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Digitization is the topic of the 2010 symposium of the Danish Musicological Society and the Viewpoint of the present issue of *Danish Yearbook of Musicology* addresses this topic as well. Even though the digital technology has been used for production and distribution of music on a large scale since the 1980s when CDs were introduced and a large variety of new genres especially in the field of popular music emerged, the ways in which it was employed still resembled older modes. CDs were placed on the shelf and played on a CD-player, just like LP records. So what really changed recently was not the technology but the speed of internet connections and storage capacity. One does not need an item containing the digitized music, just the music itself. People younger than the editors, like teenagers nowadays, barely own a CD – yet they might have more music stored than us.

This goes for the printed media too. *Danish Yearbook of Musicology* is (still) a printed issue, but has its second appearance as digitized files available on *dym.dk* one year after publication. Our back issues are being digitized and will be available all the way back to the first volume of 1961 within this summer. Even paper *aficionados* have to admit that easy and free access to back issues is very convenient and adds considerably to the utility of the scholarly work contained in the yearbook. We will in the near future have to consider whether this applies for new issues as well.

A few years ago, the Viewpoint of vol. 31 called for interdisciplinary approaches to musicology. Looking through the review section of the present issue, this has been fulfilled. Large projects like *Ritus et Artes*, books on music and literature, sound, medicine, and psychology substantiate this trend. Furthermore, the final volumes of another large project, the Carl Nielsen Edition, are reviewed. Three articles cover a broad range of topics. Peter Woetmann Christoffersen discusses the use of the so-called ‘clefless’ notation in Renaissance music, which, he argues, are to be considered as a practice of notation with combinations of *fa*-clefs. Magnus Tessing Schneider examines a range of second hand sources as to how the aria ‘Fin ch’han dal vino’ from Mozart’s *Don Giovanni* might have been performed originally. Finally, Nicolai Jørgensgaard Graakjær presents his study of the employment of music in recent TV commercials for Danish banks.

We would like to thank the Danish Council for Independent Research | Humanities for funding and to all contributors, the members of the editorial board, and the peer reviewers. In addition, we owe great thanks to Axel Teich Geertinger and, especially, Peter Hauge for indispensable help and proof reading concerning the German and English contributions.

Copenhagen and Århus, April 2010
Michael Fjeldsøe & Thomas Holme Hansen

Music and Musicking in the Digital Age

STEEN KAARGAARD NIELSEN

Writing sound and music as binary code (digital phonography) has already been with us for more than half a century, but it wasn't until the 1980s with the successful introduction of the Compact Disc and CD player that the beginnings of a digital revolution within music production and consumption took off. If the successful commercial exploitation of the analog technology of audio recording and reproduction primarily in synergy with mass media like radio, sound film and TV, may be viewed as the single most crucial factor behind fundamental changes in 20th century music culture, the as yet early explorations of the seemingly endless possibilities opened up by digital technology and media have started off the 21st century on another dizzying rollercoaster ride that rocks the very foundations on which music culture 'as we have come to know it' rests. Faced with and perhaps challenged by the ever escalating effects of the digital revolution on our musico-cultural habits, we readily engage in wild speculations as to where this ride is going to take us.

To the dystopian it will lead to the end of the musical world: Reducing music to a binary code as if it was no more than ordinary information is the final straw in its ongoing defilement. Raped by lousy sampling rates (who cares about sound quality?) and trapped within its new abode, the 'immaterial' mp3 file, music is simply consumed by technology, robbed of its aura and transcendental powers in a culture that no longer listens but only hears. Music as a precious phenomenon that we used to burn with love for is now something that you simply burn, after having downloaded it for free from an illegal p2p (peer-to-peer) site. Thus digital technology in an unholy alliance with the computer industry is not only ruining an illustrious recording industry, that has served us well for more than a century, but, even worse, is morally corrupting our youth by turning them into a bunch of freeloading habitual criminals without respect for key cultural values such as copyright. Instead cheap software is teaching them to believe only in their own instantaneous music making abilities as hard disk recordists, who fill the internet with 'my music' and thus give rise to a music culture that is no more than a fool's paradise of worthless amateurs. Indeed, with the youngest generations now a lost cause, the musical world *is* coming to an end.

In contrast, to the utopian a musical world worth celebrating is finally waiting just around the corner: With the global dissemination of PCs and (almost) free software and access to the new public domain (cyberspace) musicking is finally freed from the iron grip of an exploitative and standardizing Western music industry and

will become a truly democratic phenomenon driven by music lovers world-wide, willing to share freely what should have remained a common good in the first place. And with the hyper-mobility of digitized music (any mp3 anywhere anytime!) that promise is easily fulfilled. Just as important, digital technology has opened up music as sound material to unlimited creative engagement, bypassing the restraints of formal education. It invites every one of us to cultivate our natural creative potential as media literate music makers and thus contribute to the realization of a radically democratic music culture in which the positive and healing powers of music will spread good vibrations in a wounded and conflict-ridden world. Yes, the future *will* be brightened by the sounds of 'our music'.

If history (as we choose to write it) teaches us anything, one of the recurring lessons seems to be that in hindsight both the moral panics caused by cultural appropriations of new technology and the golden promises with which such technologies are likewise heralded are usually rather exaggerated. Whenever new technology is introduced and integrated into various social, cultural, commercial, political (you name it) economies, networks and practices, being put to use, given meaning and causing effects, circumstances and contexts are always much too complex to predict an exact outcome. And even major changes recognized by all will be read and evaluated differently reflecting a constellation of always conflicting interests. The digitization of music and musicking is hardly a special case in this regard.

Personally, I find that my own constellation of hopes and concerns (and even fears) keeps shifting in the face of the still unfolding digitally coded re-mapping of familiar musico-cultural landscapes, made up, as it is, of the often contradictory viewpoints held by the roles that constitute my professional and private lives. Thus what follows is a sample of the rational, emotional, contradictory, naive, cynical, wild and lame observations and reflections that my living the digital revolution provokes.

As a researcher I value the immediate accessibility of so much music and music information and I confess to sometimes also reaping the benefits of the anarchic situation that still is a key internet characteristic. As a historian presently preoccupied with early phonography, source material for my research would often be out of reach but for on-line availability of old (now public domain) recordings that have been taken out of commercial circulation as they no longer represent any commercial value to the recording industry that once produced them. The currently raging international cultural political debate on digitization and accessibility of (national) cultural heritage, partly provoked by Google's controversial and very comprehensive digitization projects in states like United Kingdom, Germany and Spain, will be crucial to the conditions under which future generations will be able to produce cultural history. And though my view may come across as rather puritanical at a time when art and commerce are no longer as strange bedfellows as they were made out to be throughout the 20th century, I strongly oppose the prospects of public domain cultural heritage being digitally (re-)appropriated by multi-national conglomerates in commercial enterprises because state politicians are not willing to

grant necessary funding for research libraries and other state heritage institutions to secure a digital 'after-life' for what is otherwise condemned to cultural death.

As a teacher, I consider the digital revolution a somewhat mixed blessing. The fact is that today's students grow up in an on-line youth culture. Searching material and information for various assignments begins and usually ends on-line, and convincing them that making cumbersome searches in vast electronic databases accessible only through library sites is a 'detour' that does pay off (instead of just 'googling'), has become a major didactic challenge. Literature and music not immediately available in a digital full-text or mp3 version are no doubt going the way of the dinosaurs. All the more reason why free access to relevant digital resources must be secured. And while banning the use of Wikipedia for all first year students is quite an alluring thought, critical embrace of (and contributions to) on-line encyclopaedias as legitimate academic resources is probably a more productive way forward. Also YouTube availability of almost any scrap of music (the quality debate aside) can be viewed and used as a major advantage to both students and teachers. Perhaps the indiscriminate presence of so much music of all kinds is even facilitating a growing tolerance towards cultures of many musics and various forms of cross-fertilization ('mashup' comes to mind). Others will no doubt read this tendency as evidence of the slipping cultural standards of a historically challenged generation fatigued by bad information overload. However, compared to the genre specific blinkers worn by students of my generation, I find the musical open-mindedness of today's students liberating.

However, as a middle-aged music lover and record collector, I do find the promised immateriality of a digital music future rather bleak. Simply streaming music is no inviting alternative to a fetishist who 'inherently' values the work enhancing effects of the material, graphic and discursive design of the discrete unit that used to be the commercial phonogram. The cover art of the LP and even the CD, elaborate sleeve notes or the lavish box set (cobbled with the exclusivity of numbered limited editions to satisfy the collector), are all part of the multi-faceted music experience of the *aficionado*. My fierce gut reaction when recently confronted with Deutsche Gramophone's 'offending' policy of releasing a few of its latest catalogue items only as downloads stays with me almost as an experience of betrayal. No matter how alluring the idea of having every piece of music ever recorded only one click away, the nostalgia for an admittedly somewhat cumbersome, space-robbing and time-consuming material culture of music appreciation still wins my day. But not without a keen sense that the cultural prestige once inherent in cultivating a separate, contemplative listening practice conceptualizing music as works to be explored 'on their own terms' is waning. (And yet, in its very exposure as an eccentric sub-cultural activity may lie an untapped potential for its revitalization as a cult phenomenon in a hip experience economic context.) Perhaps the abandon and speed with which the younger generations engage in a hyper-mobile iPod culture should be read simply as the latest cultural scenario of an ongoing instrumentalization of the phenomenon of music as a therapeutic technology-of-self in everyday living, as

Tia DeNora has argued. In many ways no different from the popular embrace of the transistor radio in the 1960s, the cassette player in the early 1970s or the Walkman a decade later. By preferring mobile playback devices like the iPod, and the almost equally mobile docking speakers, over traditional stereo racks and mp3 files over CDs, young people just exploit whatever technological means they have of letting music serve them in as many and varied ways as need be. To a music lover taught to be served by music primarily by buying into the aesthetic notion of serving *it* (the *Part pour Part* illusion) appreciating these ‘omnipresent’, ‘casual’, and ‘self-serving’ ways of musicking may be quite a challenge. But who’s to say that the survival of Mozart’s music for more than 200 years does not come down to the fact that we still buy into *Eine kleine Nachtmusik* as an efficient mood-enhancer rather than as a beautiful work construction?

And finally, as a music consumer in the global supermarket the utopian promise of free and boundless music exchange that p2p networks are doing their best to disseminate – and quite successfully according to the recording industry – may appeal to me, but creating truly viable alternatives to the present industrial constellation of a few multi-national recording companies and download stores is no easy challenge. The overall profitability of the current profusion of independent on-line musicians’ sites is probably questionable as availability without actual visibility makes for lousy business. It may seem that the entry fee to the world’s largest stage (cyberspace) is small, but without an audience guarantee so are your chances of been heard ‘out there’ by more than a few passers-by. Yet, our preteen century is still young, and although various forces are fighting to put the reigns back on a commercial music culture that has almost jumped the fence by way of the possibilities unleashed by the digital revolution, there is no guarantee that they will be able to tame the beast as successfully as they have in the past.

In view of the ride ahead it would be difficult not to conclude that we do indeed live in exiting musical times. If in doubt, just ask your students. Assignment topics related to the digital music revolution never fail to engage them in trying to come to grips with a reality of their own making. And maybe, for once, occupying a back seat just suits me fine.

Prenez sur moi vostre exemple:

The ‘clefless’ notation or the use of fa-clefs in chansons of the fifteenth century by Binchois, Barbingant, Ockeghem and Josquin

PETER WOETMANN CHRISTOFFERSEN

The bibliography for Ockeghem’s famous puzzle canon ‘Prenez sur moi vostre exemple amoureux’ is as large as the piece is small, as Peter Urquhart remarked.¹ I have no intention of contributing new insights to the enormous amount of learned scholarship, which has been performed on the enigmas surrounding this song since the 16th century. By now most questions concerning its notation, tonality and Glarean’s characterization of it as a *katholikon* seem to be answered satisfactorily through the latest publications by Fallows, Urquhart and van Benthem.²

However, in most publications Ockeghem’s song is classified as member of an exclusive group of ‘clefless’ compositions. That this is a too comprehensive categorization becomes clear after a browse through David Fallows’ eminent catalogue of polyphonic secular songs in the 15th century.³ In his enumeration of songs the term ‘clefless’ describes pieces without any clef at all as well songs using combinations of flats in all or some of its voices to organize pitch structures.⁴ The last-mentioned songs do not use the conventional ‘letter clefs’ to specify the pitch, but they are certainly not ‘clefless’, since the flats or rather the *fa*-signs, which refer to contemporary hexachordal theory, carry out some of the functions of the normal clefs, and it is thus most productive to regard them as using ‘*fa*-clefs’. Ockeghem’s famous *Missa Cuiusvis toni* may stand as an example of an extended composition, which uses neither letter- nor *fa*-clefs, only different symbols to specify the placement of the music’s

1 Peter Urquhart, ‘Another Impolitic Observation on *Absalon, fili mi*’, *The Journal of Musicology*, 21 (2004), 343–80 (at 369, n. 42). My thanks to David Fallows, Claus Røllum-Larsen, the Centre for Music and Theatre at The Royal Library, Copenhagen, and the Music Department of the State and University Library, Aarhus, for their help with information and materials.

2 David Fallows, ‘Prenez sur moy: Ockeghem’s tonal pun’, *Plainson and Medieval Music*, 1 (1992), 63–75; Peter Urquhart, ‘Calculated to Please the Ear: Ockeghem’s Canonic Legacy’, *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*, 47 (1997), 72–98; Jaap van Benthem, ‘“Prenez sur moy vostre exemple”. Signae, text and cadences in Ockeghem’s *Prenez sur moy* and *Missa Cuiusvis toni*’, *ibid.* 99–118.

3 David Fallows, *A Catalogue of Polyphonic Songs, 1415–1480* (Oxford, 1999).

4 Several sources especially from Central Europe contain examples of music entirely without clefs as the *Schedelsches Liederbuch* and *Lochamer Liederbuch* (cf. Bettina Wackernagel (ed.), *Das Liederbuch des Dr. Hartmann Schedel*. Faksimile (Das Erbe deutscher Musik, 84; Kassel, 1978), and Konrad Ameln (ed.), *Lochamer-Liederbuch und Das Fundamentum organisandi von Conrad Paumann*, *Faksimile-Nachdruck* (Kassel, 1972)), or for example the sources catalogued in Kurt von Fischer (ed.), *Répertoire International des Sources Musicales. Handschriften mit mehrstimmiger Musik des 14., 15. und 16. Jahrhunderts I* (RISM BIV/3; München-Duisburg, 1972), 360–72 (D-Mbs5023), 385–89 (D-TR322), 421 (DK-Kar102).

final notes – it is really clefless.⁵ On the other hand, its companion in the Chigi Codex, the *Missa Prolationum*, was most likely originally notated entirely in *fa*-clefs.⁶

How to decode the notation of ‘Prenez sur moi’ and other songs in *fa*-clefs was established in two short articles by Carl Dahlhaus in the 1960s.⁷ Here he rejected the prevailing interpretation of the sign formations in the examples under discussion as erroneous key signatures or as insufficient directions for the performers,⁸ and he recognized that they rather should be interpreted as hexachordal signs, which identify the positions of the semitone steps in the tone system. His interpretation has been the point of departure for later work on these topics.⁹

David Fallows did put his finger on a crucial question, when he concerning the notation of ‘Prenez sur moi’ asked ‘Why are the pieces written without clefs?’:

These writers are mainly concerned to derive appropriate transcriptions but fail to explain convincingly why the pieces are written without clefs. I cannot fill that gap except in offering two observations. The first is that the notion of a puzzle or game was plainly intriguing to many composers, particularly if it involved the kind of economy resolved by simple logic that we find here. The second observation is that composers have always derived inspiration from challenges erected by their predecessors; then as now, they show an awareness of the tradition within which they write.¹⁰

The notion of a puzzle and the awareness of tradition are certainly of relevance for Ockeghem’s design of the notation of ‘Prenez sur moi’, but they fail to answer the why-question about earlier songs. Here Knud Jeppesen proposed that an important characteristic of the ‘clefless’ notation was that it allowed performances at different pitches a fifth apart.¹¹ And in line with Dahlhaus’ description of the *fa*-clef system Jaap van Benthem thinks that its features included an undefined sounding pitch of the music:

Since clefs are not provided in any source, performers are free to intone the music at whatever pitch is convenient for them. Any [modern] notation of the music remains editorial ...¹²

5 Although the copyist of the Chigi Codex did put flats in some parts of the Credo section, which may be traces of an alternative reading of the music; cf. Johannes Ockeghem (ed. Jaap van Benthem), *Missa Cuiusvis toni upon re and mi* (Masses and Mass Sections, fascicle III,3; Utrecht, 1996), VII–X (see further below).

6 Cf. Jaap van Benthem’s reconstruction in Johannes Ockeghem, *Missa Cuiusvis toni upon fa-ut. Missa Prolacionum* (Masses and Mass Sections, fascicle III,4; Utrecht, 1996), XII–XVII.

7 Carl Dahlhaus, ‘Ockeghem’s “Fuga trium vocum”’, *Die Musikforschung*, 13 (1960), 307–10, and ‘Zu einer Chanson von Binchois’, *Die Musikforschung*, 17 (1964), 398–99.

8 In the case of ‘Prenez sur moi’ he opposed Joseph S. Levitan’s interpretation in ‘Ockeghem’s Clefless Compositions’, *The Musical Quarterly*, 23 (1937), 440–64, and in the case of Binchois’ ‘Mon seul et souverain desir’ the edition by Wolfgang Rehm in *Die Chansons von Gilles Binchois (1400–1460)* (Musikalische Denkmäler II; Mainz, 1957), 27.

9 Knud Jeppesen independently found a similar solution in his comments on ‘L’omme banny’ (see below) in *La Frottola*, vol. II: *Zur Bibliographie der handschriftlichen musikalischen Überlieferung des weltlichen italienischen Lieds um 1500* (Acta Jutlandica, XLI:1, Aarhus, 1969), 14–16.

10 Fallows, ‘Prenez sur moy’, 66.

11 Jeppesen, *La Frottola* II, 15.

12 Benthem, “‘Prenez sur moy ...’”, 100.

This is also the position of Margaret Bent in her discussion of these pieces in connection with the understanding of the *musica recta* system:

The problems of signatures and transposition is posed in a more pointed form by the phenomenon of ‘clefless’ pieces, or rather, pieces signed only with flat signatures of undetermined and undeterminable letter-name pitch, often with differentiated signatures, whose pitches indeed do not need to be named except for purposes of transcription into modern notation ...¹³

The whole idea of a repertory of pieces sounding at indeterminate pitch – how small this repertory may be – is of great importance for the discussion of pitch in the 15th century. That unaccompanied liturgical chant was performed at a flexible pitch standard is well known, songs in different modes and ranges were intoned and sung within the same convenient tessitura. How much such practices influenced the performance of sacred or secular polyphony is difficult to ascertain.¹⁴ But as a consequence of the expansion of the total vocal range in polyphony during the 15th century it is apparent that the leeway for a flexible pitch standard must have been considerably reduced.

My current research includes an online edition of the French chansonnier, MS Thott 291 8° in the Royal Library of Copenhagen (the Copenhagen Chansonnier),¹⁵ and in this project its relations with contemporary chansonniers is highly prioritized, first and foremost its relations with the group of sources dated around 1470, which we today designate as the Loire Valley chansonniers.¹⁶ The edition presents the songs in the different sources as independent performances and focuses on their sound and expressive qualities.¹⁷ There seems to be a close connection between their expression as sounding entities and their vocal instrumentation, their total range and pitch and the relations between the single voices. Great care has been lavished on these parameters, not only concerning the individual songs but also in the selection and combination of compositions in series or in complete chansonniers. Here we often meet a careful balancing of contrasts in tessitura with changes in sound and mood, but also series of songs in the same range in which other features have to ensure variety and individuality. All this presupposes that the songs were composed with a relatively fixed pitch standard in mind, which of course does not preclude that practical issues at times overruled the notated pitch in performances. In this connection the existence of a small repertory of songs possibly created with an undefined or optional sounding pitch in mind is thought provoking. In addi-

13 Margaret Bent, *Counterpoint, Composition, and Musica Ficta* (New York, 2002), 9.

14 Cf. the article ‘Pitch. I. Western pitch standards’ by Bruce Haynes in *Grove Music Online* (Dec. 2009), and Kenneth Kreitner’s balanced account in ‘Renaissance pitch’, in Tess Knighton and David Fallows (eds.), *Companion to Medieval and Renaissance Music* (London, 1992), 275–83.

15 Edited by Knud Jeppesen in *Der Kopenhagener Chansonnier* (Copenhagen, 1927; reprinted with a new preface, New York, 1965).

16 By Jeppesen characterized as ‘Burgundian chansonniers’. The acknowledgment of them as Central French sources began with Paula Higgins’ Princeton dissertation of 1987, *Antoine Busnois and Musical Culture in Late Fifteenth-Century France and Burgundy*.

17 The project is described in detail on its site <http://chansonniers.pwch.dk/>.

tion, without the existence of a quite fixed pitch standard the *fa*-clef notation might appear meaningless.

'Prenez sur moi', which I shall return to at the end of this article, is the final song of the Copenhagen Chansonnier and originally it also opened the Dijon Chansonnier.¹⁸ The scribe who wrote both manuscripts (and part of the Laborde Chansonnier) was well aware of the exceptional character of Ockeghem's canon. Moreover, the Dijon Chansonnier also contains two of the most interesting chansons appearing in *fa*-clef notation. They will be starting points for the following attempt to chart and elucidate the musical and notational tradition, which Ockeghem refers to in his canon. First, however, we have to take a short look on models of how the *fa*-clefs may be regarded.

Fa-CLEFS AND THE *musica recta* SYSTEM

The history of the development of staff notation is well known. Since the 12th century it became more and more common to assign pitches to positions in a staff system by means of letters and coloured lines. C and F quickly became the most commonly used letters, but other letters were used too – even the B-*rotundum* and the B-*quadratum* in spaces between lines can be found alone as clefs in English sources.¹⁹ In the 15th century the stylized C- and F-clefs dominate musical notation as unmistakable indicators of the pitch and octave positions of the musical contents. Their normal use can easily accommodate a polyphonic range of nearly three octaves (*F-e''*), that is the gamut of the Guidonian hand, and when a greater range was needed the high G-clef (G₂) came more and more often in use (and some much rarer low pitch clefs).²⁰

To read a pattern of B-*rotundum* signs alone as *fa*-clefs is quite different from reckoning pitches from letter clefs. It means to correlate the positions of the signs on the staff with the hexachords contained in the traditionally used tone system, the Guidonian gamut. Figure 1 presents in schematic form the gamut of the Guidonian hand correlated with the positions of the hexachords, on which all pedagogical training in music depended. With the help of the inflexible structure of the hexachords (the semitone step *mi-fa* is always placed between two sets of whole tone steps *ut-re-mi* and *fa-sol-la*) the performer could build a mind map of the scale's possibilities with its single variable step (B-*rotundum* and B-*quadratum* or B flat and natural) and always keep the placement of the semitones in mind. Combining *hexachordum naturale* and *hexachordum durum* it was possible to navigate through music using the high or hard B, and should the soft B be needed, the *hexachordum molle* came into play. This system was thought of as *musica recta*, while differing

18 For a list of source *sigla*, see the Appendix at the end of this article.

19 B-*rotundum* in the famous Notre Dame MS W1 (Wolfenbüttel, Herzog August-Bibliothek, Helmstedt 628), especially fos. 58v [50v], 195v [178v], and 213–213v [196–196v] (Scottish, 13th c., cf. J. H. Baxter (ed.), *An Old St. Andrews Music Book (Cod. Helmst. 628). Published in Facsimile* (London, 1931)); and B-*quadratum* in Bruno Stäblein, *Schriftbild der einstimmigen Musik* (Musikgeschichte in Bildern III.4; Leipzig, 1975), 120–21 (Irish, 12th c.) and 158–59 (English, 12th c.).

20 Cf. David Hiley's article 'Clef' in *Grove Music Online* (Dec. 2009).

placements of hexachords (to obtain transitory leading notes etc.) were regarded as *musica ficta* (or *falsa*).²¹

A default reading of *fa*-clefs must logically (as the notation does not indicate anything else) be defined as the reading resulting from the positions of the steps, which can be named *fa* in the standard tone system (the untransposed *musica recta* system). In Figure 1 two models of arrangements of *fa*-clefs are drawn up:²²

- 1) To the left a configuration of flats in distances of alternating fifths and fourths, which interlocks in the voices, with three flats in every voice (some of the octave doublings may be omitted). They constitute a scale in which the structure is repeated in every octave. The default position will have C as the upper *fa* of the fifth and F as the lower. In this way the *fa*-clefs will function like the quite common phenomenon of C- and F-clefs a fifth apart found on top of each other in the same staff in older sources, and can thus be read without any key signatures. However, it must be emphasized that they do not prescribe pitches, only a scale structure.
- 2) To the right in Figure 1 is a corresponding arrangement of interlocking fifths only, in which the lower *fa* in a voice denotes the same note as the upper *fa* of the next voice. This arrangement will typically have two flats in every voice, but nothing hinders that a flat sign in a voice can be doubled at the octave as long as the basic structure is retained. This coupling of two fifths causes that there cannot be octave identity between all pitches of the voices, and that all three species of hexachords will be used; and that means that at least one voice will need a key signature of one flat or one sharp more than the other voices. In Figure 1 the default reading can only be placed in the *musica recta* system in a high position (designating the notes *b^b*, *f'* and *c''*, because the system does not contain the *B-rotundum* in its low octave. In practice this arrangement of *fa*-clefs will be read as sounding an octave lower, with a *B^b* in the low octave.²³

However, in many cases the sources force us to view the *fa*-clefs in a completely different light. When a piece in such pitch-indeterminable notation is copied into

21 Cf. Margaret Bent, 'Musica Recta and Musica Ficta', *Musica Disciplina*, 26 (1972), 73–100. Space does not permit any comments on the discussion of the transposition of the Guidonian system by flat signatures and its possible categorization as *ficta*; see further Karol Berger, *Musica ficta. Theories of Accidental Inflections in Vocal Polyphony from Marchetto da Padova to Gioseffo Zarlino* (Cambridge, 1987), and Bent, *Counterpoint*, 1–25.

22 These models only show minimum configurations of *fa*-clefs to demonstrate the principle, and only two voices, one higher and one lower. The other notes in *fa*-positions can of course also be involved as octave doublings. If we add a *fas* to the lower voice to the left, it will designate *c*; and a *fas* added to the lower voice in 'Fifths only' will designate *b^b*!

23 It must be this phenomenon of octave duplication that lies behind the suggestion of the preponderance of the role of the scale system rather than of the hexachordal system (which is a pedagogical subsystem of the former) in Stefano Mengozzi, "'Clefless' notation, counterpoint and the *fa*-degree', *Early Music*, 36 (2008), 51–64.

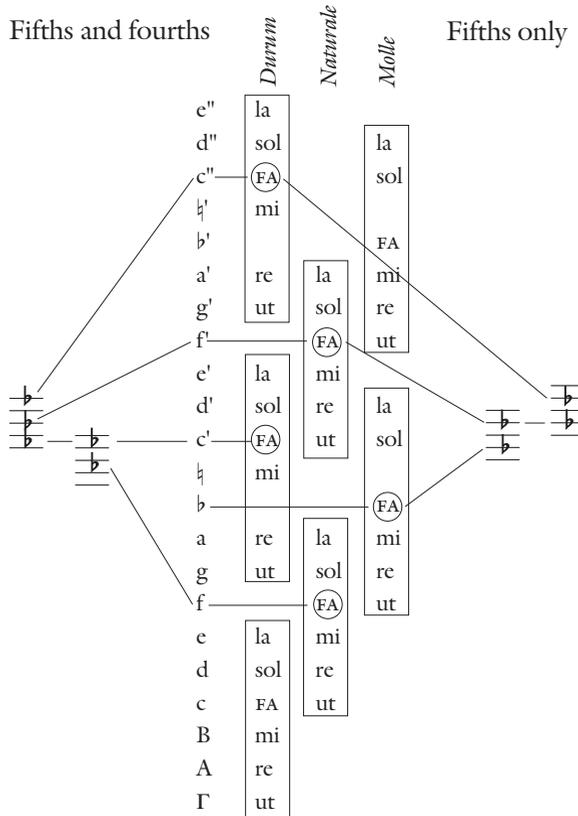


Figure 1. The Guidonian tone system, the placement of hexachords, and *fa*-clefs.

normal notation the scribes usually just added fitting combinations of letter clefs before the *fa*-clefs, which is then changed into key signatures (and reduced to the essential flats), and the pitch becomes locked. In this way contemporary practice reveals clef substitution as an appropriate procedure, and we have to discuss which and how many clef combinations can be used to read the chansons.

In the following discussion *fa*-clefs are mentioned in abbreviated form according to the same principles as used concerning letter clefs (C1, C4, F4, G2 etc.): *fa*1(-5) means a *fa*-sign or a flat on one of the five staff-lines (numbered 1-5 from below); *fa*5(-5) – *fa*-sign in one of the five spaces of the staff; *mi*1(-5) – *mi*-sign or sharp/natural placed in the same way (only used by Ockeghem). All the chansons mentioned below without references to modern editions, even if in some cases several are published, can be found in complete transcriptions along with a more detailed commentary and complete lists of sources on the website *Chansonniers*.²⁴

24 See n. 17; the chansons found in the 'Loire Valley Chansonniers' can be reached through the alphabetical lists, while the remaining are listed under <http://chansonniers.pwch.dk/Facclefs.html>.

BARBINGANT'S 'L'OMME BANNY DE SA PLAISANCE' IN MANY VERSIONS

This sad song about a man abandoned by all pleasures had in *fa*-clef notation the widest circulation of all during the second half of the 15th century. It was probably written in the 1450s or earlier as it appears in sources from the 1460s on in versions, which show up such a wide variation in notation that we must presume that it already then had been circulating for some time, and that its original notation without letter-clefs was on its way to oblivion.²⁵

The name of the composer is found in the Mellon Chansonnier, which was prepared or supervised by the famous music theoretician Johannes Tinctoris in Naples around 1475²⁶ and confirmed by his quotation of the beginning of the song under Barbingant's name in a theoretical treatise. Barbingant was a French composer flourishing in the middle of the century and was highly regarded by writers as Eloy d'Amerval and Guillaume Créatin. A younger Italian source, Florence 176, ascribes the song to the contemporary French composer Johannes Fedé (alias Jean Sohier), but Tinctoris' ascription must be regarded as the authoritative one, not least because he lived and worked in Northern and Central France during the years when the song found favour.²⁷

The earliest sources, the Laborde, Dijon, Nivelles and Pavia chansonniers, transmit the chanson in differing clefs, and the scribes of Laborde and Dijon did not understand its *fa*-clef notation at all. The Dijon scribe placed the flats in the upper voice exactly as in the lower voices (*fas*₂, *fas*₄, cf. Example 1.1); they should probably have been placed one step higher (*fa*₃, *fa*₅, cf. Example 1.8). The Laborde scribe could not get the clefs to make any sense, so he wrote them apparently at random, letting them vary from staff to staff (Example 1.2).

To get an impression of the original notation we must look at the clefs transmitted by some slightly younger sources, which were copied with greater care and understanding. The Florentine MS Florence 176 has a set of *fa*-clefs, which conforms perfectly to the model with interlocking fifths (see Example 1.3). This means that according to a default reading the flats from top to bottom designate the following scale positions: in the upper voice *f*^{''}, *c*^{''}, and *f*['], in the tenor and contratenor *f*['] and *b*^b; and it produces a tonal layout widespread in the middle of the century with an upper voice with a flat less than the lower voices. We find exactly this layout again in the contemporary Chansonnier Cordiforme and in the older Nivelles Chansonnier (see Example 1.4), but now in pitch locked notation with letter clefs: G₂ without flats and two voices in C₃ with one flat – Cordiforme has even retained the flat on the *f*^{''}-line in the superius, which also can be used to warn the singer that the music exceeds the

25 The song and its sources have been discussed several times in the scholarly literature, cf. Jeppesen, *La Frottola* II, 14–16, and Urquhart, 'Another Impolitic ...', 373–75, which both include tables of incipits.

26 Cf. Leeman L. Perkins and H. Garey (eds.), *The Mellon Chansonnier I-II* (New Haven, 1979) and Ronald Woodley, 'Tinctoris's Italian Translation of the Golden Fleece Statutes: A Text and a (possible) Context', *Early Music History*, 8 (1988), 173–244 (at 188–94).

27 Nivelles Chansonnier contains three chansons attributed to Fedé, all copied by the Nivelles scribe, but the manuscript's version of 'L'omme banny' is anonymous. This, too, speaks against Fedé's authorship.

Example 1. Barbingant, 'L'omme banny de sa plaisance'.

- 1.1 Incipits, Dijon, fos. 97v-98
 1.2 Incipits, Laborde, fos. 66v-67, and clefs in the following staves
 1.3 Incipits, Florence 176, fos. 54v-55

1.4 Nivelles, fos. 24v-25

[Superius]

Tenor

Contra

- 1.5 Incipits, Pavia 162, fos. 21v-22
 1.6 Incipits, Pixérécourt, fos. 29v-30
 1.7 Incipits, Mellon, fos. 30v-31

1.8 Dijon, fos. 97v-98 (clefs corrected)

[Superius]

Tenor

Contratenor

1.9 Laborde, fos. 66v–67 (clefs corrected)

[Superius]
 1. 4. L'om - - - me ban - - -
 3. For - - - tu - ne - - -

Tenor
 1. 4. L'om - - - me ban - - -
 3. For - - - tu - ne - - -

Contra
 1. 4. L'om - - - me ban - - -
 3. For - - - tu - ne - - -

Example 2. Anonymous, 'L'omme qui vit en esperanche' (Pixérécourt MS, fos. 182v–183).

[Superius]
 L'om - - - me qui vit

[Tenor]
 L'om - - - me qui vit en

Contra
 L'om - - - me qui vit en

Guidonian gamut by using a high *ficta* hexachord on *c''*. The chansonnier Pavia 362 also locks the pitch of the chanson (see Example 1.5), but only in the upper voice, which has a G₂ clef without flats, while keeping the three-flat clefs in tenor and contra, which then must be read as *f'*, *b^b* and *f*. Unlike the Nivelle, Pavia and Cordiforme chansonniers the Florence 176 version is not locked to any pitch, and it can just as easily be performed a fifth lower by imagining a different set of letter clefs: C₂ with one flat and F₃ with two flats in the lower voices.

MS Pixérécourt, also from Florence and possibly a few years younger than Florence 176, transmits the song in a different configuration of *fa*-signs (see Example 1.6). It corresponds to the fifths-fourths model described above and produces a default reading of the flats in the upper voice as *c''*, *f'* and *c'*, and in the tenor and contratenor as *c'* and *f* – a fourth lower than in MS Florence 176, and no key signature is needed in any voice. It was probably such a combination of *fa*-signs that the Dijon scribe saw in his exemplar when he was copying the song into his own collection. Example 1.8 shows the beginning of this default reading in pure G Mixolydian according to the Dijon Chansonnier. Of course, this set of *fa*-clefs may also be read with imagined letter clefs, in C-Mixolydian with one G₂ and two C₃ clefs, all with a key signature of one flat, and a fifth lower in F-Mixolydian with one C₂ and two F₃ clefs, all with two flats.

The Mellon Chansonnier does not specify the fifth in the upper voices (see Example 1.7). It could refer to any of the two models, but most probable it is meant to be read with the last mentioned combination of letter clefs in mind, one C2 and two F3 clefs, now with one flat in the upper voice and two in the lower voices.

If we presume that the Laborde scribe in some instances got the clef right, and that he in the 2nd and 3rd staff of the upper voice and in the 2nd staff of the contratenor (see Example 1.2) really wrote what he saw in his exemplar, then Laborde could present the same set of clefs as Florence 176. It could be performed at any pitch, but an obvious reading is – like the Mellon Chansonnier – the one in low clefs (see Example 1.9). This reading of Laborde is interesting because it conforms perfectly to Tinctoris' censoring of Barbingant in his *Liber imperfectionum notarum musicalium* of 1474–75, where he tells us that a note, which has been augmented by a dot of course cannot be imperfected by a following short note, and he gives the start of the superius and tenor from Barbingant's 'L'omme banny' as an illustrative musical example – in F-Mixolydian.²⁸ In the tenor the first *longa* is augmented by a *punctus additionis* but then shortened by the following *semibrevis*, which to make things clearer in some sources is followed by a *punctus divisionis* (see Example 1.9). We only find this 'error' in the older sources (cf. Examples 1.1, 1.2 and 1.5), while the younger sources have corrected the error by dividing the long first note into a *longa* and a *brevis* (which can be imperfected correctly), but so did also Nivelles, which probably can be dated some years before Tinctoris' *Liber*.

Tinctoris' and the assumed Mellon low-clef reading of 'L'omme banny' is confirmed by a *responce* to it, the anonymous 'L'omme qui vit en esperanche', about the man who lives in hope, in the Pixérécourt manuscript, fos. 182v–183, which cites the beginning of Barbingant's tenor and paraphrases its structure and cadential scheme (see Example 2). Here a set of C2, C5 and F3 clefs is combined with a setup of flats very much like the ones in Barbingant's song in the Pixérécourt MS (and probably the Dijon Chansonnier). A possible relation to the high pitch reading is the anonymous three-part song 'Plus que pour mille vivant' in the MS Bologna Q16, fos. 71v–72, mentioned by David Fallows, which quotes the opening music of 'L'omme banny'. The likeness is obvious in the first eight bars hereafter the connection becomes looser.²⁹

To sum up – and disregarding other interesting variants in the music and presuming that the song was composed at some time before 1450 – the investigation of 'L'omme banny' shows:

- 1) That it circulated in *fa*-clef notation during a long period of time. The sources can be dated between the 1460s and the middle 1480s, and already during the 1460s the knowledge of the notation was weakening (MSS Dijon and Laborde).

28 Book 1, Ch. 3, 'De tredecim generalibus imperfectionum regulis', see the online edition and translation by Ronald Woodley (www.stoa.org/tinctoris/liber_imperfectionum/liber_imperfecionum.html).

29 Fallows, *A Catalogue*, 261. The two anonymous chansons in the MSS Pixérécourt and Bologna Q16 have not yet been available in modern editions; both can now be found at <http://chansonniers.pwch.dk/Faclefs.html>.

- 2) That both configurations of *fa*-clefs are found in the sources, the pattern of fifths only (Florence 176) and the pattern of fifths and fourths (Pixérécourt), but the resulting differences in performance become negligible by the conventional practice of inflecting melodic lines. The default readings put the song in C- or G-Mixolydian, but performances can be at any convenient pitch.
- 3) That several sources (Nivelle, Pavia 362 and Cordiforme) lock the pitch of the song in high clefs according to the configuration in fifths only. In this process irrelevant flats (designating F or C) were usually suppressed.
- 4) That Tinctoris and presumably the Mellon Chansonnier (supervised by Tinctoris) may have regarded the *fa*-clefs as key signatures, which just needed an appropriate array of letter clefs imagined or in writing in order to work. A reworking of Barbingant's music in the Pixérécourt MS confirms that this was not an uncommon procedure.

'COMME FEMME DESCONFORTEE' AND OTHER CHANSONS BY BINCHOIS

Binchois' rondeau 'Comme femme desconfortee' enjoyed great popularity from c. 1460 until at least after 1500. It supplied materials for secular arrangements, to motets and masses, and it appears in many sources, among them three of the 'Loire Valley' chansonniers, Dijon, Laborde and Wolfenbüttel.³⁰ However, the composer is only specified in the same authoritative source, which attributed 'Lomme banny' to Barbingant, the Mellon Chansonnier. In by far the majority of sources this appealing song about a woman deploring her miserable loveless state is notated conventionally and in a normal tessitura with an upper voice in the range *b-c''* – the version of the Dijon Chansonnier may stand as a representative for these sources (see Example 3.1).

The song may have appeared rather old-fashioned to some of the compilers of the chansonniers. Quite a lot of musical variants show up in the sources, especially in the contratenor, and the voice has been partly recomposed in the Chansonnier Cordiforme.³¹ Some of the uneasiness surrounding the chanson could come from it being originally conceived in *fa*-clefs. In two sources it appears entirely in *fa*-clefs. It is among the latest additions, from the 1460s, to the Italian chansonnier Escorial IV.a.24 (often called EscB), fos. 131v–132,³² and two of its voices are found among the fragments of a contemporary Burgundian chansonnier, Munich 9659, fo. 3v.³³

³⁰ See the list of sources and citations in Fallows, *A Catalogue*, 116–17.

³¹ Cf. G. Thibault and D. Fallows (eds.), *Chansonnier de Jean de Montchenu (Bibliothèque nationale, Rothschild 2973 [L.5.13])* (Paris, 1991), no. 29. On the different 'families' of variants, see Allan W. Atlas, *The Cappella Giulia Chansonnier. Roma, Biblioteca Apostolica Vaticana, C.G.XIII.27* (Musicological Studies Vol. XXVII/1–2; New York, 1975–76), vol. 1, 183–85, Martella Gutiérrez-Denhoff (ed.), *Der Wolfenbütteler Chansonnier. Herzog August Bibliothek, Wolfenbüttel, Codex Guelf. 287 Extran.* (Musikalischer Denkmäler, X; Mainz, 1988), 122–23, and Perkins and Garey, *The Mellon Chansonnier*, II, 292–97.

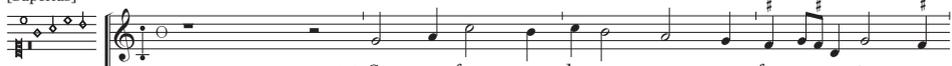
³² Cf. Martha K. Hanen, *The Chansonnier El Escorial IV.a.24I* (Musicological Studies, 36; Henryville, 1983), and Dennis Slavin, 'On the Origins of Escorial IV.a.24 (EscB)', *Studi musicali*, 19 (1990), 259–303.

³³ Cf. C. Petzch, 'Fragment mit acht dreistimmigen Chansons, darunter Lochamer Liederbuch Nr. 18', *Die Musikforschung*, 22 (1974), 319–22.

Example 3. Gilles Binchois, 'Comme femme desconfortee'.

3.1 Dijon, fos. 4IV-42

[Superius]



1.4. Com - me fem - me des - con - for - te -
3. Bien doi mau - di - re la jour - ne -

Tenor



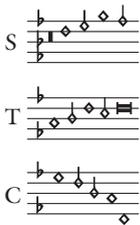
1.4. Com-me fem - me des - con - for - te -
3. Bien doi mau - di - re la jour - ne -

Contratenor



1.4. Com-me fem-me des - con - for - te -
3. Bien doi mau-di - re la jour - ne -

3.2 Incipits, Escorial
IV.a.24, fos. 13IV-132



S

T

C

3.3 Munich 9659, fo. 3v (default reading, contratenor according to Escorial IV.a.24)

[Superius]



1.4. Com - me fem - me
3. Bien doy mau - di -

[Tenor]



1.4. Com - me fem - me des - con -
3. Bien doy mau - di - re la

[Contratenor]



1.4. Com - me fem - me des - con -
3. Bien doy mau - di - re la

3.4 Munich 9659, fo. 3v (alternative reading, contratenor according to Escorial IV.a.24)

[Superius]



1.4. Com - me fem - me des - con - for - te -
3. Bien doy mau - di - re la jour - ne -

[Tenor]



1.4. Com-me fem - me des - con - for - te -
3. Bien doy mau - di - re la jour - ne -

[Contratenor]



1.4. Com-me fem-me des - con - for - te -
3. Bien doy mau-di - re la jour - ne -

Example 4. Gilles Binchois, 'Mon seul et souverain desir', Oxford 213, fo. 7IV: Binchois, and Escorial V.III.24, fos. 20V-21: Anonymous.

