
CARL NIELSEN STUDIES

VOLUME VI · 2020



C A R L N I E L S E N S T U D I E S

V O L U M E V I • 2 0 2 0

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Niels Krabbe (consultant), and Christopher Tarrant

Copenhagen 2020
The Royal Library

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Translation or linguistic amendment of texts
by Eskildsen, Røllum-Larsen, and Caron has been
carried out by David Fanning, Marie-Louise Zervides,
and Michelle Assay.

Graphic design Kontrapunkt A/S, Copenhagen
Layout and formatting Hans Mathiasen
Text set in Swift

ISSN 1603-3663

Sponsored by The Carl Nielsen and Anne Marie Carl-Nielsen Foundation

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EDITORIAL

Since the fifth of its volumes in 2012, *Carl Nielsen Studies* has been in abeyance. Nielsen studies have not, however. In addition to the various projects summarised in the Reports section (*infra*), the composer's 150th anniversary celebrations in 2015 and their aftermath brought forth a significant number of academic conference papers, several of which are gathered in the present volume alongside new contributions specially commissioned.

One reason for the suspension of the journal is that in 2013 it lost its founder and guiding light, Niels Krabbe, to retirement. For various reasons both his replacement at The Royal Library and the other Danish members of the editorial team found it impossible to continue his work on *Carl Nielsen Studies*. Meanwhile, conditions for music research at the Library, for decades so favourable to music under the institution's director Erland Kolding Nielsen, became less hospitable with his passing in January 2017 (see Obituaries, also *infra*). Later that year, supported by a seed-corn grant from the School of Arts, Languages and Cultures at the University of Manchester targeted specially at collaborations with Copenhagen, funding was gained from the Carl Nielsen and Anne Marie Carl-Nielsen Foundation for three further issues of the journal. These issues are to be issued at intervals, with David Fanning as Editor-in-Chief, a reconstituted Editorial Board, and the agreement of the Royal Library to continue to host the publication, now online only, on its platform tidsskrift.dk. We thank Svend Larsen, Chief Executive of the Royal Library, for the permission to allow this continued hosting.

That the editorial team should now be based entirely in the UK is in some ways a pity, because it suggests – wholly misleadingly – that Nielsen is still a 'prophet without honour'. But the move is not entirely surprising, since Nielsen's music has been more warmly received and more intensively studied and performed in Britain than anywhere outside Denmark, at least for the past 70 years. It is tempting to put this state of affairs down to affinities of national temperament: a shared inclination, perhaps, towards pragmatism rather than dogmatism, a particular appreciation of the virtues of excitement, adventure, freedom, comedy and empathy in music, yet all

held in moderation and balance. Such national stereotypes, as Nielsen himself knew perfectly well, are dangerous, however, and in any case not so much conclusions to be argued over as topics for ongoing investigation. For a carefully considered examination, see Paolo Muntoni's MA thesis, 'Den britiske reception af Carl Nielsen', Copenhagen 2011, and his article 'Carl Nielsen in the United Kingdom', *Carl Nielsen Studies* 5 (2012), 165-95, especially its final sections 'Anglo-Danish affinities' and 'Empirical humanism'.

National reception is precisely the focus of Jean-Luc Caron's article for *Carl Nielsen Studies* 6, which we are pleased to include because its author has long been a champion of the composer in France, a country that continues to view him with almost total indifference. Otherwise the articles in *Carl Nielsen Studies* 6 are variously synthetic, interpretative and supplementary, and in some instances a combination of two of these. They are synthetic in the sense of drawing together hitherto dispersed fragments of information under one heading; interpretative in the sense of examining well-known works from fresh perspectives; and supplementary in the sense of bringing to light previously unexamined archival sources or materials not previously referenced in the Nielsen literature.

Niels Krabbe considers Nielsen's unfinished opera projects, with special attention to *Portia*, a version of Shakespeare's *The Merchant of Venice* that reached the stage of a complete scenario in Nielsen's hand and a libretto for Act 1 by his collaborator, Sophus Michaëlis; both sources are here presented in commentated translations. David Fanning and Michelle Assay bring together the fragments of Nielsen's documented connection with Shakespeare, which lead them to propose a new understanding of the Flute Concerto as an embodiment of character-archetypes from *The Tempest*. In their respective articles about *Saul and David*, Marie-Louise Zervides and Paolo Muntoni examine the opera in the light of Symbolism and the Italian opera tradition. Carsten Eskildsen and Claus Røllum-Larsen probe Nielsen's complicated relations with major figures in Danish music history – Niels W. Gade and Louis Glass, respectively. Jean-Luc Caron offers a round-up of Nielsen's ambiguous reception in the French press and the volume is completed by Niels Krabbe's above-mentioned Reports and Obituaries.

A conspicuous absence from *Carl Nielsen Studies* 6 is any contribution founded principally on musical analysis. This, then, may be a good place to draw attention to Dr. Christopher Tarrant's fine article on 'Structural acceleration in Nielsen's *Sinfonia espansiva*', in *20th-century Music*, 38/3 (October 2019), 358-86. We hope that this may stimulate analytical contributions to the Nielsen Conference currently being planned by Dr Tarrant – co-editor of this journal but not responsible for this particular advertisement – at the University of Newcastle for April 2021. It is anticipated that the

conference papers will provide the backbone for *Carl Nielsen Studies* 7, alongside those from the Copenhagen Nielsen conference, which has been postponed from April 2020 to a date as yet unknown. Meanwhile, papers may be submitted for inclusion in future volumes of *Carl Nielsen Studies*: to david.fanning@manchester.ac.uk.

The editors wish to thank their counterparts at the *Danish Music Yearbook, Fund og Forskning*, and *Musikvidenskabelige kompositioner: Festskrift til Niels Krabbe* (Copenhagen 2006) for their kind permission to re-use four of the articles printed here. We express our collective gratitude to our consultant Prof. Emeritus Dr. Niels Krabbe for his unstinting support at all stages in the rebirth of the journal he founded and steered so wisely and energetically through its first five issues.

David Fanning