dualisme, loci topici, da capo arie, Gesamtkunstwerk, duree, tekstfortolkning osv. – altså sammen emner, der omhandles i teksten. Skulle bogen engang komme i et nyt oplag, hvad man må håbe, vil allerede et langt fyldigere sagindex betyde en værdifuld berigelse.

Til sidst et ord om forfatterens holdning til stoffet, som han selv karakteriserer som upolemisk. Dette er for såvidt korrekt; men det betyder ikke, at han er uden holdninger. F.eks. i afsnittet om Beethoven kommer hans syn klart for dagen. På baggrund af en kort karakteristik af enkelte værker (s. 214 ff) skitseres – à la Knepler – deres filosofiske og politiske baggrund. Benestad tager dog straks afstand fra sådanne forsøg, der kan "virke platte og usammenhængende", og han fortsætter: "Beethovens musik degraderes nemlig ved først og fremmest at beskrives som et virksomt middel i en social-politisk kamp. Hans musik hæver sig i virkeligheden over al den slags, når man vurderer den på et højere plan. Den er en genspejling af en uendelig rig følelsesverden, som på sin side kan genopleves af tilhøreren uden dennes kendskab til de ydre omstændigheder, som måtte ligge bag." Der tales om et horisontalt og et vertikalt oplevelsesplan; det første danner den historiske baggrund, det andet "fører mennesket op i en sfære, hvor det materielle forsvinder som i en tåge, hvor de store ideer kan udfolde sig, set, ligesom gennem et prisme, af et stort menneske . . ." – Det er dette autonomt-idealistiske grundsynspunkt, der trods al redelighed og forkastelse af polemik bærer fremstillingen og gør den sammenhængende og personlig: én mands værk.

Børge Saltofts bog om samme emne og med næsten samme titel er en populær fremstilling uden videnskabelige intentioner. Her er hverken note- eller henvisningsapparat, og præciserende data såsom årtal og lignende er holdt nede på et mini-

mum. Litteraturlisten med dens 28 titler, der slet ikke dækker, hvad der faktisk refereres til i teksten, synes også at bære et vist tilfældighedens præg. Til gengæld findes bag i bogen til glæde for den ikke fagligt orienterede bruger et lille afsnit med leksikalske stikord, der forklares på en let forståelig måde. At vurdere bogen efter samme alen som Benestads omhyggeligt gennemarbejdede og dokumenterede fremstilling ville være urimeligt og uretfærdigt. Her berettes i causerende form og uden nogen intention om fuldstændighed om en række af de emner, man møder på sin vej gennem musikæstetikens historie.

Teksten falder tydeligt i tre hoveddele: en vægtig og gennemræsonneret midterdel om 1700- og 1800-tallets musikæstetik, omgivet af to mere løst strukturerede dele om tiden før og efter dette tidsrum. Denne for en umiddelbar betragtning måske lidt besynderlige disposition er forklarlig på baggrund af forfatterens årelange beskæftigelse med 1700-tallets musikæstetik, navnlig J.A. Scheibe.

De første tre kapitler om oldtid, middelalder og renaissance er ifølge sagens natur i mangt og meget et resumé af kendte fremstillinger af dette stof. Emnerne indføres lidt hulter til bulter, både fra et kronologisk og fra et systematisk synspunkt, hvilket kan gøre det svært at finde, hvad man søger, navnlig da der ikke er krydshenvisninger. Person- og sagregistret hjælper dog i nogen grad på vej i så henseende. I denne del kan man navnlig glæde sig over den gode fremstilling af magisk og noetisk musikforståelse.

I det centrale kapitel, der fylder henved en tredjedel af bogen, er teksten i det væsentlige koncentreret om Scheibe, hvilket

bl.a. begrundes med "hans mangeårige virke i Danmark" (s. 86). I forbindelse med hans *Critischer Musicus* drøftes væsentlige musikæstetiske problemer, der også tildels rækker ud over dette snævre tidsrum. Navnlig hæfter man sig ved den omhyggelige omtale af affekt og matematik (s. 90 ff). Til gengæld må man undre sig over, at Alexander Baumgarten, der dog må siges at indtage en nøgleposition i 1700-tallets æstetik, end ikke nævnes.

De sidste to kapitler om det 19. og 20. århundrede er i stigende grad præget af en mere uforbindtlig form. Her bemærkes især forfatterens bestræbelse på at drage så meget dansk stof ind i fremstillingen som muligt. Brydningen mellem rationalisme og romantik belyses bl.a. ved H.C. Ørstedes kloge lille musikæstetiske skrift (som Benestad tilsyneladende ikke har været opmærksom på). Men at H.C. Andersen, i hvem der ved Gud ikke er gået nogen stor musikæstetiker tabt, skal presses for udtalelser i så henseende, må næsten kalde smilet frem — navnlig på baggrund af, at Søren Kierkegaard, der nok citeres for nogle naturlyriske betragtninger, slet ikke nævnes for sin Don Juan-analyses skyld. Iøvrigt ligger hovedvægten i kapitlet på Hanslick med nogle supplerende bemærkninger om Fr. Vischer, H. Kretzschmar, J. Bayer og, lidt udførligere, om Fr. v. Hausegger. Der sluttes med et uddrag af et interview med Lange-Müller.

For det 20. århundredes vedkommende smuldrer fremstillingen ud i en lang række indbyrdes usammenhængende og ofte ukommenterede referater af komponist-udtalelser, herunder atter ret mange danske. Da en stor del af disse er hentet fra

journalistikken, er de gerne fremsat uden teoretisk ballast og repræsenterer således ikke altid den vægtigste part af, hvad de pågældende havde at sige. Schönberg f.eks. citeres for en udtalelse om – mekanisk tonedannelse (!), nichts weiteres. Når dertil kommer, at H. Schenker, A. Halm, E. Kurth og Hindemith knap nok omtales, og at navne som f.eks. H. Bergson, A. Schering, S.K. Langer, Roman Ingarden og L.B. Meyer end ikke nævnes, kan det ikke undre, at forfatteren ikke rigtig når at komme ind på de problemer,

der har været og er de brændende i dette århundredes mere kvalificerede musikæstetiske debat.

Lader fremstillingen således, navnlig i de senere kapitler, meget tilbage at ønske, vil bogen dog med sit velformulerede sprog og med sin fremhævelse af de specielt danske aspekter af emnet gøre sig gældende som underholdende og informativ læsning for en vid kreds af danske læsere, der måtte interessere sig for, hvad slags tanker der kan ligge bag mange forskellige slags musik.