[Superius]

1. 4. Mon seul et sou - ve - rain de -
3. Car je voel a vous o - be -

Tenor

1. 4. Mon seul et sou - ve - rain de -
3. Car je voel a vous o - be -

Contratenor

1. 4. Mon seul et sou - ve - rain de -
3. Car je voel a vous o - be -

Example 5. Binchois?, 'Tous desplaisirs n'en sont prochains', Escorial V.III.24, fos. 7V-8: Anonymous.

[Superius]

1. 4. Tous des - plai - sirs m'en
3. Se dez griefs mauix ou

Tenor

1. 4. Tous des - plai - sirs m'en
3. Se dez griefs mauix ou

Contratenor

1. 4. Tous des - plai - sirs m'en
3. Se dez griefs mauix ou

1. 4. Tous des - plai - sirs m'en sont
3. Se dez griefs mauix ou je

The Neapolitan copyist of Escorial IV.a.24 apparently was bewildered by the notation of his exemplar and placed the *fa*-clefs in wrong positions, which according to a default reading would produce a song in D-Dorian and create difficult problems for the harmony (see Example 3.2). Luckily the fragment of the song in Munich 9659 transmits enough, the whole superius and half of the tenor, for us to conclude that the two sources have basically the same version of the song. In Munich 9659 the *fa*-signs are placed correctly and show that all three voices had a clef of three signs, namely *fa*₂, *fa*₄ and *fa*₅.

This is exactly the formation of interlocking fifths only, which is shown in Figure 1, and it produces a sound picture with a flat less in the upper voice than in the lower voices. A default reading of the combined sources (superius and tenor from Munich and contratenor from Escorial), in which we imagine a C₄ and two F₄ letter clefs, gives us a very low pitch, *F-f'*, hardly fitting for a female voice, but with the entirely conventional combination of key signatures of no flat in the upper voice and one flat in the lower voices (see Example 3.3). It can of course also be read an octave higher, but this is less probable as it then would exceed the Guidonian gamut.

At this point the *fa*-clefs prove their value, because we can just as easily imagine another set of clefs a fifth higher, C₂ and two C₄ clefs, and pitch and range then come into the same tessitura as in the fixed pitch sources, namely from *c* to *c''* (see Example 3.4). However, in this reading the notes revealed as *fa* by the flat signs are *c''*, *g'* and *c'* in the upper voice and *f'*, *c'* and *f* in the lower voices, and the upper voice thus has to operate with a fictive hexachord on *d'* comprising the semitone step *mi-fa* on *f#'-g'*.

A key signature of one sharp was close to unthinkable in 15th century polyphony, and it is not found in any of the main sources of French chansons.³⁴ But using *fa*-clefs you can perform the song at any pitch, even sing within the usual tessitura with a one-sharp key signature without writing it. The performance of 'Comme femme' according to these rules brings about in a natural way the F-sharps otherwise demanded by the counterpoint in bar 4 (cf. Example 3.1) and other places, and we hear a tonal shading rather characteristic of Binchois with a first section centred on G, while in the second section one has to sing naturals and firmly anchor the music on C. We can theorize that the Burgundian source Munich 9569 preserves Binchois' original notation including the tonal shadings, which were lost when the popular song was transformed into fixed pitch notation.

Such a theory can be supported by two songs in older sources. The other chansonnier in the Escorial library, MS V.III.24 (called EscA), whose origins can be placed in Burgundian lands around 1436–40 and very close to the court musician Gilles Binchois (c. 1400–60),³⁵ contains two three-part rondeaux in *fa*-clef notation, 'Tous desplaisirs n'en sont prochains' and 'Mon seul et souverain desir' (fos. 7v–8 and 20v–21). Both are anonymous in the manuscript, but the second song is firmly ascribed to Binchois in the slightly older North Italian MS Oxford 213 (fo. 71v).³⁶ Both songs show exactly the same two-octave range and the same system of *fa*-clefs as 'Comme femme', and the same reading procedure again results in a high clef alternative with a one sharp signature, which in both cases becomes inflected by an accidental flat after a few bars (see Examples 4 and 5).

34 According to Jeffrey Dean in 'Okeghem's attitude towards modality: Three-mode and eight-mode typologies', in Ursula Günther, Ludwig Finscher, and Jeffrey Dean (eds.), *Modality in the music of the fourteenth and fifteenth centuries. Modalität in der Musik des 14. und 15. Jahrhunderts* (Musicological Studies & Documents, 49; Neuhausen-Stuttgart, 1996), 203–46 (at 219), only one example of a B-*quadratum* used as a key signature in a Continental chanson survives from the 15th century, in the anonymous four-part arrangement of 'Se la face pale' in Trento 89 fos. 424v–425, in which the three upper voices have a sharp at the start; cf. Guillaume Dufay (ed. H. Besseler, rev. D. Fallows), *Opera omnia VI – Cantiones* (Corpus mensurabilis musicae, 1; American Institute of Musicology, 1995), 107.

35 Cf. Walter H. Kemp, *Burgundian Court Song in the Time of Binchois. The Anonymous Chansons of El Escorial, MS V.III.24* (Oxford, 1990), and Dennis Slavin, 'Questions of Authority in Some Songs by Binchois', *Journal of the Royal Musical Association*, 117 (1992), 22–61. A facsimile edition is in Wolfgang Rehm (ed.), *Codex Escorial: Chansonnier. Biblioteca del Monasterio El Escorial, Signatur: Ms V.III.24* (Documenta musicologica ii/2; Kassel, 1958).

36 Cf. H. Schoop, *Entstehung und Verwendung der Handschrift Oxford Bodleian Library, Canonici misc. 213* (Publ. der Schweizerischen Musikforschenden Gesellschaft, Ser. II, 34; Bern, 1971) and the facsimile edition by David Fallows (ed.), *Oxford, Bodleian Library, MS. Canon. Misc. 213. With an Introduction and Inventory* (Chicago, 1995).

While Binchois' 'Mon seul et souverain desir' has been discussed in scholarly literature,³⁷ 'Tous desplaisirs' has received less attention. Walter H. Kemp tentatively ascribed it to Binchois based on its use of imitation, which does not appear to be a very convincing criterion.³⁸ The two songs' identical system of notation and the resulting sound world is a much more convincing argument, and Dennis Slavin mentions this trait as a 'technical procedure otherwise unique to Binchois' when discussing Binchois' authorship of 'Comme femme'.³⁹ The late appearance of 'Comme femme' in the sources has put a question mark on the ascription in the Mellon Chansonnier, but David Fallows argues convincingly for keeping it within the Binchois canon.⁴⁰ And we can add that its perceived 'late style' fade away when the text's unusual poetic structure (*rondeau sixain*) and high literary quality is taken into account and it is heard in the notation of Munich 9659 and Escorial IV.a.24. Then it is evident that a song not much younger than the two songs from the 1430s was slightly modified when it was transformed into the fixed pitch notation of the late chansonniers.

I think that we can safely assume that Binchois composed all three chansons. Possibly he even invented the special notation with two flats a fifth apart in every voice, which permitted him to make songs with a sharp in the upper voice without putting such unheard things down in notation. This, however, raises the question if Binchois ever intended the notation to be of indeterminable pitch? There is a good possibility that the notation must be read a fifth higher than the default reading and that it is a substitute for the 'unwriteable': a superius with a sharp key signature. It is impossible to know for sure, but worth keeping in mind.

THE OTHER SONGS IN THE PAVIA CHANSONNIER

The small paper chansonnier Pavia 362 probably originated in the region of Savoy sometime in the years around 1470.⁴¹ In addition to Barbingant's 'L'omme banny' it contains three more three-part anonymous chansons with the lower voices notated in *fa*-clefs, while the upper voice has a letter clef. They may all have been written originally in pure *fa*-clef notation, and we will just take a short look at them.

The *rondeau* 'Pour avenir a mon actainte' (fos. 37v–38, see Example 6.1) has an arrangement of three flats and a C2 clef in the upper voice, while the lower voices only have flats. According to the pitch indicated in the superius the clefs in tenor and contratenor have to be C4 and F3. The formation of flats belongs to the model with fifths and fourths alternately. A default reading of the flats without taking the letter clef

37 Cf. Dahlhaus, 'Zu einer Chanson', Mengozzi, "Clefless" notation, and Slavin, 'Questions of Authority', 46–47.

38 Kemp, *Burgundian Court Song*, 39–40.

39 Dennis Slavin, 'Genre, Final and Range: Unique Sorting Procedures in a Fifteenth-Century Chansonnier', *Musica Disciplina*, 43 (1989), 115–39 (at 121–22).

40 In Thibault and Fallows (eds.), *Chansonnier de Jean de Montchenu*, CXII.

41 Cf. Frank A. D'Accone's Introduction to *Pavia*, *Biblioteca Universitaria, Aldini MS 362* (Renaissance Music in Facsimile, 16; New York, 1986), and Henrietta Schavran, *The Manuscript Pavia*, *Biblioteca Universitaria, Codice Aldini 362: A Study of Song Tradition in Italy circa 1440–1480*, Ph.D. dissertation, New York University, 1978.

Example 6. Anonymous, 'Pour avenir a mon actainte'

6.1 Pavia 362, fos. 37v–38

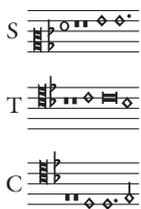


[Superius]
 1. 4. Pour a - ve - nir a mon
 3. Trou - ver pe - ti - te fas -

[Tenor]
 1. 4. Pour a - ve - nir a mon
 3. Trou - ver pe - ti - te fas -

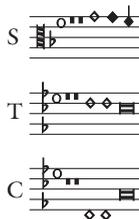
[Contratenor]
 1. 4. Pour a - ve - nir a mon
 3. Trou - ver pe - ti - te fas -

6.2 Incipits,
 Nivelles, fos. 23v–24



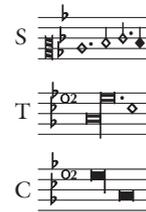
S
 T
 C

Example 7. Anonymous, 'Par
 ung seul mot bien ordonné',
 Pavia 362, fos. 45v–46, incipits.



S
 T
 C

Example 8. Anonymous, 'Puis
 qu'il ha pleu a la tres belle', Pa-
 via 362, fos. 60v–61, incipits.



S
 T
 C

into account will translate into these pitches from top to bottom: $c''-f'-c'$ in superius, $f'-c'-f$ in tenor, and $c'-f$ in the contratenor; and the song will sound in pure D-Dorian without any key signatures, a tone higher than in the locked reading of Pavia 362 in C-Dorian. Its two-octave total tessitura can be moved up and down quite a bit, but the most natural alternative reading with a set of G₂, C₂ and C₃ clefs all with one flat remaining is probably not relevant as it produces the very high tessitura of $g-g''$.

The song reappears in the Nivelles Chansonnier (fos. 23v–24) and in the slightly later Florentine chansonnier, Florence 2356 (fos. 83v–84), in normal notation with C₂, C₄, C₄ clefs and signatures of two flats (see Example 6.2).⁴² That the song originally really was conceived in *fā*-clefs is confirmed by its appearance in the Nivelles Chansonnier. Here it stands shoulder to shoulder with Barbingant's 'L'omme banny' (as nos. 19 and 20), and they probably followed each other through the transformation into standard notation.

The two remaining songs in Pavia 362 are both unique and follow the same pattern as 'Pour avenir' in interpreting a fifth-fourth arrangement of flats as C-Dorian. 'Par ung seul mot bien ordonné' (fos. 45v–46) is moreover musically related to 'pour

⁴² In Florence 2356 the upper voice omits the second flat, but is otherwise quite close to the Nivelles Chansonnier.

avenir' (see Example 7), while its text is a paraphrase of Guillaume Du Fay's famous song 'Le serviteur hault guerdonné',⁴³ which inspired many other pieces and is also notated in C-Dorian. 'Puis qu'il ha pleu a la tres belle' (fos. 60v–61r, see Example 8) is a tour de force in proportional notation. From the beginning the *tempus perfectum* of the superius is juxtaposed with *proportio dupla* in Tenor and Contra, which must be performed twice as fast as the notes in the upper voice, and later on passages in the voices by turns have to be reduced to a fourth and an eighth of the notated values (*longa* = *semibrevis* or *minima*). All of this could just as well have been notated in *integer valor*, in normal values, and the composer might have avoided some clumsy passages and the copyist a lot of errors. Here the notation was created to make a visual impact and one cannot help wondering if the probable original *fa*-clef notation was part of this *Verfremdung*.

Especially the last song is in a low tessitura, in a range from *G* to *a*^b, and can with some advantage be performed a fifth higher by using another set of letter clefs (*G*₂, *C*₄, *C*₄ with only one flat), but as we have seen before the copyist has chosen to use the clefs, which transform the *fa*-clefs directly into a key signature.⁴⁴

GUILLAUME LE ROUGE AND THE SCHEDELSCHES LIEDERBUCH

Hartmann Schedel's private collection of a wide variety of music was established in Germany around 1460 and contains many songs with no clefs at all.⁴⁵ Such notation demands of its user a good knowledge of music. But the collection also has at least one chanson in *fa*-clefs, the three-part bergerette 'Se je fais duel je n'en ouis mais', which in the Mellon Chansonier (fos. 40v–42) is ascribed to the French composer Guillaume le Rouge. In the *Schedelsches Liederbuch* it is not copied as an integral composition because the first part of the song, the *refrain*, is found on fos. 103v–105 with only a short text incipit, while the short *couplets* with complete text are placed on fo. 24v – they appear as two separate compositions. Nonetheless, its version of the music is better than the one in Mellon, which in some passages interchanges the musical lines of Tenor and Contra, blurs the musical structure, and makes the performance of its complete text difficult. Mistakes in copying could easily happen as the song is composed for equal voices. In both sources all three voices have three flats as clefs: *fa*₁, *fa*₃, *fa*₅.⁴⁶ They can be interpreted in combination with several imagined letter clefs: *G*₂ without signature, *C*₂ with one flat, and the obvious *C*₄ with two flats.

By virtue of its restricted range of only 11 notes this charming song can effortlessly be moved between different tessituras, and here the *fa*-clefs really could be

43 Edited in Dufay, *Opera omnia* VI, 112, see further David Fallows, *The Songs of Guillaume Dufay. Critical Commentary to the Revision of Corpus Mensurabilis Musicae, ser. 1, vol. VI* (Musicological Studies & Documents, 47; Neuhausen-Stuttgart, 1995), 259–65.

44 All the songs mentioned in this section can be found in modern editions at <http://chansoniers.pwch.dk/Facclefs.html>.

45 See n. 4.

46 In *Schedelsches Liederbuch* the flats are placed one step too low in the Contra, but are given correctly in the second section.

any flats. In a few cases copying errors seem to indicate that a transformation from one system into another has taken place.⁴⁹ Another interpretation, which we have to take into account, could be that in some circles during a period around 1450 it might be regarded as sufficient to notate the multi-flat signatures for pieces in for example C-Dorian; the letter clefs were obvious and superfluous. All the pieces under discussion are French, and the sources in which the letter clefs are added to clarify the music (Pavia 362 and *Schedelsches Liederbuch*) are Italian and German. But this, on the other hand, does not exclude that an element of pitch indeterminateness still was at work, even if music scribes later when the notation was on its way to oblivion made short work of this element.

The theories of pitch indeterminateness cited at the start of this article still hold true, but the investigation has shown that the situation turns out to be a bit more complicated than that. In addition to allowing performances of indeterminate pitch as such, the *fa*-clefs may have had functions as means

- 1) to indicate alternative performing pitches a fifth apart by exchanging sets of (imagined) letter clefs;
- 2) to allow the notation of songs, which needed a key signature of one sharp in the uppermost voice (limited to formations of fifths only);
- 3) to make shorthand notation for letter clefs in compositions with two- or three-flat signatures (limited to formations of fifths and fourths).

49 See the discussion of the anonymous rondeau 'La plus mignonne de mon cuer' in the Copenhagen and Dijon chansonniers at <http://chansonniers.pwch.dk/>. Something similar might be the case with the three-part motet 'Beata dei genitrix' ascribed to both Dunstable and Binchois. It appears without letter clefs in the tenor and contratenor voices in the MS Bologna Q15, fos. 282v–283 (311v–312): Binchois; and MS Modena, fos. 133v–134 (136v–137): Dunstable. Other sources in normal notation ascribe it to 'Anglicus' (Aosta, fos. 167v–168) and to Dunstable (St Emmeran Codex, fos. 7v–8v). In the anonymous version in Trento 90, fos. 335v–337, the motet appears without key signatures and with wrongly placed clefs. Cf. *Bologna Q15. The Making and Remaking of a Musical Manuscript. Introductory Study and Facsimile Edition by Margaret Bent* (Lucca, 2008), vol. 1, 232; the motet is edited in John Dunstable (Manfred Bukofzer, ed.), *Complete Works* (Musica Britannica VII; London, 1953), no. 41, and Gilles Binchois (Philip Kaye, ed.), *The sacred music of Gilles Binchois* (Oxford, 1992), no. 56. The disposition of the key signatures could indicate that the motet originally was notated in *fa*-clefs only, namely in superius fas2, fa4, and in tenor and contratenor fa1, fas2, fas4, which offers an obvious reading with one flat in every voice in the letter clefs C1, C3, C3, in the range *f-d'*; but the *fa*-clefs could of course also be read as key signatures, as four sources do, with two flats, C3, F3, F3, and range *B^b-g'*. A default reading of the interlocked *fa*-clefs in fifth-fourth formation (as *f'-c' / c'-f-c*) produces a motet in C without flats and a range *c-a'*. Maybe the idea that *fa*-clefs do not designate key signatures lies behind the version without flats and the misplaced clefs in Trento 90. The single *b^b* signature (fas4) in the first staff on fo. 337 suggests that his exemplar was in *fa*-clefs, which he tried to interpret with an inadequate result. The other scribes succeeded by just interpreting the signs as key signatures and providing letter clefs.

OCKEGHEM'S 'PRENEZ SUR MOI' AND *Missa Cuiusvis toni*

While it is quite possible that the common music scribe's knowledge of the meaning and advantages of the *fa*-clef notation was waning around the middle of the 15th century, Johannes Ockeghem (c. 1420–1497), the leading musician in the chapel of four French kings, certainly knew all its secrets, and he was the first to see and hear its full potential. Of course he was well versed in the music of his friend, the older master Binchois, on whose death he wrote the lament 'Mort, tu as navré',⁵⁰ and at Tours he lived with the music of Barbingant and Guillaume le Rouge, a singer in the ducal chapel in nearby Orléans during the years 1451–1465.

With 'Prenez sur moi' he reduced the concept of *fa*-clefs to essentials and used it to develop or signal a new technique of *diatonic canon* and *imitation*, which here is presented emblematic in its stacked canon at the fourth and at the seventh. Canonically imitation was in the middle of the 15th century and earlier always exact or strict and restricted to the intervals of unison and octave, and fifth and fourth. Diatonic imitation, which Ockeghem unfolded in large dimensions in *Missa Prolationum*, reproduces the number value of an interval exactly, while its quality might change (for example minor third changed to major third or *vice versa*). This method of imitation soon became very common as it is easier to incorporate in harmony, and it was decisive for the development of the imitative style.⁵¹

The canon is notated as one single voice part with a famous enigmatic array of flats and sharps (see Example 10.1). With a knowledge of the *fa*-clefs the enigma is easily solved when the signs are read as clefs two at a time: The first two flats a fifth apart designate *c'* and *f*, and the first note is *a*; the next two, a flat and a *mi*-sign, are *f'* and *b-quadratum*, and the second voice starts on *d'*; and the last two *mi*-signs have to be *b'-quadratum* and *e'* with the last voice starting on *g'* (cf. Example 10.3). Hereafter the canon unfolds without any key signatures, with the voices in three different modes, and at a pitch convenient to the performers.⁵²

Ockeghem's indubitable expertise in *fa*-clefs and the whole theoretical system surrounding them may have inspired the idea itself of the fourth-seventh canon 'Prenez sur moi vostre exemple amoureux' in combination with the poem's words. The point is that in a fifth-fourth formation of *fa*-signs moving one of the signs framing the fifth creates an automatic transposition of the following musical notation. The mechanics are drawn up in Example 10.2: The basic fifth *c'-f* defines the note *a*. If the lower flat is moved one step up, the signs become *f'-c'*, and the written note is now *d'*. Moving also the upper sign creates a new fifth *c''-f'* and the pitch *g'*. Instead of moving the *fa*-signs Ockeghem just replaced them with the sign for the lower

50 See latest Fabrice Fitch, 'Restoring Ockeghem's *Mort, tu as navré*', *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*, 51 (2001), 3–24.

51 Urquhart, 'Calculated to Please', 76–79, and idem, 'Three Sample Problems of Editorial Accidentals in Chansons by Busnoys and Ockeghem', in J.A. Owens and A. Cummings (eds.), *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood* (Warren, MI, 1996), 465–81.

52 For an edition and a complete bibliography of editions and scholarly literature, see <http://chansonniers.pwch.dk/>.

note of the hexachordal semitone, the *mi*-sign, and in this way he was able to create a very elegant solution by retaining the signs on the same lines, and it confounded theoreticians for centuries.

Example 10. Johannes Ockeghem, ‘Prenez sur moi vostre exemple amoureux’

10.1 Incipit, Copenhagen Chansonnier, fo. 39v 10.2 Alternative incipits



Example 11. Johannes Ockeghem, *Missa Cuiusvis toni – Sanctus*.

11.1 Beginning of ‘Osanna’ with three arrays of *fa*-clefs in front (a-c)

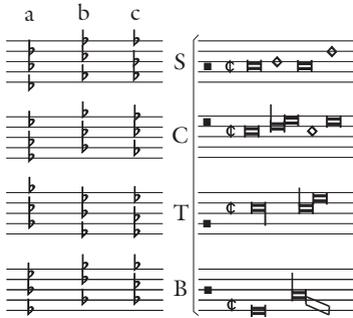


Diagram showing the beginning of the 'Osanna' section with three arrays of *fa*-clefs (a, b, c) in front of the notes for Soprano (S), Alto (C), Tenor (T), and Bass (B) parts. The clefs are positioned in front of the notes, indicating a specific reading method.

11.2 Defaults readings in *ut*, *re* and *mi* (a-c)

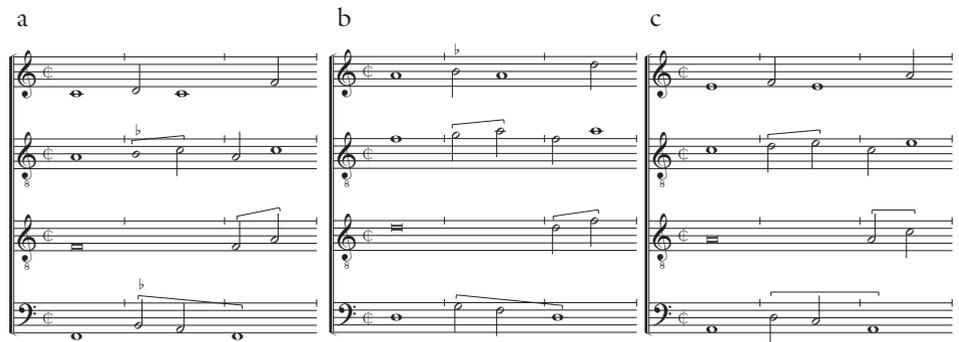


Diagram showing three systems (a, b, c) of musical notation for Soprano, Alto, Tenor, and Bass parts, illustrating default readings in *ut*, *re*, and *mi*.

11.3 Hypothetical clef combinations (a-d)

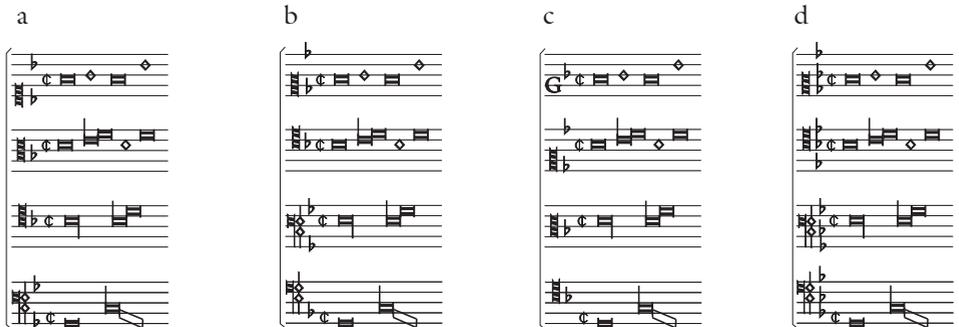


Diagram showing four systems (a, b, c, d) of musical notation for Soprano, Alto, Tenor, and Bass parts, illustrating hypothetical clef combinations.

It is remarkable how easily *fa*-clefs operate the different possible modes. For example, the singers have to mentally move just a single flat in every array in order to change from Dorian to Phrygian (compare Example 11.1b and c, and Example 11.3b and d). If arrays of *fa*-clefs are imagined when performing from the notation of the Chigi Codex it is possible to sing the three modes at the pitches, which best fit the ranges of the singers involved, and all three modes can be performed within the same general tessitura. The notated (still hypothetical) results of these readings as regards the two first (Example 11.3a-b), moreover, agree perfectly with the versions published in van Benthem's complete edition, while the most probable Phrygian version (Example 11.3d) with regard to tessitura keeps much closer to the normal than the one proposed by van Benthem.⁵⁵ It is also interesting that the *fa*-signs used by the copyist in the Chigi Codex in the second section of Credo ('Et iterum venturus est', fos. 101v–103) agree with a reading in Dorian (corresponding to Example 11.1b or 11.3b), as if the scribe for a time forgot that he was copying according to a different principle and relapsed into a *fa*-clef interpretation.⁵⁶

JOSQUIN REMEMBERING OCKEGHEM

Composers one or two generations younger than Ockeghem had not completely forgotten the intricacies of *fa*-clef notation. Josquin Desprez (c. 1455–1521) erected a monument for the deceased master in his setting of Jean Molinet's lament 'Nymphes des bois, déesses des fontaines' combined with the Latin introit 'Requiem eternam' for five voices. In the Italian MS of 1518, the so-called Codex Medici, the song appears on fos. 125v–127 in *fa*-clefs, and it is copied entirely in black notes. Petrucci had printed it in *Motetti a cinque libro primo* (Venice, 1508) as a motet with only the Latin text incipit 'Requiem' and transposed into letter clefs. Without doubt the version of the Medici Codex is the original.

By using a nearly obsolete pitch notation Josquin honours Ockeghem – and puts his own knowledge of music's history on display. His *fa*-clefs are simple to read (see Example 12), only a canon prescription in the tenor creates a bit of mystery. Read in the same way as Ockeghem used them in 'Prenez sur moi' the flats designate the following pitches: superius *c''-f'*, altus *f'-f*, quinta vox *f*, tenor *f*, and bassus *f-F*, and the music sounds without key signatures in E-Phrygian within the range *E-d'*.⁵⁷ Petrucci's reading with letter clefs sounds a fourth higher with a flat in every voice (clefs: G₂, C₂, C₃, C₂, F₄).

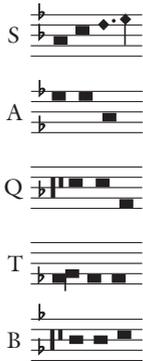
The canon in the tenor is rather deceptive. It says 'Canon. Pour eviter noyse et debat / Prenez ung demy ton plus bas' (To avoid noise and quarrel, take it a semi-

55 Ockeghem, *Missa Cuiusvis toni upon re and mi*, and *Missa Cuiusvis toni upon fa-ut*. *Missa Prolationum* (see nn. 6–7); Benthem's edition proposes a very low Phrygian version on *B-mi*.

56 See also Dean, 'Ockeghem's attitude', 236.

57 See further Jaap van Benthem, 'La magie des cris trenchanz: Comment le vray trésorier de musique échappe à la trappe du très terrible satrappe', in Anne-Emmanuelle Ceulemans and Bonnie J. Blackburn (eds.), *Théorie et analyse musicales 1450–1650. Actes du colloque international Louvain-la-Neuve, 23–25 septembre 1999* (Louvain-la-Neuve, 2001), 119–47 (including an edition of the chanson based on the *fa*-clefs).

Example 12. Josquin Desprez, ‘Nimphes des bois / Requiem’, Codex Medici, fos. 125v–127, incipits.



tone lower), but the voice-part is correctly notated on the staff, only the *fa*-sign has to be moved up on the line above, or Josquin could – like Ockeghem – have replaced it by a *mi*-sign.⁵⁸ The point is that the composer by this canonic operation changes the intervallic content of the pre-existing tune, the well-known plainchant introit for the Mass of the Dead; the Hypolydian tune is transformed into Phrygian by moving the *fa*-sign. This if anything is a reference to ‘Prenez sur moi vostre exemple’ – respectful and possibly with a playful twist!

⁵⁸ How difficult this ‘Canon’ is to handle in letter notation is demonstrated by E. E. Lowinsky in his comments on the song in *The Medici Codex of 1518 I–III* (Monuments of Renaissance Music III–V; Chicago, 1968), vol. I, 215 (the volumes also include a facsimile and a transcription of the repertory). For further possible repercussions of the *fa*-clef notation in the music of Josquin and others, see Urquhart, ‘Another Impolitic Observation’.

Appendix: List of manuscript sources mentioned in the text.

Aosta	Aosta, Biblioteca del Seminario Maggiore, MS A.1.D19
Bologna Q15	Bologna, Civico Museo Bibliografico Musicale, MS Q15
Bologna Q16	Bologna, Civico Museo Bibliografico Musicale, MS Q16
Chigi Codex	Rome, Città del Vaticano, Biblioteca Apostolica Vaticana, MS Chigi C VIII 234 (Chigi Codex)
Copenhagen	Copenhagen, The Royal Library, MS Thott 291 8° (Copenhagen Chansonnier)
Cordiforme	Paris, Bibliothèque Nationale, ms. Rothschild 2973 (Chansonnier Cordiforme)
Dijon	Dijon, Bibliothèque Municipale, Ms. 517 (Dijon Chansonnier)
Escorial IV.a.24	Escorial, Real Monasterio de San Lorenzo, Biblioteca y Archivo de Música, MS IV.a.24 (EscB)
Escorial V.III.24	Escorial, Real Monasterio de San Lorenzo, Biblioteca y Archivo de Música, MS V.III.24 (EscA)
Florence 176	Florence, Biblioteca Nazionale Centrale, Ms. Magl. xix.176
Florence 2356	Florence, Biblioteca Riccardiana, Ms. 2356
Laborde	Washington D.C., Library of Congress, MS M2.1 L25 Case (Laborde Chansonnier)
Medici Codex	Florence, Bibl. Medicea Laurenziana, Ms. Acquisti e doni 666 (Medici Codex)
Mellon	New Haven, Yale University, Beineke Library, MS 91 (Mellon Chansonnier)
Modena	Modena, Biblioteca Estense, MS A.X.1.11
Munich 9659	Munich, Bayerische Staatsbibliothek, Mus.Ms. 9659 (fragments)
Nivelle	Paris, Bibliothèque Nationale, Rés. Vmc. ms. 57 (Chansonnier Nivelle de la Chaussée)
Oxford 213	Oxford, Bodleian Library, MS Canon. Misc. 213
Pavia 362	Pavia, Biblioteca Universitaria, Codice Aldini 362
Pixérécourt	Paris, Bibliothèque Nationale, ms. f.fr. 15123 (Chansonnier Pixérécourt)
Schedelsches Liederbuch	Munich, Bayerische Staatsbibliothek, Codex germ.mon. 810 (Schedelsches Liederbuch)
St Emmeran Codex	Munich, Bayerische Staatsbibliothek, Codex lat.mon. 14274 (Codex St Emmeran)
Trento 89	Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali, Ms. 89 (1376)
Trento 90	Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali, Ms. 90 (1377)
Wolfenbüttel	Wolfenbüttel, Herzog August Bibliothek, Codex Guelf. 287 Extravag. (Wolfenbüttel Chansonnier)

SUMMARY

Ockeghem's famous canon 'Prenez sur moi' is in most scholarly publications classified as member of an exclusive group of 'clefless' compositions, which uses combinations of flats in all or some of its voices to organize pitch structures. However, while these songs do not use the conventional 'letter clefs' to specify the pitch, they are certainly not 'clefless', since the flats or rather the *fa*-signs, which refer to contemporary hexachordal theory, carry out some of the functions of the normal clefs, and it is thus most productive to regard them as using '*fa*-clefs'. The article investigates the use of *fa*-clef notation in chansons by Barbingant ('L'omme banny'), Binchois ('Comme femme desconfortee', 'Mon seul et souverain desir', and most likely also by Binchois 'Tous desplaisirs'), Guillaume le Rouge ('Se je fais duel'), and related songs in the chansonnier Pavia 362 and the *Schedelsches Liederbuch*, with the aim of outlining some answers to the question of why such notation was used. Two models of structuring arrays of *fa*-clefs are discerned: 1) the most common is a formation of alternating fifths and fourths, which interlocks in the voices; and 2) a corresponding arrangement of interlocking fifths only, which means that at least one voice will need a key signature of one flat or one sharp more than the other voices.

The theories of pitch indeterminateness adhered to by most scholars hold true, but the investigation shows that the situation turns out to be a bit more complicated than that. In addition to allowing performances of indeterminate pitch as such the *fa*-clefs may have had functions as means 1) to indicate alternative performing pitches a fifth apart by exchanging sets of (imagined) letter clefs; 2) to allow the notation of songs, which needed a key signature of one sharp in the uppermost voice (limited to formations of fifths only, probably a speciality of Binchois); and 3) to make shorthand notation for letter clefs in compositions with two- or three-flat signatures.

While it is quite possible that the common music scribe's knowledge of the meaning and advantages of the *fa*-clef notation was waning around the middle of the 15th century, Ockeghem certainly knew all its secrets. With 'Prenez sur moi' he reduced the concept to essentials and used it to develop or signal a new technique of diatonic canon which is presented emblematic in its canon at the fourth and at the seventh. Also, it is remarkable how easily *fa*-clefs operate the different possible modes in a performance of Ockeghem's *Missa Cuiusvis toni*. If arrays of *fa*-clefs are imagined when performing from the notation of the Chigi Codex, all three modes can be performed within the same general tessitura. Later Josquin Desprez erected a monument for Ockeghem in his setting of Jean Molinet's lament 'Nimphes des bois' for five voices by using *fa*-clefs, black notes, and a canon prescription.

Mozart, Luigi Bassi, and ‘Fin ch’han dal vino’

MAGNUS TESSING SCHNEIDER

During the long reception history of Wolfgang Amadeus Mozart’s and Lorenzo Da Ponte’s *Il dissoluto punito ossia Il Don Giovanni* (1787), critics holding that operatic characters are delineated by the music rather than by the words have often been struck by the fact that the title hero was not allotted a grand aria to give a full expression to his peculiar character.¹ In the buffo aria ‘Metà di voi qua vadano’ (No. 17), addressed to the vengeful Masetto, the disguised Don Giovanni mimes the musical style of his servant Leporello, and the canzonetta ‘Deh vieni alla finestra’ (No. 16), with which he tries to seduce Donna Elvira’s chambermaid, is generic in style. As a consequence, attention has traditionally centred on the Don’s brief Act One aria, the presto ‘Fin ch’han dal vino’ (No. 11), in which he gives Leporello his orders about the preparations for the ball:

Fin ch’han dal vino
calda la testa
una gran festa
fa’ preparar.

Go and prepare
a great party,
so that their heads become
hot from the wine.

Se trovi in piazza
qualche ragazza,
teco ancor quella
cerca menar.

If in the square you find
some girl:
try to make her
come along, too.

Senza alcun ordine
la danza sia:
chi ’l minuetto
chi la follia,
chi l’alemana
farai ballar.

Let the dancing
be without any order:
let some dance
the minuet,
some the folia,
some the allemande.

Ed io fra tanto
dall’altro canto

And in the meantime, I
for my part

1 This article is a reworking of material from my Ph.D. thesis *The Charmer and the Monument: Mozart’s Don Giovanni in the Light of Its Original Production* (Aarhus University, 2008). Some of the sources reproduced here have already been quoted, in Danish, in my *Mozart og hans venner: Om Luigi Bassi og uropførelsen af Don Giovanni* (PUFF 14; Esbjerg, 2009). See also my ‘Laughing with Casanova: Luigi Bassi and the Original Production of *Don Giovanni*’, in the proceedings from the conference *Mozart in Prague* (Prague, 2009) (forthcoming). I am grateful to Bruce Alan Brown and Ian Woodfield for their suggestions.

con questa e quella
vo' amoreggiar.

will flirt
with one after the other.

Ah la mia lista
doman mattina
d'una decina
devi aumentar.

Oh tomorrow morning
you can add
ten more
to my list.²

Just as opinions regarding Don Giovanni's character have always differed widely, so have interpretations of this little solo, which takes less than two minutes to perform. The tendency to let an overall reading of the drama and its title character influence the reading of the aria is already apparent in early nineteenth-century translations of the libretto, which were rarely marked by respect for the letter of Da Ponte's poetry. Such is the case with the singspiel adaptation of the libretto from 1801 by the music critic Johann Friedrich Rochlitz, which remained the standard German translation throughout the century,³ thus exerting influence on *Don Giovanni's* performance and reception history to a degree which has yet to be fully acknowledged. In his preface to the adaptation, Rochlitz admits that he sometimes departed entirely from the Italian text 'not only in the letter, but also in the meaning', owing to his conviction that 'it is better to extract the text from the wonderful music than from the sometimes rather nonsensical rhymes of the poem'.⁴ His translation of 'Fin ch'han dal vino' runs as follows:

DON JUAN Öffne die Keller!
Wein soll man geben!
Dann wird's ein Leben,
Herrlich und frei!

DON JUAN Open the cellars!
Wine must be served!
Then life will be
wonderful and free!

LEPORELLO (*bei der kurzen Pause in
der Komposition gesprochen.*)
Gut!

LEPORELLO (*spoken in the brief rest
in the music.*)
Good!

DON JUAN Artige Mädchen
Führst Du mir leise,
Nach deiner Weise,
Zum Tanze herbei!

DON JUAN Quietly and
according to your manner,
you will bring pretty girls
to dance with me.

Hier hat die Freundlichste
Einzig den Vorrang!

Here priority is given
only to the most amiable ones.

2 Lorenzo Da Ponte, *Il Don Giovanni, Dramma giocoso in due atti*, ed. Giovanna Gronda (Turin: Einaudi, 1995), ls. 542–63. All translations unless otherwise stated by the author.

3 Christof Bitter, *Wandlungen in den Inszenierungsformen des Don Giovanni von 1787 bis 1928: Zur Problematik des musikalischen Theaters in Deutschland* (Regensburg: Gustav Bosse, 1961), 87.

4 'Allein zu tragen habe ich aber, dass ich zuweilen von dem Italiener ganz – nicht nur in den Worten, sondern auch im Sinn, abgegangen bin. Es geschahe in der Überzeugung, es sei besser gethan, den Text aus der herrlichen Musik, als aus den zuweilen doch etwas ungereimten Reimen des Gedichts zu ziehen'; Friedrich Rochlitz, *Don Juan, Oper in zwei Akten, nach dem Italienischen des Abb. da Ponte frei bearbeitet* (n.p., 1801), 1.

LEPORELLO (<i>wie vorhin</i>) Herrlich!	LEPORELLO (<i>as before</i>) Wonderful!
DON JUAN Englisch und Steyrisch, Schwäbisch und Bayrisch, Fröhliches [<i>sic</i>] Ländern Und Menuett Tanzt ihr in buntem Gewirr' umher!	DON JUAN English and Styrian, Swabian and Bavarian, gay country dances and minuet you will dance in one colourful jumble!
LEPORELLO Exzellent!	LEPORELLO Excellent!
DON JUAN Unter dem Toben Fisch' ich im Trüben;	DON JUAN Amid the frolic I shall fish in troubled waters;
LEPORELLO Gut!	LEPORELLO Good!
DON JUAN Führe mein Liebchen, Trotz Weh und Ach, Ins Schlafgemach!	DON JUAN I shall lead my sweetheart, despite cries and protests, to the bedchamber!
LEPORELLO Herrlich!	LEPORELLO Wonderful!
DON JUAN Blond' und Brünetten, Drauf will ich wetten, Zählt mein Register Morgen noch mehr!	DON JUAN Blondes and brunettes, I will bet on that, will be added to my catalogue tomorrow!
LEPORELLO Exzellent!	LEPORELLO Excellent! ⁵

Apart from adding Leporello's spoken interpolations and listing German dances instead of the eighteenth-century standard dances, Rochlitz has changed the meaning of Da Ponte's text in significant ways: whereas the Italian original is more in the nature of a simple list, the German version tends to become more expressive of Don Juan's vital energy ('Dann wird's ein Leben, / Herrlich und frei!'), and whereas Leporello in the original is simply meant to invite female passers-by to the party, in Rochlitz he is asked downright to procure them for his master's pleasure. This adds an undertone of violence to the aria, which is made explicit when Don Juan predicts how he will lead girls to his bedchamber 'Trotz Weh und Ach'. The seducer is in danger of becoming a rapist.⁶

No less influential on the traditional performance of the aria was the poet E. T. A. Hoffmann, whose novella *Don Juan, Eine fabelhafte Begebenheit, die sich mit einem reisenden Enthusiasten zugetragen* tells the story of a composer who witnesses the ideal performance of Mozart's *Don Giovanni* by a mysterious Italian opera troupe. Written in 1812, the novella was first published anonymously in the *Allgemeine musikalische Zeitung* in 1813 and then included in the first volume of Hoffmann's *Fantasiestücke in Callots Manier* the following year. It is routinely quoted in the

⁵ Rochlitz, *Don Juan*, 6.

⁶ For a perceptive discussion of the questions of violence and guilt in Da Ponte's libretto, see Felicity Baker, 'The figures of hell in the *Don Giovanni* libretto', in Dorothea Link and Judith Nagley (eds.), *Words About Mozart: Essays in Honour of Stanley Sadie* (Woodbridge: The Boydell Press, 2005), 77–106.

Mozart literature of the first half of the nineteenth century and demonstrably influenced the opera's performance tradition.

