

komposition består i at benytte en given kompositions harmoniske og formmæssige skelet som grundlag for en 'ny komposition'. Det kan f.eks. gøres, som Westergaard Madsen viser det, ved tage akkordgangen fra Bachs prælude i d-mol (Wohltemperiertes Klavier bind I) og lade det melodiske materiale være figurerne fra prælediet i D-dur fra samme bind. Eller man kan, som forfatteren også viser det, ud fra et intermezzo af Brahms arbejde friere og skabe sine egne melodier indenfor rammerne af en given harmonik og form. Sigtet med dette er for Westergaard Madsen – og det er vigtigt – ikke at lære at komponere, men at opnå en større musikalsk forståelse. Bogen afsluttes da også med en række overvejelser over metodens videre perspektiver.

Fremstillingformen er som nævnt hele vejen igennem ukrukket klar, enkel og meget pædagogisk. Nodeeksemplerne er ligeledes tydelige og hensigtsmæssigt sat op med en god progression nodeeksemplerne imellem. Man kommer takket være den velvalgte koncentration på et begrænset eksempelmateriale, der for hvert trin udbygges, virkelig i dybden med såvel metode som materiale.

Som indledningsvis antydet er bogen langt mere vidtrækkende end titlen antyder. Det er ikke en klaverspilsbog, men en indføring i musikforståelse formidlet gennem klaveret. Og som sådan er metoden oplagt som grundlag for et satslærekursus for pianister. Eller for den sags skyld enhver klaverspillende musikstuderende. Samtidig er den oplagt til brug i arbejdet med brugsklaver. Det er med andre ord lykkedes Westergaard Madsen at formidle mellem musikalsk teori og praksis på en måde, som beriger begge sider. Måtte et kursus i denne disciplin blive et obligatorisk indslag på enhver højere musikalsk læreanstalt!

Svend Hvidtfelt Nielsen



Jane Mink Rossen and Uri Sharvit, *A Fusion of Traditions: Liturgical Music in the Copenhagen Synagogue*

Odense: University Press of Southern Denmark, 2006

156 pp., illus., music exx., incl. 1 CD

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Music historiography is in the business of breaking silences. *A Fusion of Traditions* is breaking the silence of untold musical pasts, presents, parts and elements of a culture in Denmark, which is only little known: that of the Jewish liturgical music at the Copenhagen Synagogue, in *Krystalgade* (Crystal Street), central Copenhagen.

The study centres around Rossen's recordings made in 1967 of which selections can be heard on the CD accompanying the book. The study is supported by other sources, such as interviews with participants, material from the Danish National Archives and cantorial scores in manuscripts. The book is structured in two individual parts. Part one by Jane Mink Rossen is called 'History of the Cantorate and Choir 1833–2001', and offers a historical account of the Jewish community in Copenhagen and the developments in the Synagogue, and includes biographical information about cantors and choirmasters. Part two by Uri Sharvit has the title 'The music and its socio-cultural role'. It is based on transcriptions and analyses of Rossen's recordings and addresses in detail aspects of the liturgical framework and musical practice.

This study of the liturgical music in the Copenhagen Synagogue is an interesting testimony to the history of the 400 years old Jewish minority in Denmark as a culture influenced by Yiddish- and German-speaking Jews from Central and Eastern Europe. The present musical practice in the Copenhagen Synagogue is comprised of harmonized musical arrangements

from the middle of the nineteenth century and is the result of a long process of a 'fusion' of different practices and traditions, of compromises between the Jewish reformist contingent and the traditionalist faction and between Ashkenazic and Sephardic communities, of negotiations with the Danish legislative institutions, as well as cooperation with Christian composers (such as Friedrich Kuhlau and C.E.F. Weyse). A fine point of the importance of understanding music as culture and social phenomenon is provided both in the historical account, but also in the musical analysis – and this is perhaps where the two separate parts actually meet as two fragments making a larger whole: in his detailed musical analysis, Sharvit shows that 'compromises that were adopted following the Reform–Orthodox conflict and the predominance of Eastern European cantors from 1844 onward gave rise to the special character of the liturgical tradition of the Copenhagen Synagogue, namely the combination of German and Polish practices and the amalgamation of their musical styles' (p. 70). Thus peace between reformists and orthodox congregations was eased musically by mixing German style and Polish cantorial recitative that created a 'tolerant atmosphere through acceptance of both styles and the creation of unique features' (p. 111).