Jan Maegaard

Gerd Sannemüller: Der "Plöner Musiktag" von Paul Hindemith (= Quellen und Studien zur Musikgeschichte Schleswig-Holsteins Bd. 4). Karl Wachholtz Verlag, Neumünster, 1976. 123 pp.

Plöner Musiktag af Paul Hindemith har navn fra en musikfest, som fandt sted 20. juni 1932 i den holstenske by Plön. Denne begivenhed var højdepunktet i det musikpædagogiske arbejde, som Edgar Rabsch gjorde i Plön mellem 1924 og 1933. Såvel selve musikstykket som den sammenhæng, det indgik i, er tidstypisk i en grad, som opfordrer til nærmere studier heraf.

Titlen *Plöner Musiktag* dækker over en suite af musikstykker grupperet i fire hoveddele:

1. *Morgenmusik* "– von Blechblasern auf einem Turm aufzuführen – für Trompeten und Flügelhörner, Hörner und Posaune (. . .) Tuba (. . .)."
2. *Tafelmusik* "– Stücke zur Unterhaltung, zum Mittagessen zu spielen – für Flöte, Trompete oder Klarinette und Streicher (. . .)"

3. *Kantate*: "Mahnung an der Jugend, sich der Musik zu befleißigen, (. . .)"
 4. *Abendkonzert*.

Hindemiths intentioner med dette værk fremgår til dels af de (meget pragmatiske) anvisninger, som partituret er forsynet med, og af hvilke nogle få er vist ovenfor. Typisk er f.eks. følgende anmærkninger til *Abendkonzert*:

Orkester in beliebiger Stärke und Zusammensetzung. Die Aufteilung der Partitur in hohe, mittlere und tiefe Stimmen ermöglicht dem Dirigenten eine den Fähigkeiten und Wünschen der jeweils vorhandenen Spieler entsprechende Stimmverteilung. Hohe Stimmen können durch die obere Oktave verdoppelt werden, tiefe durch die untere.

Dette er funktionel musik, som skal tjene et umiddelbart spilleformål, og som skal

indgå i en musikpædagogisk praksis med en klar, rent musikantisk, målsætning. Således i implicit og eksplicit modsætning til en anden betydelig musikpædagogisk retning i mellemkrigstiden, nemlig Fritz Jödes "Jugendmusikbewegung", for hvilken musikken var et primært socialiseringsmiddel, et pædagogisk instrument til at fremkalde holdninger og indstillinger, – et ideologisk apparat. Denne modsætning ses også af de to retningers forhold til de ideologiske konjunkturer i 30'erne, hvor Hindemith – i modsætning til den fascistoide Jugendmusikbewegung – gik ukompromitteret ud af forholdet til nazismen.¹

I bogen gør Gerd Sannemüller blandt andet rede for disse to musikpædagogiske retningers forhold til hinanden – og for Hindemiths position i forhold hertil. Udtrykket "Gebrauchsmusik", som i reglen tillægges Hindemith, er ganske rigtigt – iflg. Sannemüller – lanceret af Hindemith i midten af 20'erne, men siden tilbagekaldt af ham igen. Formålet med formuleringen var oprindeligt umiddelbart at placere musikken i forhold til datidens avantgarde-musik (Schönberg m.fl.), men i sin bog "Komponist in seiner Welt" fra 1959 kalder Hindemith selv begrebet latterligt: "Musik, die über eine gewisse Zweckerfü-

lung nichts aufweisen kann, sollte weder geschrieben noch verbraucht werden."

– Sannemüller efterviser i denne forbindelse også, hvordan disse overvejelser i 20'erne – sammen med den musik, som hang sammen hermed – også var genstand for en hudflettende kritik fra f.eks. Adorno, som anså Hindemiths musik for at være udtryk for en verdensfjern og dybt ideologisk holdning med rod i en længst svunden tid.²

I det musikpædagogiske tidehverv, som var i Tyskland i 20'erne og noget af 30'erne, skabte Hindemith nogle af sine hovedværker, blandt hvilke Sannemüller regner *Plöner Musiktag*. Den ene halvdel af hans bog er en meget grundig og kildekritisk meget pålidelig gennemgang af selve værket, mens den anden halvdel rummer redegørelse for omstændigheder omkring det. Begge dele kan forsåvidt anbefales. Dog til forskellig anvendelse. Den decidede værk gennemgang sigter specielt på enten musikteoretiske eller opførelses-tekniske specialstudier, mens den historiske og samfundsmæssige gennemgang er af elementær interesse for alle med interesse for mellemkrigstidens tyske musik-socialhistorie. En sammenhæng mellem de to dele er ikke tilstræbt.

Finn Gravesen

1. Se herom i Michael Härtig: "Fritz Jödes 'Weg in die Musik'", i R. Stephan: *Über Musik und Politik*. Mainz 1971.

2. Se Th.W. Adorno: "Zur gesellschaftlichen Lage der Musik", i *Kölner Zeitschrift für Soziologie und Sozialpsychologie*. Köln 1932.

Günther Batel: Komponenten musikalischen Erlebens. Eine experimentalpsychologische Untersuchung (= Göttinger Musikwissenschaftliche Arbeiten Bd. 7) (Diss. phil.). Bärenreiter-Antiquariat, Kassel, 1976. 201 pp.

Den foreliggende afhandling beskæftiger sig med et velkendt problem, nemlig den musikalske oplevelse og herunder spørgsmålet om formalæstetik contra følelsesæstetik. Batel har i sine undersøgelser sat sig for at belyse disse ting ad eksperimentel vej, idet han går ud fra den antagelse, at musik kan henvende sig til forskellige psykiske funktioner hos lytteren.

Undersøgelsen er foretaget med 30 musikeksempler, spændende fra renæssance til elektronmusik, plus jazz, beat og malinesisk musik. Hermed tilstræbes en almen udforskning af musikoplevelsen. Som måleinstrument er anvendt en liste med 55 ord, hvor forsøgspersonerne for hvert ord skal angive graden af overensstemmelse med musikoplevelsen. Forsøgspersonerne var 52 studerende fra musikafdelingen ved Göttingens Pædagogiske Højskole og Musikhøjskolen i Hannover.

Ved hjælp af en såkaldt *clusteranalyse* grupperer Batel de 55 ord således, at ord, der bruges nogenlunde ens, kommer i samme gruppe. De syv clusters, der fremkommer, giver han betegnelserne *Ordnung*, *Temperament*, *Erregung*, *Empfindung*, *Ruhe*, *Prägnanz* og *Fremdartigkeit*.