Hoffmann's narrator, who also admits searching for the essence of the drama in the music rather than in the libretto, envisions the following performance of Don Giovanni's Act One aria, which seems to presuppose Rochlitz's rather than Da Ponte's text:

In the wild aria, *Fin ch'han dal vino*, Don Giovanni openly reveals his inner, lacerated character, his disdain for the little people around him who exist only to satisfy his desire to interfere with their humdrum deeds and impulses. Here his eyebrow muscles twitch more violently than before.⁷

The conception of Don Giovanni's character as lacerated and disdainful recurs frequently in modern criticism. For example, Joseph Kerman, who likewise insists that operatic characterization must be found in the score rather than in the text, describes 'Fin ch'han dal vino' as 'ferocious' and 'enraged',⁸ 'the special force, the menace of this aria' coming from 'its projection of anger with [*sic*] precedent', which 'unmotivated anger (unmotivated by the dramatic action) is anger associated with, about, at, or in sex'.⁹ Massimo Mila, on the other hand, hears 'a song of desperation, a manifestation of the *tedium vitae*, a tragic confession of impotence and an empty interior'¹⁰ below the aria's joyful surface, while Wolfgang Willaschek, who also subscribes to the viewpoint that Mozart 'mostly composed away disrespectfully in order to lay bare a meaning behind the content of the words which can only be captured in music', thinks that the composer shattered Da Ponte's text 'beyond recognition', and that the words 'founder in the maelstrom of the music, dissolve in the incomparable aura of a character who cannot be grasped, if not in the orgiastic moment'.¹¹ Taking into account the extreme disparity of these readings, one cannot but notice the general arbitrariness of interpretations that refuse to consider the text and claim to proceed exclusively from a reading of the notes, though the critics seem to read imagined performances into the score. When Joseph Kerman says that Don Giovanni 'sings at full tilt continuously, save for one two-bar rest which allows him a big gulp of air (or champagne) but which he manages to cede to the orchestra

7 E. T. A. Hoffmann, 'Don Giovanni, A Marvelous Adventure Which Befell a Traveling Enthusiast', trans. Abram Loft, *The Musical Quarterly*, 31/4 (Oct. 1945), 504–16, at 507.

8 Joseph Kerman, 'Reading *Don Giovanni*', in Jonathan Miller (ed.), *The Don Giovanni Book: Myths of Seduction and Betrayal* (London/Boston: Faber & Faber, 1990), 108–25, at 118, 120.

9 Ibid. 119.

10 '... un canto di disperazione, una manifestazione del 'tedium vitae', una tragica confessione d'impotenza e di vuoto interiore'; Massimo Mila, *Lettura del Don Giovanni di Mozart* (Turin: Einaudi, 1988), 140.

11 'Mozart, der zumeist rücksichtslos über einen Text hinwegkomponierte, um hinter dem Gehalt der Worte einen nur in Musik zu fassenden Sinn bloßzulegen, zerstückelte in der Arie "Fin ch'han dal vino calda la testa" da Pontes Vorlage bis zur Unkenntlichkeit. Natürlich sind die Worte noch zu verstehen, aber sie ... gehen im Sog der Musik unter, lösen sich in der unvergleichlichen Aura einer Figur auf, der man nicht habhaft werden kann, es sei denn im orgiastischen Augenblick'; Wolfgang Willaschek, *Mozart-Theater vom Idomeno bis zur Zauberflöte* (Stuttgart/Weimar: J. B. Metzler, 1995), 216.

almost derisively, eight bars after it was their due', and describes how the motif 'Se trovi in piazza' etc. 'is barked out ten times near the top of the baritone's tessitura',¹² he obviously has a specific performance or performance tradition in mind.

Indeed, a large part of the history of *Don Giovanni* in the twentieth century is the story of how the interpretations by Rochlitz, Hoffmann and other nineteenth-century writers have shaped modern performance practice, and of how critics, producers and singers have failed to free themselves from the impressions left by recordings and live performances. A singer like Ezio Pinza, surely the most famous Don Giovanni in the first half of the century, is characteristic in this regard: on recordings, he gives 'Fin ch'han dal vino' a sombre, menacing colour, finishing off with a sardonic laugh which has long since become convention.¹³ Considering the many later attempts to rid the opera of its romantic performance traditions, it is striking how little Rodney Gilfry on John Eliot Gardiner's authentic-instruments recording from 1994 departs from this conception: he adopts not only the concluding laugh but also Pinza's darkly ironical colouring.¹⁴ The tendency is also apparent in Joseph Losey's influential 1979 film of *Don Giovanni* in which 'Fin ch'han dal vino' has been turned into a fiercely aggressive soliloquy delivered by a demonic Ruggiero Raimondi watching from a balustrade how his numerous servants prepare the ball. No less demonic is Eugene Perry's Afro-American drug dealer in the 1990 filmed version of Peter Sellars' Spanish Harlem production, in which a particularly desperate Don Giovanni, after smashing one champagne bottle after another during his frenzied delivery of the aria, has Leporello give him a shot of heroin.

After this brief sketch of how modern criticism and performance practice seem to rely on nineteenth-century interpretations, it is time to turn to Luigi Bassi, the Italian baritone who created the role of Don Giovanni on 29 October 1787 at the National Theatre in Prague after having been coached in it by the composer himself. In fact, a great deal may be gathered from nineteenth-century sources about how Bassi performed 'Fin ch'han dal vino', and perhaps therefore also about how Mozart conceived the aria. In the following I will add to the sources already brought to light by Till Gerrit Waidelich in his important article on Bassi from 2001.¹⁵

Following Bassi's death on 13 September 1825 in Dresden, where he had been employed as the director of the Royal Italian Opera for the last ten years of his life, the lawyer, writer and translator Count Peter Wilhelm von Hohenthal, Lord of Groß-Städteln and Deuben, published an obituary in the Dresden *Nekrolog* under his pseudonym Friedrich Heinse,¹⁶ in which we learn that he had become 'faithfully and

12 Kerman, 'Reading *Don Giovanni*', 118.

13 For Ezio Pinza's 1930 recording of the aria, hear *Great Operas at the Met: Don Giovanni* (MET 511), 1991.

14 *Don Giovanni*, conducted by John Eliot Gardiner (Deutsche Grammophon 445 870-2), 1995.

15 Till Gerrit Waidelich, 'Don Juan von Mozart, (für mich komponiert.): Luigi Bassi – eine Legende zu Lebzeiten, sein Nekrolog und zeitgenössische Don Giovanni-Interpretationen', *Mozart Studien*, 10, ed. Manfred Hermann Schmid (Tutzing: Hans Schneider, 2001), 181–211, at 200.

16 Andreas Gottfried Schmidt, *Gallerie deutscher pseudonymer Schriftsteller vorzüglich des letzten Jahrzehnts. Ein Beitrag zur neuesten Literaturgeschichte* (Grimma: Verlags-Comptoir, 1840).

sincerely attached to [Bassi] in the later years of his life'.¹⁷ The obituary is the earliest source of the famous anecdote about Bassi's initial dissatisfaction with 'Fin ch'han dal vino', but it was not Hohenthal's last word on the subject. More details followed in the context of his review of a guest performance of *Don Giovanni* in Leipzig in June 1830 by Dresden's Royal Italian Opera. The review was first published in the *Berliner allgemeine musikalische Zeitung* in July, and in 1837 it was included in the first volume of Hohenthal's/Heinse's *Reise- und Lebens-Skizzen nebst dramaturgischen Blättern*.¹⁸

Hohenthal, who was too young to have seen Bassi as Don Giovanni himself, drew on the stories the singer had told him, and the review contains a number of anecdotes about the original production of the opera. He starts his discussion by swearing allegiance to Hoffmann's reading of the opera, but then touches on how Mozart's conception differed from the German poet's:

In that brilliant essay [Hoffmann's *Don Juan*], the eminent natural gifts of the scoundrel, his divided character, are emphasized and rightly located in the composer's intention rather than in the trivial words of the Italian libretto. Yet it seems to me that there is too little focus on the other point obviously lying at the root of Don Giovanni's musical characterization, i.e. on the attractive, subtle, charming seducer as he appears, above all, in the well-known duet and in the serenade. When Hoffmann in the presto of 'Fin ch'han dal vino' recognizes the blasphemer's disdain for what he considers people's contemptible humdrum deeds, then he appears to see more than intended by Mozart, who was here merely thinking of a frivolous-cheerful outburst.¹⁹

It is this disagreement with Hoffmann that prompts Hohenthal to throw in a few stories, which he owes to his acquaintance with Bassi, and which he thinks may serve as *supplementa anecdota* to Georg Nikolaus Nissen's biography of Mozart from 1828:

How little the artists of Guardasoni's²⁰ company were able to rise above the customary is best revealed by the fact that Bassi himself, when Mozart presented him with the

17 '... welcher denselben in den letzten Jahren seines Lebens treu und aufrichtig lieb gewinnen lernete'; Friedrich Heinse, 'Luigi Bassi', *Nekrolog*, 3/59 (Dresden: 1825), 955–60, quoted from Waidelich, *Don Juan von Mozart*, 200.

18 Extensive excerpts from all the sources quoted in the following are reproduced in English as well as in the original German in Schneider, *The Charmer and the Monument*.

19 'In jenem genialen Aufsätze wird auf die eminente Naturgabe des Frevlers, auf das Zerrissene seines Wesens ein Accent gelegt, und diese mit Recht in der Intention des Tondichters über die platte Unterlage des italienischen Textbuches erhoben; aber es scheint mir nur zu wenig auf das andere Moment gesehen, welches dem musikalisch charakterisirenden Don Juan offenbar eben so gut zum Grunde liegt, nämlich des reizenden feinen einschmeichelnden Verführers, welches in dem bekannten Duette und in dem Ständchen vorzugsweise hervortritt. Wenn Hoffmann in dem Presto des "Finch' han [sic] dal vino" den Hohn des Frevlers über das von ihm verachtete gemeine Treiben der Menschen erkennt, so sieht er wohl weiter, als Mozart wollte, der hier nur an einen leichtsinnig-fröhlichen Ausruf dachte'; Friedrich Heinse, 'Über die Vorstellungen der Königlich Sächsischen italienischen Operngesellschaft auf dem Stadttheater zu Leipzig: Don Giovanni von Mozart. (Dargestellt am 10. und 12. Juni)', *Berliner allgemeine musikalische Zeitung*, 7/27 (3 July 1830), 210–14, at 211.

20 Having performed as a tenor in Prague since 1764, Domenico Guardasoni was the impresario and director of the city's Italian opera company from about 1787 until his death in 1806. He apparently directed the original productions of *Don Giovanni* (1787) and *La clemenza di Tito* (1791). Luigi Bassi was associated with the company in Prague from 1784 to 1806.

later so famous 'Fin ch'han dal vino', wanted this trifle, as he called it, replaced with a traditional aria composed according to all the rules. Mozart explained the dramatic context to him, however, and asked him to wait, quite confidently, for the success of this trifle on the evening of the first performance. The success was the ... 'ancora' of the enthusiastic audience. At this point I must add that Bassi always laughed when he heard and saw a Don Giovanni perform this jolly song (and unfortunately they all do that) with all possible kinds of pretensions, complete with mimic imitation of the dances mentioned en passant. It is, after all, according to its original text as well as to the composer's setting, a frivolous instruction to the Mephistophelian servant Leporello whom he addresses throughout the aria. Therefore Bassi always sang it calmly standing while he leaned lightly on Leporello's shoulder. The singer who leaps and gambols usually loses his breath, too, of which he is in great need. – In general, Bassi gave the judgment against all Don Giovannis whom I saw together with him that they, with their pretentious acting, seemed Madrid butchers' assistants rather than Spanish gentlemen.²¹

That Hohenthal's view of the opera was influenced by German Romanticism clearly appears from his reference to the 'divided character' of 'the scoundrel', which is located in the (German) music rather than in the (Italian) words, and from his Hoffmannesque characterization of Leporello as 'Mephistophelian'. Nevertheless, Hohenthal would probably have agreed with the audience member in Hoffmann's story who finds that the narrator's ideal Don Giovanni 'had been too sinister, much too serious, and had really not made the frivolous and fun-loving character light enough'.²² Hoffmann was clearly reacting against an existing interpretation of the opera – an interpretation that seems to have been closer to Luigi Bassi's, and hence probably to Mozart's, conception.

More details about Luigi Bassi and 'Fin ch'han dal vino' were added by the poet and music critic Johann Peter Lyser, though what seems to have been an almost obsessive inclination to mix up fact with fiction, to dramatize and elaborate and, not least, to pass off second-hand accounts as first-hand accounts, impedes a critical discussion of his anecdotes. It is indisputable, however, that several of his stories tally with those recorded by others, while little he says contradicts them, and it is striking that Lyser, whose wor-

21 'Wie wenig auch die Künstler der damaligen Guardasonischen Gesellschaft sich über das Herkömmliche haben erheben können, das beweist wohl am besten der Umstand, daß Bassi selbst, als Mozart ihm das nachher so berühmte "Finch' han [sic] dal vino" vorlegte, diese Bagatelle, wie er es nannte, gegen eine in allen Regeln ausgeführte Arie, auf die er sich gespitzt hatte, vertauscht wünschte. Mozart aber erklärte ihm den dramatischen Zusammenhang, und bat ihn, nur ganz getrost den Erfolg dieser Bagatelle am ersten Abend der öffentlichen Darstellung abzuwarten. Dieser Erfolg war das ... "Ancora" des begeisterten Publicums. Bei dieser Gelegenheit muß ich beifügen, daß Bassi allemal lachte, wenn er einen Darsteller des Don Juan (und leider thun dies ja alle) dieses Frohsinns Lied mit aller Nachahmung des Tanzes, von dem en passant die Rede ist, vortragen hört' und sah. Es ist ja, dem Urtexte nach und auch nach der Behandlung des Componisten, eine leichtsinnige Instruction für den mephistophelischen Diener Leporello, welcher dabei beständig angeredet wird. Bassi hat es daher stets ruhig stehend und leicht auf die Schulter Leporello's gelehnt, gesungen; wer hier springt und hüpfet, verliert auch in der Regel den Athem, den er äußerst nothwendig braucht. – Überhaupt gab Bassi über alle Don Juans, welche ich mit ihm habe spielen sehen, das Urtheil, daß sie in ihrer prärentiösen Darstellung wohl eher Madrider Fleischergesellen, als spanische Cavaliere lieferten'; Heinse, 'Über die Vorstellungen', 212.

22 Hoffmann, 'Don Giovanni', 511.

ship of E. T. A. Hoffmann was only rivalled by his worship of Mozart, evokes a production of *Don Giovanni* at obvious variance with the former's romantic interpretation.

In his biography of Lyser, Friedrich Hirth discusses how the writer claimed to have met both Hoffmann and Goethe shortly before their deaths in 1822 and 1832, respectively, his writings being scattered with anecdotes related to invented encounters.²³ Though Lyser never actually met Hoffmann, Hirth points out that not all he relates is fantasy, however, that he in fact had heard most of the anecdotes from the actor Ludwig Devrient, who had known the poet personally, and that Lyser only began to pass off Devrient's reminiscences as his own after the actor's death in 1832. It appears that Lyser's use of the Bassi anecdotes follows a similar pattern. It was probably when he moved to Leipzig in 1831 that he first heard about Luigi Bassi, who had died in Dresden a few years previously: in Leipzig he became close friends with the director of the Dresden Court Theatre, Ludwig Pauli, who seems to have introduced him to the Court Kapellmeister Joseph Rastrelli, three of whose operas had been produced at the Royal Italian Opera when Bassi was still its director.²⁴ After fifteen years of competition with the German Opera, the Italian Opera was finally closed in 1832, and it was agreed that Lyser should write the libretto and Rastrelli the music for the first German-language opera to be premiered in the city after this event. Towards the end of 1831 Lyser visited Dresden in order to work on their opera *Salvator Rosa, oder Zwey Nächte in Rom*, which was premiered on 22 July 1832,²⁵ and it was probably during these months that he began collecting information about Bassi, for which there would have been rich opportunity. Not only must Rastrelli, as a composer and former violinist of the Italian company since 1820, have known Bassi both personally and professionally, but Lyser may also have made the acquaintance of the other Italian Kapellmeister in the city, Francesco Morlacchi, who in 1815 had brought Bassi to Dresden and in whose *Barbiere di Siviglia* the singer had created the role of Bartolo in 1816.²⁶ Besides, Lyser almost certainly heard about Bassi from some of the singer's colleagues, including, as I will show, the baritone and singing teacher Johann Aloys Mieksch.

Significantly, Lyser's first discussion of Bassi was written immediately after his first stay in Dresden. In 1831 he had planned the publication of a musical almanac for the following year, which was to include contributions by some of the most prominent contemporary musicians and music critics of the day. The publication was postponed one year, however, probably because only one contributor came forward, and Lyser himself had to write almost everything. This may have made it tempting to elaborate on some of the anecdotes which he had heard in Dresden. *Cäcilia, Ein Taschenbuch für Freunde der Tonkunst*, which appeared in 1833, includes three short essays on operatic subjects with the collective title 'Leuchtkugeln', allegedly written by 'an old music director'. Mimicking the style of an elderly, Dresden-based opera connoisseur of pre-romantic tastes who looks back on the theatrical

23 Friedrich Hirth, *Johann Peter Lyser: Der Dichter, Maler, Musiker* (Munich/Leipzig: Georg Müller, 1911).

24 Cf. Andrea Lanzi, 'Joseph Rastrelli', in Stanley Sadie (ed.), *New Grove Dictionary of Opera* (Oxford: Oxford University Press, 1992).

25 Hirth, *Johann Peter Lyser*, 367.

26 Waidelich, 'Don Juan von Mozart', 206n.

highlights of his life, the first essay, 'Don Juan', is a fake first-hand account of Bassi's Don Giovanni, which seems to reproduce anecdotes gathered from one or more of Lyser's Dresden connections. His discussion of 'Fin ch'han dal vino' (called the Champagne Aria in Germany due to an eighteenth-century German translation of its first line as 'Treibt der Champagner') opens, like Hohenthal's, with a corrective to Hoffmann's reading:

I once read – I no longer recall where – that 'Hoffmann drew his Fantasy Piece after one of Bassi's performances'. I find that most improbable, unless Hoffmann's mischievous devil played him yet another vicious trick, for there is all the difference in the world between Hoffmann's and Bassi's views of the character.

Hoffmann's Don Giovanni is more like the northern Faust; his is a sinister night-piece, in which life's invisible demonic powers appear to our vision, sometimes distorted into a horrible mockery (just see how he depicts Leporello, that roguish, good-natured, pleasure-loving and pleasurable fool).

Bassi, however, although his basic idea was deeply tragic too, was full of southern glow, southern humour, southern dignity. – A grace and lightness, which cannot be described in words, characterized every glance, every movement and every note. Without leaping back and forth like a wagtail in the famous Champagne Aria, everything was scent and champagne.²⁷

In a footnote Lyser adds:

Bassi only changed his position a little during the aria. In accordance with the original text, most of his words were addressed to Leporello, and only at 'Ah la mia lista' etc. did he exult to himself alone. Yet anyone who has had the opportunity to observe the lively gestures and eloquent eyes of Italians in real life, especially in Naples, will have an idea of the infinitely rich and delightful expression which Bassi commanded. – But one had to see and hear it in order to fully believe it.²⁸

27 'Ich las einmal: – wo? entsinne ich mich nicht mehr – "Hoffmann habe sein Fantasiestück nach einer Darstellung Bassi's entworfen." Das scheint mir höchst unwahrscheinlich, wenn ich nicht annehmen soll: Hoffmanns neckender Teufel habe ihm da wieder einmal einen bösen Streich gespielt, denn himmelweit ist Hoffmann's Auffassung des Charakters von der des Bassi verschieden.

Hoffmann's Don Juan hat mehr vom nordischen Faust, es ist ein düstres Nachtstück, das unsichtbar Dämonische im jeglichem Leben tritt uns hier sichtbar, oft zur entsetzlichen Fratze verzerrt, entgegen (man sehe nur, wie er den Leporello schildert, diesen gutmüthigen, genußsüchtigen und genußfähigen Schalks-Tropf.)

Bassi dagegen, obgleich ebenfalls der Grundidee nach hochtragisch, war voll von südlicher Gluth, südlicher *Laune*, südlichem Anstand. – Eine mit Worten nicht zu beschreibende Anmuth und Leichtigkeit charakterisirte jeden Blick, jede Bewegung, jeden Ton. Ohne bei der berühmten Champagner-arie wie eine Bachstelze hin und her zu hüpfen, war Alles Duft und Champagner'; 'Leuchtkugeln, von einem alten Musikdirector: II. Don Juan', in Johann Peter Lyser (ed.), *Cäcilia: Ein Taschenbuch für Freunde der Tonkunst*, 1 (Hamburg: Hoffmann und Campe, 1833), 124–30, at 126 f.

28 'Bassi veränderte während der Arie seine Stelle nur wenig; dem Original-Text gemäß waren seine Worte größtentheils an den Leporello gerichtet; nur bei dem: "Ah la mia lista" etc. jubelte er für sich auf. Wer aber je Gelegenheit hatte, die Lebendigkeit des Händspiels und der Augensprache der Italiener im gewöhnlichen Leben, vorzüglich in Neapel, zu beobachten, der wird sich einen Begriff machen können, welch' eines unendlich reichen und reizenden Ausdrucks ein Meister, wie Bassi fähig war. – Aber man mußte es sehen und hören, um wirklich daran zu glauben'; Lyser, 'Don Juan', 127n.

Lyser's description shares several features with Hohenthal's: both reject the sinister rendition of the aria in Hoffmann's story, both emphasize the lightness, gaiety and dignity of Bassi's performance, and both call attention to the fact that the aria is addressed to Leporello and that Don Giovanni therefore must remain standing on the same spot – features toned down considerably in Rochlitz's translation, which would have been the reference point of their readers.²⁹

In 1837 Lyser added more details about Bassi and 'Fin ch'han dal vino'. Included in the second volume of his *Neue Kunst-Novellen* we find the art novella 'Don Juan' about Mozart's second sojourn in Prague. The story draws heavily on biographical material recorded by František Xaver Němeček, Jan Nepomuk Štěpánek and Georg Nicolaus Nissen, but some of the details appear to have come from Bassi by way of Lyser's Dresden connections. In the third chapter we hear about Bassi's encounter with 'Fin ch'han dal vino':

... Mozart ... was even persuaded to show [Bassi] the draft of his part, of which his three arias were already complete.³⁰ 'Quite good, Maestro Amadeo,' Bassi said, 'but these arias seem a little too *insignificant* for me –'

'How?' asked Mozart, looking at him with laughter in his eyes.

'I mean,' Bassi replied, 'that there are no difficulties in them at all. Everything is too easy.'

'You think so?'

'Yes, they are so brief and to the point, right, Maestro? Write me a grand, difficult aria, or give me one you have written already, right? You should do that!'

'No,' Mozart replied with a peculiar smile, 'no, my good Bassi! I should *not* do that.' – Bassi's face fell perceptibly, but Mozart continued good-naturedly: 'Look, my friend, that these arias are not *long* is *true*, but they are *exactly as long* as they *should* be, neither too long nor too short. – As for the great – only too great *easiness* about which you complain, these things have nothing to do with each other! I am certain you will have plenty to do if you sing them *the way they must* be sung.'

'Indeed?' – Bassi drawled.

'For example – sing this aria once: 'Fin ch'han dal vino'!' –

He went to the clavier, and Bassi followed him somewhat annoyed. Barely looking at the notes, he began to sing, rapidly and with a not exactly delicate expression.

29 That Lyser knew Hohenthal's review seems unlikely since he appears unaware of Bassi's performance of Don Giovanni's encounter with the Stone Guest described in the same review. For a discussion of Bassi's performance of this scene, see Schneider, *The Charmer and the Monument*, 146, and 'Laughing with Casanova'. Since Lyser certainly knew about Bassi's performance of 'Fin ch'han dal vino' from at least one other source, it is more likely that he drew on his Dresden connections here as well.

30 In fact, only 'Fin ch'han dal vino' is written on Vienna paper. Don Giovanni's two other solos were committed to paper in Prague, cf. Alan Tyson, 'Some Features of the Autograph Score of *Don Giovanni*: the contributions that they may perhaps make to our understanding of the order in which Mozart wrote much of it, and occasionally revised it', *Israel Studies in Musicology*, 5 (1990), 7–26. Owing to his discovery of a fifth male member of Guardasoni's company, Gioachino Costa, Ian Woodfield has recently suggested that Luigi Bassi was not cast as Don Giovanni until Mozart arrived in Prague for the rehearsals. This may explain why so much of Don Giovanni's music is written on Prague paper; Ian Woodfield, 'New Light on the Bondini-Guardasoni Troupe: Mozart's Operas in Prague and Leipzig' (forthcoming).

'Softly, softly,' Mozart called out laughing, breaking off already after the first bars; 'don't tear along con furia like that! Can't you wait till my music is over? – When I have written presto, must you sing prestissimo and not care a damn about forte and piano? Who is then singing, I ask? Is it a *porter* who is already dead drunk, or a lascivious Spanish *gentleman* who is thinking more of a fine *sweetheart* than of the *wine*, which is only there to help him win his sweetheart, and who, in order to *double* his pleasure, visualizes it with exuberant *imagination*? – I pray you: drink a glass of champagne, think of your sweetheart, and then notice how your ears begin to buzz in the lightest, jolliest tempo, piano-piano! – Crescendo-forte-piano! Until everything resounds in the craziest, loudest exultation – *that* is what I meant.'³¹

As in Hohenthal's version of the story, we hear Bassi asking for 'a traditional aria composed according to all the rules' instead of 'Fin ch'han dal vino', and Mozart explaining 'the dramatic context' to him. Lyser's story may tell us something about what that 'dramatic context' might have been: while the mention of champagne and buzzing ears is surely a later addition due to the aria having been dubbed the Champagne Aria, the contrasting of the 'porter who is already dead drunk' and the 'lascivious Spanish gentleman' clearly echoes Bassi's contrasting of 'Madrid butchers' assistants' and 'Spanish gentlemen' in Hohenthal's review, implying that *spanischer Cavalier* was indeed the term used by the singer when telling the story. As for the in-

31 '... Mozart ... ließ sich sogar bewegen, ihm den Entwurf seiner Parthie zu zeigen, wovon die drei Arien schon vollendet vorlagen. "Ganz gut, Maestro Amadeo!" sagte Bassi – "aber diese Arien sind doch wohl ein wenig *unbedeutend* für mich –"

"Wie?" fragte Mozart, und blickte ihn mit lachenden Augen an. – "Ich meine," versetzte Bassi, "es sind sogar keine Schwierigkeiten drin, es ist Alles zu leicht."

"Meinst du? –"

"Ja, und so kurz und gut! – nicht wahr, Maestro? Sie schreiben mir noch eine recht große, schwierige Arie, oder geben mir eine, welche Sie schon fertig haben, nicht wahr? das thun Sie!"

"Nein!" versetzte Mozart mit einem eignen Lächeln, "nein, mein guter Bassi! *das* thu' ich *nicht*." – Bassi's Gesicht verlängerte sich merklich, Mozart aber fuhr gutmüthig fort: "Sieh, Schatz! daß die Arien nicht *lang* sind, ist die *Wahrheit*, sie sind aber *grade so lang*, wie sie sein *müssen*, und keine zu viel noch zu wenig. – Was aber die große – allzu große *Leichtigkeit* betrifft, worüber du klagst, so hat es damit nichts zu bedeuten! ich bin gewiß, daß du vollauf zu thun hast, wenn du sie *so* singen, wie sie gesungen werden *müssen*."]

"So?" – dehnte Bassi.

"Zum Exempel – singe einmal diese Arie: Fin chan dal vino!" –

Er trat ans Clavier, etwas ärgerlich folgte ihm Bassi; kaum auf die Noten blickend, begann er eilig und mit nicht eben allzu zartem Vortrage.

"Sachte, sachte!" rief Mozart lachend, schon nach den ersten Tacten das Spiel unterbrechend; "nicht so con furio über Stock und Stein! kannst du's etwa nicht erwarten, mit meiner Musik zu Ende zu kommen? – Wenn ich Presto geschrieben habe, mußt du da Prestissimo singen, und dich den Henker um Forte und Piano kümmern? He! wer singt denn da? ein schon vollgesoffener *Hausmeister* oder ein lüsterner spanischer *Cavalier*, der mehr an ein feines *Liebchen*, als an den *Wein* denkt, der ihn nur dazu verhelfen soll, seines Liebchen zu gewinnen? der, um den Genuß zu *verdoppeln*, mit üppiger Phantasie ihn vorher sich *ausmalt*? – Ich bitt' dich: trink' ein Glas Champagner! denk' an dein Liebchen, und nun merk' auf: wie's dir in den Ohren zu summen anfängt, im leichtesten, lustigsten Tempo, piano-piano! – crescendo-forte-piano! bis endlich Alles im tollsten lautesten Jubel zusammenklingt – *so* meint' ich's?" Johann Peter Lyser, 'Don Juan,' *Neue Kunst-Novellen*, 2 (Frankfurt a.M.: Johann David Sauerländer, 1837), 19–54, at 26–28.

dication of tempo, Waidelich quotes an interesting parallel anecdote found in some handwritten notes containing *Gespräche und Unterhaltungen mit verschiedenen Persönlichkeiten*, which were left by one Karl Näke, a nineteenth-century singing teacher at the Royal Institute for the Blind in Dresden. On 13 January 1855 Näke reported a conversation with a grandson of Johann Aloys Mieksch, a mutual acquaintance of Bassi and Lyser:

Apparently, as it was said, Bassi, the local baritone, had once complained to Mozart that he could not do much with the so-called Champagne Aria. Mozart apparently said: ‘You sing it too fast; when I wrote presto, then it’s not prestissimo; one must always understand the words. All the while, you have to talk to Leporello, as you are giving him an order’. This was what Bassi told Miksch. I add that one must simply read the text with intelligence – and the original too – and then it will be clear that this is no drinking song, but a comical song.³²

Lyser seems to have based the said episode in his novella on an anecdote told him by Mieksch.³³ Like Hohenthal and Lyser, Näke claimed that ‘Fin ch’han dal vino’ was a comical song and should be delivered as an order to Leporello, implying a corrective to Rochlitz’s translation, but no less striking is the contrasting of presto and prestissimo, which had appeared in Lyser’s art novella eighteen years previously. Not only must this wording have been part of Mieksch’s and Bassi’s way of telling the story, but it even appears to have been quite typical of Mozart, who once, describing a private performance of one of his keyboard concertos by the Mannheim composer Georg Joseph Vogler, complained that the latter took ‘the first movement *prestissimo*, the Andante *allegro* and the Rondo, believe it or not, *prestississimo*’.³⁴

In 1847 Lyser published the essay ‘Der alte Bassi: Aus den Erinnerungen eines wandernden Enthusiasten’ – the subtitle ironically referring to the subtitle of Hoffmann’s *Don Juan* – in which he claims to have been personally acquainted with Luigi Bassi, probably since there were now few people left who could have exposed him as an impostor: Morlacchi and Pauli had died in 1841, Rastrelli in 1842, and Mieksch in 1845. In an intriguing mixture of fact and fabrication, Lyser protests that Bassi *himself* had rejected Hoffmann’s novella as an incorrect reading of *Don Giovanni*, and he quotes the singer in a long diatribe against the tragic interpretation of Mozart’s opera.³⁵ The essay contains two brief references to ‘Fin ch’han dal

32 ‘Danach habe, wie es dort heißt, Bassi, der Baritonist hier, einst Mozart geklagt, daß er mit der sogenannten Champagner-Arie nicht viel mache. Mozart habe gesagt: “Du singst sie zu schnell, wenn ich presto geschrieben habe, so ist es nicht prestissimo; die Worte muß man immer noch verstehen. Währenddem hast Du mit Leporello zu sprechen, indem du ihm den Auftrag erteilst.” Dies hat Bassi Miksch erzählt. Ich füge hinzu, man muß den Text nur mit Verstand durchlesen, und auch das Original, dann wird man wohl sehen, daß dies kein Trinklied, sondern ein schelmisches Lied ist’; quoted from Waidelich, ‘*Don Juan von Mozart*’, 191–92.

33 That Lyser was intimately acquainted with Mieksch, appears from the fact that he wrote his obituary: ‘Nekrolog: Johannes Mieksch’, *Die Gegenwart. Politisch-literarisches Tagsblatt*, 1/29 (4 Nov. 1845), 138.

34 Letter to his father of 17 Jan. 1778, quoted from *The Letters of Mozart and His Family*, ed. Emily Anderson (London *et al.*: Macmillan/St Martins’ Press, 1966).

35 For an English translation of this passage, see Schneider, ‘Laughing with Casanova’.

vino': it was meant to be expressive of Don Giovanni's 'joy and rejoicing',³⁶ and at the premiere in 1787 Mozart had 'rushed neither in the Champagne Song nor at the beginning of the second finale, as is the case nowadays'.³⁷

Lyser's last reference to Bassi and 'Fin ch'han dal vino' followed in his *Mozart-Album* from 1856, which includes an art novella, 'Don Giovanni', introduced by the editor Johann Friedrich Kayser as a reprint of the story from 1837, though it is in fact an entirely new creation. The new novella omits the rehearsal scene but includes a variant of the story about Bassi's initial rejection of 'Fin ch'han dal vino', which in this version has been moved to the first encounter between composer and singer:

'By heaven!' cried Bassi, 'I am anxious to see your opera and my part! Does it include a grand aria for me?'

Mozart smiled his peculiar smile, which nearly always remained imperceptible, and replied slowly and drawingly in an almost singing tone of voice: 'No, my dear signor Bassi, you will *not* find a so-called grand aria in my opera, because such a laudable grand aria would be entirely contrary to the hero's character! But you have solos which, on my word, will give you enough to do, as they will have to be acted and not just sung, and each of them differently from the other'.³⁸

Mozart's reply is a variation on his reply in the 1837 novella, in which he predicted that the singer would 'have plenty to do if you sing [the solos] the way they must be sung', but it also recalls Hohenthal's anecdote about Mozart explaining 'the dramatic context' of 'Fin ch'han dal vino' to Bassi. Lyser implies that the very brevity of Don Giovanni's Act One aria was part of his dramatic characterization, but also that his three solos were meant to be performed in contrasting moods, probably exuberant joy in 'Fin ch'han dal vino', subtle charm in 'Deh vieni alla finestra', and joking imitation of Leporello in 'Metà di voi qua vadano'.³⁹

To Hohenthal's, Mieksch's and Lyser's anecdotes about 'Fin ch'han dal vino' we may add a few Danish sources, as the Royal Theatre in Copenhagen had a *Don Giovanni* performance tradition which appears to have been indirectly related to the original production in Prague, owing to the appointment of the Italian tenor Giuseppe Siboni as director of the Royal Singing School in 1819. From 1800 to 1805

36 '... welche Lust und Freudigkeit in Don Giovannis Arie'; Johann Peter Lyser, 'Der alte Bassi: Aus den Erinnerungen eines wandernden Enthusiasten', in Siegmund Engländer (ed.), *Der Salon*, 3 (1847), 94–98, at 96.

37 '... dagegen ließ er weder beim Champagnerliede noch zu Anfang des zweiten Finales *jagen*, wie es jetzt geschieht'; Lyser, 'Der alte Bassi', 96–97.

38 "Beim Himmel!" rief Bassi, "ich bin begierig auf Ihre Oper und auf meinen Part! Ist eine große Arie für mich darin?"

Mozart lächelte auf eigene Weise, wie man sie sonst ganz und gar nie an ihm wahrnahm und entgegenete langsam und gedehnt im fast singenden Tone: "Nein, mein theurer Signor Bassi, eine sogenannte große Arie ist in meiner Oper *nicht* vorhanden, weil eine solche, vielbelobte große Arie dem Charakter des Helden durchaus widerspräche! Aber Sie haben Solostücke, die Ihnen – mein Wort darauf – genug zu schaffen machen werden, denn sie wollen nicht nur gesungen, sondern auch gespielt sein und zwar jedes auf ganz andere Weise als das Andere." Johann Peter Lyser, 'Mozartiana V: Don Giovanni', in Johann Friedrich Kayser (ed.), *Mozart-Album. Festgabe zu Mozart's hundertjährigem Geburts-Tage, am 27. Januar 1856*, vol. 1 (Hamburg: J. F. Kayser, 1856), 22–28.

39 Cf. Schneider, *The Charmer and the Monument*, 171–73, 185–87.

Siboni had been the first tenor of the Italian opera company in Prague, and, like Luigi Bassi and many other young singers, he seems to have been trained theatrically by the manager and director Domenico Guardasoni who in 1787 had staged the original production of *Don Giovanni*. The twenty-two-year-old Siboni presumably sang Don Ottavio to Bassi's Don Giovanni in 1802;⁴⁰ from 1810 to 1814 they sang together again at Vienna's Kärntnerthortheater, and from two affectionate letters which Bassi wrote to Siboni in August 1823 (now preserved in Copenhagen's Royal Library)⁴¹ it appears that the two singers were close friends.

In Copenhagen, Siboni's obligations consisted primarily in casting and coaching opera singers and in giving singing lessons to the soloists of the Royal Theatre, including lessons in facial expression and theatrical gesticulation.⁴² For twenty years he exerted crucial influence on Danish operatic life, apparently working hard to have Mozart's operas performed the way he found correct. Thus on 18 May 1822 the Copenhageners witnessed a performance of *Don Juan* (until 1845 the opera was performed in a free Danish singspiel adaptation by Laurids Kruse)⁴³ in which all the roles, except Don Ottavio and Masetto, had been recast mainly with Siboni's students.⁴⁴ Don Giovanni was sung by the baritone Giovanni Battista Cetti, who, despite his Italian name, had been brought up in Denmark, where he had made his debut as an actor in 1814 at Copenhagen's small Court Theatre. In the same year he left the country because the Royal Theatre refused to let him sing Don Giovanni, but in 1817 he returned to make his debut at the theatre in another role, and with Siboni's arrival he became the leading baritone of the Royal Theatre for two decades, his most famous role being Don Giovanni, which he sang the last time on 1 April 1837.⁴⁵ When coaching Cetti in the role, Siboni is likely to have drawn on his knowledge of Bassi's performance, and a review from 1827 of the production indeed reveals striking similarities to the descriptions of the famous creator:

Herr Cetti possesses almost everything one demands from a good Don Giovanni, which is certainly not little: a beautiful voice, good expression, grace, lightness, life and ardour (his execution of the splendid aria 'Cool grapes [Fin ch'han dal vino]' is a

40 Cf. Waieldich, 'Don Juan von Mozart', 194.

41 DK-Kk, Collin's collection, XXIV B, Nos. 59–60.

42 Gerhard Schepelern, *Giuseppe Siboni. Sangeren – Syngemesteren. Et Afsnit af Operaens Historie ude og hjemme hovedsagelig paa Grundlag af hidtil ubenyttede trykte og utrykte Kilder*, vol. 2 (Copenhagen: Amadeus, 1989), 150. Details regarding Siboni's biography are taken from this exhaustive study.

43 On the first Danish production of *Don Giovanni*, see Heinrich W. Schwab, 'Zur Erstaufführung von Mozarts *Don Giovanni* in Kopenhagen (1807)', in Niels Martin Jensen and Franco Piperno (eds.), *The Opera Orchestra in 18th- and 19th-Century Europe II: The Orchestra in the Theatre – Composers, Works, and Performance* (Berlin: Berliner Wissenschafts-Verlag, 2008), 67–114. On the Danish Mozart reception, cf. Carsten E. Hatting, *Mozart og Danmark* (Copenhagen: Engstrøm & Sødring, 1991).

44 For dates and names of the Danish performances, I draw on Arthur Aumont and Edgar Collin (eds.), *Det danske Nationalteater 1748-1889: en statistisk Fremstilling af Det kongelige Teaters Historie fra Skuepladsens Aabning paa Kongens Nytorv 18. December 1748 til Udgangen af Sæsonen 1888-89* (Copenhagen, 1896–1900).

45 For Cetti's biography, see Carl Frederik Bricka (ed.), *Dansk biografisk Lexikon* (Copenhagen: Gyldendal, 1887–1905).

model in all these respects); all this Hr. Cetti has to a high degree. Nor does he neglect the dignity and nobility which the role demands.⁴⁶

It appears that Siboni taught Cetti to observe both the 'grace, lightness, life and ardour' and the 'dignity and nobility', which were absent from Rochlitz's and Hoffmann's readings but apparently characterized Bassi's rendition of Don Giovanni in general, and of 'Fin ch'han dal vino' in particular. This is of special significance since Cetti has gone down in operatic history as the Don Giovanni whom Søren Kierkegaard heard and who served as an indirect source of inspiration for the philosopher's 1842 essay on *Don Giovanni*, 'The Immediate Erotic Stages or the Musical Erotic'. In Kierkegaard's famous characterization of 'Fin ch'han dal vino', we may therefore hear not only an echo of Cetti's performance – Kierkegaard, who did not read music, had to rely on what he heard in the theatre – but even a faint echo of Bassi's. The philosopher's interpretation is strikingly different from those of Rochlitz and E. T. A. Hoffmann and aspects of it correspond not only with the 1827 review of Cetti's performance, but also with the anecdotes about 'Fin ch'han dal vino' recorded by Johann Peter Lyser:

This has been called the champagne aria, and that is undeniably very apt. But what is especially to be noted is that it stands in no accidental relation to Don Giovanni. This is his life, foaming like champagne. And just as the bubbles in this wine, while it seethes in inner heat, sonorous in its own melody, rise and continue to rise, so the desire for enjoyment resounds in the elemental boiling that is his life.⁴⁷

Not only does Kierkegaard's comparison of the aria to champagne recall Lyser's 1837 novella, but the bubbles that 'rise and continue to rise' even recall the musical crescendo suggested by Lyser both here and in the fake firsthand account of Bassi's Don Giovanni from 1833.

We may conclude that 'Fin ch'han dal vino' according to the historical sources was meant to be expressive of Don Giovanni's exuberant joy and humour rather than of cruelty, anger or desperation, as many interpreters, modern as well as romantic, have argued. In addition to Mozart's apparent insistence that the aria should not be sung prestissimo, the mention of dynamic contrasts found in Lyser's 1837 novella may hold a key to the way Bassi and Cetti performed it. Nåde implies that the proper performance proceeds from reading the text 'with intelligence', so the words should probably be the starting point for the application of colour and dynamics. Indeed, Mozart and his contemporaries rarely notated dynamics, but left them to the taste and imagination of the singers, who were thus granted a great deal of flexibility, though expected to respect the style and expression of the music. In Lyser's fake first-hand account it

46 'Herr Cetti besidder næsten alt hvad der udfordres til en god Don Juan, og det er sandelig ikke lidt: En smuk Stemme, et godt Foredrag, Gratie, Lethed, Liv og Ild (hans Udførelse af den briljante Arie: *Kjølige Druer* er et Mønster i alle disse Henseender), alt dette har Hr. Cetti i høi Grad. Men ogsaa den Anstand, den Noblesse, som Rollen udfordrer, overseer han ikke'; 'Theatret: Don Juan', *Kjøbenhavns flyvende Post*, 79 (1827).

47 Søren Kierkegaard, *Either/Or: A Fragment of Life*, trans. Alastair Hannay (Harmondsworth: Penguin, 1992), 135.

is mentioned that only at 'Ah la mia lista' was Bassi heard to 'exult to himself alone', while the novella offers what might be read as detailed dynamic directions: 'piano–piano! – Crescendo–forte–piano! Until everything resounds in the craziest, loudest exultation'. In fact, these five indications (piano–piano–crescendo–forte–piano) seem to fit the five stanzas of the aria, assuming that the singer's dynamics follow the texture of the orchestra, or rather of the wind instruments, since the strings accompany throughout. The first stanza, in which Don Giovanni tells his servant to prepare a party, is accompanied by strings and solo flute only, which would allow the performer to sing piano. In the second stanza, in which he tells Leporello to invite female passers-by, first the clarinets and then the bassoons join the flute for the last two lines, but this, too, could be sung piano. The first statement of the third stanza, in which Don Giovanni tells Leporello to arrange the bands for dancing, is accompanied by orchestral sforzandi that evoke the booming and bustling of the dance floor, while a flute, a clarinet and a bassoon double the vocal line for the repetition of the last four lines: this might prompt Don Giovanni to sing crescendo. The first dynamic climax is then reached in the fourth stanza, in which he looks forward to flirting with all the women: here he is accompanied by a flute, an oboe, the clarinets, bassoons and horns, which would require him to sing forte. Then there is a sudden drop in the accompaniment for the fifth stanza, in which he mentions his secret list of conquests: the music returns to the tune and the accompaniment of the first stanza, apparently calling for a return to piano as well. During the remainder of the aria, in which Bassi's Don Giovanni would 'exult to himself alone' – since Leporello has already been given all his orders – repetitions of the second and third stanzas (now, for the first time, accompanied by an orchestral tutti excepting only trumpets and timpani, and hence sung forte) alternate with repetitions of the fifth stanza (always with flute and strings only, and hence sung piano, the tutti only accompanying the last two lines of the stanza for their final 'exultant' statement, the concluding repetitions of 'devi aumentar' returning to flute and strings only).

