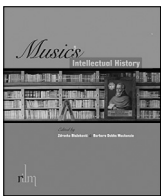


Book Reviews



Zdravko Blažeković and James R. Cowdery (eds.)
Liber Amicorum. Festschriften for Music Scholars and Nonmusicians 1840–1966
RILM Retrospective Series, 5; New York: RILM, 2009
xxxii + 599 pp.
ISBN 978-1-932765-04-5, ISSN 1547-9390
USD 145



Zdravko Blažeković and Barbara Dobbs Mackenzie (eds.)
Music's Intellectual History
RILM Perspectives Series, 1; New York: RILM, 2009
xiii + 938 pp., illus., music exx.
ISBN 978-1-932765-05-2
USD 155

A Festschrift is a book 'presenting articles by students and colleagues on topics of interest to the dedicatee on the occasion of some milestone – most often a birthday or some other anniversary' (p. xi), and *Liber Amicorum. Festschriften for Music Scholars and Nonmusicians 1840–1966*, edited by Zdravko Blažeković and James R. Cowdery, indexes this particular kind of music-related publications up to the crucial point of 1967 when *RILM Abstracts of Music Literature* was initiated.

Cowdery boldly opens his preface (p. xi) by quoting Nicolas Slonimsky's extraordinary characterization of Festschriften as 'grab bags, if not indeed garbage containers, of discarded Ph.D. theses on jejune subjects, aborted parerga, fetid paralipomena, and fulsome fecundities' (*Lectionary of music*, 1989). In doing so, he hints at a not uncommon opinion that the contents of these publications are the texts that did not make it to the 'real' qualified venues of publication and/or were written on subjects no one otherwise would ever care to write or read about. Cowdery totally disagrees with this, of course – expressing 'the belief that a tribute in the form of a book is a high honor, comparable to a statue or a named institution' (p. xi). In that connection it is worth noting that the *Liber Amicorum* is rounded off by an index of 'Compositions included in Festschriften' (p. 599), and Cowdery draws an interesting parallel between the age-old tradition of dedicating pieces of music to prominent people (composer colleagues, for example) and '[t]he impulse to celebrate such people with books' (p. xiv). Likewise, in the major part of her introduction, Barbara Dobbs Mackenzie without hesitation points to the 'special value of scholarly articles published in Festschriften' (p. xv) and refers to a number of pertinent examples, for instance within the field of ethnomusicology. Having found numerous valuable – but often hard to get – articles in Festschriften over the years, the present reviewer certainly approves of the basic idea and purpose of *Liber Amicorum*. So, although a discussion of the 'legitimacy' of Festschriften could turn out both relevant and interesting – and heated – this question will not be dealt with in the following.

Liber Amicorum is the fifth volume of the so-called *RILM Retrospective Series*, and according to an accompanying advertising sheet, it 'completes a dyad with RILM's *Speaking of Music: Music conferences, 1835–1966*' (2004), the fourth volume of the series, in that '[t]hese

two unique book genres – Festschriften and conference proceedings – comprise uncommonly important collections of scholarly essays in the histories of academic disciplines?

The term ‘Nonmusicians’ in the subtitle, however, might seem a bit puzzling, and the explanation for this – that it covers music scholarship in the context of non-music disciplines such as philosophy, theology, and other fields – is given in light of the scope of the Festschriften project as a whole. Facing a total of more than 11,500 records the editors have decided on a three-volume publication, *Liber Amicorum* being the first. The forthcoming second volume will incorporate ‘Composers and performers, 1647–1966’, while ‘institutions ... and other nonpersonal entities such as cities and countries’ (p. xiii) eventually will be dealt with in a third volume.

The relationship of *Speaking of Music* with *Liber Amicorum* is prominent: the size, the structure, the lay-out, the directions for use, etc. are (nearly) identical. In fact, one of the only real differences compared to *Speaking of Music* is the inclusion of a ‘non editorial’ text of some size, namely a full length English translation of Imogen Fellinger’s article on ‘Fest- und Gelegenheitschriften’ for the *MGG Sachteil* (1995), naturally dense. These more technical aspects are summarized in my previously published review of *Speaking of Music* and will not be repeated here.¹ However, before turning to a more critical assessment I feel obliged to give a few of the ‘quantitatives’ of the book (in the following references to entry numbers are preceded by the abbreviation *LA* for *Liber Amicorum*).