Som generel konklusion når Batel frem til, at der i musikoplevelsen indgår såvel komponenter, der omhandler den formmæssige opfattelse af musikken, som komponenter, der går på den følelsesmæssige oplevelse. Endvidere ser han på, hvordan de syv clusters fordeler sig på de enkelte musikeksempler. Han konkluderer, at i

den førklassiske og klassiske musik er oplevelsen af de ordnende komponenter i musikken (altså formen) dominerende. I romantisk musik træder formoplevelsen tilbage til fordel for indtryk af prægnans i klangoplevelsen og emotionelle komponenter. Endelig i den moderne musik forsvinder formoplevelsen helt, og klangoplevelsen dominerer fuldstændig.

Dette er vel et venteligt resultat, når man tager i betragtning, at forsøgspersonerne sandsynligvis gennem deres studier er blevet optrænet til at genkende de klassiske former, men man må nok forudsætte, at resultaterne ville ændre sig, hvis forsøgspersonerne ikke havde speciel musikuddannelse. Det virker noget overraskende, når Batel på baggrund af den foreliggende undersøgelse konkluderer, at den musikalske lytten synes at bestå af et komponentmæssigt system af psykiske funktioner, og at "muligheden for at anvende disse funktioner direkte modsvares af det enkelte individs almene funktionsbehov" (p. 192).

Den sidste del af konklusionen synes der ikke at være belæg for i undersøgelsen, ihvorvel den ikke nødvendigvis er forkert. Derimod synes Batel at have overset et aspekt, som forekommer væsentligt i tolkningen af resultaterne, nemlig at resultaterne peger i retning af, at musikkens bekendthedsgrad er et vigtigt element i oplevelsen af den. Så vidt de foreliggende resultater kan tolkes, ser det ud somom det kræver en høj grad af bekendthed, før man oplever den underliggende struktur i

musikken, mens man ved mindre velkendt musik er i stand til at opfatte emotionelle og klanglige sider af den. Ved den helt

ukendte musik er der til gengæld tale om, at kommunikationen er så lille, at alene det klanglige aspekt opleves af tilhøreren.

Estrid Anker Olsen

Grammofon

Sange af Peter Heise og P.E. Lange-Müller. Dansk Musik Antologi 004-010. Sang: Kirsten Buhl Møller, Edith Guillaume, Bodil Gøbel, Else Paaske, Ulrik Cold, Ole Hedegaard, Bent Norup, Kurt Westi. Akkomp.: Kaja Bundgaard, John Damgaard, Friedrich Gürtler, Kjell Olsson, Fjeld Simonsen, Tamas Vetö. EMI 6C 063-38102-08.

I Dansk Musik Antologi foreligger nu sju skivor med sanger av de två centralgestalterna i dansk romanskomposition under 1800-talet, Peter Heise och P.E. Lange-Müller. Av de 20 skivor som hittills kommit i denna serie har alltså drygt en tredjedel ägnats åt sanger, och då av endast två tonsättare. Ett "smalt" urval? Ja, men på samma gång en samlad klingande dokumentation av två tonsättare som är viktiga inte bara nationellt utan även i allmänt skandinaviskt perspektiv.

Inte mindre än 140 sanger har spelats in och fördelats på 3½ skivside var för Heise (67 sanger) och Lange-Müller (73 sanger). Det ger på en gång en mångsidig belysning av de två tonsättarna och rika tillfällen att jämföra dem, belysa förändringarna i dansk romansproduktion via deras verk, också att i någon mån skapa sig en föreställning om deras aktualitet i dag.

Här framträder klart den koncentrerade och precisa uttrycksförmågan i Heises sanger, mångfalden av olika uttryck och stilar: den folkvisartade *Liden Karin*, den i musiken bitvis mycket "italienska" *Aften*

på loggien, eller den sublima *Skoveensomhed*, väl en av de "renaste" melodier någon skandinavisk sångtonsättare skapat – den återges med utomordentligt smidig och tät vokal linje av Kurt Westi, assisterad av Kjell Olsson; lugnet och balansen hos denna mycket erfarne pianomusiker förnimmes till fullo i denna och andra inspelningar.

Heise är representerad med en ganska lång rad strofiska sanger – och här utelämnas inga textstrofer. Också detta är en form av originaltrohet som faktiskt förtjänar en eloge, bl.a. just för att en melodis skiftande uttrycksfunktioner i förhållande till det varierande textinnehållet ju är den strofiska sångens särprägel. Bl.a. Bodil Gøbel utnyttjar fint dessa variationsmöjligheter, inte minst i de humoristiskt poängterade visorna.

På skivorna återges emellertid också Heises två största vokalverk: *Gudruns sorg* och den berömda *Dyveke*-cykeln. Den sistnämnda har kompletterats med den separat utgivna *Se nu er sommeren kommen*, som bildar den fatalistiska epi-

logen efter den eljest avslutande upprörda *Det stiger, det stiger herop*. Sängen borde hädanefter ingå i alla framföranden av Dyveke-sångerna. *Gudruns sorg* (med text ur Eddan) torde vara en ny bekantskap för de flesta, men är väl värd att lära känna. Verket är ett slags solokantat (speltid över 14 min.!) i fri rondoform, där det ålderdomliga ämnet speglas i en musik full av kraftiga dynamiska och rytmiska kontraster och en i Heises sånger ovanligt skarpt profilerad harmonik. Alten Else Paaske och pianisten Friedrich Gürtler tolkar verket med en intensitet som övertygar helt och som bär från början till slut. De tekniskt och interpretationsmässigt mycket krävande *Dyveke*-sångerna återges vokalt och pianistiskt (Gürtler) på ett sätt som åtminstone undertecknad tycker kommer idealet mycket nära. Kirsten Buhl Möller åstadkommer flera små vokaltekniska underverk och sjunger hela tiden starkt engagerat utifrån de av Heise i musik så pregnant tecknade psykologiska uttrycken i texten.

