

## Jaap van Benthem

### Senfl revisited

Since September 2008, intensive work on the research project 'Ludwig Senfl—Verzeichnis sämtlicher Werke' (Universität Wien/Österreichische Akademie der Wissenschaften) has been taking place in Vienna. Compared with the last attempt of an edition of the complete works of Senfl (*Ludwig Senfl—Sämtliche Werke*, Wolfenbüttel and Zurich, 1937–74), the number of known sources transmitting Senfl's oeuvre has now doubled from around 180 to 360 manuscripts and prints as a result. This research will in the future advance our knowledge of the transmission of Senfl's compositions, their function and reputation in the 16th century. Therefore the staff members of the project, Sonja Tröster and Stefan Gasch, together with the project leader Birgit Lodes, took the initiative of inviting a group of committed musicologists to Vienna on 9–11 June 2011 to re-evaluate the composer in the light of the new research results. In the following, the diverse papers are grouped into the categories of life, works, sources and arrangements.

Martin Hirsch (Staatliche Münzsammlung München) analysed Senfl's appearance on the basis of profile views of the composer on four different medals. The minting of medals was an attractive novelty that spread from around 1518 in German-speaking countries. To give medals away as a present and some sort of business card became a way of social and commercial intercourse. In an extensive analysis, Elisabeth Klecker (Universität Wien) compared Wolfgang Seidl's Latin ode praising Senfl with conventions and strategies of authors of similar texts from the late Middle Ages up to the 17th century. Grantley McDonald (Katholieke Universiteit Leuven) gave an account of the perils that awaited followers of Luther's teachings at the Bavarian court, presenting the example of the court

musician Erhard Gugler. Due to the political decisions of Duke Wilhelm IV, people sympathizing with Protestant ideas were forced into an 'inner emigration'. Tracking possible ties of a Swiss educated elite was the mission of Andrea Horz's paper, and although there are several points linking Senfl with Glarean, it is astonishing that only a few musical examples of the composer found their way into Glarean's publications. Bernhard Kölbl (Ludwig-Maximilians-Universität München), on the other hand, demonstrated by means of annotated copies of Glarean's writings that German Lieder were used as compositional examples for determining modality in his classes.

Birgit Lodes focused her paper 'Im Dienst des alten Glaubens' on the five part motet-cycle *Ave Domine Jesu Christe* as well as on Senfl's *Mater digna Dei/Ave sanctissima Maria*. She proposed the idea that the motet-cycle as well as the motets transmitted in choirbook 19 of the Bavarian State Library are to be seen as equivalents of the Milanese *motetti missales* tradition. Against the background of Magnificat settings from Josquin Desprez to Orlando di Lasso, Andreas Pfisterer (Universität Regensburg) analysed the compositional methods employed in Senfl's Magnificat cycle. Bernhold Schmid (Bayerische Akademie der Wissenschaften) compared Mass Propers with parallel texts by Senfl and Lasso in a detailed study and traced processes of actualization and enlargement of the liturgical repertory in Munich during the second half of the 16th century. In a rather unusual approach, David Burn (Katholieke Universiteit Leuven) demonstrated a way to reconstruct fragmentary pieces. In using Senfl's motet *Rubum quem viderat Moyses* as an example he utilized historical composing principles to reconstruct the missing altus part. The results of this and other reconstructions will be most interesting for musicologists and musicians alike. Departing from a common musical language in the settings of German texts by Heinrich Isaac, Paul Hofhaimer, Adam Renner, Sixt Dietrich and Ludwig Senfl, Nicole Schwindt (Hochschule für Musik Trossingen) presented the idea of a musical workshop at the court of Maximilian I, with the composers joining forces much like painters and their assistants did at the time. Gert Hübner (Universität Basel) and Nils Grosch (Deutsches Volksliedarchiv Freiburg) discussed various aspects of Senfl's Lieder: genre, contents and quality of the texts as well as questions of the mediality and the popularity of the songs.

Lenka Hlávková Mráčková (Univerzita Karlova Praha) presented an overview of Bohemian sources—partially of Utraquist provenance—which transmit compositions by Isaac, Senfl and Resinarius. Sonja Tröster turned the focus onto a small and little-known group of embroidered part-

books in southern Germany. Amongst others, they contain polyphonic settings by Senfl and obviously served as precious presents, probably connected with the House of Wittelsbach.

From a new assessment of the three partbooks ZwiR 81/2, Stefan Gasch pointed out how valuable, albeit fragmentary, this neglected source is for research on Senfl. John Kmetz (New York) tested the numerous attributions to Senfl in Johannes Ott's prints in an imagined court case. On the basis of the testimony of the 'summoned witnesses'—Bernhart Rem, Jann Wüst and Lukas Wagenrieder—he finally decided in favour of the 'accused'. To round up the case of scribes in the close circles of Senfl, David Fallows (University of Manchester) commented on the problems of the evidence of Bernhart Rem's writings. Amongst other prospects, he opened up the possibility of Rem being a member of a workshop of music copyists.

Three experts dealt with the importance and value of intabulations for the dissemination and transmission of Senfl's music. Martin Kirnbauer (Historisches Museum Basel) addressed himself to the task of comparing different lute tablatures, and Jonas Pfohl (Universität Wien) presented different readings and principles of intabulation using the example of Senfl's *Vita in lingo*, which today is still traceable in more than 30 sources. A comprehensive knowledge of the pieces intabulated for keyboard instruments was demonstrated by Marko Motnik (Universität Wien). Finally, Cristina Ucheguía (Universität Bern) undertook the challenge of comparing intabulations from the German regions with tablature prints in 16th-century Spain, with regard to make-up and function.

One of the highlights of the conference was a concert of Marko Motnik playing the newly restored Wöckherl-Orgel of 1642 in the Franziskanerkirche. He demonstrated his practical skills as an organist, performing with virtuosity intabulations of compositions by Ludwig Senfl and Heinrich Isaac. The intabulations were heard both in alternation as well as in combination with their vocal counterparts performed by the Ensemble Arcantus (Vienna). Incidentally, an exhibition now at the Kunsthistorisches Museum, 'Dürer, Cranach, Holbein. German Portraiture around 1500', suggested a welcome summary of the picture of Senfl formed during the conference. There, a portrait of an unknown man, ascribed to Ulrich Apt the older (cat. no. 187), gives a good impression of how Ludwig Senfl—freed from the engraver's formalisms—might have strolled through the streets of Augsburg in 1520.

*Translated by Sonja Tröster*

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