The total of 4,596 bibliographical entries (pp. 1–474) are divided into the ones related to the actual Festschriften and – to some extent – their reviews (*LA*, nos. 1–715), and the ones documenting the items published in the Festschriften, mostly articles (nos. 716–4,596). The arrangement, classifications, information, abstracts, and so on are by ‘classical’ RILM standards, that is, solid and thorough. This abstract section is followed by a comprehensive index on authors and subjects that rounds off the volume (pp. 475–597), only followed by the above-mentioned small index of Festschriften-compositions.

The consistent use of different typographies for authors, subjects, and titles makes the index clear and easy to use. As to authors, the ‘dinosaurs’ of the first-half of twentieth-century musicology stick out their heads as expected: Otto Andersson, Higin Anglès, Friedrich Blume, Alfred Einstein, Karl Gustav Fellerer, Jaques Handschin, Hans Joachim Moser, and Charles van den Borren, to name but a few of the most frequent contributors to Festschriften. As to subjects it comes as no surprise that the entries on ‘manuscripts and prints’ occupy most space by far (pp. 537–42); perhaps a bit more surprising is the fact that the ‘instruments’-entries come in second place (pp. 521–24). The geographic designations among the subject headings include countries, and within this category ‘Germany’ clearly takes the lead (pp. 512–13), thus confirming Cowdery’s statement that not only does the term ‘Festschrift’ point in the direction of Germany but also regarding its quantitiveness, ‘the genre remains a primarily Teutonic phenomenon’ (p. xii). Taking into consideration that nearly all music conferences in the period 1835–c. 1900 were held in France and, that France and Belgium joined together for the entire period of 1835–1966 outnumbered Germany as to the number of conferences this is quite interesting.

In the preface it is noted that – contrary to the *Speaking of Music* volume ‘which was based on substantial preliminary work done in the 1970s’ – the present volume was undertaken in 2006–8 involving ‘creative database and Internet searching’ (p. xii) in addition to the quantities of information obtained from existing bibliographies, in particular Walter Gerboth’s *An*

1 Thomas Holme Hansen, review of James R. Cowdery, Zdravko Blažeković, and Barry S. Brook (eds.), *Speaking of Music: Music Conferences, 1835–1966* (RILM, 2004), *Danish Yearbook of Musicology*, 32 (2004), 99–102, at 99.

index to musical Festschriften and similar publications (1969). For that reason the present reviewer had reason to believe that the lacunae and problems regarding coverage and reliability observed in *Speaking of Music*² probably would be reduced to a minimum in *Liber Amicorum*. Fortunately, this actually seems to be the case. And then again, not quite.

The publication – and the introductory pages – of a book of this kind is often garnished with lots of figures. In this respect, *Liber Amicorum* is not an exception as already indicated above. But what are the most interesting figures to the target readership? The total number of bibliographical entries? Not likely, unless you are involved with similar tasks yourself. The number of Festschriften? Perhaps. According to Barbara Dobbs Mackenzie's Introduction, 574 Festschriften are included (p. xvii; thus correcting the misleading figure '715' given in the advertising material), although no explanation is given as to which items among the 715 opening entries actually count as a Festschrift and which ones do not.

What about the number of dedicatees, i.e. the persons that this all revolves around? Considering that some of them were honoured more than once – and a few of them (e.g. Béla Bartók, Karl Gustav Fellerer, Zoltán Kodály, Zdeněk Nejedlý) three or even more times – this figure is, oddly enough, not stated anywhere. A browse through the 118 pages long section listing the Festschriften reveals that for the 126 year period in question, 477 persons were honoured with some sort of publication. This – not insignificant – information could much more easily have been conveyed in a short alphabetical overview of the dedicatees.

More problematic, however, is the unfortunate lack of a chronological overview of the Festschriften, an overview that likewise easily could have formed another index of the volume. The many figures handed over in such a context will make real sense only if compared to a chronological course of events. A Gutenberg Festschrift of 1840 (*LA*, no. 217) sets the chronological starting point of the volume because it – according to a Fellingner-quote – 'represents the earliest use of the term "Festschrift" in a publication related to music' (p. 38). But, all in all, it would have been highly relevant to have the opportunity to see the development, the wheres, whens and whos of this phenomenon, at what speed and where did it spread to?, when did it peak?, and so on.