Det är tämligen naturligt att dessa två stora verk av Heise framstår som ett par av höjdpunkterna på skivorna. Bl.a. *Dyveke*-cykeln med sin psykologiska realism är än i dag ett aktuellt repertoarverk. Man kan ibland beträffande många av Lange-Müllers sånger fråga sig om de har samma historiska bärkraft och inte bara hålls uppe av en allmän repertoartradition. Det har säkert inför de här inspelningarna varit vanskligt att träffa ett urval av sånger som på en gång är historiskt belysande och känns aktuella så här hundra år senare, i en helt annan tid. Paradoxalt nog ter sig Lange-Müllers skenbart mera avancerat utarbetade (och klangligt ibland överlasta-

de) musik mera tidsbunden än Heises. Jag tror att det beror på att Lange-Müllers uttrycksintentioner ofta verkar oklara och vaga. Här finns förvisso en koncentrerad sång som den tidiga *Åkande* (där Ole Hedegaard och hans pianist Kaja Bundgaard kan notera en fullträff). Här finns också en tät *Stimmungslied* som *Ventende* eller det centrallyriska mästerverket *Der stå to roser* (båda fint återgivna av Edith Guillaume). Ett djärvt men fint grepp är också att man har samlat Salomon- och Sulamith-sångerna till en följd. Bent Norup och Támás Vető svarar för en hel skiva med sånger av Lange-Müller. Här finns (förutom några rätt svulstiga och konventionella sånger med andliga texter) bl.a. den kraftfulla *Under sneen*, där Norup äntligen kan utveckla den fulla och täta klangen i sin stämma. Även Ulrik Cold har stundom vissa svårigheter att anpassa sin röstvolym till romansens format men kompenserar som regel med en ledig textfraserings, inte minst i *Sange ved havet*.

Utrymmet tillåter tyvärr inte ytterligare botaniserande i detaljer. Det skulle behövas ett omfattande referat innan man någotsånär uttömmande givit en bild av de olika insatserna på dessa kvalitativt jämna inspelningar. 140 sånger, åtta sångare och sex pianister är en mångfacetterad constellation som man inte blir färdig med i en omgång. Ett allmänt intryck: tempi är överlag bäriga och rörliga, fraseringen smidig och lätt. Man är mycket sparsam med romantiska rubaton o.dyl. Man undviker (nästan genomgående) bravur och andra utåtriktade tacksamma effekter. Ibland sjunger och spelar man på en litet odefinierad, vagt lyrisk stämningsfullhet. Är

allt detta typiskt för dansk romanstolkning i dag?

Dansk Musik Antologi står bara i början av sin utgivningsverksamhet. Dessa brusfria och akustiskt jämnt avvägda inspelningar är delar av en början som ter sig mycket lovande. Välkomna med fler sånger, kammarmusik och orkesterverk, även opera! Välkomna också med nyutgivning av viktiga och värdefulla äldre inspelningar (Aksel Schiøtz' Carl Nielsen-tolkningar m.m.). Sörjer man därtill i möjligaste mån för att inte bara kommentarerna utan även sångtexternas innehåll blir tillgängliga på något icke-skandinaviskt språk, bör man lugnt kunna emotse även en bred internationell spridning.

En svensk sneglar litet avundsjukt på de

danska insatserna. I Sverige är bilden på skivmarknaden nog mera brokig. Mycket ges ut av svensk musik, inte minst viktiga moderna verk. Men det samlande greppet, bl.a. musikhistoriskt, om uppgiften tycks inte vara lika fast här som i grannlandet. Om de sinsemellan konkurrerande statliga och privata företagen på den svenska skivmarknaden kunde samsas om uppgiften, skulle nog alla vinna på det. Den vokala och instrumentala repertoaren och artisterna finns förvisso också här. Det behöver inte vara så att D.M.A. i alla delar måste stå som modell och förebild. Men projektet som sådant och de resultat det hittills avsatt är onekligen något av en musikkulturell utmaning: så här kan det göras och det går!

Axel Helmer

Conservatorium 1 – 6. Udgivet af Det jyske Musikkonservatorium. Musik af Erling D. Bjerno, Axel Borup-Jørgensen, Fuzzy, Hans Gefors, Svend Nielsen, Tage Nielsen, Per Nørgård, Tom Prehn, Karl Aage Rasmussen, Knudåge Riisager, Poul Ruders, Flemming Weis, Timme Ørvad m.fl. Odeon-MOAK 30012-13, 30015, 30017; CONS 50-1, 50-2.

Seks LP-plader med betegnelsen "Conservatorium No. 1 – 6" er det synlige bevis på, at Det jyske Musikkonservatorium – i en del tilfælde med Statens Kunstfond som mæcen – er ved at etablere sig som producent af grammofonplader. Den tekniske baggrund herfor er den lydtekniske afdeling, der er vokset op omkring konservatoriets smukke og velklingende koncertsal på Fuglesangs allé i Århus; presningen af pladerne foregår hos E.M.I. på det velkendte label ODEON (MOAK 30015, -17, -12 og -13 = Conservatorium 1 – 4) eller på en særlig jubilæumsmærkat (CONS 50-1 og 50-2 = Conservatorium 5

og 6). Det kunstneriske udgangspunkt er konservatoriets egen stab af dygtige sangere og instrumentalister blandt lærere og studerende.

For 10 år siden, da en dansk grammofonplade var en begivenhed, ville disse oplysninger i sig selv være en sensation. I dag, hvor afstanden fra en god REVOX til en grammofonplade er overskuelig, er den fysiske tilstedeværelse af seks lp's i svingende, men som helhed acceptabel stereokvalitet, ikke nok til at motivere nogen større interesse. Plastic og elektronik gør det ikke længere. Der skal også kunstnerisk professionalisme og repertoiremæssig

idérigdom til, hvis man skal gøre sig gældende som pladeproducent.

Hvordan lever Det jyske Musikkonservatorium op til det?

Repertoiret på de seks "Conservatorium"-plader kan ved første øjekast virke noget forvirrende. Det spænder fra Monteverdi til Timme Ørvad, med hovedvægten på dette århundredes danske musik mens de europæiske klassikere er spredt repræsenterede af Monteverdi, François Francoeur, Verdi, Debussy, Reger og Béla Bartók (alle på Conservatorium 5 og 6). Nogen klar linje falder ikke i øjnene, og det skyldes nok at de hidtil indspillede plader falder i to kategorier: Den første omfatter de to jubilæumsplader (nr. 5 og 6) med Fantasi og Fuga i d (op. 135b) og to *Geistliche Gesänge* (op. 138 nr. 3 og 4) af Reger, *Pater Noster* af Verdi, *Turn* af Per Nørgård, en violinsonate i E-dur af Francoeur arrangeret for cello, en ni minutters jam-session af Tom Prehn, en slagtøjs-etude af Svend Nielsen, klavermusik af Debussy og Bartók, og tre af Monteverdis *Scherzi musicali*; samt en mindeplade (nr. 1) hvor Bengt Johnsson spiller Knudåge Riisagers klavermusik.