The performance resulting from such a reading of the score would be a far throw from the demonic expression of sexual menace, delivered with ferocious speed and force and ending in a disdainful sneer, which has been promoted by critics, directors and singers from Friedrich Rochlitz and E.T.A. Hoffmann to Joseph Kerman and Massimo Mila, Joseph Losey and Peter Sellars, Ezio Pinza and Rodney Gilfry. If the baritone sings the aria calmly and standing while he leans lightly on Leporello's shoulder, if the tempo is not rushed, if the orchestra respects the dynamics of the singer, and if the phrasing and colouring follow the words, it should be possible to create the impression of one long crescendo as Don Giovanni evokes first the assembling of the girls, then the beginning of the dance, and finally the party's pleasurable conclusion. Only then will 'Fin ch'han dal vino' become the 'frivolous-cheerful outburst' suggested by Hohenthal, the 'comical song' suggested by Näke, the model of 'grace, lightness, life and ardour' suggested by the anonymous Copenhagen critic, everything being 'scent and champagne', as suggested by Lyser, while 'the desire for enjoyment resounds in the elemental boiling' that is Don Giovanni's life, as suggested by Kierkegaard.

SUMMARY

The article focuses on the performance of the aria 'Fin ch'han dal vino' from Mozart's *Don Giovanni* (1787) by the original leading baritone, Luigi Bassi (1766–1825). While no first-hand accounts of Bassi's performance are extant, a number of hitherto unknown or disregarded second-hand accounts and anecdotes were committed to paper in the nineteenth century. Examining these in detail, the article argues that both Mozart and Bassi favoured a charming, light-hearted, dynamically varied, not too rapid and basically comical performance of the aria. Perhaps due to the influence of Friedrich Rochlitz's adaptation of the opera (1801) as well as to E. T. A. Hoffmann's literary interpretation (1812), however, it was quickly reinterpreted on romantic premises by scholars as well as performers. This interpretation forms the basis of the modern conventional performance of the number, which favours extreme speed and an expression verging on the demonic or violent. Finally, the article compares the descriptions of Bassi's performance to Søren Kierkegaard's characterization of the aria (1842), arguing that the latter reflects a Danish performance tradition ultimately descended, through a series of influences, from Bassi.

Beep Beats of Banking and other Money Music

*On the appearances of music in a selection of
Danish TV commercials for financial products*

NICOLAI JØRGENSGAARD GRAAKJÆR

Previous research on music in TV commercials has routinely highlighted financial products – notably banking – for the absence of music. It has been argued that music compromises integrity and respectability.¹ Against this background it is somewhat surprising that recent Danish TV commercials for financial products are filled with music. It seems as if recent TV commercials for financial products represent an aesthetic avant-garde when it comes to the appearances of music in TV commercials. But why are TV commercials for financial products so filled with music? And in what way does music contribute to the overall commercial messages? These are the main questions to be examined in this article. More broadly, the article is also a contribution to a hitherto rather neglected field of research, namely the role of music in TV commercials in a text analytical perspective.²

TV commercials for Nordea and Danske Bank have been chosen for closer inspection. In a number of ways, the banks are comparable, and most importantly they represent competing market leaders within the business of banking in Denmark.³ In recent years, furthermore, their TV marketing campaigns have been comparable in scope judged by the number of new TV commercials broadcasted on TV2: During the period April 2004 to June 2008, Danske Bank has published 26 new TV commercials while Nordea has published 27. In April 2004, both Danske Bank and Nordea sent out a new TV commercial on TV2 and both commercials represented a newly introduced campaign. When watching the commercials for the first time, the similarity of address was apparent: Both commercials provided no explicit product information and both commercials were marked by depictions of life-styles. At first glance, also the music seemed significant in both commercials. The article will try to specify the role of the music and in doing so the article will involve both synchronic

1 E.g. Sigmund Helms, *Musik in der Werbung* (Wiesbaden: Breitkopf & Härtel, 1981), 40 and Hildegund Leo, *Musik im Fernsehwerbespot* (Frankfurt: Peter Lang, 1999), 41–42.

2 For a recent and comprehensive review of the field of research see Nicolai Graakjær and Christian Jantzen, 'Mapping Research on Music in TV commercials', in Nicolai Graakjær and Christian Jantzen (eds.), *Music in Advertising. Commercial Sounds in Media Communication and other Settings* (Aalborg: Aalborg University Press, 2009), 13–52.

3 Nordea was founded in 2001 by merge of the Finnish-Swedish MeritaNordbanken, the Danish Unibank and the Norwegian Christiania Bank and Kreditkasse. Today the bank also operates in Poland, Luxembourg and the Baltic States. Danske Bank was founded in 1871 as Landmandsbanken and today the bank is the largest in Denmark (Nordea is second-largest in Denmark).

and diachronic analysis: firstly by analyzing illustrative Danske Bank commercials from April 2004 to June 2008, secondly by analyzing illustrative Nordea commercials from the same period of time for comparison.

The article is based on analytical readings of the audiovisual texts and the potentials of significance herein. The analysis takes its point of departure from de-contextual readings compared to actual viewing of TV commercials. Thus the article will not discuss matters of production and actual reception. Specific analytical observations are, accordingly, based on my inter-subjectively constituted experiences. The article is inspired by semiotic theory, as it has spread within popular musicology during the last decades.⁴

DANSKE BANK, APRIL 2004

Thirty-five beeps supplemented by bass, drums, and other percussion. In short, this is the musical elements of the TV commercial for Danske Bank broadcasted for the first time in April 2004 on TV2 (see outline of the commercial in Table 1).⁵ Throughout various TV commercials for Danske Bank broadcasted since at least October 2003, these musical elements have appeared consistently together with the slogans ‘Do it your way’ and ‘Do what you do best – we do.’⁶ Thematically, the commercials present individuals allegedly doing what they ‘do best’. The formats of the commercials are either *voice-over* or a kind of *testimonial*,⁷ the latter representative of the TV commercial to be analysed in more detail. Here we are presented with an amateur astronomer (A) interviewed and seen preparing star inspection from his private observatory. The visual presentation of A engaging in his hobby establishes a timeframe of a day, while A’s testimonial has wider historical and autobiographical dimensions. Shot

4 Nicholas Cook, *Analysing Musical Multimedia* (Oxford: Oxford University Press, 1998), and Philip Tagg and Bob Clarida, *Ten Little Title Tunes* (New York: MMSMP, 2003) represent two of the most important sources of inspiration.

5 This outline – as well as the one presented in Table 3 – is meant as a visual support to the text analysis, and the level of detail is admittedly rather low. Ideally, the reader should also watch the TV commercials in question. When possible, references to the specific TV commercials are indicated. On the producer’s, Moland Film Co., website (www.moland.dk), some of the campaign’s commercials including the music to be analysed are accessible (regrettably not including the specific commercial featuring the amateur astronomer). The spoken testimonial referred to in Table 1 is translated from Danish: ‘Jeg har interesseret mig for astronomi siden jeg var tretten år. Jeg fandt himlen fascinerende. Og øh ... hvad er mere naturligt end at prøve at udforske det selv. Så øh ... da min kone og jeg øh ... skulle til at se os om efter et nyt hus, så skulle der også være mulighed for at lave et observatorium. Der skulle jo findes et sted for observatoriet, så vi var nødt til at lave en tilbygning til huset. Fordelen ved det her er jo, at øh ... jeg skal ikke ret langt væk fra familien for at dyrke min hobby. Fordi der er ikke mere end ti skridt, så er man i kontrolrummet. Det sker jo af og til, at der kommer nogle kometer øh ... forholdsvis tæt på jorden. Og finder man én så får man kometens navn opkaldt efter sig. Så øh ... det kunne da være meget spændende.’

6 ‘Gør det på din måde’; ‘Gør det du er bedst til – det gør vi.’

7 Here and in the following commercial formats refer to the categorization in Jørgen Stigel, ‘The aesthetics of Danish TV-spot-commercials. A study of Danish TV-commercials in the 1990’ies’, in Flemming Hansen and Lotte Ysing Hansen (eds.), *Advertising Research in the Nordic Countries* (København: Samfundslitteratur, 2001), 327–50.

18 (see Table 1) presents a convergence of these two periods of time: As we see A looking towards the sky, we hear A reveal his dream of discovering a comet. A's testimonial does not refer to Danske Bank in explicit terms (contrary to more traditional versions of testimonials), and the reference to Danske Bank is only implied by A's apparent need for financial support to engage in his hobby and to fulfil his dreams. Towards the end, the slogan and logo explicitly announces Danske Bank as sender (cf. shots 20–22).

In accordance with the other three TV commercials from the same campaign, we are exposed to the elite: A person, who is in possession of the basic living conditions allowing him or her to pursue an elite project of a spectacular nature. The individuals presented in the campaign are all relatively young (no more than fifty years old), and they are all presented individually with individual projects to be pursued on their own (apart from the amateur astronomer, the commercials present an actor, a dancer, a windsurfer, etc.). Thus, the visuals exemplify the personal deisx of the slogan, and by showcasing spectacular hobbies, the commercials also provide (potential) customers with inspiration.

In a wider perspective, the topic of the commercials corresponds to current processes of individualization, often highlighted as a defining characteristic of late modern Western society. The imperative of do-it-yourself, inscribed in processes of individualization,⁸ is manifest in A's urge to 'explore it myself'. Implied in the statement 'I do not have to go far away from my family to engage in my hobby' it is even implied that A has to isolate himself to engage in his hobby (including the dream of having a comet named after him). Also the actual interview setting – with A sitting alone in his so-called control room – can be understood as a metonymic representation of the individualized, self-responsible aspiration of life. A presents himself as very committed ('an interest in', 'found the sky fascinating', 'very exciting'), and the hobby seems to be an almost inescapable necessity of life ('what is more natural', 'had to'). One can only wonder: Where and what would A be, if it were not for the (financial) support of Danske Bank? The bank is strongly implied as a facilitator of the realization of individual dreams.

BEEP MUSIC

The commercial includes music throughout all forty-five seconds. In the beginning and in the end, the music is exclusively exposed, but predominantly the music is heard together with the testimonial of A. The music is non-diegetic: It does not seem to originate from sources shown or implicated. As to the origin, the music is an extract (from the intro) of the song 'Tigerman' by Teddybears STHLM.⁹ Most viewers might not be able to acknowledge this pre-existence and indeed, musical

8 E.g. Anthony Giddens, *Modernity and Self Identity – Self and Society in the Late Modern Age* (Cambridge: Polity, 1991), and Ulrich Beck and Elisabeth Beck-Gernsheim, *Individualization* (London: Sage Publications, 2000).

9 The song appears on the album *Rock 'n' Roll highschool* (Sony 2001, 5023762000).

Table 1 (continued).

Time (approx. in sec.)	26	28	29	30	32	35	37	40	42	43
Shot	13	14	15	16	17	18	19	20	21	22
Picture	1. scenario A is seen engaging in his hobby	A hits the keys of a computer	Close-up of the computer screen	A walks up stairs	Final preparation of the astronomic telescope	A looks towards the dark sky (seen from the outside)		Still picture White letters on a dark blue background	Still picture White letters on a dark blue background	Still picture Logo White letters on a dark blue background:
	<i>Visualized periode</i>	<i>Daytime</i>		<i>Night time</i>				<i>Do it your way</i>	<i>Have a talk about housing with us</i>	<i>Danske Bank Do what you do best — we do</i>
Testimonial	2. scenario A is seen being interviewed						[similar to shot 2]			
		<i>It happens...</i>	<i>...that comets pass by...</i>	<i>ebb... relatively close to planet Earth.</i>	<i>And if you find a comet, then...</i>	<i>...it will be named after oneself.</i>	<i>So ehh...that could be very exciting.</i>			
<i>Period of the narrative</i>	<i>Present</i>		<i>Future</i>							
Environmental sounds (where nothing is indicated there is no noticeable sound)		A clear beep	Numerous unclear beeps	Sounds of footsteps	A 'crescendo- suction'					
	Music <i>Groove</i>	Episodic marker: All instruments pauses and only beeps are heard	Similar to 2nd version + handclaps and a short 'crescendo-suction' is heard	3rd version of the <i>groove</i> : Similar to 2nd version + handclaps and a short 'crescendo-suction' is heard	Episodic marker: All instruments pause and a 'crescendo- suction' is heard	4th version of the <i>groove</i> : Similar to 3rd version + percussion on every beat. Volume is turned up				

dimensions other than the exact ‘career’¹⁰ of the particular piece of music seem to have significance. For one thing, the stylistic features of funk and electronica, which ordinary viewers might even find unexpected and challenging (to be expanded on below), seem important.

The musical expression in the commercial can be coined an increasingly intensified *groove*.¹¹ Rhythm and sound dominate the musical expression and melodic and harmonic progressions are absent. The groove commences by a relatively slow (52 bpm) and metre-wise undefined succession of beeps. Initially, the beeps are experienced as sound effects or environmental sounds as we have been habituated to them via our handling of electronic objects. For some viewers the beeps might cause a surprise or mild shock: ‘Why is my TV beeping!?’ From this sparse expression – a simple ‘beep’ – the groove develops into a richer and pulsating rhythmic structure.

When exposed exclusively in the beginning of the commercial, the beeps do not constitute a musical expression as the beeps are neither ‘musical’ nor ‘musicalized’.¹² However, with the introduction of acknowledged musical instruments (first and foremost a semiquaver dominated bass-line) the beeps are soon embedded in a musical structure. From here on, the beeps do not (anymore) present themselves as an unintended by-product of electrical equipment. Rather, the beeps function as basic units of musical time. What initially seemed to be a musically indeterminate succession of beeps is now musically specified as backbeats in a 4/4 metre structure. With the introduction of the bass-line, the groove finds its basic structure from which succeeding modifications emerge (see Table 1).

These circumstances suggest that the beeps have particular significance. In a paradigmatic perspective, the beeps stand out as an extraordinary (and foreign) element in the present context, thus representing a kind of genre synecdoche.¹³ Primarily, this analysis must be appreciated in light of the specific context of (music in) TV commercials, that is: No other TV commercial at the time of broadcast includes such highly profiled beeps. In a theoretical perspective, the beeps might be said to represent markedness,¹⁴ because they conflict with stylistic expectation. Thus, when watching the commercial, the beeps might cause viewers to increase their level of awareness and search for meaning: ‘What are those beeps doing in this commercial?’

10 A term inspired by Anna Lisa Tota, ‘When Orff meets Guinness: Music in Advertising as a Form of Cultural Hybrid’, *Poetics*, 29 (2001), 109–23.

11 Here and in the following musical formats in TV commercials refer to the categorization presented in Nicolai Graakjær, ‘Music in TV commercials – Formats, Frequencies, and Tendencies’, in Graakjær and Jantzen (eds.), *Music in Advertising*, 53–74.

12 In this context ‘musical’ refers to sounds emanating from acknowledged (musical) instruments, whereas ‘musicalized’ refers to sounds organized in an acknowledged (musical) structure (i.e. sounds not necessarily emanating from acknowledged instruments, as the example of car horns tooting a melody would illustrate).

13 Following Tagg and Clarida, *Ten little Tile Tunes*, 101.

14 Inspired by Robert Hatten, ‘Style, Motivation and Markedness’, in Thomas Sebeok and Jean Umiker-Sebeok (eds.), *The Semiotic Web* (Amsterdam: Mouton de Gruyter, 1987), 408–29, and Raymond Monelle, *Linguistics and Semiotics in Music* (London: Routledge, 1992), 268 ff.

SYNCHRONIZATIONS

As implied, the groove is characterized by an increased intensity throughout the commercial. Accordingly, the groove converges with the thematically intensifying visual and verbal elements of the commercial, and two forms of audio-visual synchronizations constitute this convergence.

Firstly, one form of synchronization is manifest through musical episodic markers¹⁵ which functions as transition between the gradually intensified versions of the groove: The music pauses and intensified versions of the groove are musically pronounced via what might be coined a ‘crescendo-suction’.¹⁶ As the episodic markers coincide with, and hence highlight, central statements of the testimonial, a kind of correspondence between spoken words and sound can be experienced. Furthermore, the crescendo-suctions are synchronized with several of A’s bodily movements while preparing the observatory: One such synchronization occurs when A leans his upper body over the roof of the observatory to watch the sky (shot 8, Table 1), and another when A moves a cup of coffee towards his mouth (shot 12). Generally, the crescendo-suctions convey an increasing tension, not least because of their iconic resemblance to a powerful breathe-in.

Secondly, one form of synchronization emerges from the relationship between musical beats and visual cuts. Whereas most cuts are ‘softened’ by binding effects of music and testimonial, some cuts are ‘hardened’ by a precise synchronization between cuts and the stringent musical beat. One of these synchronizations take place between shot 12 and 13, and here all other musical elements pause allowing the beep to become the precise ‘sound of the cut’. An arresting preparation for the mentioning of the ‘control room’ (during shot 13) has been established. Another synchronization takes place as the final shot is presented (shot 22) including the logo and written slogan of Danske Bank. At this point, the groove has reached its climax, and additionally the music volume is louder compared to the preceding parts of the commercial. Thus, the presentation of logo and slogan is supported by a striking musical accompaniment.

In summary, different levels of synchronizations – in the appearance of both episodic markers at essential verbal statements, similarities of movement between musical and visual elements, and the detailed sequencing of beats and cuts – add considerably to an overall impression of advancement towards culmination.

THE SIGNIFYING POTENTIAL OF THE BEEP

As suggested above, the beeps seem to play a pivotal role in the construal of audiovisual signification. Each beep comes with a reverb effect (or a kind of release in the terminology of envelope), whereby impressions of space and openness are

¹⁵ Following Tagg and Clarida, *Ten little Tile Tunes*, 101f.

¹⁶ A term here used for the whistling sound of a deep breath with lips close together (a kind of reversed fricative). In the TV commercial, the sound has probably been designed by playing backwards, and in half tempo, the sound of a crash cymbal.

conveyed. However, and most importantly, the beeps have significance because of the auditory close affinity to an electronic apparatus. Normally, a beep appears as an indexical sign of the presence and activation of electronic equipment, and the computer is an obvious reference. In context of the musical expression, the beep presents itself as a sonic anaphone, that is, as an imitation of a non-musical or para-musical sound.¹⁷ Generally, the beep can be heard as an indicator of Danske Bank being representative of a high-tech corporation with emphasis on net-banking. Also, the computer is associated with sterility, rationality and stability – it seems as if Danske Bank provides direct and solid online fulfilling of dreams.

The association to a computer is directly motivated by visual elements. Thus, at one point (shot 14) A is seen operating a computer and A hits a key entailing a beep sound that admittedly appears somewhat different from the musicalized beeps (it has no significant reverb and it is pitched as B and not an E, like the musicalized beeps). However, the beeps stand out as extraordinary sound objects, and the sound of A's operation resembles the musical sounds. Thereby non-diegetic sounds seem to blend with diegetic ones. This is also the case in shot 10: As A turns on one of his many monitors, what follows is a sound that very much resembles the crescendo-suctions, analyzed above. From these instances, associations to space and science-fiction may arise (possibly encouraged by the ordinary viewer's acquaintance with films and series of such genres). Furthermore, in accordance with these associations, the highly regular beeps may be heard as a countdown, supported also by the general impression (mentioned previously) of an increased intensity towards a climax of some sort: The climax of the commercial would be the closing statements of the testimonial and the explicit presentation of Danske Bank. On another associative level, the climax might include a more metaphorical reading: 'Countdown to a takeoff of customer's dreams'.

Not only associations to computers are activated. The context of a bank-product might arouse associations to credit card use (e.g. in terminals). Often beeps will assure credit card users and personnel of successful economic transaction, and the beep will function as a kind of auditory receipt. Even though actual transactions do not, of course, come off quite so systematically as the regular beeps of the music might indicate, the sound of 'stylized credit card music' might be experienced: A kind of music that the bank would like to hear, and a kind of music that the customer would like to participate in performing. A somewhat similar association involves the sound of scanners in supermarkets. Once again, the beeps of the commercial are required to be appreciated as a kind of 'stylized (checkout assistant) music' and, of course, no humanly performed scanning sustains a constant beat. What these two examples amount to, is arguably a representation of the 'sound of consumption'.

It is the beeps which most significantly represent the musical brand of Danske Bank in 2004. Signifying potentials are realized on the basis of the exact relationship of audiovisual elements. In other words, the signifying potentials of the music are realized through the specific co- and con-textualization, and concurrently the music highlights

17 Following Tagg and Clarida, *Ten little Tile Tunes*, 99 f.

particular aspects of the verbal and visual expression. The explicit reference to astronomy, money, and banking, for example, invites the realization of the specific musically signifying potentials high-tech, count-down, and consumption. It appears reasonable to assume that alternative verbal and visual elements might have resulted in alternative realizations of musical signifying potentials (one could easily imagine robots and heart-pulse scanners, for example, to be realized more clearly than is seemingly the case).

THE BEEP-BRAND AS A BRAND

In light of contemporary music in TV commercials, a groove is an uncommon format for a musical brand.¹⁸ Music lasting an entire TV commercial is indeed not unusual. However, when accompanying a spoken narrative (*testimonial*, *presenter*, or *voice-over*) this music will typically appear indistinct and with no apparent synchronization to other audiovisual elements. Usually, such music will present itself in the form of a turnaround functioning as an auditory backdrop. In the present case, the music is not to be considered simply a musical backdrop: The music is distinct via its sound and progression (the level of text), the music is synchronized to other audiovisual elements (the level of co-text), and the music appears consistently in several commercials (the level of con-text).¹⁹

Musical brands are usually representative of either original music (music composed for the commercial, e.g. jingles for Intel) or pre-existing unknown music.²⁰ The latter being representative of the present case has the advantage of a rather undetermined potential for signification (contrary to well-know pre-existing music), and by being used consistently across different commercials (and even media), the music is able to fulfil essential functions of music in advertising, e.g. to induce attention, recognition, and continuity.²¹ Without going into a detailed discussion on the production perspective, it seems appropriate also to highlight the possibility of unknown pre-existing music to both add unconventional signifying potentials to the commercial and to gain commercial success precisely from having appeared in commercials.²² The use of Teddybears STHLM's 'Tigerman' is a case of unconventional signifying potential, but, so far, the use has not caused a notable hype around the piece of music (or the band).

The use of beeps in commercials for Danske Bank may be considered a market communicative scoop: A well-known environmental sound is 'colonized' by Danske Bank, not unlike the 'psst'-sounds of Coca-Cola commercials and the clinking sound of bottles in commercials for Carlsberg. However, such 'colonization' can cause

18 See Graakjær, 'Music in TV commercials – Formats, Frequencies, and Tendencies'.

19 For a substantial presentation of text, co-text, and con-text, see *ibid.* 58 ff.

20 Contemporary commercials for Alm. Brand (A Danish bank and insurance company) and JYSK (A Danish based worldwide supplier of bedding materials, etc.) are remarkable exceptions; see Nicolai Graakjær, 'The JYSK Jingle – On the Use of Pre-existing Music as a Musical Brand', in Graakjær and Jantzen (eds.), *Music in Advertising*, 99–120.

21 Graakjær and Jantzen, 'Mapping Research on Music in TV commercials', 22 ff.

22 As highlighted in Bethany Klein, *As heard on TV: Popular music in advertising* (Farnham: Ashgate, 2009).

viewer irritation by representing well-known environmental sounds. Compared to the diegetic appearance of signature environmental sounds in commercials for Coca-Cola and Carlsberg, the non-diegetic beep-brand of Danske Bank entails that viewers pay attention. The risk of rapid wear-out and irritation is thus manifest, and once paid attention to, the beeps will (perhaps) soon appear annoying. This is perhaps one of the reasons why Danske Bank abandons the use of beeps in July 2005.

DANSKE BANK, 2005–2008

‘West End Girls’

In July 2005, a new campaign appears.²³ Compared to the preceding campaign, several features are maintained: The musical expression is a gradually intensified groove and again slogan and logo are featured at the end of the commercial accompanied by the, by then, climaxed groove. In addition, these commercials also involve a spoken text; however, this time in the form of a voice-over. ‘Time is your’s’²⁴ is the outspoken essential premise of the voice-over, and the voice-over presents a number of arguments why (and how) the bank ensures customers independence of business hours (e.g. by providing net-banking 24 hours a day). Visually, the commercial is structured by a series of shots showing people working or getting ready to work at different times and in different places of the world. The commercial begins and ends with shots of a person drawing the curtains at a hotel room.

The groove is distinct because of its history. Thus, the groove represents a quotation from a piece of well-known pre-existing music, namely Pet Shop Boy’s ‘West End Girls.’²⁵ The musical style of the ‘West End Girls’ groove is comparable with the beep-groove (e.g. gradually intensified, a sparse instrumentation, a consistent beat), and generally the groove presents itself as synth-pop electronica. In the beginning, only synthesizer pads and a hi-hat (defining a beat in a 4/4 metre) are heard, and after a while the bass drum supplements the groove by defining a two-bar form stressing the downbeat in every second bar.

The present commercial does not activate signifying potentials regarding Pet Shop Boys nor the specific history of the song (e.g. its esoteric references to (homo) sexuality). On a general level, the reference to East and West (cf. the visual presentation of settings in both Asia and Western Europe) might for some viewers activate a reference to the title and lyrics of the song, even though not explicitly performed in the commercial. First and foremost, signifying potentials of 24-hour activity, easiness, and progress are being realized through the visual co-textualization of the music.

With the use of ‘West End Girls’, the musical brand of Danske Bank is revitalized in a way that both modifies and preserves (features of) the beep-brand. The use of pre-existing known music offers new potentials for significations at the same time as

²³ Produced by *Bacon cph*.

²⁴ ‘Tiden er din egen’.

²⁵ The song appears on the album *Please* (Parlophone PSC 7303) released in March 1986.

stylistic characteristics of synth-pop and electronica are preserved. On a general level, the musical elements in the commercial continue to support expressions of easiness, stability, coolness, and high-tech.

'I Can'

Another campaign is introduced during 2006.²⁶ The music is a quotation from (the beginning) of Nas' 'I Can', and the music, a song,²⁷ appears throughout the commercial. The song, hip-hop-styled including a significant paraphrase of Ludwig van Beethoven's 'Für Elise' (Bagatelle, WoO 59), was a major hit in 2003. During the commercial, both the paraphrase of 'Für Elise' and the hook-line, sung by children in unison and in call-and-response, are heard. This appearance of a verbally sung message is a new feature for commercials for Danske Bank in the period. Originally, the verbal message of the Nas song draws attention to political issues of emancipation, and the lyrics urge young (Afro-American) people to take responsibility of their own socio-demographically restricted life: 'I know I can – be what I want to be. If I work hard at it – I'll be where I want to be'. The 'Für Elise' theme seems to symbolize 'work hard at it', as it is obviously played by a novice (a reading supported by the music video showing an Afro-American child playing the piano). The TV commercial seems to abandon the political socio-demographic dimensions of the lyrics. By showing a young urban boy practising soccer, the lyrics now seem perfectly in line with the slogan of the bank, that is stressing the individualized pursuit for emancipation from the ordinary.

Stylistically, the music, and the structural functions it performs, continues along the lines of previous commercials: The music has a firm beat which intensifies to a culmination towards the end synchronously to the disclosure of logo and slogan. However, a modification is represented through the presentation of the verbal text (singing and rap) which allows the music to play an even more important signifying role compared to previous commercials.

'The best of two worlds'

The final campaign in the period commences in May 2007.²⁸ Now the music is *centre-stage* to a degree not encountered before: Not only is the music heard, it is also seen and it appears diegetic. As final statements, the logo and slogan from preceding commercials are preserved, but the specific theme of this campaign is an introduction to a new double-concept (presented visually as text): 'We have combined the best of two worlds: No fees + personal counselling'.²⁹ Still, individualization

26 Produced by *Bacon cph* and *☺ Co.* The TV commercial can be seen at: www.youtube.com/watch?v=BMIGyCyyP4w&feature=related, or at the producer's website: www.andco.dk/#AndCo. The song 'I Can' appears on the album *God's Son* (Columbia 86930) released in December 2002.

27 Still following the categorization in Graakjær, 'Music in TV commercials – Formats, Frequencies, and Tendencies'.

28 Produced by *Bacon cph* and *☺ Co.* The TV commercial can be seen at: www.youtube.com/watch?v=T2N4RDP5q4Y, or at the producer's website www.andco.dk/#AndCo.

29 'Vi har blandet det bedste fra to verdener: Nul daglige gebyrer + Personlig rådgivning'.

runs as an overall theme, and unambiguously the commercial addresses its viewers: 'For all of you, who like to take care of things yourself'. Also, the musical expression is formed as a groove with a gradually intensifying effect toward a culmination at the end.

The double-concept is implemented in an extraordinary way. In the beginning, a white female harpist is seated at what turns out to be a scene in a concert hall. Empty audience chairs and informal clothing soon indicate that this is no concert but a planned rehearsal. With great musicality and sensitivity, the harpist plays an extract from Isaac Albéniz' 'Asturias (Leyenda)'. Thus, a quote from a piece of pre-existing music (the music of Albéniz) is exposed in the beginning of the commercial. However, soon the musical expression changes as the camera moves and reveals yet another musician on stage. An Afro-American male starts doing what he apparently does best (or at least what he does really well), which is performing beat-box breaks into a microphone. By supplementing the music of the harpist, a kind of fusion music emerges in which 'two musical worlds' meet: A classical acoustic (visualized as white and female) world and an electronic, beat and groove oriented (visualized as black and male) world. The two musical 'worlds' are represented, and the musical expression both symbolizes the specific theme of the campaign ('the best of two worlds') and the more long-lasting slogan ('do what you do best'). With this TV commercial (and four others in the same campaign), Danske Bank extends the repertoire of what one would expect from music in TV commercials (and especially regarding finance products).

Table 2 presents an overview of the Danske Bank commercials analysed and commented on above (left column). Also, Table 2 presents an overview of contemporary commercials from Nordea (right column) to be analysed and commented on below.³⁰

On a general level, the table illustrates how Danske Bank changes commercial campaign more often than Nordea. In addition, the musical dimensions of the campaigns of Danske Bank are more varied. The more specific characteristics of commercials for Nordea will be examined in the following sections.

NORDEA, APRIL 2004

In comparison to the Danske Bank commercial of April 2004 analysed above, the commercial for Nordea of April 2004 shows remarkable resemblances. Thematically, both present the (potential) realization of plans and dreams, and the Nordea slogan goes: 'If you want to realize your plans, have a talk with us. Nordea. Making it possible'.³¹ The format of the Nordea commercial is, furthermore, a kind of *tes-*

³⁰ The overview presents what I believe to be the most significant campaigns from Danske Bank and Nordea in the period under consideration.

³¹ 'Vil du have råd til at føre dine planer ud i livet, så tal med os. Nordea gør det muligt' (in Danish, the wording 'have råd til' both translates to 'afford' and to 'need advice on'). The commercial is produced by Wibroe, Duckert & Partners Production. Another commercial (with the exact same music) from the same campaign can be seen at www.youtube.com/watch?v=IDY5z3DZU_g.

Year	Danske Bank	Nordea
2004	<i>Testimonial</i> and <i>voice-over</i> (Teddybears STHLM, quote)	<i>Testimonial</i> (Jacob Andersen, original music)
2005	<i>Voice-over</i> (Pet Shop Boys, quote)	<i>Testimonial</i> (Jacob Andersen, paraphrasis)
2006	<i>Testimonial</i> (Nas, quote)	
2007	<i>Drama</i> and <i>Presenter</i> (several, quote and paraphrasis)	
2008		<i>Voice-over</i> (several)

Table 2. Overview of TV commercials for Danske Bank and Nordea 2004–2008.

testimonial, and thus we see a range of Nordea customers silently presenting us with transparent screens with illustrations of objects supposedly representing their plans and dreams, e.g. a boat, a garage, a caravan, and a pregnant woman (symbolizing family increase). However, the commercials for Nordea also have significant dissimilarities compared to the commercials of Danske Bank. Firstly, several persons are involved in presenting their dreams in the commercials for Nordea, and obviously more than one person benefits from the realization of dreams. Every dream seems motivated by having a good time or by preparing future life collectively (e.g. friends, couples, and families; all examples of social relations presented throughout the five commercials of the campaign). Secondly, the presented plans and dreams are quite ordinary in comparison to the ones presented in commercials for Danske Bank, and the dreams represent numerous stages of life as both younger, middle-aged, and elderly people are involved.

As with commercials for Danske Bank, the musical dimension of the commercial for Nordea is highly significant, too. Music is heard throughout the commercial and the music reaches a climax at the end of the commercial simultaneously to the presentation of slogan and logo (see Table 3). The musical format is a song and it appears distinct by way of its privileged auditory position: other sounds are either placed in an auditory background (environmental sounds accompanying the testimonials) or placed at the end of the commercial (a voice-over). At first glance, the music appears as a piece of original music with no dissemination outside the commercial. Being a medium-tempo, blues-and-country-inspired feel-good rock-song, it sounds like a pastiche of a song from the 1960s or 1970s in the musical vein of Steppenwolf's 'The Second' and Stephen Stills' 'Manassas'.³² Among such style indicators are a slide guitar with distortion, twanged singing, and predominantly modal harmonies (see Table 4 for an overview of the lyrics and chord progression of the song heard in the commercial).

32 'The Second' (Dunhill DS-50037) was released in September 1968 and 'Manassas' (Atlantic SD 2-903) was released in April 1972.

Table 3. Overview of TV commercial for Norddea (broadcasted for the first time in April 2004 on TV2). Duration: 30 sec.

Time (approx. in sec.)	1	2	2	4	7	10	13	
Shot	1	2	3	4	5	6	7	
Sequence	Caravan							Boat
Picture	A woman and a girl are packing a very small car	A man is helping them	All three – with a boy playing soccer in the background – look towards the camera with a screen presenting a drawing of a caravan	A boy is lifting one end of a screen with a drawing of a curved line. In the background a woman and a little boy are playing	A man is lifting the other end of the screen, and they make sure to place the curved line in front of the woman's flat stomach. They are all looking at the camera	A young couple is standing together looking into the camera with a lake in the background	The couple hold up a screen with a drawing of a boat	
Camera angle	Medium	Close-up	Medium. Slow forward dolly	Close-up	Medium. High-angle shot	Medium close-up	Medium	
Voice-over	...	...	...	...	...	...	...
Lyrics	...	...	...	<i>Here's a man...</i>	<i>...with a dream over there.</i>	<i>It's a frame and a...</i>	<i>...thought in the air; pretty...</i>
Music	Intro							A – Verse
<i>Song</i>								

Time (approx. in sec.)	16	19	21	24	26	
Shot	8	9	10	11	12	
Sequence	Garage					
Picture	A man stands in the rain in front of a car. He holds a screen with a drawing of a garage	A boy looks into the camera	The boy sits in a sofa next to a woman in front of an aquarium. They hold a screen with drawings of snorkels	The boy is presented as if he were wearing the snorkel	Still picture An animated logo. Blue letters on a white background <i>Norddea</i>	
Camera angle	Medium. Slow backward dolly	Close-up	Medium	Close-up		
Voice-over	...	...	<i>If...</i>	<i>... you want to afford the realization of your plans...</i>	<i>...have a talk with us. Norddea. Making it possible</i>
Lyrics	<i>...soon, it changes all. Sum-</i>	<i>mer, Winter...</i>	<i>...Spring or Autumn. Let's see...</i>	<i>...now, come on...</i>	<i>...come on, come on, the world is at morning</i>	
Music	A – Verse [continued]					B – Refrain
<i>Song</i>						

	I	♭VII	IV	
Verse:	There's a man,		with a dream over there.	
	I	♭VII	IV	
	It's a frame,		and a thought in the air.	
	I	♭VII	IV	
	Pretty soon		it changes all.	
		IV	♭VII	IV
	Summer, Winter, Spring or		fall,	
			I	V
Refrain:	let me hear you say: come on,		come on,	♭VII
	The world is moving.			

Table 4. Text and chord progression for song in commercial for Nordea.

Structurally, the music unfolds in three subsections (intro, verse, and refrain) which form the overall structure of the commercial. Thus, an instance of parallelism of process³³ between music and visual elements is established: The intro and verse is accompanied by the visualized testimonials (customers showing transparent screens) and the commercial parts of the lyrics are throughout synchronized in detail with elements of the visual. For instance, the phrase ‘There’s a man ...’ is synchronized with the shot of a boy (shot 4, Table 3) and the reference to both ‘a dream’ and a place (‘over there’) is visually highlighted (shot 5). Towards the end of the commercial, the refrain is synchronized to the presentation of logo and slogan, and thus two verbal messages appear simultaneously. Potentially, such an expression could easily result in a disruption – the two verbal messages might mutually interfere – but this is arguably not the case in the present commercial. The actual arrangement of the verbal messages thus allows for both messages to be appreciated to some degree. In an attempt to specify the actual arrangement, Table 5 provides an overview of the two verbal messages on an unspecified timeline (an arrangement not visible in Table 3).

Table 5 illustrates how the verbal messages are supplementing each other: Pause in one message is ‘filled’ by the other message, and this arrangement allows each message to stand out relatively perceptible. Also the dissimilar qualities of the verbal messages support this impression, of course (a male singer in English and a female voice-over in Danish). The voice-over, however, seems to attract most attention since it is privileged in an auditory foreground and represents the most recently added element. Thus, the refrain performs the function of an intensifying accompaniment to the voice-over. The concluding slogan part – ‘making it possible’ – appears just as the lyrics of the refrain pauses and prepares for its climax by a sort of harmonic cliff-hanger (a ♭VII-chord lasting a whole bar). The musical hook-line – ‘the world is moving’ – emphasizes the slogan, echoing the final wording of the voice-over. More

33 Following Cook, *Analysing Musical Multimedia*, 77.

<i>Lyrics</i>	<i>Voice-over</i>
- - - Let's see now - - - come on, - - - come on, - - - come on, - - - the world is moving	Vil du have råd til at føre dine planer ud i livet - - - så tal med os. - - - Nordea gør det muligt ³⁴

Table 5. The relationship between two verbal messages in a TV commercial for Nordea.

specifically, the relationship between the voice-over and the song bears resemblance to an end-rhyme (cf. 'muligt'³⁵ and 'moving'). Involved in this rather rich end-rhyme is both alliteration and assonance, and moreover both words represent the same foot (trochee). Musically, a kind of call and response-relation is performed, and the musical echo stands as an affirmation of the promise to future customers (or reassurance for present ones) expressed in the voice-over.

In comparison to the stringent and sterile beats of the Danske Bank commercial of April 2004, the Nordea commercial involves a more outspoken musical appeal to *pathos*. Alluring melodic and harmonic progressions are expressed, and the music seems to encourage viewers to somehow join in (explicated by the repeated 'come on' of the refrain). Thus, the music plays an essential role in symbolizing the fulfilling of shared dreams and having a good time together, contrary to the individualized aspirations of customers of Danske Bank.

NORDEA, 2005–2008

'The World is moving'

In November 2005, the first long lasting change of campaign since April 2004 occurs.³⁶ Apart from the music only few modifications have taken place. Most importantly, specific product information is added in written verbal text: 'The more banking you do with Nordea, the more benefits you get'.³⁷ In the 2005 commercial, the testimonial involves only one scenario: A man is seen from behind standing at the edge of a wood while two children run deeper into the wood. Between the man and the children, a drawing of a cottage appears (similar to the transparent screen illustrations presented in the previous campaign). As the camera pans, the children appear to be playing inside the virtual cottage. The man is obviously dreaming about cottage life and during the commercial he is portrayed in medium shots with closed eyes and a mild smile on his face.

34 The Danish wording is preserved here to illustrate the exact relationship between the voice-over and the lyrics sung. The phrase translates into: 'If you want to realize your plans, have a talk with us. Nordea. Making it possible.'

35 Translates into 'possible'.

36 Produced by Wibroe, Duckert & Partners Production.

37 'Jo flere bankforretninger du samler hos Nordea jo flere fordele får du.'

Accompanying these visual elements is a paraphrasis of the song heard in the April 2004 commercial. The song is varied in several ways: An electric guitar is now playing broken chords with reverb, the tempo is rubato and hence there is no solid beat. In addition, a few synth-effects and an airy singing style are significant alterations compared to the previous version of the song. These musical modifications generally allow for a vague and dreamy expression, supported by the visual elements and the lyrics (cf. the day-dreaming man and the phrase ‘a dream’).

The lyrics of the song have also been changed, and apparently this change is motivated by interplay between voice-over and song. In Table 6, this interplay is illustrated (a pause is indicated by ‘- - -’ and absent parts of the lyrics – compared to the song from the April 2004 commercial – are indicated by a strikethrough).

<i>Lyrics</i>	<i>Voice-over</i>
There’s a man, with a dream over there.	- - -
It’s a frame, and a thought in the air.	- - -
Pretty soon it changes all	The right moment to talk to your personal
Summer, Winter, Spring or fall	counsellor at Nordea ³⁸
let’s see now, come on, come on, come on,	- - -
The world is moving.	- - -
- - -	Nordea. Making it possible!

Table 6. Overview of relationship between lyrics and voice-over in commercial for Nordea.

Contrary to the commercial of April 2004, there is no overlap of voices involved. An instrumental version of the melody, matching the lyrics ‘pretty soon it changes all’, continues during the voice-over. The melody subsequently advances directly to the refrain and hence parts of the original melody are skipped (necessitated by the slower musical tempo and possibly also motivated by the fact that only one season – summer – is represented in the November 2005 commercial).

The reasons for changing the Nordea campaign in exactly November 2005 are probably numerous. In a diachronic perspective, the musical variation might be considered an attempt to prevent wear-out effects. Possibly, to preserve a sense of a musical brand, the clearly identifiable paraphrasis ensures that central musical elements (e.g. melody and parts of lyrics) are continued. In a synchronic perspective, the musical variation might, of course, be considered a response to the continuing changes of commercials from Danske Bank (and other competitors).³⁹

38 ‘Det rette øjeblik at tale med din personlige bankrådgiver hos Nordea’.

39 The modifications of the song might also be commercially inspired by the fact, that in the meantime the song has attained ‘a life of its own’ outside the world of the commercial. Thus the song ‘The World is Moving’ appears on Jacob Andersen’s album *Best Belief* (SME 8287674-0012) released in October 2005. Interestingly, in 2005 Jacob Andersen also won the highly popular talent show *Stjerne for en Aften* (‘Star for one night’, on the national Danish TV channel DR), and this case illustrates how TV-appearances (be it in commercials and/or shows) can be very powerful in promoting music and musicians. For more on such issues see Nicolai Graakjær and Christian Jantzen, ‘Relevant ... but for whom? On the Commercial (ab)use of music in television’, in Graakjær and Jantzen (eds.), *Music in Advertising*, 169–82.

