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R E P O R T S

After the publication of the last volume of *The Carl Nielsen Edition* (CNU) proper in 2009, two further projects were launched, one of which is finished, while the other is still at the planning stage. At the request of the jury of the chamber music competition in 2015 (see below), a volume with an annotated facsimile edition of the complete **source material for the Wind Quintet** (CNW 70) was published in 2016, including a discussion of the somewhat muddled source situation for the work that has challenged musicians ever since Wilhelm Hansen's first edition in 1923.¹ Since 2009 plans have been elaborated for one or two **supplementary volumes** comprising the following categories: Nielsen's arrangements of his own works, his arrangements of other composers' works, other composers' arrangements of Nielsen's works, and unfinished works by Nielsen. To this point, grant applications have not been successful, but the project has not been given up yet, either in its full scale or somewhat reduced.²

The 150th anniversary of Nielsen's birth was celebrated intensively, both in Denmark and in many places abroad, with concerts, performance of the two operas at the Royal Theatre, Nielsen as featured composer at the BBC London Proms, festivals, books and CD publications, etc. One of the more spectacular achievements was the **website** made for the occasion,³ which gave an overall survey both of the events during the year 2015, but also of Nielsen as a composer. Undoubtedly the most praiseworthy contribution to the website is Karl Åge Rasmussen's six chapters under the heading *Myten, manden og musikken* (The Myth, the Man, and the Music). Another spectacular outcome of the celebration was the CD series with **The New York Philharmonic Orchestra** conducted by Alan Gilbert of the six symphonies and three concertos.⁴

In 2015 the last two volumes of the comprehensive edition of **Nielsen's letters and diaries** (CNB) curated by John Fellow and housed at the Royal Library were published.⁵ The twelve volumes

1 *Selected Sources for Carl Nielsen's Works, Vol. 2, Quintet for Flute, Oboe, Clarinet, French Horn and Bassoon, Opus 43*, ed. Niels Krabbe, Copenhagen, 2016.

2 The preparatory work has been made by senior editor of the Edition, Niels Bo Foltmann, who is also willing to undertake the work if funding can be raised.

3 <https://carlnielsen.org>, accessed 6 May 2020.

4 DaCapo 6.220623-25 and 6.220556.

5 *Carl Nielsen. Brevudgaven, Vols. 1-12*, edited with introductions and notes by John Fellow, Copenhagen, Multivers, 2005-2015. In this volume, abbreviated CNB.

comprise about 8,000 letters, selected from a corpus of about 13,000 items. At the initiative of Professor David Fanning and the Royal Library an **English selection of 739 letters** (CNL) was published in 2017, translated and annotated by Michelle Assay and David Fanning (see review in the present issue of this journal).⁶ The selection and annotation was, of course, governed by the fact that the edition is aimed at non-Danish readers.

In 2015 the need for a new edition of Nielsen's memoirs, **Min fynske Barndom** (My Childhood on Funen) was fulfilled with the publication of an annotated, philologically based edition, which in many respects has heightened the usefulness of the book, not least through its numerous explanatory notes and added biographical information.⁷

In 2015 and again in 2019 the **Carl Nielsen International Chamber Music Competition for String Quintet and Wind Quintet** was held as a collaboration between the Royal Library, Radio Denmark, and the Royal Danish Academy of Music, with movements from Nielsen's string quartets and the Wind Quintet as mandatory parts of the repertoire. The three rounds were held at the three organising venues. It is not yet clear whether the two events will be followed by fur-

ther competitions in a four-year rotation. The Chamber music Competition is separate from the **Carl Nielsen International Competition**, which has been held in Odense almost annually since 1981, in the initial years concentrating on one of the three instruments for which Nielsen wrote a concerto, and since 2019 with all three instruments in focus at the same competition. Original the organ was also part of the competition.

In 2016 the Danish Centre for Music Editing published a **complete thematic catalogue** of Nielsen's oeuvre (CNW) in continuation of the Complete Edition, supplemented with information from other sources.⁸ The catalogue is also available in an online version, which contains information and corrections that are not included in the printed version.⁹ It is expected that CNW numbers from the catalogue will be used in future when it comes to precise identification of works by Nielsen.

In 2018 a substantial grant from the Carl Nielsen and Anne Marie-Carl Nielsen Foundation enabled the Institute of Musicology at The Department of Arts and Cultural Studies at Copenhagen University to launch a four-year research project aiming at a comprehensive book on **Nielsen's life and work**, to be published both in Danish and English. The project

6 *Carl Nielsen. Selected Letters and Diaries*, selected, translated and annotated by David Fanning and Michelle Assay, (*Danish Humanist Texts and Studies*, Vol. 57, Copenhagen, Royal Danish Library and Museum Tusulanum Press, 2017. In this volume, abbreviated CNL.

7 Carl Nielsen, *Min fynske Barndom*, Kommenteret udgave, Odense 2015.

8 *Catalogue of Carl Nielsen's Works*, edited by Niels Bo Foltmann, Axel Teich Geertinger, Peter Hauge, Niels Krabbe, Bjarke Moe, and Elly Bruunshuus Petersen, Copenhagen, 2016.

9 <http://www5.kb.dk/dcm/cnw/navigation.xq>, accessed 4 May 2020.

is headed by Professor Michael Fjeldsøe, with Ph.D. student Katarina Engberg and Dr. Bjarke Moe as part of the research and author team. The grant includes funding for future international symposia and conferences.

In 2019 the accumulated online **Nielsen bibliography**, starting with the year 1985, was updated so that it now covers the period 1985-2019. The updated bibliography is only available on the internet.¹⁰

Also in 2019 Nielsen's so-called **childhood home in the village of Nørre Lyndelse** at Funen reopened, after an intensive restoration process. It looks as if this investment – at least for the time being – is meant as a compensation for the fact that the Carl Nielsen Museum in Odense has been closed. This means that there is no longer a museum dedicated to the composer and his wife in Denmark.

As a *post scriptum* to the above report, it should be mentioned that in December 2019 *The Danish Centre for Music Editing*, which had been housed at the Royal Library since its foundation in 2009, was closed by the Library due to lack of funding. The Centre was established in the wake of the *Carl Nielsen Edition*, both in order to keep and develop the philological expertise built up during the years with the work on that edition and as a kind of information centre for the edition and curator of the online products of CNU's output. It is hoped that the latter function will continue to be looked after by the Library in spite of the closure of the Centre.

Niels Krabbe

¹⁰ http://www5.kb.dk/en/nb/dcm/cnu/cn_bibliography.html, accessed 4 May 2020).