Den anden kategori, antologipladerne nr. 2, 3 og 4, består af en plade (nr. 2) med titlen *Dansk guitarmusik Vol 1* hvor Erling Møldrup spiller Timme Ørvad, Tage Nielsen, Erling D. Bjerno, Poul Ruders, Hans Gefors, Flemming Weis og Axel Borup-Jørgensen; samt af to plader med titlen *Musical Province I og II* og værker af Per Nørgård, Karl Aage Rasmussen, Tage Nielsen, Fuzzy (alias Jens Wilhelm Pederesen) og Svend Nielsen.

Af disse to repertoirekategorier er den sidstnævnte absolut den mest spændende.

Med al respekt for Bengt Johnssons sobre klaverspil kan indspilningen af Riisagers klavermusik kun vanskeligt bære sig selv. Værkerne: *Quatre épigrammes* op. 11, *Deux morceaux*, *En glad trompet* og andre klaverstykker, 2 klaverstykker, sonatine og sonate op. 22, stammer fra tiden mellem 1921 og 1950 og giver et spredt og ufuldstændigt billede af komponisten. Det er vel ikke tilfældigt, at Riisager instrumenterede nogle af de bedste af satsene og brugte dem til balletmusik, og kun den store og spændende sonate fra 1931 har de klavermæssige kvaliteter, der kan få Bengt Johnsson til rigtig at folde sig ud.

Endnu mere tilfældigt sammensat virker de to jubilæumsplader (nr. 5 og 6), hvis funktion må være at afspejle aktiviteterne på Det jyske Musikkonservatorium. Well – man spiller Reger og synger Verdi her som på de fleste andre konservatorier. Og man gør det som på de fleste andre konservatorier: Godt men ikke godt nok til at påkalde sig mere end lokal interesse. Man har en afdeling for rytmisk musik, der sandsynligvis har mere på hjerte, end der kan udtrykkes i et ni minutters schlagerpotpourri garneret med improvisatoriske ritorneller. Og man har en moderne komponist der, som Svend Nielsen, kan festliggøre en jubilæumshøjtidelighed med en spøg: *Det ville glæde os* der begynder med en revy-agtig gennemgang af festdeltageres ankomst (fra Barenboim og Brigitte Bardot til Einar Nielsen, Svend Nielsen, Tage Nielsen . . .) og munder ud i nedadgående skalaer.

Alt dette og adskilligt mere kan høres på de to jubilæumsplader fra Det jyske Musikkonservatorium, og med undtagelse af

Per Nørgårds indspilning af sin egen *Turn* for klaver, som vi skal vende tilbage til senere, virker det som en af de souvenirs, man gemmer og glemmer let.

Langt mere interessant er de to antologisæt, og navnlig pladerne med titlen *Musical Province I og II*. Selve betegnelsen, musikalsk provins, leder tanken hen på Heines berømte bemærkning om, at han ved Jordens undergang ville tage til Holland, hvor alting sker 50 år senere. Der er tilsyneladende sket ting i europæisk musikkultur, som er gledet forbi eller endnu ikke er nået til den musikalske provins, disse plader portrætterer. Men den næsten halsstarrige pukken på egne værdinormer og dyrkelsen af en særlig dialekt, som hører til provinsialismens kendetegn, behøver ikke at være et kunstnerisk svaghedstegn. Gennemført med tilstrækkelig konsekvens kan den føre til genopdagelsen af sandheder, som mere moderigtige medløbere har tabt af syne.

De sandheder, der (gen)opdages på disse to plader af komponisterne Per Nørgård (*Spell* for klarinet, cello og klaver og *Singe die Gärten, mein Herz* for 8-stemmigt kor og 8 instrumenter), Karl Aage Rasmussen (*Kærligheden er i verden* for sopran, guitar og slagtøj), Tage Nielsen (*Attisk sommer* for sopran, guitar og slagtøj), Fuzzy (*Stjerner over Københavns Forbrændingsanstalt* for tape) og Svend Nielsen (*Romancer* for alt og seks instrumenter) er ikke alle lige uforudsigelige. Et par stykker, fremført af Svend Nielsen og Fuzzy, handler om udtyndingen af et romantisk udsagn til det stadium, hvor enkelheden bliver intetsigende. Men selv disse værker er i den givne sammenhæng oplysende om den levendegørelse af den musikalske tra-

dition, der finder sted i Århus. Der er nemlig i disse værker lige så lidt tale om en simpel tidsforskydning som om en tom eftersnakken af moderigtige fraser. De traditionelle musikalske værdier: Det tematiske udsagn, det motiviske arbejde, den klanglige harmoni holdes nok i hævd, men efterprøves samtidig i lyset af nye erfaringer. Det være sig gennem en hensynsløs, kunstnerisk paralyserende forenkling som i de oven for nævnte værker af Svend Nielsen og Fuzzy; gennem en artistisk forfinelse som i Tage Nielsens *Attisk sommer*; gennem inddragelse af dur-mol-klange i hierarkisk systemtænkning som i Per Nørgårds *Spell* og hans Rilke-kor; eller gennem et dialektisk spil med betydningsnuancer og associationer som i Karl Aage Rasmussens *Kærligheden er i verden*. I alle aspekter af denne antologi møder man traditionen som et element, der er tilgængelig for kunstnerisk bearbejdelse.

Særlig inspirerende er indspilningen af Nørgårds *Spell* og Karl Aage Rasmussens *Kærligheden er i verden*. For *Spell's* vedkommende knytter interessen sig ikke mindst til den omstændighed, at stykket her (i modsætning til den amerikanske indspilning) spilles i den særlige quasi-pythagoræiske stemning, som komponisten har foreskrevet for en række af sine nyere værker. Begrundelsen for denne stemning, der bevarer en række kerneintervaller rene og koncentrerer skalaens urenheder på visse bestemte toner (in casu dobbelttonen gis/as) er kompositionsteknisk. Per Nørgård anvender i dette værk den harmoniske overtonerække og dens tænkte spejling (jfr. Riemanns moll-teori) som strukturelt grundlag i kompositionsprocessen, og dette grundlag kommer na-

turligvis først til sin ret, når de afgørende intervaller klinger som de skal – nemlig rent.