‘Personal counselling’

In March 2008, a new campaign is introduced.⁴⁰ Both the commercial format and the music have been changed. The commercial format is now a voice-over, and the voice-over – supposedly representing a personal counsellor – is trying to imbue potential customers with trust and to establish an intimate relation. Arguments such as ‘Allowing you to focus on things more important’ and ‘Fewer people to relate to in an otherwise hectic world’⁴¹ are visualized by small dramatic settings typically involving ‘customers’ (in this respect the commercial format has affinity to the previous campaigns). Logo and slogan (‘Making it possible’) are preserved but the slogan is now only shown (i.e. not spoken). Hence the slogan acts in the background to the new campaign theme ‘personal counselling’.

From a musical point of view, this campaign involves dissimilar expressions, and three different commercials have used three different kinds of music. The musical accompaniments have, stylistically, no obvious similarities apart from the fact that music is heard throughout and that the music presents an increasing intensity during each commercial. Two of the commercials involve original commercial music while the third involves a piece of pre-existing music, namely a quote from the song ‘All The Young Dudes’ by Mott the Hoople,⁴² and this commercial shall be commented on in the following.

The commercial format is a drama and the narrative is constituted by cross-cuts between two periods of time. The first represents a historic time in which a group of boys is presented in a schoolyard longingly glancing at a group of girls nearby. Another represents present time in which we see a couple during ‘personal counselling’ at Nordea. It is implied that the couple sitting at the Nordea desk in present time has met in the schoolyard of the historic time. The historic time is clearly the early 1970s, and the music – a hit in 1972 – supports this impression (also generated, of course, by visual elements such as hairstyles and clothing). The opening guitar-riff, the sing-a-long refrain and the lyrics have all contributed to the song representing a sort of musical signature of a specific youth generation of the early 1970s. The reference of the lyrics to ‘all the young dudes’ is synchronized with the display of the group of boys, and this illustrates how the use of the song has significance as (a non-diegetic) part of the narrative rather than as a musical brand for Nordea. The song’s reference to a period often associated with collectivism may seem in line with previous campaigns (cf. the collective plans and dreams discussed above). The song has a range of more specific references, however, that do not lend themselves easily to the representation of a brand for Nordea as it is.⁴³ The use of ‘All The

40 Producer unknown. An almost identical version (with Swedish voice-over) can be seen here: www.youtube.com/watch?v=EzDouiCqoMY&feature=related.

41 ‘Så du kan fokusere på det, der er endnu vigtigere’; ‘Færre mennesker at forholde sig til i et ellers hektisk liv’.

42 Appearing on the album *All the Young Dudes* (CBS 65184) released in September 1972.

43 The lyrics include references to suicidal fantasies and criminal friends (references actually appearing in the commercial) and such references do not correspond well with the supposedly trustworthy and careful universe of Nordea.

Young Dudes' is, consequently (and in all probability), a market communicative one-timer for Nordea.

With this most recent campaign, Nordea has refrained from the use of a musical brand, and different kinds of music appear instead as accompaniment for an assortment of dramatic situations. The music is, however, still highly distinctive and central to the commercial message.

MUSIC AND FINANCE

The music of the commercials analysed above suggests that previous statements on the 'natural' use of music in commercials for finance products need revision. Supported by an even broader synchronic, analytical perspective, it seems reasonable to conclude that TV commercials for products of finance in fact include music more than any other product category and, in addition, the appearance of music in products of finance is usually highly distinctive.⁴⁴ Several factors probably influence this somewhat surprising use of music in TV commercials for finance products. The following three interrelated factors shall be addressed shortly (with no intention of being exhaustive in any respect): 1) patterns of music uses; 2) the aesthetics of TV commercials; and 3) the general market profiling of banks.

Firstly, when it comes to patterns of the use of music, the development of personalized reproduction technology has allowed music to be heard everywhere anytime. Music, furthermore, permeates close to every social setting and media text of present everyday life. Consequently, viewers of today are, of course, accustomed to listening to music and they do not necessarily find musical accompaniments 'unserious' *per se*.⁴⁵

Secondly, in recent years, TV commercials have been increasingly dominated by aesthetic elements of address; that is: 'The aspect of "the how" of communication tends to predominate "the what" of communication' and '... the aesthetic aspects ... predominate other aspects such as the referential or informative'.⁴⁶ Music, of course, qualifies as such an 'aesthetic aspect' and the prevalence of Danish TV commercials with music – and even distinct music – has increased during the last decades.⁴⁷ As hinted at in the beginning of this article, contemporary TV commercials for finance products can, in fact, be considered a kind of avant-garde when it comes to the appearance of music. Consequently, another statement of previous research on music in TV commercials needs to be reconsidered. Steiner-Hall among others has thus argued: 'The music [in TV commercials] needs to be structured around the principles of simplicity, perceptibility, and comprehensibility' and '... composing commercial

44 Cf. Nicolai Graakjær, *Musik i Tv-reklamer. En Tekstanalytisk Undersøgelse* (Music in TV Commercials. A Text Analytical Approach), Ph.D. dissertation (Aalborg University, 2008), 366 ff.

45 As implied in Helms, *Musik in der Werbung*, and Leo, *Musik im Fernsehwerbespot*.

46 Stigel, 'The aesthetics of Danish Tv-spot-commercials', 329. See also Rolf Kloepfer and Hanne Landbeck, *Ästhetik der Werbung. Der Fernsehspot in Europa als Symptom neuer Macht* (Frankfurt: Fischer, 1991), and Jørgen Stigel, 'Continuity og Tv-reklame', in Stig Hjarvad (ed.), *Dansk tv's historie* (København: Samfundslitteratur, 2006), 291–330.

47 Graakjær, 'Music in TV commercials – Formats, Frequencies, and Tendencies', 66 ff.

music is about drawing on clichés.⁴⁸ As it should be clear from the preceding analysis, such statements are not quite satisfactory as descriptions of recent appearances of music in Danish TV commercials for finance products.⁴⁹

Thirdly, the general market-profiling of banks has changed during the last decades. Hence the idea of ‘product category’ as a stable and determining factor for appearances of music in TV commercials needs adjustment.⁵⁰ Banks do not (any more) present themselves as institutions offering a serious safe-keeping of customers’ money. They present themselves rather as institutions making it possible for customers to collect money and thereby enter the world of dreams.⁵¹ Indeed, dreams are crucial to the genesis and development of a consumer society, and late-modern consumerism entails a close relationship between identity formation and consumption.⁵² Money is, of course, not for free but prices are usually kept hidden from viewers of TV commercials. As a replacement for prices, lifestyles and identities are on display and the music plays a pivotal role in bringing about such features.

CONCLUSIONS

This article has referred to a limited period of time (from 2004 to 2008) and only a rather small number of TV commercials have been examined. Further research might profitably examine at least 1) preceding TV commercials for Danske Bank and Nordea; 2) TV commercials for comparable products (other banks and finance institutions) from the same period of time; and 3) more recent TV commercials for Danske Bank, Nordea, and comparable products. One interesting question is whether the ‘financial crisis’ has had an impact on the (musical) address of commercials for finance products.⁵³

48 Danielle Steiner-Hall, *Musik in der Fernsehwerbung* (Frankfurt: R.G. Fischer Verlag, 1987), 56–57: ‘Die musikalische Struktur muss nach dem Princip der Einfachheit, Fassbarkeit und Allgemeinverständlichkeit angelegt sein’ and ‘... bei ... Werbemusik [geht es] darum in ihrer Bedeutung fixierte Klischees zu verwenden’. For similar statements, see Helms, *Musik in der Werbung*, 78.

49 Whether the statements hold true for recent German TV commercials cannot be examined in this context.

50 An idea implied in Helms, *Musik in der Werbung* and Leo, *Musik im Fernsehwerbespot*.

51 It is important to note that this article has not dealt with commercials for finance products in a broad historical perspective. However, on a general level, it seems fair to say that only in recent years have banks commenced outspoken marketing through TV commercials. Previously, banks could rely on loyal costumers very unlikely to change bank, but in recent years customer-mobility, when it comes to banking, has become high in Denmark compared to other EU countries (www.finansraadet.dk/NR/rdonlyres/530BD200-8291-4D5F-AFDD-F2638756B5A4/0/KapitalNyt_1_februar_web.pdf).

52 Cf. Rosalind Williams, *Dream worlds. Mass Consumption in Late Nineteenth Century France* (Berkeley: University of California Press, 1982); Zygmunt Bauman, *Work, Consumerism and the New Poor* (Maidenhead, 2005); and Svend Brinkmann, *Identitet* (Århus: Klim, 2008).

53 The ‘financial crisis’ gained nearby worldwide momentum in a period subsequent to the collecting of empirical material for this article (i.e., in August/September 2008). It is beyond the scope of this article to examine recent developments; however, as of January 2009, Danske Bank has refrained from using the slogan ‘Do what you do best – we do’ (generally, Danske Bank has been seriously affected by the ‘crisis’). For considerations and empirical examinations regarding preceding and comparable TV commercials, see Graakjær, *Musik i Tv-reklamer. En Tekstanalytisk Undersøgelse*, 366 ff.

On a market including numerous products with functionally equivalent attributes – presenting so-called parity products – user-positioning is imperative. Denoting specific lifestyle characteristics becomes the main objective of advertising to the detriment of providing for example specific product information. In this context, music is a highly significant commercial ingredient. The preceding analysis provides a strong indication: All TV commercials analysed have music throughout, and the music generally plays a significant and even decisive role.

On a general level of analysis, the use of music in commercials for Danske Bank seems challenging and experimental compared to the more stable expressions of Nordea. Perhaps as a consequence, the use of music in commercials for Danske Bank has entailed viral marketing communication to a considerable degree.⁵⁴ Even if variations have been identified, both banks seem to have (had) each their musical mark: Beat-oriented grooves dominate commercials for Danske Bank while feel-good sing-along prevails in commercials for Nordea. Supposedly, this is a result of the dissimilar positioning of Danske Bank and Nordea users respectively. The steady and intensifying beats of commercials for Danske Bank seem to contribute to associations of ‘result-orientation’, whereas the melodic sing-along signatures for Nordea contribute to associations of ‘communion’ and ‘care’. While the beats of Danske Bank reach climax in an intensified, potentially never-ending version of the groove, the music of Nordea climaxes in a rounded, sing-along motif. The music of Nordea commercials seem more specifically to symbolize the intimate, close relationship with customers; a theme that runs through the commercials (e.g. ‘personal counselling’, ‘fewer people to relate to’). Danske Bank, on the contrary, emphasizes the opportunity of ‘doing-it-yourself on-line, anytime, even if far-away’ (e.g. ‘do what you do best’, ‘time is yours’, ‘for all of you, who like to take care of things yourself’).

Music plays a decisive role in convincing us that Danske Bank is for the rational, result-oriented, relatively young, high-tech elite, whereas Nordea is for the emotional, communion-oriented and caring idealist of all ages. Customers of Danske Bank apparently do what they individually do best and customers of Nordea apparently do what they in communion feel best about doing.

54 As an example, the commercial including the extract of ‘Asturias (Leyenda)’ has been viewed more than 70,000 times on YouTube. Also, viewers have made numerous comments regarding the music. Interestingly, and arguably a marker of modern musical marketing, Danske Bank is actively contributing to propel viral marketing by providing links and downloads to the commercials and their music at their website; for instance, website visitors can download the music to function as ringtones for mobile phones (cf. www.danskebank.dk/da-dk/Om-banken/Kort-om-os/Kampagner/Pages/Kampagner.aspx).

SUMMARY

Previous research on music in TV commercials has routinely highlighted financial products – notably banking – for the absence of music. It has been argued that music compromises integrity and respectability. Hence it is somewhat surprising that recent Danish TV commercials for financial products are filled with music. It seems as if these TV commercials represent an aesthetic avant-garde when it comes to the appearance of music. But why are these TV commercials for financial products so filled with music? And how does music contribute to the overall commercial messages? In answering these questions the article analyses the appearance of music in a selection of TV commercials for Danske Bank and Nordea. The article involves both synchronic and diachronic analysis: Firstly by analysing illustrative Danske Bank commercials from April 2004 to June 2008, secondly by analysing illustrative Nordea commercials from the same period of time for comparison.

On a market including numerous products with functionally equivalent attributes – presenting so-called parity products – user-positioning is imperative. Denoting specific lifestyle characteristics becomes the main objective of advertising to the detriment of providing specific product information, for example. In this context, music is a highly significant commercial ingredient: All TV commercials analysed have music throughout, and the music is highly significant. Music plays a decisive role in convincing us that Danske Bank is for the rational, result-oriented, relatively young, high-tech elite, whereas Nordea is for the emotional, communion-oriented and caring idealist of all ages: Customers of Danske Bank apparently do what they individually do best and customers of Nordea apparently do what they in communion feel best about doing.

Reports

Research Projects

JAZZ – A COSMOPOLITAN VERNACULAR: NATIONAL AND TRANSNATIONAL NARRATIVES OF IDENTITY AND TRADITION

This post doc. project is co-funded by the Danish Research Council for the Humanities and the Department of Arts and Cultural Studies, University of Copenhagen. In the academic year 2009–10, I will be in the US as a Visiting Scholar at the Center for Jazz Studies, Columbia University, New York.

In a world that seems to be simultaneously expanding and contracting, as international concerns affect the national and vice versa, cosmopolitanism is increasingly evoked as a term (and political philosophy) that might help us engage with this new global world. Simultaneously, in the evermore frequent interaction between peoples, cultures, and nations we are constantly reminded that ‘loyalties and local allegiances determine more than what we want; they determine who we are.’¹ As jazz continues to migrate across national, ethnic, and cultural borders, the ways jazz and local music cultures interact and intermingle constitute articulations of cosmopolitanism. However, there are also strong local narratives at play, situating jazz as moments of national and vernacular imaginings. Local forms apply elements of jazz and jazz in turn absorbs local tonal, harmonic and rhythmic structures. Much of the jazz scene in Europe today exhibit a number of hybrid forms, from Jan Gabarek’s Nordic sounds to the fusion between flamenco and jazz of Chano Dominguez.

In this current project, I seek to investigate narratives of national and transnational identities in the context of the transatlantic jazz culture; how we can perceive of these discourses as manifestations of a ‘cosmopolitan vernacular’. Taking a starting point in theories of cosmopolitanism as they have been (re)formulated over the last three decades, I wish to argue that jazz and improvisational music has a particular affinity to cosmopolitanism. Insisting on not just the desirability but also the inevitability of ‘conversations across boundaries’,² is precisely what improvisation and jazz as practices are about. In addition, as an African American art form, jazz comes out of a strong vernacular tradition, affecting speech rhythms as well as musical rhythms, conversational modes, and performance practices. I want to suggest that it is exactly this double sense of both the cosmopolitan and the vernacular that enables jazz to enter into dialogue with local music cultures. Perhaps, in the constant negotiation and renegotiation of these positions, jazz offers a way out of the either/or bind of the global vs. the local.

Jazz studies have seen, over the last three decades, a strong growth in scholarship, particularly in the US. Also European jazz studies are on the rise. However, in both the US and Europe, the tendency is toward a national view. The current project differs from existing research in its dialogical and transnational approach. The potential in investigating the ‘national’ from the framework of the ‘transnational’ resides in the comparative aspect implicit in such an angle. Through the discourse formations surrounding the jazz community I investigate the way narratives of identities are formed and more importantly, how the interplay between these categories enables us to rethink them.

The study will be based on case studies on the jazz festival as both a geographical and physical place, but also a more abstract symbolical space where national and transnational

1 K.A. Appiah, *Cosmopolitanism: Ethics in a World of Strangers* (London 2006), xviii.

2 Ibid. xxi.

identities and claims of belonging are negotiated by local and visiting jazz musicians. I will be conducting research and ethnographic work at festivals in both North America and Europe and I am particularly interested in ‘inner city festivals’ as simultaneously disruptive and constructive in the urban landscape. They provide a contact zone not just between audience, performers, and those at the fringes of the festivals, those just passing by in their daily routines, but also between different soundscapes and acoustemologies.

Anne Dvinge

A COGNITIVE THEORY OF MUSICAL TENSION

The current Ph.D. project (2008–11) is a neurocognitive focus on the concept of tension in music. The work is funded by The Danish Council for Independent Research and is carried out at the Institute for Arts and Cultural Studies, Musicology Section at Copenhagen University, the Danish Research Centre for Magnetic Resonance at Hvidovre Hospital, and Institut de Recherche et Coordination Acoustique/Musique in France.

The concept of tension is widely employed in the description of music but has no unequivocal meaning. However, it often pertains to the structure of the experienced content, in contrast to ‘emotion’ as a purely subjective state. In cognitive semantics, Leonard Talmy has argued that the experience of ‘forces’ is constitutive in the formation of dynamic schemata for conceptual structures. In music theory, the theory of prolongation presented in the *Generative Theory of Tonal Music* by Lerdahl and Jackendoff is reflected on the experience of patterns of tension and relaxation in tonal music. The project initially focuses on the possible generalization of these and other insights in dynamic models of musical experience. It is argued that dynamic forms (accelerating, climaxing, struggling, etc.) are distinct from emotional categories, and the experience of dynamic forms in music is examined experimentally.

A second part of my work focuses on the biological foundations of musical tension. The development of vocalizations in humans suggests the relevance of pitched sounds perceived as tension contours. This is indicated phylogenetically by a comparative review of neuroethology in primates and birds, and ontogenetically by a review of vocal behaviour in human infants. It is argued that dynamic forms precede symbolic forms as an iconic and embodied means of communication, and they are thought to be involved in the evolution of musicality in humans by this fact.

The third part focuses on tension in relation to sound perception. While tension may be related to experienced properties of physical sounds, it may also be related to the dynamic formation of auditory categories themselves. The neural component of material and gestural categories in auditory perception is examined experimentally in fMRI. Additionally, the dynamic segmentation of sound zones in electro-acoustic music is considered from a signal processing perspective.

Jens Hjortkjær

ARTICULATING SPACE – ON THE INTERPLAY BETWEEN POLYPHONIC MUSIC AND GOTHIC ARCHITECTURE

The aim of this Ph.D. project (2009–12, Section for Art History, Department of Aesthetic Studies, Aarhus University) is to rethink the space perception of the Gothic period by crossing the boundaries between the study of music and architecture, liturgy and acoustics.

When discussing the relation between the Gothic cathedral and the polyphonic music intended for the liturgy, researchers tend to focus primarily on formal similarities, thus reflecting an understanding of music and architecture as being interconnected by Pythagorean ratios and geometry.¹ Rather than conceiving of the relations between architecture and music in terms of measure and proportion, I will discuss the interplay between the architecture of the Gothic cathedral and the polyphonic music of the liturgy, when sung by the choir during Mass.

Architecture and music were closely interrelated in the liturgical staging of the sacred. The polyphony unfolded its harmonies under the high vaults of the church, thereby creating a ritual space of concordance between the sound of the ongoing rituals, the visual appearance of the architectural elements, the glowing coloured light of the stained glass windows and the fragrant fumes from the burning incense, thus stimulating a new evocative sense of space which mediated a sensory experience of divine presence and infinity.

This multisensory experience of space depended among other things on the threefold conception of music handed down from Boethius (c. 480–524/525), according to whom *musica* consisted of *musica mundana*, which was the ideal harmonies of the spheres, *musica humana* which designated the relation between body and soul, and *musica instrumentalis* which termed all audible music. Thus God's entire creation was thought to resonate with musical harmonies. In many ways this idea of music corresponded to contemporary notions of light, which was often divided into divine, spiritual and corporeal light. These levels corresponded to the different levels of hearing and seeing as well and were interconnected by the analogical mode of experience. Moreover this sensory connection between the physical, the spiritual and the divine level of experience was enhanced by the conceptual affinity between spirit (*spiritus*), light (*lux* & *lumen*) and the sound of the voice (*vox*) as described by the theologians John of Salisbury (c. 1115–80), Robert Grosseteste (c. 1168–1253) and Albertus Magnus (c. 1206–80) among others.

In the writings of Anonymous IV (13th century) on Parisian polyphony there are passages where it is described that certain harmonies should be performed *florata*. The exact meaning of this term is uncertain today, but the choice of word has obvious connotations to the sweet scents of flowers. Furthermore the term *colores* (taken from the *trivium*: grammar, rhetoric, logic), which is an ornamental treatment of language, is applied to the character of the melody. However, there are contexts within this treatise where *colores* describes harmonic qualities and not melismatic ornaments, suggesting that this term was associated with sensuous and indivisible qualities as well. This sensory sensibility of the Gothic period made it possible to articulate space as an intermedium by the means of liturgical music, light, colour and burning incense.

The intersensory expansion of the sensorium in this project permits me to observe an experience of space as something unlimited and infinite which both pre-empts the modern space perception and provides a multisensory alternative to the fundamentally visual perception of perspective and abstract space that has been predominant since the Renaissance.

Astrid Bryder Steffensen

VOICES IN PHONOGRAPHIC SPACE – A THEORY ABOUT VOCAL STAGING IN MODERN POPULAR MUSIC RECORDINGS

My Ph.D. project (Department of Arts and Cultural Studies, Musicology Section, University of Copenhagen, 2008–11) is a survey of the perception of vocals in recorded popular music. The project is funded by the Faculty of Humanities, University of Copenhagen.

¹ E.g. Otto von Simson, *The Gothic Cathedral. Origins of the Gothic Architecture and the Medieval Concept of Order* (Princeton, 1988).

The project examines how spatial distribution of sound sources in a stereo field affects our perception of recorded music. I am particularly interested in exploring how the staging of recorded voices influences on the listener–performer relation. We already know that audio effects applied in post production allows recording engineers to alter recorded sounds into auditory phenomena that did not exist before. Spatial effects, such as reverb, obviously alter the perceived acoustic space of recordings, but it seems that we know more about how these effects are applied to represent a given ‘physical’ structure of space than about how spatial effects change how listeners relate to the performer in a more emotional way.

Various studies have argued for a link between audio effects and certain emotional effects, such as the connection between distortion and the arousal of anger. These studies tend to focus on the semiotic aspects of musical sounds. In this project, I will study musical listening as a lived experience that affects us spontaneously by what is immediately present to us. My aim is to describe the felt spatial relation between the vocalist and the listener by exploring how different post-production techniques change what I refer to as the directness of the voice. Hence I will explore emotional effects, such as the felt closeness or remoteness of voices.

By focusing on the relation between voices and bodies, and bodies and spaces, this thesis describes how listeners perceive the vocal performer as (s)he is ‘made real’ in the imaginary auditory environment on recordings. This study is then more a research in the effect of musical recording practice than a study of voice characteristics of singers. The project is inspired by writings about the staging of sounds in phonographic space (William Moylan, Morten Michelsen, and Serge Lacasse), film sound theory (Michel Chion and Rick Altman), phenomenological philosophies of bodily being in space (Maurice Merleau-Ponty) and cognitive theory describing cross-domain mapping (George Lakoff and Mark Johnson).

Mads Walther-Hansen

DANISH CENTRE FOR MUSIC PUBLICATION

In August 2009 the newly founded Danish Centre for Music Publication (DCM) started its work at The Royal Library, Copenhagen, with a staff of six headed by Niels Krabbe. The centre is funded by a combination of public and private financial support, covering a five year period. Seen from the library’s point of view, DCM is a logical continuation of The Carl Nielsen Edition, which finished its work on 1 April 2009, after 15 years, with the publication of the five last volumes of the series. Because of this timing, the new centre is able to build on and further develop the philological expertise, which has been created through the 15 years with the editing of Carl Nielsen’s total oeuvre.

The vision of DCM is expressed thus: ‘The primary function of the Danish Centre for Music Publication is to make musical works and musical sources related to Danish music history available for music scholars and musicians; at the same time it is the aim to develop and to expand philological competences and alternative ways of disseminating the results of philological work’ (www.kb.dk/da/kb/nb/mta/dcm/).

Projects at the DCM belong to one of three categories: projects initiated and carried out by members of staff at the DCM; projects ‘on demand’, ordered not least by soloists, ensembles or orchestras, but still funded and carried out by members of staff at the DCM; and projects initiated and funded by external partners, but carried out in close collaboration with the DCM. As it is clear from above, the centre has a double purpose: to make the edited works available for scholars and musicians, and to experiment with various ways in which this can be done – not least by exploiting the internet.

Until now DCM has initiated a number of projects, of which the most important are: Peter Heise's opera *Drot og Marsk* (King and Marshall) of 1878; a thematic/bibliographic index of Carl Nielsen's work; Paul von Klenau's songs and piano sonatas; index of J. A. Scheibe's works and the publication of a selection of them.

The main challenge for DCM, when it comes to on line publication of the centre's products, is to create a data structure which may function more or less independently of the end-product, be it a book, a music edition, a work list, a thematic index, a collection of sources, or something else. In this respect it is our hope to find collaborators abroad, who work on the same lines.

Niels Krabbe

CENTER FOR SONGS AND BALLADS

The 1 October, 2009, was a day of celebration at the University of Southern Denmark. A new centre connected to music was inaugurated: *Syddansk Sang- og Visecenter* (Center for Songs and Ballads in Southern Denmark) is a new cooperative initiative between the University Library of Southern Denmark and the Institute of Literature, Media and Cultural Studies. Based on the library's expertises, the aim of the Center is to make the materials and collections of songs and ballads visible in the fields of research and dissemination; firstly, in the region of Southern Denmark and secondly, in a broader context throughout the world.

The Center includes the collection of the former *Projekt Visecenter* and three private collections, which now belong to the university library. *Projekt Visecenter* was a research centre connected to the Center for Medieval Studies focusing on medieval ballads and ballad singing. It includes a large collection of ballads and songs and a library of secondary literature. The other collections are the comprehensive private libraries of the song history scholar Karl Clausen, the ballad scholar Erik Dal, and the hymnologist Anders Malling (see www.sdu.dk/sangogvisecenter for further information).

The activities of the Center are twofold: 1. research and communication; 2. library and archive. The Center wants (1) to support and contribute to research activities about relevant research projects at a regional, national and international level and to communicate the culture of singing in text and teaching, and (2) to distribute library service and expand the collections of song materials and literature continuously.

The library activities of the Center are a part of the music department at the university library. Two librarians are connected to the Center, and it is open for the public once a week or by special arrangement. The research activities are led by a committee, which can be extended or reduced as required. It is an interdisciplinary centre focusing mainly on the areas of musicology, literature and cultural studies. But also pedagogy, philosophy and history among others are relevant areas for the collections.

We look forward to activities of many kinds in the new Center, and welcome all, who are interested, to contact and visit the Center.

Peter E. Nissen

Conferences

MEDIEVAL AND RENAISSANCE MUSIC CONFERENCE, UTRECHT, 2009

This year's *Medieval and Renaissance Music Conference*, 1–4 July 2009, resembled many of its predecessors in various ways: approximately the same number attendants (c. 150), the same amount of papers (a little less than 100, conducted in three parallel sessions), the same topical preferences, nice premises (Utrecht University), very hot weather, and good organization (Karl Kügle, Theodor Dumitrescu and Marnix van Berchum).

As always, among the wide variety of papers some attracted particular attention, some bear resemblance to others, a few were very successful and fewer involved Denmark.

In her paper, 'Editing Early English Songs', Helen Deeming with expert knowledge considered various editorial questions of presentation, fidelity and practicality regarding the edition, for the *Musica Britannica* series, of a newly-uncovered repertory of c. 100 songs in English sources of the 12th and 13th centuries. A small amount of papers dealt with some of the absolute 'classics' in the vast Med-Ren context, for instance the Roman de Fauvel (Ruxandra Marinescu), Machaut's Mass (Kate Maxwell), and not least the presentation on 'Ockeghem's Requiem?' by Margaret Bent, where the question mark turned out to be of great importance!

The most comprehensive session, 'Approaching Heinrich Isaac', comprising eight individual papers, approached the works of Isaac from very different angles, but predominantly centred on matters regarding compositional style and technique. These papers will appear collectively in a volume of the series *Musikkonzepte* in 2010.

In a number of papers attention was paid to lesser known composers, among others Fremin le Caron (fl. 1450–60s) (Rob Wegman), Pierre Moulu (?1484–c. 1550) (Stephen Rice), Leonhard Päminger (1495–1567) (David Burn), Alfonso della Viola (c. 1508–c. 1574) (Judith Cohen), Ludwig Daser (1526–1589) (Daniel Glowotz), Benedict de Drusina (fl. 1550–70s) (Agnieszka Leszczynska) and Lambert de Sayve (1548–1614) (Daniel Jungblut) – and other papers considered hitherto unknown fragments of music, e.g. 'The Columbia College Gloria: A Newly Discovered Fragment of Ars Nova polyphony' (Elizabeth Nyikos) and 'Little-Known Fragments with Polyphony in Bologna' (Renata Pieragostini).

In relation to this category at least two papers should be mentioned. First, 'The Music Treatise for the Cardinal' on the neglected treatise *Liber Musices*, co-presented by Bonnie Blackburn and Leofranc Holford-Strevens. With a view to their forthcoming edition of the treatise aspects of the text, the sources and the possible attribution of the treatise to the musician and priest Florentius were discussed. Second, Linda Cummins' 'Berlin 1010: A New Source for Medieval Music Theory', the first extended study of this manuscript dating from the second half of the fifteenth century.

The perhaps most successful and well-attended session was on 'Contrapuntal Technique' comprising two papers. In the second of these, 'A Composition Lesson with Josquin des Prez', John Milsom subjected Josquin's six-voice *Nymphes, nappés* to what Milsom himself deemed 'careful forensic analysis', in order to throw light on the – simple? – 'rules' of three- to six-part composition that Josquin – may have? – employed in his works. Milsom's paper worked perfectly as an extension to the previous double-paper, 'Patterns of Imitation, 1450–1508', by Julie Cumming and Peter Schubert. In addition to being the most pedagogical paper that I witnessed it had ground breaking quality in addressing 'self-evident' questions that ought to have found answers decades ago, among others: When, actually, did imitation become a constructive – contrary to a mere decorative – device in polyphony? The paper conveyed the results of a systematic examination of time and pitch interval of imitation for the beginning

of the 366 parts in Petrucci's first five motet prints (1502–8), rendering a clear picture of imitation falling into a limited number of patterns and of an expanding use of imitation in the second half of the 15th century.

The single Danish-related contribution, 'When Angels Dance for Princes – The First Danish Ballet de-Cour', was given by Norwegian Kristin Rygg, and the single Danish contribution was Nils Holger Petersen's 'The Eucharist and Liturgical Representation in Music'.

The program also included two keynote lectures by Kate van Orden (University of California, Berkeley) and Susan Rankin (Emmanuel College, Cambridge) respectively. In her lecture, "Organa dulcisona docto modulamine compta": Rhetoric and Musical Composition in the Early Middle Ages', Rankin made an eloquent survey of the Winchester Troparies (dating from the early 11th century) touching on important issues regarding orality/rhetoric and improvisation/composition/notation.

In addition to the fine program of concerts that supplemented the conference a special reception was held on the occasion of two spectacular book presentations. First, Margaret Bent's monumental, 8 kg and 1000 euro edition of the famous Bologna Q15 manuscript, *Ms Bologna Q15. The Making and Remaking of a Musical Manuscript* (2 vols: Introductory Study and Facsimile; Libreria Musicale Italiana, 2009). This manuscript is the largest international anthology of polyphonic music of the early 15th century and Margaret Bent has been working on the edition for many years. Second, David Fallows' not quite as heavy nor expensive new biography of Josquin des Prez, simply titled *Josquin* (Brepols, 2009). Both authors made a short presentation of their work and were duly applauded.

On the usual business meeting held in plenum the conference in 2010 was scheduled for 5–8 July at Royal Holloway, University of London, and the following years' conferences – as usual alternating between Great Britain and the Continent – were planned for Spain (2011) and Italy (2013).

Thomas Holme Hansen

6TH INTERNATIONAL CONFERENCE ON MUSIC SINCE 1900, KEELE UNIVERSITY, JULY 2009

Launched in 1999, this major British biennial conference series celebrated its tenth anniversary with the 6th International Conference on Music since 1900, this time hosted by the Department of Music and Music Technology at Keele University.

Like every instalment in what amounts to an impressive succession of conferences hosted by British music departments by turns, the present four-day conference offered a sprawling programme of more than one hundred paper presentations from thematically grouped parallel sessions addressing not only what has remained the conference's 'core repertoire', world-wide art music and culture since 1900, but also e.g. popular music and jazz, film music, music and literature, music and technology plus various theoretical and methodological issues. The approaches adopted by a mix of British and international presenters were of course varied and many. And as the adoption of interdisciplinary strategies have become second nature not least to younger researchers, who often display astonishing creativity in their pursuit of specific research interests, the notion of policing musicological activity as a discipline with some sort of methodological 'integrity' seems ever more unrealistic and perhaps even futile. Attending an in all respects inclusive music conference like this certainly puts one's 'language' and communication skills to the test as one tries to navigate in what can seem a multi-lingual Tower of Babel. However, the multi-cultural co-existence of several disciplinary paradigms has no

doubt become a state of affairs – taken for granted (if not truly embraced) by most – that calls for both celebration and caution.

In contrast to the multi-faceted pluralism of the paper sessions, plenary sessions and keynotes plus the various concerts and lecture-recitals established an overall focus on art music primarily since World War II, securing an overall thematic profile.

Proceedings were framed by two plenary sessions. The opening plenary entitled 'After the Avant-garde? Functions, Legacies, and Geographies' began a much-needed discussion of the relevance and negotiation of the concept of the avant-garde as part of the still lingering heritage of post-war art music culture. But the perhaps most thought-provoking contribution to this still sensitive subject was Marcus Zagorski's paper 'Postwar Change and the Narrative Status Quo' presented in a separate thematic session, in which he outlined the surprisingly similar narrative strategies adopted by various avant-garde composers across what is usually seen as a very diverse field when legitimizing their individual artistic projects as 'the objective dictate of historical progress'. The concluding plenary returned to the question of narrativity in 20th century music, which figured as the most prominent conference theme, also raised in two workshops, in several individual papers and the subject of both keynotes.

Framed by two tie-in recitals, Lawrence Kramer's keynote lecture-recital on the conceptual and historical problem with narrative in 20th century music, entitled 'Narrative Nostalgia' included a comparative analysis of three works spanning a century: Debussy's *Jeux* (1912–13), Britten's *Winter Words* (1953) and his own composition *Ecstasis: Prelude and Variations for Piano* premiered in the concluding recital. Unfortunately, the ambience of the chapel housing this key event combined with Kramer's amplified voice turned a rather lengthy lecture into a communicative challenge that served neither speaker nor listeners.

The second keynote by well-renowned British composer Trevor Wishart with the daunting title 'Music on Texts and Texts on Music' offered a fascinating discussion of his extensive experience with compositional manipulation of recorded human voices. Playing excerpts from his own oeuvre the composer demonstrated the possibly mind-boggling effects of morphing what is usually perceived as linguistic and narrative 'signals' into sound worlds strangely familiar and alien at the same time, challenging our ingrained cognitive responses.

This also held true for the two electro-acoustic concerts with mainly recent works by various composers including Trevor Wishart, and complemented by a listening booth making further works available. Also, mention should be made of two lunchtime pianist lecture-recitals that completed an impressive music programme. For this delegate the highlight was the marathon recital by young soprano Karen Radcliffe singing no less than nine song cycles, some very brief, by Berg, Webern, Dallapiccola, Berio, Britten, Satie, Messiaen, Poulenc and Ravel in a veritable tour de force of European art song from the first half of the 20th century.

As always, the conference was well organized, this time by Diego Garro and Nicholas Reyland, whose cheery presence set a perfect tone for the proceedings. Technical support for presenters was impeccable, and delegates were spared the time-consuming computer cock-ups that tend to mar so many conferences these days. However, the possibilities of paper hopping between parallel sessions was somewhat limited, as the organizers had decided to use conference facilities spread around the, granted, beautiful campus, thus seeing to it that exercise was part of the programme. A lasting impression was made by the long and winding drive way to the isolated location of the clock house, the home of the music department. Walking between towering overgrown rock formations with one's destination out of sight, it felt like entering a parallel world of mystery and adventure. The name of that world was revealed by the first glimpse of the old building, a wall sign simply saying: 'Music'.

Steen Kaargaard Nielsen

IAML/IMS CONFERENCE, AMSTERDAM, JULY 2009

As it was the case in Oslo in 2004, the annual conference of the International Association of Music Libraries (IAML) in Amsterdam this year was arranged as a joint venture with the International Musicological Society (IMS). The idea of course is to give music scholars and music librarians the opportunity to meet both during the professional sessions and not least in the breaks between the various arrangements. Whether in practice there is much contact is a different matter; by far most of the sessions were aimed directly either at IAML- or at IMS-members, and only very few attracted both groups. However, in general it means that the overall programme becomes more faceted for many of the members of the two organizations. To this should be added the fact that many of IAML's core services were started and are still run in close collaboration with IMS; this goes especially for the four well known R-projects, RILM, RISM, RIdIM and RIPM – that is the four international projects concerning music bibliography, music sources, music iconography, and indexing and on line access to music periodicals (primarily from the 19th century).

In this respect music probably differs from most other disciplines in the humanities, which to a certain extent is in the nature of things: no other discipline so early (beginning in the early 1960s) and on such an internationally cooperative basis has initiated well functioning common bibliographic indexing projects for scholars, based on commercial principles, and at the same time living on contributions from numerous national committees around the world. Indeed, the size of such national engagement differs from country to country, and as for Denmark the main efforts in the early years were directed towards RILM og RISM (that is cataloguing of scholarly literature (including abstracts) and the indexing of musical sources in Denmark before 1850); during recent years, however, there has unfortunately only been resources to actively contribute to RILM, and one can only regret that RISM in Denmark has been set on standby during the last 2-3 years. It ought to be a natural task for The Royal Library to join the RISM work as well, and for a couple of decades in the past the Music Department was an active member of the international 'RISM family'. For the last few years we have been far behind other European countries in this matter – for purely economic reasons. Hopefully something can be done in the future and bring us back on track again.

For obvious reasons the following report is limited to those parts of the conference which I happened to attend; thus, many interesting things may have taken place elsewhere. The report is organized in three main parts: matters related to the world of music librarians, scholarly matters, and matters that were aimed at both groups.

As mentioned above IAML holds its meetings or conferences every year, with the result that the programme to a certain extent is the same year after year. The same working groups and commissions give their annual reports and it is a reasonable assumption that much time and many resources could be saved by a current, web-based communication, which would thus prolong the intervals between the individual conferences. On the other hand one cannot deny the benefit of a personal contact – not least when it comes to collaboration on international projects.

RILM (*Répertoire international de littérature musicale*) was founded by Barry S. Brook in the beginning of the 1970s and has since then grown to be the most important bibliographic data base of musicology – until a couple of years ago available both in paper form and on line, but now exclusively as an on line bibliographic database with more than 550,000 records and an average of 16,000 daily visitors (access to one of a number of providers can be gained via the home pages of large research libraries). The annual increase at present is between 30,000 and 40,000 bibliographic records. The commercial part of the project is housed in

New York, but a substantial part of work consists in the current indexing by nationally based RILM committees throughout the world. From Denmark approx. 150–200 records (articles, monographs and other scholarly publications) are delivered annually – all of them including abstracts. As a comparatively new facility it is now possible for each author of a record published by RILM to go directly to the RILM database and update and supplement his or her own production, thereby making one's work visible to the users of RILM (this facility may be found via RILM's home page, www.rilm.org, 'Submission form for authors'. Another piece of RILM news is the fact that from now on abstracts may be added in any language as a supplement to the obligatory, RILM-edited English abstract (such an abstract in another language than English, however, not being edited by RILM). The Danish RILM committee (Anne Ørbæk Jensen, Morten Michelsen and Niels Krabbe) would like to encourage Danish colleagues to use this possibility of access to one's own records: in this way errors may be corrected and works may be added, which for one reason or another have escaped the attention of the Danish RILM committee.

RISM (*Répertoire international des sources musicales*) is managed by the *Zentralredaktion* in Frankfurt. As it is the case with RILM, this is also a project consisting in a combination of commercial interests and 'voluntary' contributions from the countries involved. The main part of Danish sources from before 1800 in public collections (both prints and manuscripts) is included in the RISM database, but as the time limit has been gradually moved upwards (from 1800 to 1850 and for some countries even later), The Royal Library has not been able to keep pace and to spend the necessary resources on further RISM indexing. Until now RISM has been available in paper form, on CD-ROM, and for some categories (music manuscripts, Series A II) on line, but during the coming year or two full on line access to all RISM records is expected.

RIPM (*Répertoire international de la presse musicale*) has made remarkable progress during the previous 12 months. Ever since the start a couple of decades ago and until recently RIPM has only consisted in an author/title index of the contents of a number of music periodicals from the past (among them, four Danish titles from the 19th century). As a substantial improvement there is now full text access to all articles in more than 50 periodicals (including the four Danish ones) with advanced and user friendly free text search facilities. This gives scholars access to a kind of source material which until now has been very difficult to fully master (further information on the web address www.ripm.org). The Danish titles with articles in full text mentioned above are *Tidsskrift for Musik* (1857–59), *Nordisk Tidsskrift for Musik* (1871–73), *Musikblad* (1884–95) and *Skandinaviske Signaler* (1894–95). Among the many periodicals from abroad, which are now available on line, one could mention *Musical Times* (London 1844–1900), *Allgemeine musikalische Zeitung* (Leipzig 1798–1848, 1863–82) and *Revue musicale* (Paris, 1827–35).

The fourth and last of the so-called 'R-projects', RIdIM (*Répertoire international d'iconographie musicale*) is the most diffuse and least visible of the R-projects, seen from a Danish point of view. In Denmark there has never been any systematic indexing of iconographic sources within the RIdIM project; certain initiatives have been taken, but a national RIdIM committee has never been formed here.

Among a great number of other sessions aimed at librarians and information specialists I shall only specify one, namely a report on an American case study concerning *Information literacy*: a number of students were asked to make a bibliography with 30 records, covering a given musicological subject, by using four different bibliographic search facilities (RILM, Google Scholar, Primo, and a selection of printed bibliographies). The aim of the case study was to find out which bibliography was 'the best' when it was evaluated on the basis of a number of fixed parameters such as the scholarly standard of the authors quoted, the relevance of the records for the given topic, the extent of peer reviewed records etc., thereby

rating the four bibliographic tools involved in the test. To me, the study had certain weaknesses, mainly because it takes for granted that the evaluation of a number of the parameters mentioned above is objective: it apparently totally disregards the possibility that other examiners of the same bibliographies might end up with quite different evaluations because of other research paradigms or different methodological approaches to musicology.

Furthermore, one could easily imagine a situation where the best article on a given subject happened to be written by a completely unknown Ph.D. candidate, who with the official criteria of the case study would receive a very low score. For this reason it seems problematic to use the assessment of the bibliographies as a means to assess the four chosen bibliographic tools – which was the alleged main purpose of the case.

The general theme of the musicological part of the conference was programmed under the heading *Music: Notation and Sound*. As a participant with a library affiliation it is difficult to form a general impression of this part of the congress. At the introductory general session on the main topic James Grier discussed notation as a semiotic system, where notation may be either prescriptive (that is, primarily telling what is meant to happen) or descriptive (that is, primarily telling what already has happened). Taking the parameter of pitch as his starting point (with special reference to the notation of monophonic church music from the Middle Ages) he described how the notation is dependant both on convention and on the position of the signs within a specific system, and how the notation has developed from morphology (that is, the shape of the neume indicating the pitch) towards the significance of the neume's position on a vertical axis (culminating in the system with four lines).