The coverage and inclusiveness of *Liber Amicorum* appear to be quite convincing. Hence, regarding the Danish elements of the catalogue the above-mentioned browse of the Festschriften section yields the following list of six Danish dedicatees (including the year of publication of the Festschrift): Vilhelm Andersen (author and literary historian, 1939; *LA*, no. 17), Hans Peter Hansen (cultural historian and folklore collector, 1949; no. 227), Knud Jeppesen (1962; no. 276), Evald Tang Kristensen (folklorist, 1917; no. 322), Hugo Matthiessen (cultural historian, 1941; no. 378), and Vilhelm L.P. Thomsen (linguist and philologist, 1912; no. 666). As indicated in the accompanying comments each of these publications includes at least one 'music-related contribution' which is 'cited separately'. The following three entries – that complete the list – have not resulted in separately cited contributions but have nevertheless been included: 1. Ernst von der Recke's five-page greeting of J.P.E. Hartmann on his 90th birthday (1895; no. 230); 2. Jacob Paulli's speech (in verse, actually) at Hartmann's funeral (1900; no. 229); and 3. 'a program for performances in Copenhagen of works by Weyse on the 100th anniversary of his death' (1942; no. 691) (p. 114).

Whether the first part of the list could or should be enlarged with yet some names is a task for trained librarians. Two items, however, most likely should have been incorporated. First, the Festschrift for Gustav Albeck (literary historian and theatre critic) (Henning Høirup, Aage Jørgensen, and Peter Skautrup (eds.), *Guldalder studier. Festskrift til Gustav Albeck den 5. juni 1966* (Aarhus: Universitetsforlaget, 1966)) to which Søren Sørensen contri-

2 Ibid. 100–2.

buted with the article ‘En dansk guldalder-opera. Den musikalske karakteristik i Hartmanns “Liden Kirsten”’ (A Danish golden-age opera. The musical character of Hartmann’s ‘Liden Kirsten’, pp. 219–33). Second, the Festschrift for H.F. Feilberg (author and folklorist) (*Festschrift til H.F. Feilberg fra nordiske sprog- og folkeminddeforskere på 80-årsdagen den 6. august 1911*, publ. by Svenska Landsmålen, etc. (Universitets-Jubilæets Danske Samfund, 206; København: Gyldendalske Boghandel, 1911)), in which several articles are related to music, especially Georg Christensen’s contribution ‘Hans Christensen Sthens salmer og “Folkeviserne”’ (The Psalms of Hans Christensen Sthen and the ‘Folk-Ballads’, pp. 101–12).

Regarding the last three entries, however, it is questionable whether it is a good idea to include this segment of short laudatory texts published separately. My instant hunch is that a number of similar texts most likely exist and hence ought to be included.

The list reveals, not surprisingly, that the only ‘real’ Danish musicologist to have been given a Festschrift prior to 1967 is Knud Jeppesen. *Liber Amicorum* registers all of Jeppesen’s contributions to Festschriften, 12 in all for the period 1926–66 (*LA*, nos. 1588–95, 3378, 3402, 3469 and 3691), including full bibliographical data, translation of the titles into English, and abstracts. So, in this respect the *Liber Amicorum* is complete and reliable. Nevertheless and not surprisingly either, it is indeed possible to detect minor faults as well as shortcomings and insufficiencies. Two examples will be given.

According to the preface ‘[e]very effort was made to consult the original sources’, hence ‘[i]n the great majority of cases, RILM editors held the books and periodicals documented here ... in their hands’ (p. xiii). Regarding the above-mentioned Weyse programme (*LA*, no. 691) this cannot have been the case (which is quite understandable, given the very special nature of this source). If indeed the small volume had been available, the RILM editor would most likely have noticed that it was edited by Torben Krogh, published by the University of Copenhagen (in collaboration with other institutions), and that it contains a preface on Weyse written by Knud Jeppesen. None of this information is included in the entry.