For en lytter, der er fortrolig med den amerikanske indspilning af *Spell*, er det en overraskende oplevelse at høre den utempererede opførelse, som Elisabeth Sigurdsson, Morten Zeuthen og Erik Kaltoft giver værket. Meget der i den amerikanske udgave virker søgt eller klangligt trættende, bliver selvfølgeligt og smukt i denne indspilning. Men overraskelsen er ikke kun positiv: Tonen gis/as er mildest talt problematisk på indspilningen. Klarinetten og celloen klarer problemerne ved at intonere et passende kompromis, men klaveret er til lejligheden blevet stemt, så de trestrengede kor indeholder både gis, as og sandsynligvis også en tredie, udefinerbar, mellemting. Resultatet er en tone, der "stikker ud" hver gang den anslås; det er efter min mening katastrofalt i et værk som *Spell*, hvis klaversats i princippet er opbygget som en løbende række akkordbrydninger, hvor vægten mellem de enkelte toner forskydes rytmisk og dynamisk i en kontinuert udvikling. Denne udvikling forstyrres hver gang klaverets "falske" tone påkalder sig opmærksomhed.

Fænomenet kan studeres i renkultur i Per Nørgårds egen indspilning af *Turn* på CONS 50-1 idet *Turn* angiveligt er identisk med klaverstemmen til *Spell*. Her er gis/as stemt med knap så provokerende svævninger, men er dog konstant fredsforstyrrer. Spørgsmålet er, om Per Nørgård ikke har glemt at regne med den psykologiske faktor, som et "falsk" klaver er, da han valgte at stemme gis/as med svævninger. Der er hundrede års tradition for at betragte et kor, hvis strenge er stemt for-

skelligt som værende u-musik af samme art som et hak i en grammofonplade eller en forkølet tilhører i en koncertsal. Det er næsten umuligt at bryde med denne tradition, og det er tilmed overflødigt. Man kan jo stemme alle tre strenge i det samme kompromis mellem gis og as. Så fungerer klaveret på samme måde som celloen og klarinetten – altså godt.

Sammenligningen mellem *Turn* og *Spell* er også givende ud fra et andet synspunkt: Nemlig forholdet mellem interpretation og notation hos Per Nørgård. Det er ikke muligt her at gå i detaljer, men det må dog anføres, at Nørgård spiller *Turn* på ca. 14 minutter, mens de to indspilninger af *Spell* begge varer ca. 20 minutter. Det skyldes ikke overspringelser – alle repeterer hvor de skal – og heller ikke tempoforskelle. Per Nørgård spiller snarere en anelse roligere end den århusianske trio. Men Nørgård udarbejder en række af de frie afsnit i *Turn* og *Spell* langt mindre end trioens gør, nøjes ofte med at antyde stadier i et udviklingsforløb og dvæler i stedet ekstra ved de få stationer, der forekommer ham centrale. Resultatet bliver, at Nørgårds egen interpretation virker langt mere spontan og umiddelbart levende end trioens. Det hænger selvfølgelig sammen med de flere instrumenter i det større ensemble, men det har også forbindelse med den drømmeagtige flygtige kvalitet, som Nørgård giver sin musik.

Karl Aage Rasmussens Aarestrup-cyklus *Kærligheden er i verden* repræsenterer en hel anden holdning til den musikalske tradition end Nørgårds *Spell*. Hvor Nørgård på undertiden paradoksalt, men dog umiskendelig vis viderefører den inspiration, han for næsten 20 år siden udtrykte i sin

analytiske beskæftigelse med Sibelius' symfonik, og ufortrødent udbygger sit musikalske univers til en næsten aksiomatisk afsluttet lukkethed, dér er Karl Aage Rasmussen ægte modernist, dialektisk i sit forhold til den musikalske arv, barn af dette århundredes to store musikalske initiatorer: Mahler og Ives, og inspireret af en teknik som den, der kommer til udtryk i Joyce's romaner.

Dette forhold modsiges ingenlunde af den omstændighed, at Nørgårds musik for en umiddelbar betragtning lyder avanceret, mens Karl Aage Rasmussens har det "Schein des Bekannten", der i århundreder har legitimeret komponister af danske sange. "Schein des Bekannten" er nemlig for Karl Aage Rasmussen en formidlet kvalitet – altså et dialektisk spil med og mod tilhørerens associationsmuligheder, og ikke nogen "folkelig" kvalitet, som termens ophavsmand J.A.P. Schulz opfattede og – jfr. analysen af "Sig Månen langsomt hæver" i Abraham/Dahlhaus *Melodielehre* (Köln 1972) – brugte den.

"Skinnet" er her repræsenteret af en række citater, der associerer i retninger som "romantisk sangcyklus" (efterspillet til Schumanns *Dichterliebe*), "dansk" (forspillet til Heises "Skovensemhed"), "vulgaritet" (visen "Jeg har et æble i min lomme"), eller "glamour" (nogle af musicalindustriens mere celebre signaler). Med disse og andre associationskilder kommenterer komponisten Aarestrups erotiske situationer og giver de ni udvalgte tekster en løs cyklisk form, der måske kan minde om den, Schumann bruger i *Dichterliebe*, men for mig at høre har sine aner et helt andet sted: nemlig i den dynamiserede kædeform, som The Beatles brugte i lp'en

Sgt. Peppers Lonely Hearts Club Band – en publikation der iøvrigt ud fra andre synspunkter end rent formale har lighedspunkter med *Kærligheden er i verden*.

Men kvalitetene ved Karl Aage Rasmussens Aarestrup-sange er ikke kun en følge af komponistteknikken. Teknikkens anvendelse, den elegante sammenkædning af citaterne, den artistiske instrumentation og temaets forlængelse ud over musikken til et erotisk spil mellem sangerinden og hendes to akkompagnatører (et spil det kun delvist kan fornemmes på pladen gennem de akustiske variationer) – alt dette giver sammen med *Trio Celestes* eksemplarisk klare og velartikulerede udførelse musikken dens specifikke kvalitet og charme. Her er ikke blot tale om en god idé, men også om en god idé, der er godt gennemført.

Det spiller ingen ringe rolle, hvad man kan overtyde sig om ved at høre Poul Ruders' *Jargon* på pladen *Dansk guitarmusik Vol 1*. Æstetisk og kompositionsteknisk er der betydelige ligheder mellem Rasmussen og Ruders, men sidstnævnte har ikke haft sin heldigste hånd fremme, da han byggede *Jargon* op af citater fra Vor Tids POP. Musikken mangler for mig at høre den indre nødvendighed, der karakteriserer Karl Aage Rasmussens cyklus og flere af Ruders' bedste kompositioner.