Under the heading 'Musical Notation: more or less than sound', Mirjana Veselinovic-Hofman (Belgrade) reflected on various aspects of the notation of new music. On one hand, the notation shows more than what can be heard (the notation on the paper may form visual images; 'visual' layers in the instrumentation; purely graphic notation); on the other hand it may reflect less than what may be heard (the interpreter adding details that are not notated).

At another session the ambitious English CHARM-project (www.charm.kcl.ac.uk; the project is being carried on through a new grant as www.cmpcp.ac.uk) was presented, whose main concern is to move the focus of the music historian from the notated music towards the phonogram – that is to raise the phonogram to be the primary object of musicological research. Till recently the trend has been only to deal with the phonogram in connection with indexing projects: who played?, when was the recording made?, etc. The object for analysis has always been the written music – not the sounding music, even if it was preserved on recordings; the movement has been from analysis to performance. The present project goes the other way round: from the sound on old recordings to analysis, the project being both sociological, aesthetic and computer based (the latter as a thorough digital analysis of various parameters on old recordings).

One of the questions has been: how has performance style changed during the c. one hundred years since the first electro-acoustical recording was made? Are the changes mainly caused by different performers or are there changes independent of performer but caused by the change of taste through the years? As a case study a comparison was presented between two performances of Schubert's 'An die Musik', one from 1925 and one from 2008.

So far the project has consisted of four parts: 1) The recording business and performance 1925–32. During this period the focus was clearly on the music itself, rather than on the performer. The present, well-known focus on the performer only became the trend after the Second World War with musicians like Mengelberg, Furtwängler and Karajan. 2) Expressive gesture and style in Schubert song performance. 3) Analysing motif in performance. 4) Style, performance and meaning in Chopin's mazurkas.

Apart from the usual concerts and other social events two keynote addresses were given by two of Holland's musical superstars, Ton Koopman and Louis Andriessen.

The former, not least known from his recordings of all Bach's cantatas, told about his passion for collecting rare books and music, spiced with performance of a number of unknown Dutch harpsichord pieces. In this connection he claimed that editors of old music ought to choose one and only one source as the basis of a scholarly edition; if this source is different from another source, the latter should be edited as well as a complete alternative. Thus, as a musician, he preferred not to be met with interpretations or interventions on the part of the editor – even if such things were based on well-reasoned, philological approach.

Interviewed by one of his great admirers, Bob Gilmore, the charismatic composer Louis Andriessen related bits and pieces from his life and compositions – stressing his wish to be different, which to a certain extent has ostracized him (as an example he mentioned that he has decided not to write for a big orchestra – allegedly for political reasons).

The general impression one is left with after the IAML congress in Amsterdam 2009 is 'business as usual'. IAML is a heavy institution with a strong British-American dominance and a structure and programming with very few changes from one year to the other. During recent years, especially the Norwegian and Danish branches have tried to lobby in order to modernize the organization, not least including a thorough revision of *Fontes Artis Musicae* both as to contents and publication method. Until now nothing has come out of this, although a certain responsiveness may be felt among a number of leading IAML officers.

The idea to invite IMS to join the IAML meeting is very praiseworthy; first of all, because the two organizations have a number of overlapping interests, and secondly because the IMS sessions offer different – and sometimes more challenging – topics for the participants. But even so, a congress like this is a kind of supermarket: the customer will stroll around, investigating the goods on the shelves; some of the goods are placed in the basket because this was the plan before his or her coming, others are added at a sudden impulse.

Niels Krabbe

15TH BIENNIAL IASPM INTERNATIONAL CONFERENCE: POPULAR MUSIC WORLDS, POPULAR MUSIC HISTORIES, LIVERPOOL, JULY 2009

On 13–17 July 2009, the Institute of Popular Music at the University of Liverpool, UK, played host to the 15th biennial conference for the International Association for the Study of Popular Music (IASPM). More than 200 scholars from around the world gathered for five days under the common heading *Popular Music Worlds, Popular Music Histories*. Dating back to 1981 the IASPM remains one of the most vibrant fora for the study of popular music internationally, and this conference marked a simultaneous celebration of the 21th anniversary of the Institute of Popular Music, founded in 1988 as the first academic centre in the world dedicated to teaching, research, information and resources in the interdisciplinary field of popular music.

In their call for papers the program committee had announced five broad themes: 1) 'Studying Popular Music: A Reassessment'; 2) 'Popular Music and Technology in a Historical Context'; 3) 'Music, History and Cultural Memory'; 4) 'Music, Mediation and Place'; and 5) 'Musical Struggles'. These themes figured as headlines for five streams in the conference programme, with each stream divided into a plenitude of sub-thematics, such as 'Memory and Place', 'Rock Histories', 'Asian Sounds', and 'Making Hip-Hop'. The very broadness of both

heading, streams and sub-thematics illustrates the wide range of research interests characteristic of popular music studies today, and one of the obvious joys of the biennial international IASPM conferences is the provision of a kind of momentarily, although fragmented overview. A glimpse of what is presently going on in the field, of where the academic winds of popular music scholarship are currently blowing, so to speak. Among the apparent tendencies in this year's programme were an increasing awareness of both the historicity of popular music studies, that is, its more or less established traditions as well as its need to renew itself – for instance by adapting theories along with quantitative and experimental methods derived from cognitive research.

The (day) programme consisted entirely of the traditional 20+10 minutes paper presentations, distributed between thematic plenary sessions and parallel streams. This allowed you to experience between 11 and 15 presentations a day and this manifold of short presentations were, of course, the main source of the momentary overview mentioned. However, even though the absence of key note speeches may be regarded as a democratic feature (everybody being treated equal), the addition of such would, in my opinion, have added positively to the general experience. Keynotes could have worked to clarify directions within e.g. thematic streams and to facilitate discussions across individual presentations. Furthermore keynote speeches could have addressed general developments within the field, thus countering the mentioned sense of fragmentation.

Despite this marginal remark of criticism, the organizers did manage to put together an inspiring programme, which even continued well into the evenings with social arrangements – ranging from a guitar hero contest and Ipod-dj'ing battle at the local pub; an extraordinary attendance by conference participants of the exhibition 'The Beat Goes On' concerning local popular music history at the World Museum in Liverpool; to a late night visit at the legendary Beatles home ground *The Cavern* following the conference dinner. With regard to organization and, indeed, socially the conference ran smoothly and pleasantly, which should not be underestimated. An important prerequisite to inspiration and broadened perspectives on the study of popular music is of course possibilities for associating with colleagues from around the world on and off the officially scheduled exchanges.

Mads Krogh

6TH NORDIC MUSIC THERAPY CONFERENCE: SOUNDING RELATIONSHIPS, AALBORG, 2009

International conferences in music therapy are arranged in a fixed pattern enabling annual exchange and updates between researchers and clinicians: every third year a Nordic, European or World conference takes place. The 2009 conference was Nordic and located in Aalborg (30 April–3 May), hosted by the Music Therapy Programme at the Department of Communication and Psychology, Aalborg University and the Danish association of professional music therapists, MTL. Inge Nygaard Pedersen was conference chair and Tony Wigram head of the scientific committee.

The conference had more than 250 participants, not only from the Nordic countries, but also from other countries in Europe as well as Australia, New Zealand, Korea and USA. There were more international participants than in 1995 when the Aalborg milieu hosted the 3rd European Conference.

In three days the programme presented three keynote speakers, more than 80 papers in addition to workshops, seminars and posters. Live music framed not only the social events

but also the keynote presentations – in the form of free group improvisations as nonverbal comments before the verbal comments and questions.

The scientific programme included new studies and developments from clinical areas such as psychiatry, children and adults with developmental delays or special needs, palliative care, age care/dementia, neurological rehabilitation and many others. One of the keynote speakers, Christian Gold (Norway/Austria), presented the latest ‘hard core’ (i.e. evidence based) results from psychiatric music therapy studies, including a Cochrane Review documenting the effect of music therapy with patients suffering from schizophrenia. The principal keynote speaker, Daniel Stern (Geneva), was not able to attend in person, but he was successfully transmitted by video conference. Stern is a world famous developmental psychologist and psychotherapist, and his keynote paper presented his latest theories on ‘forms of vitality’: gestural, bodily and sounding movement and energy exchange enabling contact and interaction in the nonverbal field of communication. Musical terminology is part of Stern’s vocabulary, and his theories on cross-modal perception and affect attunement/regulation have a prominent influence on contemporary music therapy theory.

A presentation novelty was a plenary with on-site video analysis of selected excerpts from music therapy sessions by expert researchers in the specific clinical fields. Three three-hour seminars were well attended. One seminar presented ongoing research in psychiatric music therapy in Denmark with the aim of documenting that music therapy can be used for patients at all levels of emotional and social functioning (as measured by WHO’s Global Assessment of Function (GAF) scale). A second seminar presented Danish research in the field of dementia/Alzheimer with promising results related to the influence of music therapy on cognitive, emotional and social functioning. The third seminar raised the question of ‘music therapy’ vs. ‘music and health’ as conceptual framework for clinical work. This is a ‘hot debate’ at an international level concerning the construction of a profile for or identity of music therapists that may clarify their many competencies as different from e.g. community musicians or special music educators.

Feedback from experienced international participants cheered the high quality level of the presentations and the very friendly and productive atmosphere in the discussions. For the arrangement committee this was an experience of success.

Inge Nygaard Pedersen and Lars Ole Bonde

Danish Musicological Society, 2009

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The Society's annual general meeting took place 14 March 2009 in connection with the 6th annual symposium. On election were Thomas Holme Hansen, Ingeborg Okkels and Peder Kaj Pedersen, all willing for reappointment; Ingeborg Okkels, however, as deputy. Kirsten Flensborg Petersen, former deputy, entered the board and was appointed treasurer. At the first board meeting, Tore Tvarnø Lind announced his resignation due to workload, and deputy Ingeborg Okkels re-entered the board.

The annual one-day symposium 14 March 2010 centred on *Danish Music in the 20th Century – with Special Focus on Vagn Holmboe*. It was held in cooperation with the festival *Holmboe in Horsens* featuring concerts and lectures – and hence also including a musicological symposium. Two tracks of sessions were launched: one focusing on Danish music in the 20th century with a special presentation of Holmboe's recordings and his symphonies, and in addition a more general session including papers on Rued Langgaard, Carl Nielsen and Danish choral music. The second track consisted of free papers, among them a presentation of a number of recent Ph.D. dissertations. As keynote speaker, the composer Pelle Gudmundsen-Holmgreen fascinatingly told about the educational environment around Holmboe and his pupils. Finally the symposium concluded with a short concert with DJ Katrine Ring mixing Holmboe's music in completely new ways.

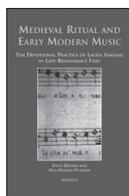
In 2009 the website www.dym.dk was launched featuring *Danish Yearbook of Musicology*. In addition to general information on the yearbook, the main asset is an online access to the volumes since 1995, except the last published volume. It is possible to download pdf-files of all articles, reports, reviews, and bibliographies, and titles are searchable directly from search engines. We plan to make the remaining volumes – from no. 1 of 1961 – online accessible in 2010, and we would like to thank The Danish Council for Independent Research for the financial support of the digitization.

Furthermore, in 2009 an autumn information letter was sent out to members with information on the Society's 7th symposium scheduled for 24 April 2010 in Copenhagen focusing on *Music, Sound and Digitization*. See the programme on www.musikforskning.dk.

General information on the Society may be found on p. 145 and www.musikforskning.dk.

Anne Ørbæk Jensen

Book Reviews



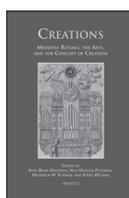
RITUS ET ARTES: TRADITIONS AND TRANSFORMATIONS

Vol. 1

Eyolf Østrem and Nils Holger Petersen, *Medieval Ritual and Early Modern Music. The Devotional Practice of Lauda Singing in Late-Renaissance Italy*

Turnhout: Brepols, 2008, viii + 348 pp., illus., music exx.

ISBN 978-2-503-52066-7, EUR 60



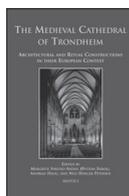
Vol. 2

Sven Rune Havsteen, Nils Holger Petersen, Heinrich W. Schwab, and Eyolf Østrem (eds.)

Creations. Medieval Rituals, the Arts, and the Concept of Creation

Turnhout: Brepols, 2007, x + 269 pp., illus.

ISBN 978-2-503-52295-1, EUR 60

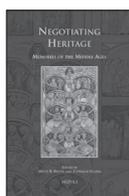


Vol. 3

Margrete Syrstad Andås, Øystein Ekroll, Andreas Haug, and Nils Holger Petersen (eds.), *The Medieval Cathedral of Trondheim. Architectural and Ritual Constructions in their European Context*

Turnhout: Brepols, 2007, xiv + 375 pp., illus.

ISBN 978-2-503-52301-9, EUR 60



Vol. 4

Mette B. Bruun and Stephanie Glaser (eds.)

Negotiating Heritage. Memories of the Middle Ages

Turnhout: Brepols, 2009, xii + 396 pp., illus.

ISBN 978-2-503-52794-9, EUR 90

'Ritus et Artes is an interdisciplinary research series which presents innovative research on religious and cultural practices of the European Middle Ages and their post-medieval manifestations. Elements of medieval religious rituals, embedded in various traditions, have passed through into Western cultural heritage, memory, and sensibilities, thereby informing the development of the arts in the West. The series is particularly concerned with literary, musical, artistic, and architectural aspects of liturgical and ritual practices in the Middle Ages as well as the survival, revival, and resignification of these practices in the arts and related areas up to the present time, offering theological, aesthetical, philosophical, and general historical perspectives on their reception' (Vol. 1, cover).

So far the programmatic declaration of the aims, approaches, and contents of the *Ritus et Artes* series of books, whose first four volumes were published under the auspices of the Centre for the Study of the Cultural Heritage of Medieval Rituals (University of Copenhagen) in 2007–9. While the first volume by Eyolf Østrem and Nils Holger Petersen offers an impressive in-depth study of the Italian lauda in the late Renaissance, volumes 2–4 are anthologies with essays collected under a specific thematic perspective: the concept of crea-

tion, the negotiation of heritage, and Trondheim Cathedral as a case for architectural and ritual construction in the Middle Ages. The programme has been quoted in its entirety, since it neatly sums up what the reader can expect of these volumes: they fully live up to the claims regarding innovativity of thought and approach, breadth and depth of diachronic study and synchronic reflection as well as interdisciplinarity.

Although only a few essays in volumes 2–4 actually refer to music, these books can be of great use to present-day musicology, since they demonstrate how well-founded source work on highest scholarly level should be combined with broader cultural-historical and anthropological perspectives, thus offering insights into the formation and identity of a present-day culture that, despite its essential otherness, still considerably draws on traditions from the Middle Ages and their transformation in later centuries.

The great profit of such an approach can be seen in vol. 1 that focuses on an intrinsically musicological subject. With thier book on the Italian lauda in the late Renaissance Østrem and Petersen take up a subject that has been treated in research, but regarded as negligible due to the general simplicity of the musical fabric – and its assumed insignificance in music history, as it is reflected in music historiography. It is these points that are at stake in Østrem and Petersen's thorough study. By carefully working out the cultural practices to which the lauda belonged, starting with a historical overview of this particular devotional genre from St Francis to Savonarola and then focusing on the confraternal contexts in late Renaissance Florence, the authors offer an alternative view on the musically decisive decades around 1600 in Northern Italy, a view that departs from the continually current, teleologically imbued narrative of the birth of opera as a secular phenomenon, created at a clearly definable point of time by a small insider group of select men.

The perspective is new in several ways, and the authors' in-depth source studies, including the music itself and ample documentation on confraternal life and musical practice, convincingly back up this change of viewpoint. The polyphonic lauda is, by exemplary analyses, presented as a genre that, albeit bound to the musico-ritual demand of simplicity, was flexible and open to the current compositional developments in other genres (Ch. 5). Recurring to records on the Florentine confraternities (here, the anthropological method of 'thick description' is employed), the authors are able to show that these influences on the genre and the concomitant increase in expressiveness were by no means felt as a process of 'secularization', but that the sensuous quality of music was theologically legitimated as enhancing devotion and thus desired as a quality of ritual efficaciousness.

This insight has consequences on our general perspective on the relation between secular and religious artistic expressions in the late Renaissance: the traditional polarization of functional simplicity (as ideally exemplified by the genre of the lauda) and aesthetic sophistication (as generally attributed to advanced secular genres) cannot be held up – instead, the religious and the aesthetic discourse appear to be completely integrated. This is again backed by historical evidence: the musicians belonging to the Florentine Camerata were active in the musically outstanding Confraternity of the Archangel Raphael at the same time, and there are numerous descriptions of performances in *stile rappresentativo* in this confraternity (Ch. 6). The historiography of opera therefore demands an alternative narrative that integrates the contemporary religious musical background – a background that, it has to be noted, had a much greater presence in the public awareness than the performances of the first secular operas before an exclusive and correspondingly small court audience (p. 250). The long-term perspective on opera, regarding the beginnings of the genre from the vantage point of its later development, is thus supplemented by a 'close-up of phenomena that may appear to be less significant when seen from a later perspective'

(p. 246) – but that, as becomes evident from the careful historiographical and ritual contextualization, were of high profile in their own time.

An additional bonus to this comprehensive study are the appendices that contain an edition of the three-part settings in Tarquinio Longo's *Lodi e canzonette spirituali* (1608) and of the mostly four-part songs in the late 17th-century laude collection Arch. mus. II, 55 from the archives of the Dome of Florence (including the complete texts of these laude). These editions offer valuable source material for further musicological study of the genre.

While the first volume of the series focuses on a musical genre and its relation to ritual, the third volume (2007) takes up a single case, the Trondheim Cathedral (Nidarosdomen), to exemplify the influence of ritual (here: liturgy) on artistic design. Articles using liturgical source material to interpret architecture and sacred space in medieval cathedrals are supplemented by methodological questions concerning the relationship between international traditions and local specificities of liturgical regulations. Music only indirectly receives attention in the essays by scholars of art history, medieval archaeology, and theology: it is referred to in the careful liturgical source study of the art historian Christopher Hohler, 'The Palm Sunday Procession and the West Front of Salisbury Cathedral' (pp. 285–90), and plays an important role in David Chadd's and Nils Holger Petersen's detailed articles on the *Ordo Nidrosiensis*, which, as liturgical studies, necessarily are also musicological, but do not go into the musical fabric of the chant itself. Considering the central importance music is accorded in the introduction ('Architectural remains as well as musical items preserved in medieval manuscripts must be understood in such a way but at the same time these elements can claim – and have actually gained – aesthetic presence and value for modern spectators and listeners', p. 3f.), this lack is regrettable, since music can in no way be extrapolated from the insoluble unity of liturgy and ritual in medieval culture as it is presented in this volume.

Nevertheless, also this volume offers a rich insight into various fields that are intricately linked to music. Liturgy is taken as basis for any understanding of medieval religious culture – an approach that corresponds to the evidence a broad spectrum of sources yields. Music as essential part of liturgy and religious ritual thus is present in numerous medieval sources.

As Margrete Syrstad Andås points out in her article on 'Art and Ritual in the Liminal Zone' in vol. 3, the concept of ritual is closely linked to memory and remembrance. Thus ritual can evoke 'associative clusters', i.e. strings of other (religious) memories that turn history into an immediate experience (p. 53). The concept of memory and its relation to ritual are taken up as a vital aspect in the fourth volume (2009) of the *Ritus et Artes* series. Subsumed under the title *Negotiating Heritage. Memories of the Middle Ages*, the collection of essays focuses on the European Middle Ages 'both as a period when ancient legacies were revived and adopted and as the locus of a culture whose heritage has been appropriated throughout centuries' (p. 2). Referring mainly to the cultural theories of David Lowenthal and Jan and Aleida Assmann and relating back to the pathbreaking concepts of Aby Warburg and Maurice Halbwachs, the editors Mette B. Bruun and Stephanie Glaser develop a concept of a 'negotiated' past with constructed lineages, manufactured coherence and the deliberate selection of events that is interwoven with collective memory. The seventeen essays in this collection, representing the disciplines of Medieval History, Theology, Philosophy, Cultural Studies, Latin, Romance Languages, Literary History, History of the Arts, and Musicology, apply varying methodologies and represent both diachronic and synchronic approaches to the Middle Ages and the negotiation of their heritage especially in the 20th century. Thus, a broad gamut of approaches to memory studies is presented, divided up into four perspectives: heritage as

instrument of investing authority; heritage as institutionalized and commemorated in ritual; the opposition of memory and oblivion; and the implementation of medieval concepts or artefacts in 20th-century artistic expression.

The musicological perspective is presented in the last of these four sections with two essays by Magnar Breivik and Nils Holger Petersen. Breivik examines *Die sieben Todsünden* (1933) by Kurt Weill and Bert Brecht as an example of how a medieval concept is alienated and eventually turned into its opposite in order to voice an incisive artistic criticism of contemporary society and its ethics. Petersen explores the concepts of truth and representation on the basis of Augustine's writings and applies them to the Adoratio Crucis in the Good Friday liturgy, with a final outlook on James Macmillan's cantata *Seven Last Words from the Cross* (1993). After the sophisticated discussion of the balance between ritual and representation in medieval liturgy, the conclusion that Macmillan uses the Latin medieval liturgical texts as a means of overcoming the subjective compositional tradition appears somewhat weak, though, just as the reference to Adorno's claim of 'truthfulness' in Schoenberg's music stands out as quite unrelated to the detailed examination of liturgical heritage and its negotiation in contemporary music. Nevertheless, the article highlights a vital point in contemporary perception of medieval heritage by ultimately raising the question of the relation between medieval ritual and art: 'Once a ritual has been received into art, it seems unavoidable that from then on it will be perceived aesthetically by the art consumers' (p. 369).

Vol. 2 (2007) of the series equally focuses on the relationship between medieval ritual and art, with a group of essays centred on the concept of creation. As in *Negotiating Heritage*, the basic interest lies in the transfer of medieval (liturgical) practice to the artistic production in the modern era. The choice of creation as focal term, though, supplies a highly fruitful tension between the medieval theological view of creation and the idea of human creativity: each of the eleven essays, covering music, literature, the visual arts, and theology, 'examines a particular topic, concerned with ritual or artistic beginnings, inventions, harmony and disharmony, or alternatively, with representations or celebrations of creation' (p. 2).

With three essays, music is granted a considerable space in this volume. While Heinrich W. Schwab contrasts the serene celebration of divine creation in Joseph Haydn's famous oratorio (1798) with the contemporaneous experiment of a new compositional creativity in the works of C.P.E. Bach and Beethoven, Claus Clüver defines a highly complex collage of musico-verbal citations in Luciano Berio's *Sinfonia* as the decisive impetus of original creation. Magnar Breivik focuses on Arnold Schoenberg's compositional aesthetics under the keywords 'creation and construction' – it is here where Nils Holger Petersen's aforementioned allusion to Adorno's claim of truthfulness is fully explicated as a principle of almost religious adherence to the idea of creative truthfulness in composition.

This insightful link shows the close network of thematic and methodological interrelations between the essays in the various volumes of the series – *Ritus et artes* is a rich series of highest scholarly standard that offers excellent insights into medieval culture and thought, its lasting influence, and its resumption and transformation in the modern arts. The knowledgeable discussion of theological, liturgical, philosophical and artistic concepts of the Middle Ages and the presentation of their manifold traces in modern culture give a new understanding of cultural heritage and memory – the series' claim to present 'innovative research' on a thoroughly interdisciplinary, diachronic and synchronic level, is exemplarily met by the studies in these volumes.

Linda Maria Koldau



David Fallows

Josquin

Turnhout: Brepols Publishers, 2009

XVII + 522 pp., illus., music exx.

ISBN 978-2-503-53065-9

EUR 95

Ten years have now passed since the composer Josquin Desprez who we thought we knew well suddenly turned into a quite different person. It happened in a hurried postscript to an article by Lora Matthews and Paul Merkley.¹ Here they documented that the Josquin who worked at the cathedral of Milan from 1459 was an esteemed singer who died in 1498 and not the famous composer. Even earlier David Fallows had expressed doubts about the established biography of Josquin.² Could it really be true that the musician, who shortly after 1500 was regarded as the most prominent composer and who by the later writers of music histories was declared the 'first musical genius', only started to create a name for himself during the 1490s? He would then be in his late fifties, near the end of his life according to the expectancy of his times. Matthews and Merkley discovered that Josquin was a younger person, and that he was not to the same degree a pioneer in all musical areas, but a composer who reacted to and developed ideas of older colleagues. The life of Josquin as known to all students of music since the late 1950s was a conflation of at least two, maybe three or more contemporary musicians bearing confusingly similar names.

The Josquin research, which engages many musicologists especially those working on the new collected edition of his works³ and takes up altogether a lot of space in renaissance music research, was by this revelation suddenly left with its foundations solidly set in thin air. The field was now wide open for new interpretations not only of the scarce facts concerning the life of the composer but also of his musical production, its scope and authenticity, and of the pressing problems concerning chronology.

David Fallows has with energy and imagination taken on the task of surveying these areas of research in order to bring some order to the disparate data concerning life and works. As in his classic Dufay study of 1982⁴ he combines an interpretation of Josquin's life with analyses and contextual evaluations of his music. In the new book the structure is different from the earlier. While we concerning Dufay know of a surprising wealth of information to build on, we know as well as nothing about Josquin. Fallows was able to write a row of substantial chapters on Dufay's life and career and then survey his music in separate chapters according to genre. Such a framework would be impossible with Josquin. In Richard Sherr's *Josquin Companion* of 2000 the bare facts of his life could be tabulated on a few pages.⁵ The new findings and revisions since then can only add a few lines, and a deplorable number of Josquin's works are contested with regard to authenticity or dating. Therefore Fallows has to weave everything together in a broad, colourful tapestry of biographical scraps, analyses of musical style, possible datings and a wealth of hypotheses and right-out speculation about life, music and context. He has also seen it as his mission to defend Josquin's unique position as the first musician widely acknowledged by the educated

1 Lora Matthews and Paul Merkley, 'Iudochus de Picardia and Jossequin Lebloitte dit Desprez: The Names of the Singer(s)', *The Journal of Musicology*, 16 (1998), 200–26.

2 David Fallows, 'Josquin and Milano', *Plain-song and Medieval Music*, 5 (1996), 69–80.

3 *New Josquin Edition*, general editor Willem Elders, Utrecht 1987–.

4 David Fallows, *Dufay* (The Master Musicians; London: Dent, 1982, 2. rev. edn. 1987).

5 Richard Sherr (ed.), *The Josquin Companion* (Oxford: Oxford University Press, 2000), 11–18.

public as a great composer, while at the same time he recognizes that a new field open for historical interpretation calls for a re-evaluation of Josquin's contemporaries. All this it takes a very sure hand to keep together.

Fallows brings his enormous experience and knowledge of the repertory to the project. It is hard to think of anybody better qualified. His interpretation of the life and music of Josquin is in general highly credible; it is well written and for long stretches engagingly told. He has obviously enjoyed setting up the story of a fascinating composer as a tale. This tale is clearly structured and filtered by the author's set of preferences and beliefs, and in most cases he takes care to spell out his reasons for believing or not believing certain hypotheses. Musical analysis becomes an important ingredient in the tale. Every step in Josquin's career is illustrated by copious music examples, which Fallows argues fit into the picture he draws. Some of the datings of the music will surely meet resistance from fellow musicologists. The examples are commented on with insight and analytic acumen. In this way the reader meets a storyteller who knows the music and who lets its sound and scoring play an active role in his line of reasoning. This is the aspect of the book that I value the highest.

In his Introduction Fallows focuses on the *Misse Josquin* printed by Ottaviano Petrucci in Venice in 1502. It is the first print ever containing music of one single composer, and he rightly points out its paradigmatic nature. The print defined to a general public the dominant genre of great musical works as *Masses*, the print medium moved so to say the mass from its primarily liturgical relevance into a musical reality, and it signalled that a composer could be famous enough to be referred to by only one name, *Josquin*, which the publisher calculated on being strong enough to carry through a risky commercial venture, the publishing of long and complicated polyphonic works. Also the selection of works was paradigmatic in its showing up different types of masses, and the medium itself, music printed in handy part books, set the pattern for the future. The highly successful publication (the collection ran to at least five reprints during the next few years) 'seems to have established Josquin definitively as the core composer of his generation and to have launched him on the career that was to make him the most influential composer of the sixteenth century.' (p. 7). The Introduction is masterly written. Much of what it has to say is not new, but Fallows explains his ideas and draws his canvas in such a lucid manner that his text reads as new insights and in a way sets up a paradigm for the following chronologically ordered chapters. Not everything in the book can live up to this level of presentation.

Chapters II-XII take the reader on a journey from Josquin's birth sometime in the early 1450s with an extended discussion of his place of birth and of his family (a lot of new information here) to his death in 1521 and a discussion of his legacy as 'Parent of music'. The last nearly 200 pages contain bibliography, indices and the enormous appendices, which document as far as possible every aspect of the story told (A. Documents; B. References; C. Personalalia; D. Musicians called Josquin and cognates; E. Some people called Desprez or similar; F. Editions). If one loses track of the similar named persons discussed, this is the place to look.

A serious bid on a description of Josquin's youth, which until present has lain in darkness, is presented in Chapter III 'Early years: 1466-75'. It is fuelled by the recent discovery of a 'Gossequin de Condet', an altar boy of St Géry in Cambrai who in 1466 ended his service and received a payment to help him on his way. Fallows identifies this young man with the 'Jossequin Lebloitte dit Desprez' who in the same year was made heir of his wealthy uncle and aunt in Condé. And having the gifted youth placed in the important musical centre of Cambrai close to Guillaume Dufay Fallows reverses the for many years well-established opinion that the 'Des Pres' listed in Loyset Compère's famous singers motet *Omnium bonorum plena* along with Dufay, Ockeghem, Busnoys, Caron and others certainly could not be Josquin Desprez. He argues convincingly that

Josquin at the time had made the acquaintance of the ten year older Compère and made it into the list, and he comments on the works by Josquin, which must be regarded as very early, in the light of this proximity to the music of the aging Dufay and the young Compère.

No more than a couple of weeks had passed after I had received Fallows' book from the publishers before the journal *Acta Musicologica* arrived with an article by Joshua Rifkin titled 'Compere, "Des Pres," and the Choirmasters of Cambrai: *Omnium bonorum plena* Reconsidered'.⁶ Here Rifkin (to whom Fallows dedicates his book) with stringent logic and magisterial commandment of all sources point for point demolishes Fallows' main arguments. This is the way of scholarship. However, Fallows might still be right. What both authors downplay in their reasoning is that we know nothing of Compère's early years, we have no idea of the connections he had established, of his friendships, or of his preferences when he wrote the text of *Omnium bonorum* around 1470;⁷ the logic and purpose we tend to read into sources for which we cannot document a context may simply be misleading.

What really convinces is the musical relations that Fallows is able to ascertain between Dufay's musical world and early works like *Missa Lami Baudichon* or *Alma Redemptoris mater / Ave regina celorum*. Should, for example, the *difficilior lectio* of the source ascriptions for *Missa Lami Baudichon* be strengthened by new evidence,⁸ and the mass be proven to stem from the hands of the young Johannes Tinctoris (also mentioned among the composers in *Omnium bonorum*), it would be much more harmful to Fallows' presentation of Josquin's early career than the possible exclusion from Compère's motet. But the musical links between the aging Dufay and the young Josquin, which Fallows hears and communicates in his writing, will still be of importance for an understanding of Josquin's later and well-authenticated works.

A condition seemingly ingrained in this kind of history writing becomes quite worrying along the road. It is the speed and ease by which hypotheses are transformed into facts – it happens as it was just in passing and without renewed discussion. In by far the majority of cases it is easy to forgive Fallows, because it is characteristic of his style of painting an exiting personality in words. And every time Fallows introduces a new step forward in the chronological journey he very carefully discerns events, which can be documented, and the wealth of hypotheses concerning Josquin's activities. Great parts of the biography must however remain hypothetical, and Fallows uses a lot of space to discuss the hypotheses he thinks he is able to substantiate and often ends up by establishing that it would fit beautifully into the pattern 'if Josquin was ...'.

In some cases the result of this appears quite funny. For example, it is clear that Fallows is convinced that Josquin really was among the eight singers, which king Louis XI of France took over from his deceased uncle René d'Anjou, the Count of Provence and Duke of Bar, Anjou and Lorraine – and titular King of Sicily and Jerusalem (Ch. V, King Louis XI: 1480–83). Josquin's service in the chapel of René (1475–80) can be documented, while his stay at the French court during the years 1480–83 and the placing of important compositions, which Fallows connects with this service (e.g. *Liber generationis, Factum est autem et Misericordias Domini*), must remain hypothetical. Yet a couple of pages further on this has been transformed into something more tangible. When Josquin for the first time after the Burgundian wars early in 1483 visited Condé, where he by inheritance had become a land owner and a man of considerable means, he was received with wine at the collegiate church. 'The reasons for the *vin d'honneur* may seem obvious: as a musician who had already served two kings, he was now a distinguished visitor to the little town.' (p. 105). The two kings are

6 *Acta Musicologica*, 81 (2009), 55–73.

7 Cf. J. Rifkin, J. Dean, D. Fallows et al., 'Compère, Loyset', in *Grove Music Online* (Dec. 2009).

8 Cf. Rob C. Wegman, 'Who Was Josquin?', in Sherr, *The Josquin Companion*, 21–50, at 31–34.

René and Louis. Fallows is likewise careful when he pp. 113–15 argues that there is some possibility that Josquin between the summer of 1485 and the end of 1488 served at the splendid court of King Matthias Corvinus of Hungary (Ch. VI, Italy and Hungary: 1484–89). But on p. 174 when discussing Josquin's connection to Ascanio Sforza Fallows talks of '... a composer who had served three kings ...'. This sneaky merging into facts of hypothetical royal services is here mostly funny as it is unnecessary, and it does not strengthen Fallows' argumentation.

However, it becomes questionable when royal services are used as an argument in favour of a new hypothesis as when Fallows argues that Josquin in the late 1490s '... at a point where he had achieved all possible ambitions, including service for three kings and two popes, as well as composing several of western music's most perfect masterpieces, he spent two or three years in Cambrai working on the style of his music and trying to find new kinds of sounds' (p. 196). In my view this type of hyperbolic argument only weakens his otherwise credible account of Josquin's career. Fallows is much more to the point when he first discusses this 'empty' period of Josquin's life in the 1490s '... although there is at present not a shred of evidence to support it ... and the document may turn up next week' (pp. 191–92).

In some passages reading Fallows' discussions of the details is like eavesdropping on a learned seminar for a closed circle of scholars discussing topics of apparently unlimited importance to them and their positions among the participants, but less transparent to bystanders. But on the other hand it demonstrates that it is living persons with passions and leanings who perform musicology – that the book treats live scholarship, not dead facts.

Luckily the situation surrounding Josquin is relatively unique. The lives and works of his contemporaries are also under discussion, but without a similar savage fight over the meaning of every scrap of evidence. They have not been subject of as many false ascriptions (that we know of) or the same sort of fame without surely ascribed works in contemporary sources – or to be blunt, their afterlife in the musical repertory did not produce a confusing plenitude and creativity comparable to Josquin's. Luckily one must say, for if the contemporaries and predecessors of Josquin had been subjected to the same urge to undermine approved lists of works, the Josquin discussion would break down completely in chaos and loss of bearings. The new Josquin book can only accent the need for renewed research into and evaluation of his contemporaries. And in spite of its sometimes unsteady facts and tendency to circularity in argumentation this book is extremely important by virtue of the structure it imposes on a vast amount of material concerning also the whole period of Josquin.

It is an impressive book. It is big, thick (200 x 300 x 45 mm) and heavy (3 kg), beautifully laid out with lots of space around text and music examples. But it is also somewhat disturbing: It appears to signal that time has run out for early music in ordinary books, that there can only be economy in publishing a scholarly Josquin biography as a table book and not as a book actually usable for students. It is impossible to carry around in a bag, it is like a heavy codex which one imagines chained to a medieval reading desk. One may wonder that such a format really should be the right answer to the challenge from the electronic book.

The big format is on the other hand used to give room for many instructive music examples. They are consciously presented in an old-fashioned layout in quartered note-values, reduced score and often with text underlaid only a single or a few voices. In this way Josquin's music at times looks like baroque music. Fallows gives as one of his reasons for this that '... most of the music has only been seen in original note-values, so there is a possibility that the reduced note-values will help the reader to see familiar works afresh.' (p. XII). And he succeeds, the *Verfremdung* is effective. But the question must be whether it really serves the book's purpose (never explicitly explained). If the purpose is to let Josquin appear to the reader as a complete human being (as complete as possible) who expresses his beliefs and

aims in a multifaceted music, many of the examples rather point by their selection and graphical presentation towards the old picture of Josquin as the perfect artist who constructs an ideal world in tones. In his remarks on the ending of *Missa La sol fa re mi* Fallows discusses the to his ears unexpected ending in A of the Phrygian ostinato mass (the 'Agnus Dei' is presented complete in Ex. 40). 'Here is after all one of the most perfect works Josquin ever composed, immaculately logical until this moment.' (p. 185). In spite of his careful and sensible reasoning in the following comments he seems somewhat stuck in the outdated genius worship, which has marred the Josquin research for ages. This impression is strengthened by the musical example, which is entirely without text; it depicts music heard as pure structure and derived of its reason for existence, the words of the liturgy.

It does not take much of a prophet to predict that a spate of scholarly articles will appear in the near future supporting and developing Fallows' views or proving him quite wrong on several issues. The coming years will probably be the most influential in the book's career. Then it is just to be hoped that Fallows will have the stamina to produce a revised version of his big *Josquin* book – preferably as a handy paperback.

Peter Woetmann Christoffersen



Peter Ryom

J.S. Bachs Kirkekantater. Forkyndelse i ord og toner

Herlev: Andantino 2009

240 pp., illus.

ISBN 978-87-92037-03-9

DKK 240

Igor Stravinsky, a most competent observer, was once asked what he thought was the most important work in music history; he replied, 'the cantatas by Johann Sebastian Bach'. Numerous publications dealing with the works, performance practice, provenance, and new findings are published every year. In 2009 a Danish book came to light: Peter Ryom's *J.S. Bachs Kirkekantater. Forkyndelse i ord og toner* (J.S. Bach's Church Cantatas. Preaching in Words and Music) which for several reasons is a most welcome and admirable study. Considering the vast amount of literature on Bach in German and English, it is noteworthy that the book is a contribution to Bach literature in Danish, which is not an everyday occurrence. In 1950 Kai Flor published his Bach biography, and much later, in 2000, Jens Kjeldsen expanded the list with his *Mellem kosmos og sjæl* (Between Cosmos and Soul). Most commendable are the publications on the Christmas Oratorio and the St John Passion by Peter Thyssen (2004, 2005), and the St Matthew Passion by Sven Rune Havsteen (2005). Peter Ryom's work offers choir conductors profound knowledge of some of the most central and elevated vocal music that was ever written; in addition, the book is most helpful to performers and authors of programme notes to the works.

Glancing through the index of reference literature reveals that the author has based his research on the latest literature and has thus been brought up to date. The most obvious names such as Blankenburg, Dadelsen, Dürr, Geck, Petzoldt, Schulze, and Wolff are present. Only one major work on the Bach cantatas seems to be missing: Martin Petzoldt's extensive commentary, *Bach Kommentar* (3 vols., Schriftenreihe der Internationalen Bachakademie, Stuttgart 2005, 2006, vol. 3 in prep.). Petzoldt, president of the International Bach Society, presents a theological counterpart to the basic musicological research with special focus on contemporary texts used and chosen by Bach. Mention should be made of this study, since

Ryom respectfully does not forget to draw our attention to the theological aspects of the cantatas, the pericopes and their exegesis. A short passage on the ‘Calov Bible Commentary’ (the only extant book from Bach’s library) with Bach’s personal marginal notes might have served to underline the importance of considering text and music on equal terms.

Peter Ryom has divided his study into three main sections: 1. the historical background (with subtitles such as performance practice, aesthetics, and origin and development of the cantata genre; 2. church cantatas, tradition, chronology, and description of the annual cycles; 3. the composer, language, symbolism, word painting, and a section devoted to the Christmas Oratorio. The author concludes with a most useful outline of all the extant Bach cantatas in BWV-order with dating and vocal/instrumental scoring.

The foreword deals briefly with the often obsolete language, which, of course, seems outdated in our modern ears. Such prejudices are not new, beginning with Karl Friederich Zelter’s disparaging judgement on Bach’s sacred texts: ‘The greatest obstacles in our time lie of course in the mad (verruchte) German religious texts with their roots in the serious polemics of the Reformation’ (*Karl Friederich Zelter – Johann Wolfgang von Goethe, Briefwechsel, eine Auswahl*, ed. Hans-Günter Ottenberg, Leipzig 1987, p. 322). But careful reflection and analytic investigation will open up to reasonable ways of approaching these texts, although not as superficial memorials of the incipient ‘aesthetics of the genius’ from the beginning of the 19th century. Bach’s model exegesis seems to have been the *Biblische Auslegung* by Johann Olearius (1611–81), which was his methodical tool for his musical works. Contents and language, depending on time and place, of course, have to be taken into consideration, especially in literature that is intended to arouse interest in these masterworks of church music.

Ryom sums up Bach’s biography, his life and work in an admirably short and concise form. Concerning his early years at Lüneburg we no longer have to refer to Georg Böhm only as the ‘organist’; the recent, important tablature finds allow us to see Böhm as a teacher to Bach, the infant prodigy. Although Ryom’s book is not meant to be a biography, one might, nevertheless, wish for a little more detailed and precise description of the years in Leipzig. His title as cantor was only attached to the Thomas School and he was as *Director musices* of Leipzig responsible for the church music, not only (as mentioned) in the two main churches, St Nicolai and St Thomas, but also in St Matthäus (Neue Kirche), and the Peter’s Church. He was under no obligation to direct the music at the university church (Pauliner Kirche) except on special occasions such as ‘der alte Gottesdienst’ (the old service) and solemn obsequies. (To be fair, Ryom deals very briefly with these issues in later chapters.) Most welcome is Ryom’s pointing out that we can no longer rely on Spitta’s dating of the cantatas. Around 1958 (and later in 1976–77) Dürr and von Dadelsen challenged the acknowledged dating of the Leipzig cantatas with their new discoveries based on Bach’s handwriting, the watermarks of his paper, etc. Recently these findings have been confirmed by a quite unexpected discovery: a small collection of text books turned up in a library in St Petersburg. These text books were printed and distributed to the church-goers of St Thomas, so revealing the year of the performance.

Today’s controversial questions on performance practice are concerned with the use of historical instruments versus modern, and the size of the choir, for example. Fortunately Ryom does not confront these issues, represented by some of the most prominent conductors of today but leaves the music in the hands of the responsible interpreter.

Peter Ryom’s chapters on the history of styles, musical aesthetics, and types of movements are highly recommendable. His text does not demand a great amount of background knowledge. In order to obtain an overview of the music when following Ryom’s analyses, a full score would be a great advantage. The text is, nevertheless, richly interspersed with numerous music examples. Bach’s deep personal relationship to the Lutheran chorale is clearly

underlined. Presumably he uses the chorale extensively to ‘promote a feeling of worship’ (p. 42). We might add that Bach presupposed the intimate knowledge of these chorales in the congregation, which in those days was familiar with the church hymns, even to the extent that just by hearing the tune, people in the pews would think of the text. Ryom does not refer to the possibility of the congregation joining in the chorales of the cantatas (and passions). It is not likely that it did! The harmonizations were too intricate, and Bach did not change the small deviations of the melody when reusing cantatas from Weimar in a service in Leipzig.