The entry on ‘Denmark’ in the index appears reliable at first sight. The original, Danish spelling of e.g. ‘Færøerne’, ‘Grønland’, ‘København’ and ‘Samsø’ command some knowledge in advance. Nevertheless, it is quickly revealed that regrettably a number of articles involving Danish matters of some sort are not listed under this entry. This goes for several articles dealing with sources located in Danish libraries, for instance Henrik Glahn’s contribution to the 1962-Jeppesen Festschrift, ‘Ein Kopenhagener Fragment aus dem 15. Jahrhundert’ (*LA*, no. 1277), and articles on other subjects (nos. 1329, 1575, 2116, 3048, 3098, 3263, 4078). In the department for bits and bobs, it is noted that Jens Peter Jacobsen’s valuable bibliography of Knud Jeppesen’s works, likewise in the Jeppesen Festschrift, apparently should be in Norwegian (no. 811); it is of course in Danish.

As already mentioned, it appears that some of the pretty severe problems observed in *Speaking of Music* are not found to the same extent in *Liber Amicorum*. So, it is possible – and in no lesser degree – to conclude positively on this comprehensive bibliographic tool: very useful, very valuable, and unique.

While *Liber Amicorum* is a reference book in the proper sense of the word, that is, with almost no running text, the second RILM publication under review here, *Music’s Intellectual History*, represents 950 pages of almost solely running text, printed on the thinnest paper possible (the volume is approximately of the same thickness as *Liber Amicorum*’s 630 pages), and presenting footnotes of an undue minuscule size. Had the contents of the book been printed with more readable footnotes on more average paper it would surely have comprised several hefty volumes.

Music's Intellectual History, edited by Zdravko Blažeković and Barbara Dobbs Mackenzie, forms the inaugural volume of a new *RILM Perspectives Series*. This series, devoted to conference proceedings sponsored by RILM, was inspired by the first conference organized by RILM, *Music's Intellectual History: Founders, Followers and Fads*, that took place at the Graduate Center of The City University of New York, on 16–19 March 2005. This conference, in its place, was inspired by the work on and the publication of the previously mentioned publication, *Speaking of Music* (2004), and almost one third of the – already not that lengthy – Preface (pp. xi–xiii) is devoted to a description of the *Speaking of Music* volume (regrettably reiterating that it covers ‘nearly 500 conferences,’ a downright fault since the correct figure is *c.* 410³). *Music's Intellectual History* is rounded off by short ‘Author biographies’ (pp. 885–91), and an ‘Index’ on authors and subjects (pp. 893–938), leaving the core matter at *c.* 875 pages. What is the core matter, then?

The *only* information in this respect is that the book contains ‘66 articles that started as presentations at the 2005 conference’ (p. xii). The statement as such may come as no surprise but it leaves a number of important questions unanswered.

First of all, if this shall count as conference proceedings – and, according to RILM, it certainly shall – why not give some information as to the programme of the conference, the organization of individual sessions, keynote papers, etc.? *Music's Intellectual History* is grouped into six large sections – ‘Personalities: Music scholars’ (20 articles); ‘Personalities: Composers’ (7 articles); ‘National studies’ (21 articles); ‘Encyclopedias’ (4 articles); ‘Periodicals’ (6 articles); and ‘Historiography & its directions’ (8 articles) – but does this organization correspond to the one(s) at the conference? Did the conference encompass more than 66 papers, and if so how many were not included in the proceedings, and why? On p. 581, for instance, one finds a two-page text by Michael B. Beckerman that is a ‘comment ... presented as a response’ to a particular session at the conference.

Secondly, what editorial policy – if any – was in use regarding the reworking of the individual articles for the volume? The great majority of the individual contributions include 6–12 pages, each thus corresponding to a ‘normal’ conference paper supplied with an appropriate number of footnotes and in some instances a few figures, music examples, etc. About 10 of the articles are slightly longer, and a handful are 20–30 pages each. In some of these cases this is due to rather extensive – and indeed commendable – documentary supplements such as the ‘Full programs of ADMV Tonkünstlerversammlungen, 1859–71’ (James Deaville, ‘The Allgemeine Deutsche Musikverein: Forging German national identity through new music’, pp. 481–93), excerpts (with translations) from *Muzykal'naja enciklopedija* (‘Russia's *New Grove*: Priceless resource or propagandistic rubbish?’, by Philip Ewell, pp. 659–70), and chronological/subject listings of articles from volumes 1 to 8 of the *Allgemeine musikalische Zeitung* (1798–1806) (Robin Wallace, ‘The *Allgemeine musikalische Zeitung*: Cradle of modern musicology’, pp. 685–705), and of nos. 1–10 of *Gudalo* (1886–87), ‘the first true professional music periodical in the Serbian language’ (p. 725) (Tatjana Marković, ‘Intertextual relations between the Serbian and Viennese concepts of 19th-century music journals’, pp. 719–42). In a few other cases, the original papers clearly have been expanded successfully. This goes for two of the longest articles, namely Zdravko Blažeković's extensive survey on ‘Franjo Ksaver Kuhač and the beginnings of music scholarship in Croatia’ (pp. 203–34), and Anne Maria Busse Berger's ‘The origins of the agenda of medieval musicology: Friedrich Ludwig and Jacques Handschin’ (pp. 261–89), the latter especially being an illustrious example of a thorough, insightful, and readable academic presentation.