Til gengæld virker *Jargon* mere guitar-mæssigt skrevet end flertallet af stykker på Erling Møldrups plade, der i mange tilfælde præsenterer komponisters første møde med guitareren som soloinstrument. Flere af værkerne som f.ex. Flemming Weis' *Aspekter for sologuitar* eller Tage Nielsens *Recitativ og Elegi* virker instrumenterende for

guitar snarere end konciperende for instrumentet.

Dette forhold søger naturligvis sin forklaring i guitarens relative nyhed som solo-instrument på dansk grund. Men det afbøder ikke savnet af en specifik instru-

mental kvalitet i dette første bind af Erling Møldrups guitar-antologi. Måske kan kommende bind rette op herpå – og gerne samtidig forskåne lyttere for kvalitetsflop som Erling D. Bjernos *Conatus*. Så taknemmelig er plastic heller ikke.

Jens Brincker

MEDDELELSER

”Det kongelige Kantoris Stemmebøger” = Trompeterkorpsets Stemmebøger

Gennem snart mange år har en udgivelse af udvalgte satser fra det sæt stemmebøger, som er bevaret nogenlunde intakt fra Christian III's kapel (KB Gl. kgl. Saml. 1872, 4) været under forberedelse. ”Det kgl. Kantoris Stemmebøger” er med sine 163 kompositioner det mest betydningsfulde monument i ældre dansk musikhistorie og fortjener en præsentation, som stiller det i forhold til samtidens musikalske overlevering og søger at karakterisere repertoiret ud fra vores viden om musikkens forhold, bemanding etc. ved det danske hof på den tid.

Jeg skal ikke her komme ind på de mange problemer, der knytter sig til stykkernes identificering, deres kildegrundlag eller øvrige beskaffenhed. Det vil samlet blive fremlagt i indledningen og værkkommentaren til udgivelsen i *Dania Sonans* IV (-VI), som nu er på trapperne. Men en enkelt iagttagelse, som just er gjort ved arbejdets afslutning, og som såvidt jeg kan se rummer løsningen på spørgsmålet om stemmebøgernes oprindelige funktion, kan passende løses ud som en ”kort meddelelse” for sig:

Betegnelsen ”*kantoriets stemmebøger*” har fra gammel tid været heftet til samlingen og dermed angivet, at de hørte til og var beregnet på kongens sangerkorps. En række af stykkerne er imidlertid entydigt instrumentale (danse, fugaer m.v.), flere foreskriver bestemt instrumentanvendelse (zinker, krumhorn, ”pusaunen”) og tekstunderlægning forekommer kun i ganske få tilfælde i en enkelt stemme (Bassus). Tidligere fremstillinger har alligevel fastholdt, at stemmebøgerne primært var for sangerne, idet man mente, at disse under indstuderingen lærte teksten udenad og derfor blot havde haft behov for selve noderne. Det gælder således den første mere dybtgående kortlægning af repertoiret, som Julius Foss forelagde i Aarbog for Musik 1923. Derimod ser vi, at V.C. Ravn i den tidligst forekommende omtale af stemmebøgerne uden nærmere dokumentation fastslår, at de tjente instrumentkorpsen.¹

1. Koncerter og musikalske Selskaber i ældre Tid (Kbh. 1886), s. 6, n. 2.

Hvis Ravn har ret, betyder det, at man i praksis har udført ikke blot de oplagt instrumentale stykker, men også hele det omfangsrige repertoire af motetter, tyske Lied- og salmesatser, chansons og madrigaler instrumentalt, subsidiært vokalt-instrumentalt. Vi ved, at hoffet rådede over både sangere og instrumentalister, et kantori og et trompeterkorps. Vi ved ligeledes, at lederen af kantoret o. 1550 var den i stemmebøgerne mest fremtrædende danske komponist *Jørgen Presten*, som døde 1553 (hvornår han ansattes vides ikke); endvidere at den øverste trompeter i perioden 1542-1555 var den fra Preussen indforskrevne *Jørgen Heyde*, som til gengæld ikke har efterladt sig spor som komponist, selvom man ikke kan udelukke, at han har været ophavsmand til en del af de mange anonyme stykker, som indeholdes i stemmebøgerne. Forud for sin ansættelse hos Christian III var han knyttet til dennes svoger, Hertug Albrecht af Preussens kapel i Königsberg som trompeter, og som vidnesbyrd om, at han efter sin tiltræden i Danmark fortsat holdt forbindelsen med den preussiske hertug vedlige og fungerede som rådgiver i musikalske anliggender, er overleveret et brev fra Jørgen Heyde til hertugen, som R. Eitner har publiceret i *Monatshefte für Musikgeschichte* VIII 1876, s. 81-82. Det er dateret "Coling (= Kolding) samstag vor trinitatis (= 30. maj) 1545". Brevets indhold er i denne sammenhæng underordnet. Eitner angiver, at det befandt sig i det kgl. statsarkiv i Königsberg, men – skønt ofte citeret af danske musikhistorikere – synes ingen at have gransket den primære kilde (heller ikke Eitner selv!).

Under arbejdet med stemmebøgerne foretog jeg for en ordens skyld en total-registrering ikke blot af stykkerne, men også af alle forekommende "udenværker", herunder af en række skriftsteder, som findes strøet ind forskellige steder i stemmebøgerne som en slags "mannakorn". De fleste sentenser er hentet fra Jesus Sirachs Bog; alle har kunnet stedfæstes i bibelen – undtagen en: Bassus p. 19, der har et motto, "Christus Tod Mein Leben", signeret "G.H.". Disse tilsyneladende betydningsløse initialer forekom mig påfaldende, bl.a. fordi der – bortset fra komponistangivelser – i de syv stemmebøger iøvrigt ikke fandtes blot det mindste spor af *navne*. Det fromme motto kunne kun udlægges som en bestemt persons valgsprog, og denne person kunne efter sammenhængen ikke være hvemsomhelst. Jeg bemærkede da, at registranten over musikere ved kapellet i Königsberg i 1530'erne, publiceret i Martin Ruhnke: *Beiträge zu einer Geschichte der deutschen Hofmusikkollegien im 16. Jahrhundert*, Berlin 1963, anfører Heydes navn som både Jörg Hayd og Georg Hayd. Den sidste version kunne altså løse vort G.H.-problem.

Af Ruhnkes fremstilling fremgik desuden, at størstedelen af det gamle Königsberger hofarkiv på mirakuløs måde var skånet for ødelæggelse under Anden Verdenskrig og nu befandt sig under ordnede forhold i Staatliches Archivlager i Göttingen. Der var altså håb om, at Jørgen Heydes førømtalte brev også fandtes endnu, og en henvendelse til Göttingen bekræftede dette. En fotokopi af brevet bekræfter nu, at skriften uden al tvivl er den samme, som går igennem alle stemmebøgerne. Jørgen Heyde kan altså med sikkerhed udpeges som stemmebøgernes skriver og kompilator.