The obituary of J.S. Bach, written 1754 in Leipzig by C.P.E. Bach and Joh. Fr. Agricola, states clearly that Bach wrote five full annual cycles of cantatas. This has long been subject to discussions in Bach research. Because of Wilhelm Friedemann Bach’s desperate situation forcing him to sell sheet after sheet of his father’s music, we have to allow for a considerable loss of music. In this respect music history has suffered some of its greatest and most painful losses according to Ryom (p. 52). The generally acknowledged number of five cycles is established also by Ryom in chapters on tradition, the question of ‘Incerta’, the relation between sacred and secular cantatas, chronology, and the BWV index; and Ryom goes on to explain the church year revealing his profound knowledge of liturgy. In the section on additions we are told that cantata 194, *Höchsterwünschtes Freudenfest*, was composed for the inauguration of the Hildebrandt organ in Störmthal 1723; one might add that the occasion was also the consecration of the newly restored church.

The following 75 pages describe the characteristics of the cantatas by means of an analysis of chronologically selected works. The liturgy of the Thomas Church is examined (Bach wrote it down in his own hand twice on the cantata covers for BWV 61 and 62): prima pars of the cantata was sung between the Gospel and the Credo; secunda pars (or another cantata) after the sermon according to Ryom. According to Petzoldt, however, this part was sung during Holy Communion. Concerning the alleged 12 choristers, which Bach normally would have at his disposal for the weekly services, Wolff has drawn attention to the fact that also ‘externes’ (students living outside the school) might have been part of the choir. Here much uncertainty is to be taken into consideration. Peter Ryom presumes that the town council’s well-known defiance might have been the reason that Bach stopped his persistent practice of composing cantatas. That is one explanation, but we might also reflect upon the fact that when Bach had completed a musical form using all kinds of variation, he would stop. A similar example is his *Orgelbüchlein*. With five annual cycles he had laid a foundation for his church music and could now devote his time to the post as *Director Musices* of Leipzig being the ‘Kapellmeister’ and ‘Tastenmusiker’, which – so it seems – was his self-identification. Certain movements of this ambitious project, the chorale cantata cycle, also served as a source of inspiration for the *Six Schübler Chorales* (1748/49), but apparently Ryom found it sufficient only to mention the ‘Wachet auf’ organ chorale.

Who were the librettists to the sacred works? Erdmann Neumeister and his personal cantata manifesto receive special attention; also the important Weimar poet, Salomo Franck, is mentioned along with Lehms, Knauer, Ziegler, Picander, and others. Until recently we have been unsure as to who the librettist of cycle II was. ‘Poet unknown’, we were told. Today it seems that Andreas Stübel, Konrektor emeritus of the Thomas School, wrote Bach’s choral texts. He had a profound theological knowledge (although being marked by light non-conformist viewpoints) and a comprehensive poetical experience. He died in January 1725 immediately following the printing of the textbook for the Sundays ‘Septuagesima’ till ‘Annunciation’, which might explain why this cantata cycle ends abruptly with BWV 1 (*Wie schön leuchtet*) – a situation that Bach could not foresee and thus had to terminate his inventive project. The chapters on parody and Bach’s reworking of earlier works is very informative

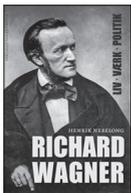
and enlightening; and Ryom reminds us that both church cantatas and secular cantatas can be re-arranged into other church cantatas, but church cantatas never into secular ones. Once sacred, always sacred!

Bach was the undisputed master of word painting and preaching by means of musico-rhetorical figures. A whole chapter is dedicated to this art of baroque expression. Numerous examples describe the foaming waves of the sea, earthquake, floods of tears, knocking at the door, the tick-tock of a clock, diligent paces, laughing and crying. This was Bach's way of creating the 'hermeneutical plus' of the weekly services. If he had written an opera, the music would not have turned out differently. These were his ways of expression that could not be repressed despite the demands of the town council that he should avoid the opera genre. Before his appointment Bach underwent a thorough theological examination that in fact took precedence over his compositional competence; thus Ryom's claim that Bach in his church music deliberately wanted to provoke or offend the signed conditions of the contract may be followed by a question mark. Presumably the churchgoers felt that with Bach a new kind of music had gained a footing in the church, but we have no record that they took offence. At this point it is inevitable to mention the much debated use of gematria. Certainly, many articles on that theme wildly exaggerate, and Ryom advises readers to be very sceptical of such mathematical calculations. On the other hand, it must be kept in mind that number symbolism, although a foreign way of thinking today, was then an accepted mode of thought. There are passages in Bach's musical universe where it seems obvious that he deliberately used number symbolism. But worth noticing is C.P.E. Bach's remark to Forkel in 'Biographische Mitteilungen über Johann Sebastian Bach', Hamburg, 13 January 1775: 'The blissfully deceased was like me and all other real musicians no lover of dry mathematical plays' (my translation).

The author dedicates his final chapter to the highly beloved and 'indispensable' Christmas Oratorio that has its natural place in the exposition of Bach's cantatas. The six secular cantatas re-arranged for this occasion are a perfect example of Bach's reworking and revising of earlier works, thus saving the exuberant music of these cantatas from oblivion. As Ryom states, the first performance of the only competitor to Handel's *Messiah* did not take place until 1857 in Berlin.

Peter Ryom's book on J.S. Bach's cantatas is highly recommended. May this publication be the incentive to the music lover and to the professional musician to enter the world of Bach's cantatas. Here is love for the music, music analysis, and profound theology summed up ... in Danish!

Knud Svendsen



Henrik Nebelong
Richard Wagner. Liv - verk - politik
 København: Forlaget Vandkunsten, 2008
 520 pp., illus.
 ISBN 978-87-7695-098-9
 DKK 399

One cannot any longer expect the general audience to be in possession of what earlier times considered common knowledge about Richard Wagner's oeuvre. The stories his operas tell, the historical context of their composition, and even the history of nineteenth-century Germany and Europe are not necessarily well known today. From this point of view, one can only approve a new book introducing Richard Wagner to the Danish public. From a musicological point of view, however, the publication of Henrik Nebelong's *Richard Wagner: Liv - verk -*

politik (Richard Wagner: Life, Work, Politics) raises several questions. Already in the preface, Nebelong states that the study is not to be understood as a scholarly book (p. 10). In one sense this is perfectly acceptable. In the same passage he also mentions somewhat surprisingly that extensive parts of the biographical material are based on Martin Gregor-Dellings' *Richard Wagner – Sein Leben – Sein Werk – Sein Jahrhundert* (München, 1980). Hence a question arises: what kind of book has Nebelong written?

The book's basic narrative follows the story of Wagner's life, but it is not merely a biography: readers are also offered extensive presentations of the operas (or music dramas), this, of course, being the main point of interest for most wanting to engage with Wagner. Re-telling primarily German material for a Danish audience, as happens with the biographical material, may very well be important. When it comes to the interpretations of the operas, however, more pressing questions arise. Here, too, the preface is revealing. Writing about Wagner's librettos – and the fact that one could argue for Wagner also being part of the history of European literature – Nebelong in passing claims that the thematic content of Wagner's texts often are veiled 'af iscenesættelser, hvor instruktørerne ikke har evnet at se, hvad der lå i teksterne, eller hvor de har følt sig berettiget til at lægge deres egne moralske og politiske verdensbilleder ind over Wagners' (by stagings where the directors were unable to see what was in the texts or where they felt entitled to add their own moral and political viewpoints on top of Wagner's; p. 9f.). This statement speaks volumes about Nebelong's own, implicit, view of the operas' content – or message – which is inherent *in* the work. Thus the task for the directors and, one must assume, the singers and musicians would be simply to unfold it. The message should not be veiled by the views of later times, but handed on to the audience the way Wagner intended it. Here, the whole project faces long traditions, not only as regards scholarly studies on opera – an endeavour with which Nebelong is hardly concerned in this book – but also in the practice of opera-staging, where new interpretations are what opera – as a live art form and not as a musico-dramatic museum – is all about. In Nebelong's view, the operas seem to have one meaning only. Directors not grasping this ruin Wagner's work. Thus any alterations as well as any interpretations are in the danger of not presenting Wagner's work at all. Although never mentioned explicitly, this must consequently also include the performances at Bayreuth, often understood to ensure the preservation of the works.

This criticism might seem to imply that I only advocate 'radical' approaches to Wagner's operas whether that be exposing the 'hidden' ideological content, a deconstruction of the work, a critical engagement with whatever Wagner meant to say, or several other dimensions often subsumed under the concept of a 'postmodern' interpretation of opera. There is, quite obviously, long traditions of such work, including, interestingly enough, work done at Bayreuth. Thus one might claim that even within 'Wagnerism' (whatever that is), there are possibilities for radical reinterpretations of the work. Across different traditions of performance one would find ways to engage with Wagner's work where stagings are not about presenting the one true interpretation. More traditional musicological approaches to Wagner are also open to the fact that staging works entails more than transmitting the score, libretto, or intentions of the author, acknowledging that the works are kept alive by being a part of the cultural developments. The works are given meaning by being staged and by being talked and written about, and here Nebelong, with his knowledge of Wagner and his work, could have given *his* interpretation and have argued for it.

Providing an overview of the action of an opera may seem neutral, but there is only a small step from a description to an interpretation, and it is doubtful that any neutral description is possible. Nebelong's book is full of interpretative statements, even if they are presented as the truth. A more somber discussion, presenting interpretations as interpretations and engag-

ing with the possibility of multiple meanings of the works, would have made the book more convincing. In this context, I also miss an engagement with the literature on Wagner. There is an overwhelming amount of studies on Wagner and one cannot expect any author to have read them all; however, the almost total lack of such references in this book means that the conversations on what Wagner means for our cultural climate almost disappears. A discussion of different stagings of Wagner operas could also have enriched the argument, but here too it seems as if the ideal performances are imaginary. Thus by presenting *the* interpretation the book fails. This may seem harsh, and it may be missing the point of Nebelong's book, but by presenting a canonical re-telling of the librettos, he risks misrepresenting what the operas mean in their cultural context. This shows how even Wagner must be defended against his admirers.

Erik Steinskog



Mogens Andersen
Historien om vor tids musik, ed. Finn Gravesen and Agneta Mei Hytten
 Copenhagen: Wilhelm Hansen, 2009
 366 pp., illus.
 ISBN 978-87-598-1771-1
 DKK 299

Mogens Andersens pludselige død i 2008 forhindrede ham i selv at færdiggøre det manuskript, som han havde arbejdet på siden 1999 som en del af forskningsprojektet Danmarks Radio og den ny musik efter Anden Verdenskrig. Det giver selvfølgelig problemer, som de to udgivere, Finn Gravesen og Agneta Mei Hytten, forholder sig til i forordet. De har valgt at redigere det efterladte materiale uden at foretage den gennemskrivning af materialet, som forfatteren selv var klar over manglede. Dette begrundes rimeligt nok i, at de har ønsket stadig at lade det være Mogens Andersens stemme og engagement, der bærer teksten, med den bevidste omkostning, at det derfor er et ikke helt færdigskrevet manuskript, der udgives. En konsekvens er, at nogle dele er mere gennearbejdede end andre og at teksten “fremtræder med en blanding af jeg-fortælling og dokumentarisk fremstilling af musikforskning” (s. 15). Det betyder, at det i eminent grad er Mogens Andersen, der kommer til orde, hvilket både er bogens svaghed og styrke. Det er *hans* historie om den ny musik i Danmarks radio efter 1945, centreret om udsendelserne med ny musik i radio og fjernsyn, som han selv gennem årtier var den centrale formidler af som medarbejder i DR fra 1955 til sin pensionering i 1999. Dermed er omslagene mellem jeg-fortælling og dokumentation begrundede i sagen, men ikke uden problemer. Især den konkrete, men også den generelle fortælling om den ny musik har ofte Mogens Andersens opfattelse og erindring – støttet på en stor mængde kildemateriale – som den instans, der afgør, hvad der er ‘historien om vor tids musik’.

Bogen er et værdifuldt bidrag til denne historie, især som dokumentation og fremstilling af Danmarks Radios rolle i ny musik-livet. Tidligere fremstillinger på området har beskæftiget sig med komponisterne, musikken, koncertlivet og foreningslivet omkring den ny musik, med Danmarks Radio mere generelt eller som Martin Granau's *Holms vision* (København 2000) med Radiosymfoniorkestrets historie. I Mogens Andersens egen formulering er formålet med denne bog “at vise sammenhængen mellem de registrerede udsendelser og andre aktiviteter og at sætte aktiviteterne i relation til Danmarks Radios virksomhed i almindelighed, til det øvrige musikliv og til forandringerne i den samtidige kompositionsmusik” (s. 18).

Mogens Andersens primære kildemateriale er radioens arkiver og samtidige artikler i *Dansk Musiktidsskrift* og andre steder. Der er således uden diskussion tale om en kildebaseret

fremstilling. Der inddrages også i et vist omfang videnskabelig litteratur, men her kan man op og til savne præcision. Et enkelt eksempel, jeg umiddelbart kunne fange, findes på s. 22, hvor Andersen skriver: “Genklangen af Schönbergs musik fortonede sig i løbet af 30erne. Samme skæbne fik også andre radikalt nyskabende komponister som Varèse sådan som det er fyldigt beskrevet i Michael Fjeldsøes afhandling med den talende titel *Den fortrængte modernisme*.” Problemet er, at jeg der ikke har skrevet om fortrængningen af Varèses musik fra dansk musikliv, men diskuterede ham i forhold til Carl Nielsens selvstændiggørelse af slagtøjet i hans otte sidste symfonier. Varèse blev, så vidt jeg er orienteret, ikke opført på noget tidspunkt i Danmark i mellemkrigstiden og kan således dårligt være blevet fortrængt.

Et irritationsmoment er også Mogens Andersens hjemmestrikkede referenceteknik, når det gælder artikler i *Dansk Musiktidsskrift*. Her bruger han en femcifret kode, hvor de to første refererer til årstallet og de tre sidste til sidetallet (jf. s. 21, note 2). Dermed får man ofte hverken artiklens titel eller omfang oplyst, nogle gange ikke engang dens forfatter, ligesom det efter 1971 (og før 1929), hvor årgangene går hen over årsskiftet, ikke er entydigt, hvilken årgang der er tale om. Man finder også eksempler på fodnoter, der leder én på en længere skovtur, fx på s. 33: En henvisning i teksten til en artikel af Jan Maegaard, der er senere end det på dette sted behandlede år 1955, består af en fodnote 38 med teksten: “2.3, fodnote 68”; denne fodnote siger med fed skrift på s. 52: “se note 36”, hvorved vi er tilbage på s. 33, hvor note 36 henviser til en portrætartikel fra 1955 om Maegaard. Sådanne ting kunne med lidt arbejde fra redaktørernes side være bragt på plads og i orden, som det fx skete ved publiceringen af en version af manuskriptets første kapitel i festskriftet til Niels Krabbe (*Musikvidenskabelige kompositioner*, København 2006, s. 345-61). Her ser man også eksempler på, hvordan en omhyggeligere redigering ville have klargjort teksten. I nærværende bog fremstår teksten i afsnittet om ‘vendepunktet’ i 1956 som om Jan Maegaards artikel om Carl Nielsen er fra dette år, mens det i Anne Ørbæk Jensens redaktion i festskriftet er gjort klart, at der er tale om en artikel fra 1953 (smlg. s. 32 med *Musikvidenskabelige kompositioner*, s. 353f.).

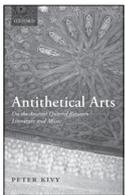
Når dette er sagt, må det samtidig understreges, at udgivelsen er et overordentligt værdifuldt bidrag til forskningen i den ny musiks historie i Danmark. Hovedparten af bogen udgøres af udførlig præsentation af begivenheder og kildemateriale fra radioens arkiver, som ellers er svært tilgængelige. Bogens hovedkapitler udgøres – efter indledningen og en præsentation af forhistorien – af først et kapitel på 80 sider om ‘Radiopræsentationen af ny musik efter 1959’, centreret om præsentationen af ny musik og især efterkrigsmodernisme i programmet *Vor tids musik* og de efterfølgende serier *Ny musik* og *Resonans*; derefter følger et kort kapitel 4 om repertoireudviklingen 1950-69. Et nyt hovedkapitel handler om radioens egenproduktioner, lidt over 100 stofmattede sider, fulgt af næsten 70 sider om ny musik i dansk fjernsyn. Til slut finder man registre over de bevarede radio- og tv-udsendelser med ny musik, der er blevet registreret og dokumenteret i forbindelse med projektet. Der er tale om ca. 400 radioudsendelser frem til 1975 samt udvalgte senere udsendelser og ca. 300 tv-udsendelser frem til 1990. Disse blev som en del af projektet digitaliseret og gjort tilgængelige for offentligheden i 2006-7.

Fremstillingen indeholder et væld af oplysninger og interessante historier, som bekræfter Danmarks Radios centrale rolle i formidlingen af ny kompositionsmusik især fra 1959 og frem. Selv om det er blevet en selvfølge at nævne medieringens rolle som afgørende, tænkes konsekvenserne sjældent eksplicit igennem. Hvor det hvad angår 1920erne i overvejende grad giver god mening at studere koncertlivet og især foreningerne for ny musiks koncerter, hvis man vil vide, hvad der var alment tilgængeligt i komponistkredse i København, giver det næppe mening at hævde det samme om DUTs koncerter i 1960erne. Selv om pladeindspilninger allerede spiller en rolle tidligt i århundredet, så er de forholdsvis sjældne, når det drejer sig om decideret ny musik, og selv om partiturer forbliver en væsentlig kilde til viden, så mindskes deres værdi

uden klanglig realisering jo mere fremmed lydbilledet bliver. Op til 1950erne forbliver koncertformen dog i hvert fald på dette felt en dominerende faktor, også fordi radiomediet i så høj grad var koncentreret om at være et produktionsapparat for transmission af koncerter. Her bliver introduktionen af et fast magasinformat som *Vor tids musik* med forudsigelige sendetidspunkter, i en tid hvor radiolytning stadig kunne være et fælles referencepunkt for et musikmiljø, et magtfuldt instrument. Og i forbifarten gør Mogens Andersen opmærksom på, at det er den samme medieteknologiske udvikling, som i 1950'erne muliggjorde *musique concrète* og elektronisk musik, der lå til grund for den intensiverede radiodækning af den europæiske ny musik (s. 69). Det var nemlig i kraft af, at radiostationer nu kunne udveksle båndoptagelser, at der skete en markant forøgelse af det tilgængelige materiale. Dette blev udnyttet og sat i system, hvor man tidligere primært havde måttet operere med direkte internationale transmissioner.

Bogen er blevet til som del af et større projekt, der ud over registreringen, digitaliseringen og tilgængeliggørelsen af de bevarede udsendelser også omfattede udarbejdelsen af et interaktivt undervisningsmateriale til brug for især gymnasieskolen og videregående musikuddannelser. Disse dele af projektet er videreført efter Mogens Andersens død på projektets hjemmeside www.vortidsmusik.dk. Undervisningsmaterialet præsenteres her under titlen *Historien om vor tids musik 2.0* og er under stadig udvikling. De digitaliserede udsendelser kan udlånes fra Statsbiblioteket til et lokalt biblioteks læsesal. Der ligger en opdateret søgevejledning på projektets hjemmeside, der dog kunne være mere brugervenlig, og man skal i praksis nok have fat i en bibliotekar, hvis man vil have materialet frem. Disse dele er under stadig udvikling og kan sammen med bogen være en god indgang for både den nysgerrige, underviseren og seriøse studerende.

Michael Fjeldsøe



Peter Kivy

Antithetical Arts. On the Ancient Quarrel Between Literature and Music

Oxford: Clarendon Press / Oxford University Press, 2009

275 pp., music exx.

ISBN 978-0-19-956280-0

GBP 27,50

Peter Kivy's latest book can hardly be said to offer what its title promises. Reading the subtitle *On the Ancient Quarrel Between Literature and Music* one expects some kind of analysis of competing claims of cultural value and/or superiority on behalf of literature and music respectively. But this is not the book's subject. The quarrel in question is that between musical formalists and advocates for diverse forms of literary interpretation of absolute music. And strictly speaking it is not 'on' this quarrel, but definitely 'in' it. Kivy's book is not an unbiased analysis of the quarrel but a contribution to it. An engaged contribution one must say, at times even with a touch of aggressiveness. In short: this book is still another contribution to Kivy's great project within the philosophy of music. It is an attempt to answer 'the foes of formalism' and to defend to 'the integrity' of absolute music (p. 202).

The book is in three parts. Part one, 'The Founding of Formalism', takes issue with Immanuel Kant's contributions to a theory of musical formalism and with Eduard Hanslick, particularly with Hanslick's well known rejection of absolute music's capability of expressing or arousing emotions.

In part two Kivy confronts 'the foes of formalism'. An array of more recent aesthetic theories and/or interpretative practices that in Kivy's view implies false assumptions concerning

absolute music's capabilities is scrutinized and rejected. This goes for the idea that music, though incapable of expressing or arousing emotions, might be able to engender 'moods' (Noel Carroll). It goes for theory and interpretative practice centred round the concept of the 'musical personae' (Edward T. Cone, Jenefer Robinson). And it goes for theory and interpretation centred round the concepts of 'action and agency'. (The 'action and agency' branch of literary interpretation of absolute music asserts that what is going on in a piece of pure instrumental music can be interpreted as action caused by human agency, even if no concrete agents can be pointed out.)

In part three – after all this analysis and rejection – Kivy at last approaches the question of absolute music's true capabilities. But he proceeds cautiously indeed and on the basis of the intermediary conclusion that neither formalism nor its foes have been able convincingly to explain what absolute music has to offer the listener. This is the situation according to Kivy, and he carefully stresses that no remedy is in sight. '[T]he phenomenon of absolute music', he states, '*still* seems to me, when all is said and done, a divine mystery' (p. 202). In an attempt to get at least a glimpse of an explanation to this mystery Kivy engages in a discussion of the issue of a possible relation between music and morality. This discussion follows the path we know from Kivy's discussion of the issue of music and emotions, and we must be inclined to expect that it will end up with similarly negative conclusions: in the same way as music lacks the cognitive apparatus necessary to represent feelings, it lacks the cognitive apparatus necessary to engage in issues of morality or to engender effects on the listener's moral behaviour or character. Kivy asserts, however, that there is some truth in the idea of a relation between music and moral character, even if it is in a very restricted way. '[G]reat music uplifts us', Kivy states, and 'makes us for the period of listening experience, feel a kind of exaltation ... And surely, even though this experience has no lasting beneficial effect on our character (and there is no evidence that it does) it would not be wrong to say that *during* that experience, at least we are better people; our characters are, during that experience, themselves made better' (p. 230). The acknowledgement of this temporal beneficial effect on the listener's character is the only new positive statement about value and effect of absolute music I have been able to find in the book. The rest is analysis and rejection.

Kivy's book can be read as a heroic attempt to protect absolute music from misinterpretation, to protect that very little that can truly be said about it from an ocean of untruth. But it is hard for me to sympathize with this sort of heroism. It ends up with too much quarrel, and I am not convinced of the value of continued quarrelling in a discursive setup of German 19th-century origin. It is also difficult for me to recognize anything genuinely new in Kivy's rejection of the 'literary' party or in his very sparse positive statements on the virtues of absolute music. Quarrelling might simply be an unproductive way of doing, and I shall do my best to avoid that this review develops into a quarrel between philosophy and history, which, however, is an obvious risk when a music historian is asked to review a book like this.

According to Kivy, his book is 'decidedly *not* meant to be a history of musical formalism' (preface, p. viii). The approach is that of the philosopher, not that of the historian. But still Kivy deals with historical sources. This, of course, triggers a number of critical questions when his book is read by a music historian. Some of the questions relate to the validity of the interpretation of the historical texts, some to more fundamental questions of methodology.

In several cases I am seriously in doubt about Kivy's readings. Some examples: is it plausible to assert a substantial link between late 18th-century theories of musical expression and 'narrative interpretation' on the basis of a short quotation from J. G. Sulzer's encyclopaedia *Allgemeine Theorie der Schönen Künste*, where composers are advised to learn the emotions they wish to express musically from 'some drama, happening or situation'? Based on this single quotation and without elaborate paraphrasing Kivy does so (p. 19).

Can we – without any discussion of the historical development of the concept – assert that Kant uses the word ‘theme’ (*Thema*) in a present-day sense as musical theme? Kivy does so (p. 50). There are, however, good reasons to believe that the concept ‘theme’ in Kant’s discussion of ‘... free fantasies (without a theme), and indeed, all music that is not set to words’ (p. 50) must be understood as ‘sujet’ (a concept referring to content) rather than as ‘musical theme’ (a (later) concept referring to material and structure).

And is it tenable to translate the word ‘pathological’ in Hanslick’s famous rejection of musical listening aiming at emotional response into ‘subjective’ (p. 63)? Judged by etymological consideration and confirmed by a close reading of the passage in question, it much rather refers to notions of ‘Fremdbestimmtheit’ (being submitted to external determination). Hanslick’s juxtaposition of ‘genuine aesthetic enjoyment’ and ‘pathological excitement’ (pathologisches Ergriffensein) is a matter of being or not being in control of oneself. Thus it is also a contribution to the lively 18th- and 19th-century discussion of music, character, and ‘ethos’.

‘As far as I know’, Kivy states in the preface, ‘a history of musical formalism has never been written’ (p. viii). His handling of the historical documents testifies the need for a new major work on this issue. But much has already been written, some of the best by Carl Dahlhaus. Is Kivy’s neglecting of this a matter of prejudice? And/or are my problems with the book a matter of prejudice? I do not hope so.

Actually I have profited from the reading; less, however, from its development of its theme, and more from its persistent standing by a refreshingly ‘different’ position. As a music historian of ‘relativist’ or ‘constructionist’ leaning I am inclined to view the struggle scrutinized by Kivy not as matter of true or false assertion of essential musical properties but as a matter of competing interpretative strategies. I also look differently at the relation between aesthetic discourses on music and music itself. I do not view the aesthetic discourses only as a bundle of more or less correct statements about essential musical properties inert to discursive interference. I am convinced that aesthetic discourses – as historical negotiations of what music is, or will, or can be – interfere with these properties!

Across this epistemological abyss, however, I have learned from the reading of Peter Kivy’s *Antithetical Arts*. However ‘hermeneutically’ inclined I may be, I willingly accept that not every interpretation is plausible, and however ‘constructivist’ I may be, I concede that music cannot be constructed arbitrarily.

‘No’ is a nice two-letter word. And Peter Kivy is an excellent teacher in the noble art of using it.

Søren Møller Sørensen



Birgitte Stougaard Pedersen
Lyd, litteratur og musik: Gestus i kunstoplevelsen
 Aarhus: Aarhus University Press, 2008
 177 pp., incl. 1 CD
 ISBN 978-87-7934-354-2
 DKK 198

Musical meaning – i.e. how and why we invest music with meaning – has been a key issue in musical aesthetics for centuries. In the 19th and early 20th century, the question was mostly related to discussions about musical representation (e.g. in early musical hermeneutics and in the ‘War of the Romantics’ between Eduard Hanslick and his rivals). In the middle of the 20th century the issue was generally taken in a more epistemological

and psychological direction with Susanne K. Langer's semantic symbolism and Leonard B. Meyer's semiotic gestalt approach as two of the most prominent examples. The sociological approach to music that became popular since the late 1960s explores different socio-cultural constructions of musical meaning. And in recent years, the aesthetic issues (i.e. senso-perceptual construction of meaning) in regard to musical meaning has gained new academic interest, for instance, in phenomenological and psychological research in the perception of sound and music and, in particular, with the rapidly expanding field of cognitive science and neuroaesthetics.

In *Lyd, litteratur og musik: Gestus i kunstoplevelsen* (Sound, Literature, and Music: Gesture in the Art Experience), Birgitte Stougaard Pedersen takes up a number of important issues concerning music and meaning. The main purpose of the book is thus to build a 'vocabulary' for the particular 'experiential potential' (oplevelsespotentiale) associated with music. Indeed, books with the explicit purpose of unfolding a theory of musical meaning appear only rarely, even more so in Danish where *Sound, Literature, and Music* is one of the first of its kind. For this reason alone, it is a highly relevant and much-welcome publication. And moreover, Stougaard Pedersen does not confine her investigation to music alone. The meaning and experiential potential of literature is examined with equal priority and compared to music throughout the book. It is thus, also internationally, an ambitious project of cross-disciplinary aesthetics that Stougaard Pedersen has initiated.

The book alternates between theoretical parts and parts focusing on single aspects (voice, presence, rhythm etc.) through analyses of individual works. As often indicated in the book, Stougaard Pedersen approaches the question of musical and literary meaning from a mainly phenomenological perspective, without restricting herself to phenomenology as a specific philosophical discipline. Throughout the book Stougaard Pedersen draws on several well-known theorists within philosophy, linguistics, literature theory and musicology such as Maurice Merleau-Ponty, Ludwig Wittgenstein, Susanne K. Langer, Leonard B. Meyer, Northrop Frye, Émile Benveniste, K.E. Løgstrup, Thomas Clifton and Horace Engdahl, to name just a few.

In contrast to the relatively broad theoretical perspective, Stougaard Pedersen has chosen a rather small empirical material for her analyses consisting of just a few musical and literary examples: John Cage's late number piece *Five* (1988); three haiku-inspired poems by Gunnar Björling from the 1930s and 1940s; the first movement from Maurice Ravel's *Piano Trio in A Minor* (1914); and two short stories – 'The String Quartet' (1921) and 'In the Orchard' (1923) – by Virginia Woolf.

Stougaard Pedersen probably has chosen a relatively sparse empirical material so as to allow herself to go more into detail with each work in its own right. But the examples are both too few and too briefly examined to provide an adequate support for her main objective, that is, the formulation of a vocabulary for the experiential potential of literature and music. Furthermore, the examples belong, or are treated as though they belong, within the same aesthetic (and partly historical) paradigm of 'discreet subjectivism' that characterizes much impressionist music and literature from the late 19th and first half of the 20th century. Following the musical phenomenologists Thomas Clifton and Lawrence Ferrara, music and literature is in Stougaard Pedersen's perspective understood as having a 'potentially existential' (p. 120) character. Throughout the book, works are repeatedly described as constituting a sense of 'presence' by expressively 'addressing' the recipient in the act of experience. A work is something that 'insists on being heard' (p. 54), it 'wants something with us' (p. 33). Music, in other words, is basically understood as an expressive, anthropomorphic phenomenon, a (re)presentation of another subject.

This particular understanding of the aesthetic object influences both Stougaard Pedersen's theoretical reflections and her analytic inquiries. A notable example of this is found in Stougaard Pedersen's rather idiosyncratic use of the term *intentionality*; a use that seems to be a direct product of her latent anthropomorphism. Hence, Stougaard Pedersen repeatedly turns the meaning of the term – a well-established concept in modern phenomenology – upside down by making intentional directedness an attribute of the aesthetic object rather than the experiencing subject.¹ The inversion enables surprising conclusions such as: 'The mutually harmonic course of the voices makes up a kind of intentionality ...' (p. 36); and 'the dissonances and the voice's character of voice and not instrument are both intentional factors.' (p. 46).

Such a subjectification of the aesthetic object may be acceptable in regard to the specific examples Stougaard Pedersen has chosen for her investigation. However, one might ask oneself how the book's conclusions relate to works of music and literature outside the anthropomorphic-expressive paradigm. In fact, Stougaard Pedersen explicitly confines her musical investigation to Western art music (p. 110), which in effect would say a particular variety of Western art music. But is it possible – when analyzing and theorizing about musical and literary meaning in the beginning of the 21st century – to make such harsh empirical restrictions?

Despite such objections, if one accepts the book's rather narrow focus, *Sound, Literature, and Music* nonetheless offers many fine observations and interesting reflections. This is especially the case in regard to Stougaard Pedersen's more specific purpose, indicated in the book's subtitle, of analysing gesture in the experience of music and literature. Indeed, the analyses of gesture – made in ongoing dialogue not only with Merleau-Ponty and Wittgenstein but with many other philosophers and musicologists as different as Julia Kristeva, Giorgio Agamben, Richard Middleton and Robert Hatten – produce the best passages of the book. Here, Stougaard Pedersen continually demonstrates how a focus on gesture can highlight important aspects of the music in question; aspects that can otherwise be hard to locate and describe properly.

One of the reasons for Stougaard Pedersen's interest in gesture is an explicit wish to avoid the tendency, observable in much western musicology, to focus on the score at the cost of the sounding music (p. 109f.). But the focus on gesture also aids her, otherwise rather abstract and quasi-metaphysical, idea about the addressing and communicating character of the work. The idea of a speaking presence now becomes much more concrete by being related to a set of specific dynamic qualities in the sounding material that are invested with gestural meaning by the experiencing subject during the aesthetic event. Music (and literature) thus becomes a sounding body – a concrete body with a materialized voice – speaking to the listener through dynamic variations in rhythm and timbre. When viewed from this perspective, *Sound, Literature, and Music* draws attention to important aspects in modern music that are otherwise difficult to indicate, and introduces a vocabulary so as to encourage us to start talking about it.

Ulrik Schmidt

1 Intentionality is one of the most important concepts in phenomenology since Husserl. Both in Husserl and later, intentionality refers to the fundamental 'directedness' of human consciousness toward something in the phenomenal world; consciousness is always already consciousness of *something*. Obviously, Stougaard Pedersen is well aware of the inverted meaning in her use of the concept, but she only comments on it briefly and, rather confusingly, quite late in the book (pp. 80, 99).



Lars Ole Bonde

Musik og menneske. Introduktion til musikpsykologi

Frederiksberg: Samfundslitteratur, 2009

371 pp.

ISBN 978-87-593-1400-5

DKK 298

Lars Ole Bondes *Musik og menneske* er, som undertitlen siger, en 'Introduktion til musikpsykologi', hvis primære målgruppe er (bachelor)studerende i musik, musikterapi og musikpædagogik, men potentielt henvender bogen sig til enhver med interesse for musikpsykologiske problemstillinger. Bogen tager en række grundlæggende og aktuelle emner op, som ikke tidligere har været behandlet i en samlet fremstilling på dansk, herunder hvad musik er, hvordan musik påvirker mennesker, hvordan mennesker forstår og interagerer med musik, samt spørgsmål om musikalitet, musikalsk læring og transfer, musikalsk udvikling og musikterapi. Bonde var i 2001 medforfatter til en udmærket indføring i musikterapi, som bl.a. omfattede et kapitel om musikpsykologi, og *Musik og menneske* er vokset ud af behovet for at udfolde dette kapitel til en selvstændig lærebog.

Indledningen sammenfatter med særlig reference til den norske musikkforsker og musikterapeut Even Ruud forskellige musikbegreber i en model, dvs. "en analytisk-teoretisk konstruktion", der danner afsæt for fremstillingen som helhed. Bogens indhold og struktur, og dermed forfatterens forståelse af musikpsykologi som videnskabelig disciplin, må derfor forstås i forhold til modellen, der omfatter fire niveauer: 1) et fysiologisk, musik som lyd, herunder lydets og musikkens virkning på kroppen: resonans, indre og ydre bevægelse, vitalitetsdynamik; 2) et syntaktisk, musik som sprog med betydning, herunder musikkens virkning som æstetisk fænomen: oplevelsen af sammenhæng, struktur og generative principper; 3) et semantisk, musik som sprog med mening, herunder musikkens virkning som eksistentielt og åndeligt fænomen: oplevelsen af relevans, formål, budskab; 4) et pragmatisk, musik som interaktion, musicering, herunder musikkens virkning som socialt fænomen: leg, samvær, ritualer, performance, community music, kommunikativ musikalitet (s. 30). Disse fire niveauer skal dog ikke forstås som adskilte fra hinanden, men snarere som indgange til at diskutere temaer i eller perspektiver på musikpsykologi.

Bogen er disponeret i tre dele. Første del handler om musikpsykologiens baggrund med kapitler om musikken i øret, i hjernen og i kroppen, som sammen med et kapitel om musikpsykologiens historie antyder bredden i det videnskabelige perspektiv og beskriver, hvordan musikpsykologiens udvikling i store træk følger psykologiens udviklingshistorie. Som afslutning på denne del gør forfatteren kortfattet og informativt status over musikpsykologi i Danmark, Norden, England og Tyskland.

Anden del udfolder den teoretiske model, som blev præsenteret i indledningen. Efter nogle korte afsnit om forholdet mellem musik og sprog samt musik og mening diskuteres musikpsykologiske perspektiver med fokus på musik som lyd og vibration, musik som sprog med syntaks, musik som sprog med semantisk mening og musik som middel til kommunikation og samhandling (en betegnelse, der er lånt fra Even Ruud). Det indledende kapitel diskuterer dels forskelle og ligheder mellem musik og sprog som meningsbærende fænomener og dels forholdet mellem sprogligt og kropsligt baseret mening i forbindelse med musik. Dette og de følgende kapitler er ikke mindst interessante og øjenåbnende, fordi de så tydeligt viser, at musikpsykologi trækker på en bred vifte af videnskabelige perspektiver herunder psykologi, filosofi, lingvistik, musikvidenskab, naturvidenskab, antropologi og socialvidenskab.

Netop fordi musikpsykologi er så omfattende et fagområde, griber temaerne ofte ind i hinanden. Dette er fx tilfældet i kapitlet 'Musik som lyd og vibration', der bl.a. omtaler

Colwyn Trevarthens teori om kommunikativ musikalitet, Daniel Sterns teori om vitalitetsdynamik og danske Erik Christensens teori om musik som virtuelt tids-rum (*Musical Time-space*) samt den franske øre-næse-halslæge Alfred Tomatis' lydterapi. Sidstnævnte omtales såvel med anerkendelse som med blik for den kritik, der er rejst over for metodens videnskabelige grundlag, hvilket er relevant og vigtigt af hensyn til ubefæstede læsere.

Kapitlet 'Musikken som sprog med syntaks' bygger på velvalgte nøgleteorier, heriblandt Chomsky, Bernstein og Lehrdal & Jackendoff, men her kunne man ønske en uddybet forklaring af forholdet mellem syntaks og betydning(sdannelse), som omtales i den teoretiske model. Kapitlet rundes af med en musikterapeutisk perspektivering, der – som mange andre steder i bogen – knytter forbindelse mellem teorier og deres praktiske relevans.

I kapitlet 'Musikken som sprog med mening / semantik' omtales musik som betydningsbærende (ville "meningsbærende" være mere konsekvent på dette sted?) fænomen og som identitetsmarkør. Det kunne have været nærliggende på dette sted at uddybe eller i det mindste knytte an til kropslig og eksistentiel mening som aspekter af musikalsk mening, der blev omtalt allerede i bogens første del. Kapitlet om 'Musikken som middel til kommunikation og samhandling' samler en række begreber, der peger ud over musikken selv og ind i den samfundsmæssige kontekst. Dette er betydelig mere interessant, end den kortfattede fremstilling (i alt 10 sider) antyder, så her må man håbe, at læseren gør brug af de relevante henvisninger til litteraturen.

Bogens tredje del indeholder et udvalg af musikpsykologiske emnestudier, herunder bl.a. musiklytning, musik og transfer, musikalske præferencer, musikalitet, musikalsk udvikling samt musik og følelser. Disse kapitler er lidt mere udfoldede end de foregående, og hvert enkelt tema behandles eksemplarisk med en indlevelse, der forhåbentlig kan virke ansporende på studerende, der ønsker at fordybe sig enten gennem læsning eller gennem egne empiriske undersøgelser af de omtalte problemstillinger.

I hvilken grad opfylder bogen så sin hensigt som beskrevet i forordet: "en lærebog, som giver en overskuelig og forståelig indføring i emnet eller faget musikpsykologi"? Som almen indføring fungerer bogen udmærket, idet 'almen' dog ikke betyder, at bogen introducerer til alle sider af musikpsykologi, men netop med de afgrænsninger af fagområdet, som angives i indledningen. Indledende 'vignetter' før hvert kapitel og illustrerende anekdoter bidrager til, at problemstillingerne gøres nærværende og aldrig mister jordforbindelse. Da den musikpsykologiske litteratur kan virke uoverskuelig for novicen, kunne man ønske sig, at henvisninger til supplerende litteratur i højere grad var kommenterede.

Selv om fremstillingen bygger på eksplicite valg, ville nogle ting med fordel kunne uddybes. I kapitel 2 om 'Musikken i hjernen' kan udvalget af stof undertiden virke lidt tilfældigt, da neuropsykologisk forskning med relevans for musikpsykologi er langt mere differentieret, end teksten vidner om. Flere af de omtalte (hjerne)funktioner er forklaret meget summarisk, og det er fx vanskeligt at følge, hvordan Brocas område (der er lokaliseret i venstre tindingelap) er forbundet med reaktioner i højre hjernehalvdel. En klarere distinktion mellem teorier om lokalisation, struktur og funktion kunne måske bidrage til bedre forståelse af nogle af de omtalte problemstillinger. Dette afsnit er også et eksempel på en tendens, som genfindes i flere afsnit, til at teorier beskrives successivt og ikke nødvendigvis med metaovervejelser over, hvordan de skal forstås i forhold til hinanden. Flere krydsreferencer ville også kunne hjælpe læseren til at se flere sammenhænge, således fx ved omtalen af hjernebølger, der kunne forklares med større relevans for musik blot ved at henviser til afsnit senere i bogen, der omtaler hjernebølger.

I afdelingen for småfejl bemærkes bl.a. at den amerikanske lingvist Ray Jackendoff konsekvent omtales som Jackendorff og som musikforsker (s. 113 og 155). En søgning viser, at Bonde

ikke er alene om denne fejltagelse. Omtalen (s. 302) af børns deltagerstrategier i musikalske aktiviteter (Holgersen, 2002) er ikke beskrevet i overensstemmelse med den anførte reference. Der er tilsyneladende anvendt en tidligere publikation ved omtalen af deltagerstrategierne.

Samlet set er *Musik og menneske* en udmærket og yderst velkommen introduktion til musikpsykologi ud fra et gennemgående musiksyn, og herved adskiller den sig fra de fleste andre bøger om musikpsykologi, der kun sjældent vier musiksynet nogen særlig opmærksomhed. Bonde skriver veloplagt, så enhver interesseret læser vil føle sig velkommen i musikpsykologiens mangesidige univers.

Sven-Erik Holgersen



Iben Have

Lyt til tv. Underlægningsmusik i danske tv-dokumentarer

Aarhus: Aarhus University Press, 2008

195 pp.

ISBN 978-87-7934-273-6

DKK 278

Der er musik i film, det ved vi, og også i tv-underholdning; men er der også musik i tvs faktagerer? Ja, det er der, påpeger Iben Have i nærværende bog, faktisk er der gennemsnitligt musik i 23% af dansk tv-dokumentars samlede udsendelsestid – og selvom musikken ofte opleves ubevidst spiller den selvfølgelig en rolle i den audiovisuelle betydningsdannelse. Netop recipientens møde med den audiovisuelle tekst er omdrejningspunktet i *Lyt til tv*, som undersøger “nogle af de erkendelses- og følelsesmæssige (kognitive og emotionelle) strukturer, der ligger bag vores intuitive oplevelse af og forståelse af underlægningsmusik” (s. 7).

