
MEDDELELSER
Langgaards »Messis« og Emil Sjögrens »Prélude et Fugue«

Foranlediget af Mogens Wöldikes forespørgsel i *Dansk Årbog for Musikforskning IX*, 1978, s. 182, skal jeg bemærke følgende:

Rued Langgaards orgelværk »Messis« – et »Orgeldrama i 3 Aftener« – blev komponeret 1932–37, og 1. aften – også med titel »Messis« – udkom i 1953 på Skandinavisk Musikforlag. Af denne trykte udgave fremgår det ikke, lige så lidt som af Rued Langgaards endelige manuskript til værket (på Det kgl. Bibliotek), at han i afsnittet »Vaager« citerer passager af Emil Sjögrens »Prélude et Fugue«, et efterladt værk, udgivet på Wilhelm Hansens Musikforlag i 1920. 2 kilder angiver imidlertid, at Langgaard bevidst har komponeret sit værk over Sjögrens, nemlig: 1. En skitse, der bærer bemærkningen »Sjögren. Slutningen« (på KB) – og 2. Programmet for uropførelsen i Vor Frue Kirke, København, 22.4.1936 (med Langgaard selv ved orglet). Heri anføres, som en fodnote til »Vaager«, at det er komponeret »Over Temafragment af Sjögren«.

Disse to formuleringer fra Langgaard selv kan synes påfaldende vage, men det kan skyldes arten af hans kendskab til Sjögrens stykke. Langgaards hukommelse for musik er legendarisk, og blot et flygtigt blik i moderne eller en enkelt overhøring af en opførelse kan have prentet Sjögrens musik så sikkert i hans bevidsthed, at han senere har kunnet komponere på dette indtryk og endog gengive passager nodetro uden af konsultere udgaven. Måske har Rued Langgaard derfor ubevidst komponeret »Vaager« tættere op ad »Prélude et Fugue«, end han troede, altså ligefrem kommet til at komponere Sjögrens værk en gang til på grundlag af sin erindring af kompositionen.

Kun meget nøje sammenligninger mellem detaljer i den trykte Sjögrenudgave og Langgaards manuskript vil kunne sandsynliggøre at Langgaard direkte har skrevet af efter udgaven.

Til slut skal nævnes, at Rued Langgaard mig bekendt ikke nævner Emil Sjögren i forbindelse med noget andet af sine værker.

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*The »L.M.« Problem of Gl. kgl. Saml. 1872, 4°, Copenhagen.**

The publication of *Gl. kgl. Samling 1872, 4°*, in *Dania Sonans IV* (Edition Egtved 1978) has brought with it the problem of identifying the person whose initials 'L.M.' form part of the binding-decoration of every part book of this collection from the chapel of King Christian III. To identify this 'L.M.' one must discover to which musical establishment he belonged at the Danish court.

Before 1545 the German-speaking courts maintained only two separate musical establishments, the singers and the trumpet ensemble. The earliest permanent instrumental ensemble, consisting of string-players, trombonists and cornetto-players, was established at Stuttgart in 1545, followed by Munich in 1550 and Dresden in 1555, as may be seen in Martin Ruhnke's *Beiträge zu einer Geschichte der deutschen Hofmusikkollegien im 16. Jahrhundert* (Berlin, 1963). Indeed, the Danish court did not have a permanent instrumental ensemble until after 1573. Therefore 'L.M.', if he was a musician, was either a singer or a trumpeter.

The renaissance court trumpeter was not confined to trumpet playing, but was also employed in other musical activities. Among those who were 'Kapellmeister' were Simon Gatto in Graz, Antonio Scandello in Dresden, and Melchior Kugelman in Königsberg. Trumpeters who were also composers included Johann, Paul and Melchior Kugelman and Caspas Halbeben in Königsberg, Antonio Scandello and Cerbonio Besutio in Dresden, and Peter Maria de Losj and Silvio Casentini at Innsbruck. Music copyists included Melchior Kugelman, who copied out the c. 1545 collection which is now preserved in Brussels (*MS. II 3843*), Jørgen Heyde, who copied out the 1541 Danish collection, and the trumpeter Jakob, who copied out the c. 1506 Augsburg collection (*MS. 142a*). Many trumpeters were also known as instrumentalists and are often found listed as trombonists, string-players or cornetto-players. For example, the trumpeters at Graz, Stuttgart, Innsbruck and Vienna were given the title 'trommeter und musicus'; at Dresden in 1555 at least five of the nine instrumentalists can be positively identified as trumpeters, while at Munich in 1568 five of the fourteen instrumentalists were also trumpet players; even the famous Munich head trumpeter Cesare Bendinelli began his career as a trombone player at Schwerin! Finally, in 1557 King Christian III of Denmark asked Elector Augustus of Saxony for trumpeter-instrumentalists to replace the trumpeters 'who could play on all sorts of instruments' who had just left his service (*Ausländisch Registrant de Annis 1556–1557, fol. 222v*).

This evidence provides overwhelming proof that the trumpeters also provided

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the instrumental music at the courts until the end of the sixteenth century at least. Therefore the 1541 collection was used by the Danish court trumpeters, and just as the 1556 set (*Gl. kgl. Samling 1873, 4°*) bears the initials of the head trumpeter Erhard Herdegen, so it is likely that the initials 'L.M.' are those of the head trumpeter in 1541. In that case, who was he? The answer is found at Innsbruck, in the trumpet ensemble of the Emperor Maximilian I, which was dissolved in 1520 upon Maximilian's death. At this time the head trumpeter was one Ludwig Mair, who had served in the ensemble since 1490. Ludwig Mair is next mentioned in 1533, when his son Ludovico arrived at Mantua bearing letters from King Ferdinand and Queen Anna of Austria, later Emperor Ferdinand I and Empress Anna. Queen Anna recommended Lucovico because he was 'the son of the trumpeter to her father the Emperor Maximilian' (A. Bertolotti, *Musici alla Corte dei Gonzaga in Mantua*, reprinted in *Bibliotheca Musici Bononiensis*, iii/17 (Bologna, 1969), page 35). From this it is apparent that Ludwig Mair the father, in whom we are interested, was still living in 1533, that he was not serving at the Imperial court, and that he was still remembered by the reigning monarchs at Vienna.

Final proof that 'L.M.' is indeed this Ludwig Mair is found in the Rigsarkivet at Copenhagen itself. The »Hofholdnings Regnskab for 1530« provides not only a list of trumpeters, many with Italian names, but moreover the following, on page 7:

xc g[ulden] Ludewigen Meÿger Vor ring[en]
darunter ix g[ulden] de de hauenmeisterin[en] Kreg[en].

Thus Jørgen Heyde's predecessor as head trumpeter at the Danish court was Ludwig Mair, who had previously served Emperor Maximilian I for thirty years, rising to the position of head trumpeter. That Ludvig Mair chose to go to Denmark after Maximilian's death may be explained by the fact that Maximilian's daughter Elizabeth had married King Christian II of Denmark in 1515, thus linking the two courts.

As a result of this work the role of the renaissance court trumpeter must be re-evaluated. Far from being just a messenger and a player of improvised fanfares (as is the received opinion), the trumpeter of the renaissance must now be viewed as a highly competent musician on all sorts of instruments. This explains why court trumpeters were so highly regarded and why they were considered as the practitioners of a 'knightly art'.

Following this solution to the 'L.M.' problem it would be interesting to discover any additional musical connections between København and the Imperial court.

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