Vi må derfor drage den slutning, at KB 1872, 4, oprindelig var trompeterkorpsets stemmemateriale og *ikke* kantoriets. Sangerkorpsen havde sit eget – nu tabte – nodemateriale, hvorom der iøvrigt også foreligger mere eller mindre entydige vidnesbyrd, som jeg ikke skal komme ind på her. Men beviset for, at man kan tilskrive Christian III's overtrompeter tilkomsten af denne vigtige musikalske kilde, har således givet V.C. Ravn ret i hans bestemmelse af stemmebøgernes oprindelige funktion som grundlag for instrumentisternes musikalske udfoldelse. Denne afklaring af problemerne understreger tillige stemmebøgernes i kildemæssig henseende enestående karakter, – enestående ikke blot i dansk overlevering, men også set i europæisk sammenhæng.

Endelig kan man jo nu spekulere på, om der i det bevarede og tilgængelige preussiske hofarkiv gemmer sig yderligere stof til belysning af de musikalske relationer mellem Danmark og Königsberg på Christian III's tid.

Henrik Glahn

Information

Pr. 1. oktober 1977 er Musikhistorisk Museum og Carl Claudius' musikhistoriske Samling ved kgl. konfirmeret fundats slået sammen til én institution, der efter endt restaurering af ejendommene Åbenrå 26-30 vil blive indrettet som et samlet museum.

Vivaldiforskeren, cand.mag. *Peter Ryom* har fået antaget sin afhandling "Les Manuscrits de Vivaldi" til forsvar for den filosofiske doktorgrad ved Københavns Universitet. Afhandlingen kan bestilles hos *Antonio Vivaldi Archives*, Musikvidenskabeligt Institut, Klerkegade 2, DK-1308 København K.

Komponisten og musiketnologen *Poul Rovsing Olsen* er blevet præsident for "International Folk Music Council".

Tidligere direktør for Monumenta Musicae Byzantinae, professor *Oliver Strunk*, Grotta Ferrata, Italien, er af The British Academy blevet belønnet med den første "Derek Allen Prize" for sine fortjenester gennem mange år som hovedudgiver af M.M.B.

Ved "International Musicological Society's" møde i Berkeley i august 1977 deltog fra dansk side — med støtte fra Statens humanistiske Forskningsråd — *Jan Maegaard* og *Poul Rovsing Olsen*, der begge var indbudt som deltagere i Round Tables. Endvidere deltog *Henrik Glahn* i egenskab af vicepræsident; sidstnævnte blev genvalgt til direktoratet for en periode af 5 år. Næste kongres finder sted i Strassbourg i 1982.

Statens humanistiske Forskningsråd har pr. 1. december 1976 iværksat et projekt med titlen "Musik og musikalsk virksomhed i Danmark i perioden ca. 1770 — ca. 1850". Projektet er sammensat af 3 delprojekter:

Pr. 1. december 1976 ansattes cand.phil. *Ole Kongsted* med henblik på en undersøgelse af "Musikeren i hovedstaden og i købstæderne — privilegier, social stilling, embedsfunktioner".

Pr. 1. januar 1977 ansattes cand.mag. *Dorthe Falcon Møller* med henblik på en undersøgelse af "Dansk musikinstrumentbygning i første halvdel af det 19. århundrede".

Pr. 1. februar 1977 ansattes cand.mag. *Sybille Reventlow* med henblik på en undersøgelse af "Musiklivet i et socialt og geografisk afgrænset område uden for København".

Forskningsrådets musikprojekt varer efter planen i 3 år, og projektets hjemsted og sekretariat er Musikhistorisk Museum.

I forvejen har Statens humanistiske Forskningsråd igangsat et projekt vedrørende jazz i Danmark, som forestås af lektor, mag.art. *Erik Wiedemann*. "Arkiv for dansk Jazzhistorie" har til huse på Musikvidenskabeligt Institut, Københavns Universitet. En introduktion til projektet "På sporet af jazz i Danmark" er trykt i "Humaniora 1974-76".

På Selskabets generalforsamling d. 15. juni 1977 nyvalgte cand.phil. *Ole Kongsted* til bestyrelsen istedet for lektor *Carsten E. Hatting*, der havde ønsket at udtræde såvel af bestyrelsen som af årbogens redaktion. Formanden takkede Carsten E.

Hatting for hans mangeårige arbejde for Selskabet, og på sit første møde i efteråret har bestyrelsen konstitueret sig som følger: *Henrik Glahn*, formand, *Niels Mar-*

tin Jensen, kasserer, *Ole Kongsted*, sekretær, *Jesper Bøje Christensen*, *Jan Mægaard* og *Søren Sørensen*. Ole Kongsted fungerer tillige som redaktionssekretær for årbogen.

*Foredrag holdt i Dansk Selskab for Musikforskning
oktober 1976 – juni 1977*

- 6. oktober 1976: Hans Oesch: Mundorglet blandt thailandske bjergstammer.
- 21. april 1977: Poul Rovsing Olsen: Melodiformler og deres betydning for videreførelsen af musikalske traditioner.
- 15. juni 1977: Orientering om Statens humanistiske Forskningsråds to musikprojekter, "Arkiv for dansk Jazzhistorie" og "Musik og musikalsk virksomhed i Danmark i perioden ca. 1770 – ca. 1850", ved Erik Wiedemann, Ole Kongsted, Dorte Falcon Møller og Sybille Reventlow (jfr. Information).

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Dansk Selskab for Musikforsknings publikationer:

Dansk Årbog for Musikforskning. (1961 ff, indtil nu ialt 8 bd.)

Dania Sonans. Kilder til Musikkens Historie i Danmark.

II: Madrigaler fra Christian IV's tid (Nielsen, Aagesen, Brachrogge). Udgivet af Jens Peter Jacobsen. Musikhøjskolens Forlag, Egtved, 1966.

III: Madrigaler fra Christian IV's tid (Pedersøn, Borchgrevinck, Gistou). Udgivet af Jens Peter Jacobsen. Musikhøjskolens Forlag, Egtved, 1967.

IV-VI: Satser fra Det kgl. Kantoris stemmebøger. Udgivet af Henrik Glahn. (Udkommer 1978.)

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