Musik er i denne forståelse et tv-æstetisk virkemiddel på lige fod med f.eks. klipning og lyssætning, og underlægningsmusik defineres ganske enkelt som al “lyd, der er ‘lagt på’ og som ikke udspringer af eller kobles direkte til udsendelsens fysiske, konkrete rum” (s. 7). Bogens sympatiske udgangspunkt er, at vi som tv-forbrugere (og -forskere) er yderst kompetente lyttere. Til gengæld, fremhæver Have, sker betydningsdannelsen langt hen ad vejen ubevidst og tilsvarende er den måde, hvorpå vi taler om musikkens påvirkningskraft og betydnings-skabende effekt generelt ganske unuanceret – og det er bogens mål at øge både den almene og den forskningsmæssige opmærksomhed på tvs brug af musik og at udforske sprogliggørelsen af tvs lydige iscenesættelse.

Udgangspunktet er således det lydbillede, vi faktisk møder, når vi tænder for tv, og bogen er grundlæggende befriende medioptimistisk. I stedet for at fælde æstetiske domme over underlægningsmusikken argumenterer Have overbevisende for, hvordan musik (uanset genre og programformat) kan være med til at forstærke virkelighedsoplevelsen i sin måde at skabe indlevelse, medleven og rum for refleksion. Og netop ved at styrke forståelsen af og kvalificere samtalen om tv som audiovisuelt medie kan vi ifølge Have gøre op med tanken om musik som manipulerende – “jo mere reflekterede vi bliver om musikkens virkning, jo mindre manipulerede behøver vi at føle os!” (s. 186).

Kapitlerne fordeler sig nogenlunde ligeligt mellem næranalyser og teoriudviklende kapitler. Man bliver som læser allerede i kapitel 4 (s. 49) præsenteret for den første detaljerede programanalyse og får dermed hurtigt ‘fingrene ned i stoffet’, mens centrale dele af begrebsapparatet og de elegante sammenstillinger af en række af teoretikere og fagtraditioner først efterfølgende udfoldes. I betragtning af bogens komplekse teoriapparat, er det en meget sympatisk strategi, ikke mindst når der i teorigapitlerne konkretiseres flittigt med henvisning

til programanalyserne. Det sker f.eks. når der i udfoldelsen af bogens kognitionsteoretiske udgangspunkt (kap. 6) løbende refereres tilbage til det foregående kapitels analyse, som dermed tilføjes nye perspektiver.

Dette formidlingsmæssige greb er med til at rette læserens opmærksomhed mod sprogbru- gen, og sproget er bogen igennem flydende og flot, endda med et glimt i øjet. Tilsvarende er mængden af forklaringer på de mange begreber, traditioner og handlingsforløb fint afstemt, så man som læser får de informationer, man har brug for uden på nogen måde at blive talt ned til – en ikke helt let balancegang i et tværfagligt studie som trækker på både klassisk mu- sikanalyse, George Lakoffs og Mark Johnsons kognitive metafor-teori, Philip Taggs empiriske studier og Annabel J. Cohens congruence-associationist-model.

Have formår med sine beskrivelser at gøre musikkens karakter og kraft nærværende, som når hun f.eks. taler om en lyd, “der fremkalder et næsten fysisk ubehag, som negle mod en tavle”, mens en anden lyd “har mere kerne og får klang som et tørt, pappet klarinettrut, der harmonerer tonalt med det tema, der sættes an mellem tredje og fjerde gang lyden høres” (s. 53). Desværre kan man ikke efterprøve bogens analyser ‘på egen krop’, og ikke mindst fordi det musikalske billedsprog spiller så stor en rolle er det en stor skam, at der ikke følger audio- visuelt eksempelmateriale med bogen. Det er en artikuleret pointe, at musikken beskrives både i musiktekniske termer og i et metaforisk mættet, associerende billedsprog, og på den måde kan man få udbytte af analysen uden at være kendt med musikfaglige termer, samtidig med at Have understreger, at vores opfattelse af lyden er bundet til kropslige metaforer og mentale billedskemaer. Det uddybes i et af bogens centrale kapitler om “erfaringsbaseret musi- kalsk betydning” (kap. 6), hvor oplevelsen af musik som objekter, der bevæger sig i en bestemt retning med en bestemt intensitet, udfoldes i ideen om musik som et dynamisk vektorfelt. Det er et plausibelt bud på, hvordan vi kan begribe musikkens lyde, rytmer og klangbilleder, som de optræder på et basalt lydligt, før-refleksivt niveau. Udgangspunktet er Mark Johnsons og George Lakoffs kognitive-lingvistiske overvejelser om metaforisk projektion, hvor metafo- ren ses som den grundlæggende struktur i vores måde at forstå på, og hvor sådanne koncep- tuelle kognitive strukturer overføres fra et domæne til et andet, f.eks. fra kropslig erfaring med kraft-strukturer til oplevelsen af musik som bevægelse, objekt og intensitet. Igennem bogen udbygges denne teoridannelse bl.a. med interessante overvejelser om forholdet mellem musik og følelser, som med afsæt i bl.a. Eduard Hanslick og Peter Kivy inddrager Daniel Sterns begreb om vitalitetsfølelser til at beskrive det, musik og følelser har til fælles.

Analyserne fungerer fint uden det teoretiske begrebsapparat og ønsket om, at bogens op- bygning skal afspejle en “tilstræbt interaktion mellem teori og analyse” (s. 13), lykkes derfor ikke helt. Det skyldes måske, at der – selvom det fra starten slås fast, at “det ikke er musikken som tekst, men receptionen af den i en given kontekst, der er centrum for bogens undersø- gelser” (s. 8) – ikke er tale om egentlige receptionsanalyser. Tværtimod er alle fem analyser eksempler på – meget vellykkede – nærlæsninger af programmernes lydige iscenesættelse, af tv-programmet som en audiovisuel ‘tekst’. En sådan musikalsk kontekstualisering går fint i tråd med mange andre interessante musikvidenskabelige forskningsbidrag i øjeblikket, og ac- centueringen af det kontekstuelle giver god mening som en afstandtagen fra den ‘traditionelle musikvidenskabs’ autonomiæstetik, der på fornøjeligste vis illustreres med et opslag under Television i *The New Grove Dictionary* (citeret s. 9). Her over for står de teoriudviklende kapitler, som i høj grad tager livtag med de delvist ubevidste og ubeviselige processer, der foregår i perceptionøjeblikket.

Af kapitel 3’s generelle, men korte, analyse af de 37 udsendelser, som alle er sendt på dansk tv i år 2000, fremgår det, at det musikalske materiale kan opdeles i en række forskellige stil- arter, hvor elektronisk ambientmusik er den mest fremtrædende efterfulgt af den melodiske

ballade, som i modsætning til ambientmusikkens spændingsskabende lydcollager består af længere melodiske forløb og bæres af et akustisk klingende melodibærende instrument. Der kan ikke konkluderes nogen sammenhæng mellem udsendelsernes tema og musikalsk genre, og Have er bogen igennem meget påpasselig med at drage generaliserende konklusioner. En af dem er, at de afrundede musikalske forløb med melodisk drive påkalder sig mere bevidst opmærksomhed end ambientmusikkens klangflader og suspense-effekter. En anden interessant betragtning er TV2s foretrukne brug af lydcollager overfor DRs hyppige brug af melodisk, harmonisk musik, en forskel som kan skyldes DRs tradition for at benytte 'rigtige' komponister, i modsætning til TV2s brug af en fast lydtekniker. I forlængelse heraf kunne man godt ønske sig en perspektivering til lyden af f.eks. engelske tv-dokumentarer, men det er ikke bogens ærinde, ligesom et tv-historisk blik heller ikke er det.

Lyt til tv er en velskrevet bog, som kan tilfredsstillende mange forskelligartede interesser. Dels udfolder den et teoriapparat, som danner grundlag for at tale om sansning og oplevelse, som er sjældent behandlede størrelser i musikforskningen, dels udfordrer den på et konkret sprogligt plan måden, hvorpå vi kan tale om og beskrive musik. Sidst men ikke mindst er *Lyt til tv* interessant læsning, fordi den kvalificerer vores forståelse af musikalsk betydningsdannelse i en af de mange kontekster, vi møder musik i til hverdag. Og mon ikke de fleste læsere vil tænde for tv med fornyet interesse og med hørebrillerne på? Det vil jeg i hvert fald!

Anja Mølle Lindelof



Jacob Smith [1]

Vocal Tracks. Performance and Sound Media

Berkeley, Los Angeles, London: University of California Press, 2008

304 pp., illus.

ISBN 978-0-520-25493-0 (hardbook), 978-0-520-25494-7 (paperback)

USD 60 (hardback), 24,95 (paperback), 20 (e-book)

This is indeed a very good book which synthesizes the research fields of media, music and sound, and it should be read by all academics in the fields of (at least) musicology, cultural history and cultural studies, media science, performance studies etc. This being said there are of course some weaknesses and shortcomings in the book, but for the moment I leave them behind and only return to them at the end of the review.

My first and general argument for the overall very positive assessment is the fact that this book is the first thorough and original work which deals with both the cultural history of sound media, different sound media genres, the sounding voice itself and the listener/the audience and their framing – that is how the sound of voice works, its effects and means and what kind of signifying play and production of signification the sound may facilitate.

The bibliography of the book testifies that the author through his scholarship has achieved a profound and broad knowledge in the different cross disciplinary research areas needed for this kind of study. That goes for the media history and theory, voice theory, music and cultural studies, performance theory etc. But most important: the high level of knowledge can be read out of the text and no less out of the many and highly informative notes, where a lot of 'extras' are hidden: information, discussions and further perspectives.

In the following I describe how this study is structured and organized through certain aspects and motives in the field of voice and sound recording, concluding with a description of the outcome and findings of this historical, theoretical and analytical study in 'the ways in which performance has developed in an era of sound media technologies' (p. 243).

[1 An earlier version of this review was published in *Mediekultur* 46 (139-41).]

The book is structured around three aspects: part one: ‘Flooding Out’, part two: ‘A Finer Grain of the Voice’ (which is the increased significance of timbre and inflection of the voice), and part three: ‘Bugging the Backstage’, which deals with the use of secret recording. Each part again consists of two chapters, which focus on central analyses of composite phenomena like ‘Recorded Laughter and the Performance of Authenticity’ and ‘Erotic Performance on Record’; ‘The Nearness of You (or The Voice of Melodrama and Rough Mix)’; ‘The Act of Being Yourself’ and ‘Phony Performances’. These chapter headings very precisely cover the substance and overall aim of the book: ‘to provide a close analysis of audible structures of pleasure in a range of sound media genres’ (p. 8), ‘... drawing the reader’s attention to the often unnoticed but insistent and all too-human sounds of the mediated voice’ (p. 11). I find that the last formulation of purpose is what is best succeeded. I will return to that when I reach the critique in a moment.

It is one of the many strengths of this book about recorded voice sound that the reader is addressed as a listener, such as in the opening of the book: ‘Imagine that you are the audience for a phonograph record in the first decade of the twentieth century. You might be listening through ear tubes at a public phonograph parlour in an urban shopping area, or at home with your ear cocked to a large amplifying horn. The first sound you hear is a voice, which speaks the following words in a stentorian tone: “The Laughing Spectator, by Steve Porter, Edison Records”’ (p. 1). This staging of the reader as a listener is quite often and consistently explicit in the text, combined with the descriptions or paraphrases of the sound phenomena being described. This is only one token of the author’s high awareness of the many difficulties in studying and writing about the subject. He also cites Roland Barthes for saying ‘... there is no science that can exhaust the voice’ (p. 249) and on the last page in his own final words he says: ‘The modern media have offered texts that need to be heard from these multiple positions, since the voice is always saying so many things at once – speaking of culture, identity, technology, and performance with the same fragile, complex, and beautiful tones’ (p. 249).

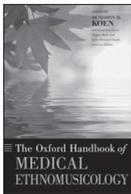
Here, at last, the weaknesses or shortcomings of the book draw near. Although it is the intention of the author to provide a close analysis of audible structures of pleasure in a range of sound media genres, he has too many other agendas along the ‘many things’ that the voice is ‘speaking of’, for instance in chapter 5 (‘The Act of Being Yourself’) on Allen Funt’s ‘Candid Microphone’ and ‘Candid Camera’, which leads him into a long and more speculative digression about secret recording and the problems about surveillance to-day. It seems somewhat out of the main focus of the book. But furthermore it is an example of the priority of writing about political correct themes such as societal power, gender and race issues instead of providing that earlier promised ‘close analysis of audible structures of pleasure’ – especially the aesthetic aspects thereof; what I would call the ‘sound for pleasure’ or ‘sound for nothing’ are missing or only weakly prioritized.

I think that these skewed priorities may be explained by the fact, that literature on modern aesthetic theory and aesthetization is somewhat under-represented in the grounding theories of the book. Thus the analyses sometimes evade ‘poetics’, aesthetics and pleasure and end in the trap of focusing on sound for ‘purpose’ or strictly intended communication. For instance, we never get to know what the historical attraction or audible structures behind the recorded early *bel canto* voice of Enrico Caruso are. Though he is presented as one of the two voice icons which the author sets up as a dichotomy pair – Louis Armstrong as the ‘rasp’ and Caruso as the *bel canto* voice – we only get the analysis of the voice of Louis Armstrong. The expected analysis of Caruso is forgotten or simply left behind.

That being said it must be underlined, that the focused voice analysis of Louis Armstrong is really good. And though it would have strengthened the book if the analyst had also had some more aesthetic sensibility, he comes a long way with his project as it is.

The book is written and composed in a clear and fine flow: it is essayistic in its form, but very concise in its substance. It is the most thorough and innovative input about sound and voice in the history of recorded sound hitherto. It is a must for anyone who seeks knowledge and perspective in interacting and working with voice sound in the media. Being positioned at the intersection of the voice, sound media technologies and performance I recommend it also to those, who are interested in notions and concepts such as authenticity (also as an aesthetic project) and identity in modern sound and media culture. In our search for signs of authentic human presence and in the construction of vocal ‘authenticity’ we must – the book concludes – accept, that ‘... the voice in particular emerges as an instrument of performance with a particularly subtle give-and-take between expressing the individual and the type: another reflection of the voice’s double nature as both “the intimate kernel of subjectivity” and “the axis of our social bonds”’ (p. 247).

Ansa Lønstrup



Benjamin D. Koen (ed.), with Jacqueline Lloyd, Gregory Barz, and Karen Brummel-Smith (co-eds.), *The Oxford Handbook of Medical Ethnomusicology* Oxford and New York: Oxford University Press, 2008
556 pp., illus., music exx.
ISBN 978-0-19-533707-5
GBP 85 (hardback)

What is medical ethnomusicology? Given the compound nature of the field there is no simple answer: It is, in part, the study of healing practices, sounds, technologies, and performances in their socio-historical contexts; it is also the biomedical, cognitive, and psychological experimentation and construction of viable data on bodily reactions to various music; it is also individual experiences with music and healing put into writing; it is also a kind of social activism that aims at exploring how music and knowledge about musical healing practices might be applied (adhering to the general notion of ‘applied ethnomusicology’) in various academic fields, and in therapeutic, clinical, and public contexts. And the list is not conclusive.

The Oxford Handbook of Medical Ethnomusicology aims at creating a constructive cross-disciplinary dialogue between different kinds of knowledge of music, healing, and health positioned in different, often conflicting disciplines and areas: from musicology and ethnomusicology, the health sciences, the integrative, complementary and alternative medicine (ICAM), the physical and social sciences, the medical humanities, and what is referred to as ‘the healing arts’ (p. 3) – that is non-academic practitioners. Thus medical ethnomusicology is mapped out as a multi-methodological and paradigm-pluralistic field.

It counts to the handbook’s strengths that it allows different voices, which claim musical knowledge and knowledge about music, to participate in the dialogue about the benefits of music in relation to health and healing. That the volume does not aim at forcing these different approaches into shared conceptualizations and terminology of health and music (which they on a fundamental level do not share at the outset anyway) is a wise decision.

However, this dialogical democracy also poses some problems. First, it seems clear that the nature of the intended dialogue is not a straight forward matter. Second, it poses a challenge to the field of ethnomusicology (and other kinds of musicology) by including modalities of knowledge that are not produced within the conventional academic disciplines of ethnomusicology or anthropology, but within other areas of expertise and experience. There is a world of difference between, say, understanding music in terms of isolating independ-

ent variables in the search for physiological or neurological effects caused by music/sound, or understanding music in terms of socio-culturally constituted and contextualized practices and discourses, or perceiving music as a transcendent medium that alters bodily, mental, and spiritual states within religious worldviews.

For example, Rajan Sankaran's 'Homeopathic Healing with Music' (chapter 16) demonstrates an innovative and creative heterodox approach to music and healing. However, it is not identifiable with ethnomusicological and anthropological approaches to musical and cultural phenomena; rather, the chapter must properly be defined as another specialist kind of knowledge, as Sankaran combines homeopathy and the Indian raga system with specific sentiments under the principle of 'like cures like' (p. 393). A fundamental question is raised here: in what sense is medical ethnomusicology supposed to be understood as an academic discipline, if self-representations of practitioners are qualified as ethnomusicological writing? This is not an issue of the validity of the different modalities of knowledge, but of the importance of maintaining a distinction between their different premises.

The *Oxford Handbook in Medical Ethnomusicology* claims to present a new holistic ethnomusicological paradigm, or a 'new milieu of consciousness' (p. 3), as editor Koen opens the introduction. While it is clear that no existing paradigms are meant to be replaced in the handbook, it is fair to ask what the nature of this meta-paradigm is. What each contributor has to offer to the diverse store of medico-musical knowledge is inextricably produced within already existing paradigms and various theoretical traditions of the humanities, the social and biological sciences, and within spiritual outlooks on the world: nobody speaks from a neutral position. Seen in that perspective, the holistic paradigm might be perceived as a strategic means of including all sorts of knowledge under the ethnomusicology-umbrella but at the same time disregarding the incongruities of various approaches. I imagine that this is a point where the field of medical ethnomusicology will meet some measure of scepticism and call for further clarification.

Moreover, moral and spiritual aspects seem to be central to the holistic paradigm. For example, in the introduction, Koen mentions the notion of a 'sacred clinical reality' which is 'grounded in science, religion, and the arts' (p. 15). The fascination with traditional Lakota beliefs and healing practices that 'pivot in the principles of oneness' and include 'the beliefs that all life is essentially spiritual in nature and that humans are spiritual beings' (p. 483) displayed by Kevin Locke and Benjamin D. Koen in 'The Lakota Hoop Dance as Medicine for Social Healing' (chapter 20), seems to have been a source of inspiration for the notion of holism. This is supported by the opening phrase: 'The Lakota Hoop Dance is a choreographed prayer that aims to create health and healing at the individual and collective levels of human life through an expression and manifestation of the principle of unity. As such it can be seen as a specialized confluence of forces that engages the key domains articulated in this volume – namely, the biopsychosocial, emotional, and spiritual dimensions of life that are central for a holistic approach to health and healing' (p. 482). What comes to mind is the question of how and when a research paradigm is supposed to have become a spiritual concern. Is the holistic paradigm a new gospel?

It is left the writers to position themselves in terms of discipline and theoretical tradition which some follow as for example Marina Roseman, Michael B. Bakan, and Gregory Barz. The introduction does not help the reader from the outset, so it takes a good deal of reading to get a picture of the nature of the dialogue that is at play. The page long list of contributors (p. 539) includes institutional affiliations only. The inclusion of short bios might have been of assistance to readers who cannot be expected to be familiar with every approach represented. Students – definitely potential readers – unaware of the implications of academic paradigms and traditions would need careful instruction to navigate between the various approaches in the handbook.

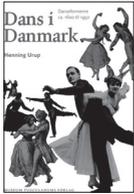
Michael L. Penn's and Philip K. Clarke's 'Art, Culture, and Pediatric Mental and Behavioral Health: An Interdisciplinary Public Health Approach' (chapter 4) is an example of a normative approach to music that challenges my understanding of what ethnomusicological knowledge might be. The chapter finds its point of departure in the idea that rap music – understood as art 'prostituted' and 'mere entertainment' (p. 90) – is a disturbance to the development, 'psychosocial maturation' (p. 83), and quality of life of children and youth all over the world, and argues that a healthy human spirit can be achieved through participation in 19th-century Romantic virtues of true art and beauty. However, it is not detailed exactly what music Penn and Clarke believe will further this end (other than 'Negro spirituals' (p. 87f.) which are mentioned in passing). Among a number of studies that demonstrate the violent and chauvinistic nature of rap music – in my view overtly biased – Penn and Clarke quote a study made in Canada claiming that especially French rap music 'showed the highest levels of deviant behaviors' (p. 80), without addressing the implied problems of relating musical genre categorization to behaviour patterns defined by the research programme as deviant (sex and violence are among the variables). The line of thought presented here might best be defined as a moralizing attack on rap music; nor is it supported by any fieldwork documentation, neither are any analyses of specific rap music or lyrics included to contextualize and substantiate the contentions ('Cop Killer' and 'Bad Man's Blunder' are mentioned by title only).

Returning to the complex nature of the dialogue: in one of the most thoughtful contributions to the handbook (chapter 2), Marina Roseman proposes a fourfold framework for studying music and medicine in order to facilitate multidisciplinary research, illustrating the ideas with references to the culture of Temiar musical healing in the rain forests of Malaysia, which she has studied now for more than 25 years. Roseman's earlier work – together with the work of Barz and Koen among others – is considered groundbreaking for medical ethnomusicology. Roseman defines four overlapping and interpenetrating axes: the musical, sociocultural, performative, and biomedical. She notes that different disciplines do not necessarily share the same understandings of the words and terms that are in use: 'In order to talk productively across disciplines about a compound subject like music, medicine, and culture, it is useful to become aware of our respective disciplinary assumptions' (p. 20) and 'to learn each other's languages' (p. 19). An example will illustrate the point: the term 'music'. According to approaches to healing and music based in the physical sciences, Koen states in the introduction, 'music, at its most fundamental physical level, is a constellation of sound waves, which are described in terms of frequency, amplitude, waveform, duration, and direction' (p. 11). Not all approaches accept the physical level as more fundamental than cultural, social, or other levels. As the physical aspect of sound is evident, music becomes a discursive and interpretative implication the moment we reflect on physical phenomena that we identify as 'music', or 'sound'. Roseman suggests an inclusive definition as a fruitful way forward: music is 'simultaneously an artefact of (a) the physics of sound, (b) the biophysiological realms of perception and sensation, and (c) social, cultural, historical, and individual realms of meaning' (p. 27).

Some medical ethnomusicologists want to make the world a better place and create 'improved or vibrant quality of life' (p. 3) by studying phenomena of music, medicine, and culture, and furthering their insights into facilitating healing practices for the benefit of a wider public. It remains important that the various ideological premises of this agency are kept apparent, as they are part of defining and forming the 'new holistic paradigm' and the motivations for performing medical ethnomusicology. When touching upon issues of moral obligation of those who have knowledge about music, culture, and medicine, Roseman argues: 'allowing our respective disciplines to remain opaque to one another has historically served a segmented political design of institutionalized knowledge and power, but I am not

convinced that it is necessary. Indeed, given the weight of suffering around us, on the one hand, and the amount of knowledge available to us, on the other, it may not be morally viable to let our respective disciplines remain opaque. With a bit of clarity and study from each side to the other, we may be able to crosstalk and counterpoint our way towards a multidisciplinary approach to music and medicine' (p. 20).

Tore Tvarnø Lind



Henning Urup

Dans i Danmark. Danseformerne ca. 1600 til 1950

Copenhagen: Museum Tusulanum, 2007

417 pp., illus.

ISBN 978-87-635-0580-2

DKK 298

also available as e-book, ISBN 978-87-635-0932-9, DKK 180



Karen Vedel

En anden dans. Moderne scenedans i Danmark 1900-1975

Copenhagen: Multivers 2008

394 pp., illus.

ISBN 978-87-7917-175-6

DKK 328

To date historical studies on Danish dance have primarily been narratives of the Royal Danish Ballet, its chief choreographers, and dancers. Two recent books, *Dans i Danmark* (Dance in Denmark) and *En anden dans* (Another Dance), both challenge this concept, and they do so quite differently.

Henning Urup's *Dans i Danmark* provides an overview of the historical development of dance in Denmark from around 1600 until 1950 and includes descriptions of social as well as theatrical dance forms. A dance form, the author explicitly states in the introductory chapter, is to be understood as a characterization of patterns of movement in interplay with musical structures.

The text is based on historical source material, primarily from Denmark but complemented with material from abroad which includes various written accounts and descriptions, musical scores, dance notations, and miscellaneous visual depictions. The source material is presented in the beginning of each main chapter in approximate chronological order; then the period's dance forms are described and summarized according to typological divisions (distinguishing between social dance as opposed to theatre dance and group dances in contrast to couple dances and to some extent solo dances). The book concludes with an English summary, notes, bibliography, list of illustrations, and name and subject index.

Sectioned off in four parts, the book divides the development of dance in Denmark in neatly delimited time periods: 'Dansen før år 1700' (Dance before 1700); 'Dansen i 1700-tallet' (Dance in the 18th century); 'Dansen i 1800-tallet' (Dance in the 19th century); and 'Dans i Danmark i 1900-tallet' (Dance in Denmark in the 20th century). In the late 16th- and 17th-centuries long chain-dances were performed with many dancers moving forward behind a lead dancer. Couple dances could also be found, for example the solemn procession-like *pavane*. In the 18th century the 'sophisticated' minuet and the 'simple' Polish dance were favoured couple dances, whereas the designated English dances were popular group dances

(the term covering both the *anglaise* form with the dancers arranged in rows of men and women, and the French *contredanse* form with the pairs arranged in squares). The 1820s saw the introduction of a dance form composed of a set of contredances, now called *Quadrille* or *Francaise*; *Les Lanciers* is such a quadrille dance that reached enormous popularity when it was introduced around 1860. Also the new round dances of the waltz family were hugely popular. Around 1900 Danish folk dances were (re-)discovered and danced in many folk dance associations. Meanwhile new couple dances like the Tango, *Hesitation*, and Boston Waltz were imported from abroad and successfully established in the Danish society.

As mentioned, the text presents a lot of source material. It refers to and even quotes longer excerpts from the written sources. Clearly, Urup is very keen to show the wealth and richness as well as the ‘imperfections’ and shortages of the source material, which comes as no surprise since he is the founder and leader of Dansk Dansehistorisk Arkiv (The Danish Dance History Archive). The underlying purpose of the study of the source material appears to be reconstruction. It also seems obvious that Urup’s ambition is to contribute to the academic research on dance history, and the meticulous and thorough presentation and documentation must be applauded. The book should be treasured for its catalogue-like characteristics or reference book qualities. However, to me it also seems to be the main weakness of the book; the almost overwhelming attention to the formal content of source materials leaves little space for in-depth analyses, let alone discussions. The information on movement and music remains quite descriptive and formal in nature and is partly inaccessible to readers without some knowledge of (music) theory.

The second book, Karen Vedel’s *En anden dans*, is only concerned with theatre dance during the period c. 1900–75 – omitting performances by the acclaimed troupe at the Royal Theatre on Kongens Nytorv. The national ballet is, Vedel declares in the introductory chapter, very much *the* theatre dance that all other theatre dances in the given time period is judged against, implicitly or explicitly. This has given the book its title, and the interrelationship between the Royal Danish Ballet and the other theatre dances is a recurring theme throughout the book.

Six chapters constitute the main body of the book, each of which discusses a phenomenon or theme of theatre dance. They do not, however, follow or attempt to follow the existing dance history canon which is usually divided in chronologically successive genres. The chapters cover the *dancing girls* as part of the popular entertainment in the music halls in the first decades of 20th century; the *barefoot dancing* and *plastique* during the 1920s in Denmark that Isadora Duncan represented; the reformed Russian ballet of Mikhail Fokin centred around his guest performances in 1918 and 1925; the ‘free’, early German modern dance and its influence in Denmark during the late 1920s until the 1950s; 40 years of diverse dance performances with the common denominator that they were performed by darker skinned dancers – the so-called ‘nigger dance’; and *modern dance* in Denmark in the 1970s as it eventually was accepted as an art form.

Regardless of the focus of the different chapters, they are based on written source material – mainly press coverage such as reports and reviews from the performances as well as articles preceding the performances, interviews, feature columns, etc. In some cases, Vedel also examines theatre programmes, advertisements, or other tangible material from the printed media. Here it is important to note that the purpose of the text is not to reconstruct or preserve the different performances for posterity; rather, the mission is the analytical treatment of all the ideas and conceptions, thoughts, and feelings that make up the discourse on theatre dance.

In addition to the thematic chapters, Vedel has created four so-called ‘dansekort’ (dance maps), entitled ‘1900’, ‘1925’, ‘1950’, and ‘1975’. These are shorter texts with a brief snapshot of the theatre dances’ interconnection with a larger dance-field (following Bourdieu’s use of the term) around the year in question, and they are meant to put on display the various profes-

sionals (e.g. dancers, choreographers, teachers, and critics), institutions (e.g. theatres, dance schools, and other educational institutions), and communicative elements of the time (e.g. journals, organizations, books, film). Furthermore, the book is richly illustrated with photographs and other illustrations of the artists of the time, and a bibliography, a list of sources, and an index are to be found at the end.

In all, the chapters, dance maps, and pictures give the reader an impression of some of the ('opinions' about) dance genres being performed in Denmark during the first three quarters of the 20th century. It should be stressed, however, that the book is not an exhaustive record of all dance performances given by others than the Royal Danish Ballet. It is a selection of – mainly female – artists highly concentrated on the performances at venues in Copenhagen. One might say that the linear development (as well as a male dominated perspective) typical of canons of dance history are left out, and the clarity of a general outline sacrificed for a broader perspective. No clear-cut definitions or simplistic explanations are offered here.

Both books are highly valuable and quite exceptional in examining parts of Danish dance history which have not been given adequate academic attention. *Dans i Danmark* is remarkable because it deals with social dance as well as theatre dance and *En anden dans* is exceptional in studying performances of artists not permanently employed at the Royal Danish Ballet as well as non-elitist genres, thus acknowledging theatre dance in a broad sense. The books' approaches to the chosen topics are quite different. The underlying aspiration for Urup is reconstruction, and his text is a detailed and substantial presentation and documentation of Danish (and to some extent foreign) source materials and an examination of the formal content in movement and music. Vedel's discursive approach is much more concerned with the context in which the dance is found, that is the interconnection between dance and the rapidly changing society and how people thought, felt, and fought for certain dance genres. Anyone interested in Danish cultural history – and/or in dance, obviously – will gain new knowledge and perspectives from studying these books.

Mie Lotte Ajspur

Music Reviews



Carl Nielsen. Klaver- og Orgelværker / Piano and Organ Works
ed. David Fanning and Niels Bo Foltmann
Carl Nielsen Værker / Works, II/12; Copenhagen: Wilhelm Hansen, 2006
lxxix + 270 pp.
ISBN 978-87-598-5395-5 ISMN M-66134-201-4



Carl Nielsen. Kantater / Cantatas, 2
ed. Lisbeth Larsen and Elly Bruunshus Petersen
Carl Nielsen Værker / Works, III/ 2; Copenhagen: Wilhelm Hansen, 2008
xl + 274 pp.
ISBN 978-87-598-1712-4 ISMN M-66134-206-9



Carl Nielsen. Kantater / Cantatas, 3
ed. Lisbeth Ahlgren Jensen, Lisbeth Larsen and Kirsten Flensburg Petersen
Carl Nielsen Værker / Works, III/3; Copenhagen: Wilhelm Hansen, 2008
xliv + 253 pp.
ISBN 978-87-598-1713-1, ISMN M-66134-207-6



Carl Nielsen. Sange / Songs, 1-3, ed. Niels Bo Foltmann, Peter Hauge, Elly Bruunshuus Petersen, and Kirsten Flensburg Petersen (Carl Nielsen Værker / Works, III, 4-6; Copenhagen: Wilhelm Hansen, 2009), 694 pp., ISBN 978-87-598-1820-6 (vol. 1), 978-87-598-1821-3 (vol. 2), 978-87-598-1822-0 (vol. 3), ISMN M-66134-208-3 (vol. 1), M-66134-209-0 (vol. 2), M-66134-210-6 (vol. 3)



Carl Nielsen. Sange. Kommentarer / Songs. Editorial Texts
ed. Niels Bo Foltmann, Peter Hauge, Elly Bruunshuus Petersen, and Kirsten Flensburg Petersen
Carl Nielsen Værker / Works, III, 7; Copenhagen: Wilhelm Hansen, 2009
538 pp., facsimiles
ISBN 978-87-598-1823-7, ISMN M-66134-211-3



Carl Nielsen. Juvenilia et Addenda
ed. Lisbeth Ahlgren Jensen and Lisbeth Larsen
Carl Nielsen Værker / Works, IV, 1; Copenhagen: Wilhelm Hansen, 2009
lvi + 330 pp., facsimiles
ISBN 978-87-598-1824-4, ISMN M-66134-212-0

Man darf schon über die Geschwindigkeit erstaunt sein, mit der in nur 15 Jahren die *Carl Nielsen-Ausgabe* erschienen ist. In vier Serien wurden dabei insgesamt 29 gezählte und 34 reale Bände vorgelegt (die Differenz erwächst aus einer der musikalischen Praxis geschuldeten Dopeledition der beiden Opern *Maskerade* und *Saul og David* in Dänisch/Deutsch bzw.

Dänisch/Englisch). Tempo und Umfang erinnern an die Musiker-Gesamtausgaben, die im ausgehenden 19. Jahrhundert von Breitkopf & Härtel herausgebracht wurden: als Beispiel genannt seien die von Eusebius Mandyczewski quasi als Editionsleiter betreuten 41 Bände der „Alten“ Schubert-Ausgabe, für die man gerade einmal 13 Jahre benötigte – eine Leistung, die heute allein schon der Logistik wegen, aber auch hinsichtlich der handwerklichen Herstellung noch immer tiefsten Respekt abnötigt. Doch halten diese älteren musikalischen Monumente – unbenommen ihrer rezeptionsgeschichtlichen Bedeutung – heutigen Ansprüchen nicht mehr stand und wurden (oder werden noch) durch neue Ausgaben ersetzt.

Daß es bei der Carl Nielsen-Ausgabe nun aber gelang, die bewundernswert zügige Bandfolge mit modernen philologischen Methoden und redaktioneller Akribie zu verbinden, hat vor allem äußere Ursachen. Da wäre zunächst auf die mit sieben (!) wissenschaftlichen Mitarbeitern imponierend ausgestattete Redaktionsgruppe zu verweisen (zudem arbeitete man fast ohne externe Herausgeber). Hinzu kommen ideale räumliche Verhältnisse – und vor allem der unschätzbare Vorzug, nahezu sämtliche relevanten Quellen (Autographe, Drucke, Dokumente) im selben Haus zur Verfügung zu haben. Zudem hat die nicht selbstverständliche, aber zweifelsohne förderliche Mischung von editorischer Tätigkeit und selbständigem Forschungsauftrag zu weiterreichenden Ergebnissen geführt. Denn nur zu gerne wird vergessen, daß bei einer Edition – ist erst einmal die Wertigkeit der Quellen ermittelt und die Stichvorlage hergestellt – alles weitere nurmehr alltägliches Kunsthandwerk darstellt. All diese Faktoren haben dazu geführt, daß die Kompetenzen und der Erfahrungsschatz der Redaktion in weiten Teilen für ein neues Projekt, das *Dansk Center for Musikudgivelse*, gesichert werden konnten. Kopenhagen wird damit plötzlich zum Vorreiter eines flexiblen Modells von Denkmälerausgaben, das anderenorts schon lange auf Sparflamme köchelt – oder auf fatale Weise kalt gestellt zu werden droht (man denke etwa an die *Monumenta Musicae Sveciae* und die unsichere Zukunft der kurz vor dem Abschluß stehenden Berwald-Ausgabe in Stockholm).

Wie dringend notwendig und nahezu alternativlos das Konzept einer Gesamtausgabe sowohl rezeptionsgeschichtlich wie auch repertoirekundlich ist, um wirklich alle Facetten eines Œuvres gleichermaßen offen zu legen, zeigen insbesondere die zuletzt erschienenen Bände der Nielsen-Ausgabe. Hatte man wohl auch wegen der Reputation des Projekts mit der Herausgabe von *Maskerade*, den Sinfonien und den Konzerten (also: den unzweifelhaften Hauptwerken) begonnen, standen am Ende mit der Klaviermusik, den Kantaten und Liedern Bereiche des kompositorischen Schaffens im Vordergrund, die auf den ersten Blick eher am Rand liegen oder weniger attraktiv erscheinen. Durch die auf gleichem Niveau stehende und damit auch wertungsfreie Edition eines verlässlichen Notentextes werden aber erst vollkommen neue Fragen entstehen – oder bereits bestehende Desiderate noch stärker ins Licht gerückt. Dies betrifft zunächst die insgesamt drei (!) Bände mit Kantaten – nahezu alles Gelegenheitswerke, die aber im Rahmen einer in Skandinavien weit verbreiteten Tradition zu sehen sind (man denke etwa nur an entsprechende Werke von Jean Sibelius und Hugo Alfvén). In diesem Sinne markiert die Veröffentlichung der Kompositionen in der Gesamtausgabe überhaupt erst einen wichtigen Baustein zu einer dringend notwendigen und den Werkbestand kontextualisierenden Studie über dieses oftmals dem akademischen Leben verpflichtete Repertoire (als Beispiel sei die *Kantate ved Studentersamfundets Bygningss Indvielse* von 1901 genannt).

Zu jenen Werkgruppen, die allein schon aufgrund der Quantität der Quellen, ihrer Beschaffung und Sichtung einen besonderen zeitlichen Vorlauf benötigen, gehören auch bei Carl Nielsen die Lieder. Nicht weniger als 431 Kompositionen sind in drei Bänden vorgelegt worden – von kleinen Zyklen, die in der gewichtigen Tradition des 19. Jahrhunderts stehen, bis hin zu den Beiträgen für das *Folkebojskolens Melodibog* (1922). Hier zeigt sich die Spannweite von Niensens Œuvre auf besonders beeindruckende Weise – eine Spannweite, die allein schon wegen

der Sprachbarriere ohne die Gesamtausgabe “von außen” noch nicht einmal ansatzweise wahrgenommen worden wäre, nun aber durch die vollständige englische Übersetzung aller Texte und Strophen im separaten Kritischen Bericht weithin zugänglich ist. Ohnehin wird man diesen Band gerne in die Hand nehmen, da er nicht bloß als Annex mit den notwendigen Quellenbeschreibungen und dem Verzeichnis der Lesarten angelegt ist, sondern auch das Vorwort enthält, das mit 141 Seiten Umfang (Dänisch/Englisch) sowohl in den Kontext der Werkgruppe als auch in die einzelnen Sammlungen umfassend einführt. Mit den abweichend von allen anderen Bänden der Carl Nielsen-Ausgabe (die beiden Opern ausgenommen) im handlicheren Pariser Format erschienenen Bänden hat man (bewußt oder unbewußt) eine Idee der Neuen Schubert-Ausgabe aufgegriffen. Etwas gewöhnungsbedürftig mutet allerdings die Disposition des Bandes *Sange III* an, in dem das gesamte Schaffen für Chor a cappella zum Abdruck kommt – von einfachen einstimmigen Nummern bis hin zu den *Tre Motetter op. 55*. Andere Gesamtausgaben haben hier zwischen “Liedern” und “Mehrstimmigen Gesängen” unterschieden – freilich auch mit dem Problem, daß einstimmige Chorlieder zu den “Liedern” gerechnet werden, während ein solistisch auszuführendes Quartett gleich neben einer Chornummer stehen kann. Da nahezu alle der in diesen Bänden abgedruckten Lieder und Gesänge in autorisierten Druckausgaben vorliegen, ergaben sich hinsichtlich der für das Editions-konzept der Carl Nielsen-Ausgabe relevanten Frage nach der Fassung letzter Hand keine ernsthaften Probleme (anders als beispielsweise bei den Opern). Umso erfreulicher ist es, daß sich gleichwohl die gelegentlich abweichenden Lesarten des Autographs (oder auch der Skizze) im Kritischen Bericht dokumentiert finden – und somit etwas von der Prozeßhaftigkeit des Schaffens nachvollziehbar wird.

Von besonderer Bedeutung ist im Fall der Carl Nielsen-Ausgabe der numerisch wie chronologisch letzte Band *Juvenilia et Addenda (IV/1)*, mit dem das Projekt im Frühjahr 2009 abgeschlossen wurde. Gerade hier erweist sich der Sinn einer Gesamtausgabe, bei der jedes Werk aus philologischer Perspektive gleichwertig behandelt wird, es keinen Unterschied zwischen frühen und reifen Werken gibt und in der vermeintlich Unbedeutendes neben Etabliertem, Bedeutendem stehen kann – denn bekanntermaßen ist das Œuvre eines Komponisten nicht nur auf die wenigen Werke beschränkt, die (auch aufgrund rezeptionsgeschichtlicher Konstellationen) nicht durch das Raster der Geschichte gefallen sind. Von daher mutet es auch konsequent an, daß hier all jene (vollständigen) Sätze und Werke für weitere Forschungen erschlossen werden, die noch vor Niensens gedrucktem “Opus 1”, der 1890 erschienenen *Suite für Streichorchester*, während seiner Tätigkeit als Militärmusiker und zur Zeit des Studiums entstanden waren. Schon beim Lesen des Inhaltsverzeichnisses wird man überrascht, etwa mit einem Duo für zwei Violinen (1880/1883) oder einem dreisätzigen Klaviertrio (frühe 1880er Jahre). Gemeinsam mit mehreren Einzelsätzen für Streichquartett wird hier ein Blick in die musikalische “Kinderstube” gewährt, zu den Anfängen von Niensens schöpferischer Reflexion des Gehörten oder selbst Gespielten. Einen klingenden Vorgeschmack auf diese mitunter doch recht erstaunlichen *Juvenilia* hatte in den vergangenen Jahren bereits das dänische Label *dacapo* mit mehreren CD-Veröffentlichungen gegeben.

Ergänzt wird das Vorwort dieses letzten Bandes durch eine Liste der *Værker af Carl Nielsen, som ikke er udgivet i CNU* (Werke von Carl Nielsen, die nicht in der CNU herausgegeben sind) – darunter fallen naturgemäß verschollene, aber dokumentarisch belegbare Kompositionen, ferner Arrangements eigener oder fremder Partituren, aber auch drei Werke zweifelhafter Echtheit. Damit ist auch schon der Weg für Weiteres gewiesen. Denn nach der Publikation von Niensens eigenen Schriften (1999), der nun vollständig vorliegenden Gesamtausgabe seiner musikalischen Werke und einer sich noch in Arbeit befindenden Brief-Ausgabe (2005ff.) sollte am Ende dieser editorischen Aktivitäten ein Werkverzeichnis stehen, das alle gewonnenen Erkenntnisse zusammenfaßt und griffig aufbereitet.

Michael Kube

Bibliography 2009

The bibliography is primarily based on questionnaires. It has a dual purpose: to register on the one hand the scholarly work of Danish musicologists, and on the other the publications of music researchers from abroad dealing with Danish music. It includes only titles published in the year with which the bibliography is concerned, as well as addenda to the bibliography for the preceding year. As a rule the following types of work are not included: unprinted university theses, newspaper articles, reviews, CD booklets and encyclopedia entries.

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