

Stefan Gasch and Sonja Tröster in collaboration with Birgit Lodes, Ludwig Senfl (c. 1490–1543). A Catalogue Raisonné of the Works and Sources. Volume 1: Catalogue of the Works. 682 S. Volume 2: Catalogue of the Sources. Abbreviations, Bibliography, Indexes (Collection Épitome musical), Tournhout – Tours 2019 und 2020, 412 Seiten

From the beginning of the rediscovery of medieval and Renaissance music by 18th-century historiographers (e.g. J. G. Walther, J. N. Forkel, E. L. Gerber), Ludwig Senfl (c. 1490–1543) became one of central heroes of music history. As the author of numerous polyphonic settings of German songs, he represented a key figure of 16th-century German music culture in the nationalistic narrative of 19th-century musicology. This period also gave birth to the misleading assumption of a very close connection between Luther and Senfl, but on the other hand it stimulated an ongoing interest in the composer and his works. Eleven volumes of a critical edition of Senfl's music were published between 1937–74 within the series *Das Erbe deutscher Musik*, and in 1968, Martin Bente substantially contributed to a modern interpretation of the composer's life and output in his dissertation. Nevertheless, preparing the new article for the second edition of the encyclopedia *Die Musik in Geschichte und Gegenwart* (2006), Birgit Lodes compiled the first comprehensive list of Senfl's works and evaluated the unsatisfactory state of knowledge about his life and music. Afterwards she initiated the research project *Ludwig Senfl – A Catalogue Raisonné of the Works and Sources* (2008–2015) with the aim of creating a modern research tool for studies in the musical culture of the 16th century. In fact, the sources known and accessible today (including those from Central and Eastern Europe) make it possible to draw a slightly different picture of the transmission and reception of Senfl's oeuvre than in the 1960s. Already during preparation of the printed catalogue, the online database *Senfl Catalogue Online* was accessible to researchers and remains available for the future, being continuously updated.

The catalogue, comprising over a thousand pages in total, is a result of the long and meticulous work of Stefan Gasch and Sonja Tröster supported by Birgit Lodes. Their methodological approach to the enormous and complex source material is described in detail in the preface, along with the history of Senfl research and the problems the authors faced during the compilation of the catalogue. Not only researchers of 16th-century music but any scholar addressing the task of systematic organisation of repertory should appreciate its concept and comprehensive content, which includes compositions with problematic attributions and anonymous pieces ascribed to Senfl by modern scholarship. To achieve a certain degree of flexibility (even in the printed publication) and to facilitate updates reflecting current research, the musical output is pragmatically handled by genre (Ordinar-

ies of the Mass, Proper settings, Magnificat settings, Motets, Ode settings, Songs) and continuously numbered. This system allows not only for new contributions to the online database but also for publication of an additional catalogue volume when needed in the future. Individual entries are headed by the abbreviation of genre, catalogue number and standard title (e. g. P1 *In Dominicis ad aspersionem aquae benedictae*), and they are followed by up to ten categories of information, where relevant (number of voices, liturgical type, references, incipits, sources, music, comments, related settings, facsimiles and editions, literature).

The second volume of the *Catalogue Raisonné* is dedicated to all kinds of sources, including music by Senfl and references to his lost compositions or to the composer himself. Manuscripts, individual prints, printed collections, tabulatures, theoretical writings and other sources (e. g. playing cards, paintings, embroidery on linen) are organised alphabetically by their RISM sigla. Different lists of sources referred to in the catalogue, a general bibliography and several detailed indices (text incipits, acrostics, places of printing, printers, publishers and editors, theoretical writings and textbooks, names) crown the outstanding work of these Viennese musicologists.

Today, as the number of digital databases increases, one may ask whether it still makes sense to publish printed catalogues of music. Isn't it easier to browse an electronic tool and to search items automatically by keywords or music incipits? The approach of the Senfl research team gives us a (more or less) ideal solution to this problem. Whereas the database offers a quick pragmatic search of well-defined information, the book format makes systematic browsing of extant volumes all the easier.

For more details on the ongoing Senfl research and the *New Senfl Edition* consult www.senflonline.com or https://www.univie.ac.at/muwidb/senfl/editor/start_eng.html.

Lenka Hlávková