One article, however, stands out in every respect. In the run of one hundred and fourteen (!) pages, Walter Kurt Kreyszig pours out a monstrous exposition on “‘Leopold Mozart

... a man of much ... sagacity”: The revival of humanist scholarship in his *Gründliche Violin-schule* (Augsburg, 1789) (pp. 43–156). The body text of the article stretches to ‘a mere’ 30 pages (approx.) – and thus, in itself exceeds every other contribution – while the reference apparatus is of gigantic proportions, amounting to 689 footnotes containing purely bibliographic references followed by a 23 page appendix containing ... purely bibliographic references! The number and especially the magnitude of the notes clearly cause a sheer technical breakdown in several instances during the course of the article (e.g. pp. 52, 83), reaching a pinnacle on p. 84 that consists of one single line of body text and three footnotes occupying 61 lines of bibliophile megalomania. My deepest sympathy to the proofreaders involved. The potential qualities of the paper notwithstanding this is – even in a ‘bibliomaniac’ RILM context – beyond all reason. For generations of music students to come this article will not stand as the academic tour de force Kreyszig perhaps thinks he has contributed but as an unprecedented example of how *not* to use reference systems. And – the obvious qualities of the majority of the other articles notwithstanding – it may be concluded that this sole article undermines any notion of a consistent editorial policy on behalf of the editors. And again, why not make a small comment on this very conspicuous ‘item’ in the preface?

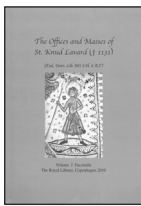
Apart from what can and should be criticised, *Music’s Intellectual History* resembles many other conference reports as to its contents: extremely varied, although the six above-mentioned, sections draw a line-up of some of the thematic fields. Besides what has already been mentioned, the ‘Personalities’ double heading comprises interesting contributions on e.g. Seybald Heyden, Burney and Hawkins, Anton Schindler, Camille Saint-Saëns, Curt Sachs, Dragan Plamenac, Schönberg, and Stravinsky. In the ‘National studies’ section the overarching subject comprising musicology, music history, and historiography, etc. are traced in various ways in Germany, France, Italy, Croatia, USA, India, Hungary, Romania, Brazil, Denmark, New Zealand, and Africa. Among the ‘Periodicals’ articles two address the *Allgemeine musikalische Zeitung*, and no less than three articles concern *La revue musicale*, each with an interesting angle on this significant journal (*La revue musicale* (1920–40) and the founding of a modern music’, by Michel Duchesneau; ‘Towards a topology of aesthetic discussion contained in *La revue musicale* of the 1920s’, by Danick Trottier; and ‘Dance in Henry Prunières’s *La revue musicale* (1920–40): Between the early and the modern’, by Marie-Noëlle Lavoie). Under the final heading, ‘Historiography & its directions’, two contributions on performance matters are placed (Nicholas Cook’s ‘Changing the musical object: Approaches to performance analysis’; and Daniel Leech-Wilkinson’s ‘Musicology and performance’), among a handful on other subjects. It may be added that all articles in the volume are in English except for three in French.