In taking part in – if not indeed initiating – the historiography of Jewish liturgical music in Denmark, this fine book offers insight into a culture for a wider public, not least for those of us who have so far been wondering about the musical activities and religious life that went on in the Copenhagen Synagogue behind the massive walls and the security personnel posted outside (a reminder that the lives of the congregation have quite often been at risk during its entire existence in Denmark). The book satisfies the reader with a fascinating and detailed account of names and places that is not in the wider public associated with any positive influence on 'our' society within the Old Danish Kingdom, such as those from Poland and Romania. As a piece of research that speaks a first word, *A Fusion of Traditions* also leaves the reader with many new questions: there is indeed much more to know about Jewry in Denmark and its European heritage. In that sense the book is inspiring and opens up for issues for future research to tamper with.

A Fusion of Traditions also has its few shortcomings, not so much for what it contains, but rather for what is missing. When the book addresses the 'present', it is not always clear exactly *what* present the authors have in mind. The present of 1967 is clearly fundamental to the book. It should be emphasized that 1967 is an important temporal marker of the book's primary material (Rossen's historical recordings) which is presented to the reader (and listener) in both transcriptions and sound. However, the year 1967 is also a past in relation to the tradition that has continued since then. This brings me to another present, namely the historical limit of the book's objective, 2001 that is (Part 1 addresses the time span '1833–2001'), which wisely enough allows for the inclusion of updated and new information (1833 is the year of the consecration of the Copenhagen Synagogue). It would be interesting for future research to focus on what it meant and means to be Jewish in Denmark in various pasts and presents and how sound and music has taken part in forming Danish-Jewish and European-Jewish identities – specially now in the light of the development of the 'New Europe', the European Union, since the end of the 1960s.

For a study of a musical tradition, this reader would have welcomed a discussion of the central concepts of 'tradition' and 'assimilation' in order to facilitate the understanding of the *meaning* of tradition and change in the context of Jewry – not only by the authors, but perhaps also by participants in the Jewish community themselves (the latter would be a clearly defined objective for a future fieldwork). What does assimilation mean in terms of sacred sounds and music? Was Jewish culture merely 'assimilated' in the sense that it was adjusted to fit Danish law and Christian culture? As ethnomusicologist and researcher into Jewish music

Kay Kaufman Shelemay states, 'Melodies can only be borrowed when they are already part of the sound world of the singers who would appropriate them'.¹ In other words, the liturgy also creates contexts in which changes are manifested in action and sound. *A Fusion of Traditions* is a contribution to scholarly knowledge about musical tradition and change in general; however, the discussion throughout the book would have benefited from conferring more closely with the insights of other studies of sacred musical traditions, which would have shown, for example, that the Jewish liturgical musical tradition in Copenhagen is as variegated (though in its own idiosyncratic way) as many other Jewish traditions around the world. Rossen speaks of an 'unbroken' Jewish tradition in Denmark (p. 9) since the first Jews came to the duchy of Holstein in 1584. Whatever 'unbroken' means, it is clear that it does not imply that the tradition is unchanged but the contrary, which is precisely one of the main (and important) points of the book.

As an ethnographic work, *A Fusion of Tradition* places its emphasis on its empirical material and the presentation of its data. It does not aim at discussing the implications of the research methods that have been applied (reflection on fieldwork and the transcription process is absent); neither does it address the theoretical framework that implicitly makes out the bases for the interpretations in the study, as already mentioned. The critique aside, it remains clear that the aim of this book is to document the Jewish liturgical tradition based on unique material and to communicate the historical account to a wider audience also outside academia.

Rossen's and Sharvit's book is important reading and offers important insights into the cantorate and the formation of the Jewish liturgical tradition in the Copenhagen Synagogue. It calls also for future research within its cultural domain from a wide range of approaches including for example minority studies, anthropology, music history, and ethnomusicology. Such research might well be continued at the Danish Folklore Archives, or amongst the congregation in the living tradition in *Krystalgade*.

Tore Tvarnø Lind



Fabian Holt, *Genre in Popular Music*

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What kind of book is Fabian Holt's *Genre in Popular Music*? Readers usually make such guesses based on the title: for example, it is likely that a text bearing a person's name in the title (like *Oliver Twist*, *Don Quixote*, *Madame Bovary* or *Doktor Faustus*) be a novel, unless that person is a king, or an emperor, or a famous politician, in which case we are probably dealing with a tragedy or a historical drama (*Julius Caesar*, *Oedipus Rex*, *Richard III*). But sometimes one can be misled. As one of the potential readers of *Genre in Popular Music*, probably very close to Fabian Holt's model reader (as a popular music scholar and musician, and one that started thinking and writing about genre long time ago), I must say I made my guesses and was also partially misled. With a title like that, especially considering that the publisher is the Univer-

1 Kay Kaufmann Shelemay, 'Mythologies and Realities in the Study of Jewish Music', in Lawrence E. Sullivan (ed.), *Enchanting Powers. Music in the World's Religions* (Cambridge, Mass.: Harvard University Press, 1997), 299–315, on 314.