
CARL NIELSEN STUDIES

VOLUME VII · 2026



CARL NIELSEN STUDIES

VOLUME VII • 2026

Edited by David Fanning and Michael Fjeldsøe

Copenhagen 2026
Carl Nielsen Centre, Museum Odense

Honorary board John Bergsagel, prof.emer., Copenhagen
Jean Christensen, prof., University of Louisville, Kentucky
Jim Samson, prof., Royal Holloway, London
Arnold Whittall, prof.emer., King's College, London

Editorial board Michelle Assay
David Fanning (editor-in-chief)
Michael Fjeldsøe
Daniel M. Grimley
Niels Krabbe (consultant)
Christopher Tarrant

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

© 2026 The authors and Carl Nielsen Studies, The Royal Library
All rights reserved 2026

Permission for the use of quotations from the Carl Nielsen Edition
has been kindly given by The Royal Library.

lope containing letters that belonged to Carl Nielsen and Anne Marie Carl-Nielsen. At 10 a.m., amid great media attention, we opened the sealed envelope, which was contained in Box 146 in the *Carl Nielsen Archive*, bearing the inscription: 'This envelope must not be opened before the year 2026'. The inscription and seal were made on 19 February 1976 by Eggert Møller, widower of Carl Nielsen's daughter Irmelin, before the last letters were handed over to The Royal Library. Why these particular letters had to be sealed has been unknown until now. One of the most common guesses was that the letters would reveal previously unknown information about the couple's private life. And that turned out to be the case.

The contents consisted of 47 letters and postcards to and from Ove Jørgensen (1877–1950), who was a close friend of the couple, and most of the letters are from the year 1916. Ove Jørgensen was someone in whom both Carl and Anne Marie confided during the difficult years around 1916, when their marriage was on the verge of collapse. To our great surprise, some of the letters were already known; in fact, 32 of the 47 were already included in *Carl Nielsen: Brevudgaven*. Our initial research has revealed that this is primarily the result of Torben Schousboe making copies of letters for his own research before they were classified. These copies since ended up in Torben Schousboe's Archive, which was been available to John Fellow at The Royal Library when he edited the letters edition. It is worth

noting that it was not apparent that they were restricted.¹

The fact that there were also 15 completely unknown letters to and from Carl and Anne Marie and their closest circle is a significant find that will add new nuances to the stories told about the couple. Museum Odense is planning a special exhibition with letters from Box 146, which will be open until 25 October 2026.

Michael Fjeldsøe and Bjarke Moe

The Carl Nielsen Centre, Museum Odense

On 1 October 2025, Museum Odense established a Carl Nielsen Centre, which is currently in its formative phase. The official opening will take place with an international Carl Nielsen Conference on October 22–24, 2026 (see Call for Papers ...). The author, Michael Fjeldsøe, has been appointed head of the Centre, taking his many years of experience as a Carl Nielsen researcher with him to Odense. In addition to managing and developing the Carl Nielsen Centre, the role includes professional responsibility for Nielsen's Childhood Home and the Carl Nielsen Museum.

The main task of the Carl Nielsen Centre will be to serve as a hub for Danish and international research into the

¹ See Bjarke Moe and Michael Fjeldsøe, 'Den mystiske æske 146. Åbningen af klausulerede breve i Carl Nielsen Arkivet', *Fund og Forskning* 64 (2025), forthcoming.

life and music of Nielsen in a context of music and cultural history. The Centre also aims to communicate Nielsen's musical and cultural significance Carl Nielsen through publications, exhibitions and other outreach activities. Starting with the next issue, *Carl Nielsen Studies* will be based at the Centre.

The Carl Nielsen Centre fulfils a task that is currently not being performed anywhere else in Denmark: a comprehensive, unifying and permanent undertaking of research and dissemination of Nielsen's work and significance, which at the same time contributes to the development of musicological research nationally and internationally. With its extensive collection, two Carl Nielsen museums and a research environment of the highest international standard across the arts, including research centres dedicated to Carl Nielsen, Anne Marie Carl-Nielsen and Hans Christian Andersen, Museum Odense is ideally equipped to take on this responsibility.

Research into Hans Christian Andersen is deeply rooted at Museum Odense, and the museum's researchers collaborate with researchers from the University of Southern Denmark at the Hans Christian Andersen Centre. In the spring of 2025, Museum Odense established the Anne Marie Carl-Nielsen Centre, which currently has three researchers and is headed by Emilie Boe Bierlich. This also means that Anne Marie Carl-Nielsen is likely to receive the recognition in art history and the independent

research attention she is entitled to. In June 2025, Museum Odense opened a highly acclaimed permanent exhibition of her works.

The Carl Nielsen Museum also reopened in 2023 in a completely redesigned form, which was extremely well received. The exhibition aims to present the 'whole Carl Nielsen' through sound and music. The Carl Nielsen Centre draws on these new exhibitions. The Centre is currently developing a strategy, but it has already been decided that collecting, working with, and making available new sources will continue to be a core task, as will investigating and communicating Nielsen's creativity and music in new ways. The opening conference will present an initial idea of what future Nielsen research might entail.

Michael Fjeldsøe

The Honorary Studio Apartment in Frederiksholms Kanal

When the young Anne Marie Brodersen visited Copenhagen for the first time, in 1882, she immediately went to Frederiksholms Kanal 28A, hoping that the sculptor and professor Vilhelm Bissen would take her as his pupil. He had taken over and carried on his father Herman Wilhelm Bissen's workshop and studio residence after the latter's death in 1868. He did not comply with Anne Marie's wish, however, answering that 'he did not take women, as it never went far with them.