To conclude: a brief mentioning of two articles related to Danish topics. In the first, ‘Music history as reflected in the works of Hans Christian Andersen’ (pp. 183–93), Anna Harwell Celenza interestingly ‘explores an important facet of Andersen’s musical activities: his interest in music history and his use of it in his writing’, thus presenting ‘new interpretations of two of his lesser-known works: ... *Vandring gjennem Opera-Galleriet* ... and ... *Lykke Peer*’ (pp. 183–84). In the second, ‘*Den europæiske musikkulturs historie* (1982–84) and its ideological and academic background’ (pp. 615–24), Niels Krabbe makes a timely and pertinent account of the ‘history’ of *Gyldendals musikhistorie* (*GMH*), well-known to any Danish musicologist, but nevertheless relevant in this particular international context. Although Krabbe’s ‘aim is solely to give an account of the background and perspectives associated with the work’ (p. 616), the advantage of more than 20 years of hindsight presumably has sharpened some of the conclusions drawn towards the end of the article. Thus, it is enjoyable to read that ‘*GMH* represented a showdown between the authors and their own educational background, a kind of “revolt against the father”’ (p. 623), and thus ‘was *our* generation’s crack at an account of

the history of Western musical culture in Danish. It was not *objective*, it was not *value-free*, and it was not *definitive* – may we be delivered from musical histories of which one can use these three predicates! (p. 624).

Music's Intellectual History contains many interesting and valuable contributions to music history, music historiography, and related fields. Although an overgrown limb should have been amputated at birth, it comprises a wealth of relevant information – in a great many different directions – that in some respects otherwise would be hard to get. And herein lies its strength and usability. Along with *Liber Amicorum* – and *Speaking of Music* – it forms milestones in the output of RILM.

Thomas Holme Hansen

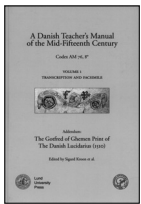


The Offices and Masses of St. Knud Lavard († 1131) (Kiel, Univ. Lib. MS S.H. 8 A.8°) reproduced in facsimile, transcribed and edited by John Bergsagel.

Copenhagen: The Royal Library / Ottawa: Institute of Medieval Music, 2010
Vol. 1: *Facsimile*, v + 145 pp.; vol. 2: *Edition*, xlv + 72 pp., illus., facs., music exx.

ISBN 978-87-7023-036-0 / 978-1-926664-02-6

DKK 625 (bound), 375 (paperback)



A Danish Teacher's Manual of the Mid-Fifteenth Century (Codex AM 76 8°)

Skrifter utgivna av Vetenskaps societeten i Lund, 85 and 96

Lund, Lund University Press, 1993 and 2008

Vol. 1: *Transcription and Facsimile*, ed. Sigurd Kroon et al., xxvi + 569 pp.

Vol. 2: *Commentary and Essays*, ed. Britta Olrik Frederiksen, John Bergsagel, and Inge Skog, 228 pp., illus., music exx.; ISSN 0347-1772, ISBN 91-7966-221-8 (vol. 1), 978-91-633-3693-5 (vol. 2); SEK 800

These editions reproduce the two most important musical documents of Danish origin from the Middle Ages. The first is a complete liturgy for a Danish saint, and the other contains the earliest polyphony in Danish we know of. Musicology has certainly – along with other fields of medieval studies – been aware of the sources for more than a hundred years, but they have been quite difficult to access and as regards their musical contents, we have been waiting for a thorough scholarly study.

For decades the two manuscripts have been focal points in the research areas cultivated by John D. Bergsagel who was professor of musicology at the University of Copenhagen until his retirement in 1998. The first results began to appear in print in the 1970s,¹ and now the efforts are crowned with separate volumes of colour facsimiles accompanied by extensive commentaries, and the musical repertoires are made available in modern editions. As expected, it is quite impossible to point out faults or inconsistencies in John Bergsagel's new editions of the music, which have been prepared with care and attention to detail. These editions will probably stand as definitive and form the basis for future research.

It was an article by Bergsagel and Niels Martin Jensen in *Festskrift Henrik Glahm* from 1979 that gave the impetus for renewed research in Codex AM 76, 8° in the Arnamagnæan Collection of the University of Copenhagen.² On the initiative of Sigurd Kroon a group of

1 See further the bibliography of writings by Bergsagel in Ole Kongsted, Niels Krabbe, Michael Kube, and Morten Michelsen (eds.), *A due. Musical Essays in Honour of John D. Bergsagel & Heinrich W. Schwab* (Danish Humanist Texts and Studies, 37; Copenhagen, 2008), 701–9.