
CARL NIELSEN'S FLUTE CONCERTO

Form and revision of the ending

By Kirsten Flensburg Petersen

In January 1927 Carl Nielsen chose to compose a new ending to the Flute Concerto. For the work's premiere in 1926 he had, apparently under considerable time pressure, composed a concise but preliminary ending. Since the manuscript of this earlier ending survives, it is possible to undertake an examination of the relationship between the two conclusions. The new ending, which led to an extension of the concerto's length by 72 bars, can by comparison with the old ending provide an insight into Carl Nielsen's ideas for a composition's conclusion. In this case it appears that the earlier ending is revised, varied, developed and that new content is introduced not just from the second movement's thematic material but also from the first movement.¹

Composers may have many different motivations for revising their own works. The changes can be implemented upon the composers' own initiative as an expression of aesthetic new thinking, which can either be the result of immediate dissatisfaction with the first version or can be the result of a more long-term process of aesthetic development. Or the changes are caused by people in the composer's circle: different interpretations of the work can inspire the composer to make revisions; practical circumstances which result in changes in the instrumentation on a particular occasion, the assessment of a performer's competence, producers' demands for alterations to the action or the public's reaction can similarly lead to revisions.² Carl Nielsen's

1 A facsimile of the earlier ending can be found in the appendix, 216-25.

2 Arthur Godel, *Schuberts letzte drei Klaviersonaten (D 958-960): Entstehungsgeschichte, Entwurf und Reinschrift, Werkanalyse*, Baden-Baden 1985, 34-46, 105-108, 231-65. Arthur Godel, 'Anfangen und Schliessen als kompositorisches Problem in den Instrumentalwerken von Franz Schubert', *Schweizer Jahrbuch für Musikwissenschaft*, Vol. 4/5 (1984/85) 125-37. David Fanning, *Nielsen: Symphony No. 5*, Cambridge 1997, 44-78. Gunnar Cohrs, 'Die Problematik von Fassung und Bearbeitung bei Anton Bruckner, erläutert anhand der drei Trios zum Scherzo der Neunten Symphonie', Uwe Harten et al. (eds.), *Bruckner Symposion: Fassungen – Bearbeitungen – Vollendungen, Bericht*, Linz 1998, 65-84. John Rink: 'Structural momentum' and closure in Chopin's Nocturne, Op. 9 No. 2', Carl Schachter (ed.), *Schenker studies 2*, Cambridge 1999, 109-26. William Carragan, 'Structural Aspects of the Revision of Bruckner's Symphonic Finales', Uwe Harten et al. (eds.), *Bruckner Symposion: Fassungen – Bearbeitungen – Vollendungen, Bericht*, Linz 1998, 177-87.

revision of the Flute Concerto's ending was, as far as we know, made at the composer's own request without prompting from others – apparently because the original ending composed for the premiere in Paris in October 1926 had been written in great haste on vacation in Italy.

There is a pattern in Carl Nielsen's compositional process. He left relatively few sketches, which were in some cases written on the reverse side of rough drafts for the composition they concerned. His pencil drafts are in many cases thorough in regard to pitch and rhythm, but they are often incomplete in respect of articulation, dynamics, performance directions and other details concerning musical phrasing, details that the composer would apparently not finalise until the copying process. The employment of erasers in the drafts could indicate that sketches were originally written on the sheet and that these were erased in connection with the working out of the drafts to economise on paper. But it could also indicate that the composer worked with the material at the same time as he actually wrote the draft, that to a great extent the ideas came into being during the work's concrete composition instead of existing as prenotated ideas intended for later use – that the creativity was bound up with its practical application. The relatively few sketches from Carl Nielsen's hand could indicate something like this.

Nielsen often made changes at the level of detail. Barely two manuscripts in his hand have precisely the same articulation, dynamics, bowing, etc. This could be understood as part of the composition process itself – the transcribing and copying of parts inspired new reshaping of the musical material – but it could also have been the result of haste in the weeks before a premiere.

Where composers such as Jean Sibelius and Anton Bruckner undertook thorough revisions of their symphonies many years after the premiere,³ an equivalent return to earlier compositions is not seen particularly with Carl Nielsen. Many changes can be found at the level of detail, which could have been made in connection with later printing, but thorough revisions of symphonies or other more extensive compositions as the expression of later aesthetic thoughts is not a significant tendency with Nielsen. He had plans for the restructuring of the second and third acts of the opera *Maskerade* but the ideas were never realised, not even during a run-through of the opera in connection with plans for a performance in Antwerp in 1922.⁴

A couple of examples of changes can be found which were directly caused by people from Carl Nielsen's circle. Among the sources for *Maskerade* there is a discarded version of Henrik's aria 'Vi fødes i armod' ('We're born into hunger', Act 1, bb. 1063-1103),

3 William Carragan, *op. cit.*, 177-87.

4 Peter Hauge, 'Pigen med den skæve ryg: Carl Niensens forkortelser af operaen *Maskerade*' [The girl with the crooked back. Carl Nielsen's cuts in the opera *Maskerade*], *Fund og forskning i Det Kongelige Biblioteks samlinger* 38 (1999) 291-312.

which was recomposed on stylistic grounds at Thomas Laub's request,⁵ who after having seen what Nielsen had produced, stated that the aria was written in the Romance style.⁶ In the early *Suite for Strings*, Op. 1, the finale was revised for a performance in Tivoli in Copenhagen in 1889, the year after the premiere, presumably on the basis of Niels W. Gade's comments on the composition and possibly with the help of Orla Rosenhoff.⁷ The changes to variation 7 in the *Præludium og Tema med variationer for solo-violin*, Op. 48, were a direct consequence of violinist Emil Telmányi's dissatisfaction with the score,⁸ which resulted in a new ending of the variation from b. 154, composed only a few days before Telmányi's premiere of the work.⁹ Similarly, Telmányi's proposal for changes in the Clarinet Concerto, Op. 57, were accepted by the composer – the chords in the horns in bb. 555-560 were changed to the horns' doubling of the melody of the bassoon parts.

In a few cases Carl Nielsen made alterations to instrumentation at his own instigation. In the Clarinet Concerto he deleted a double bass part (bb. 466-519), possibly after the premiere.¹⁰ Similarly in the Second Symphony he altered the orchestration, here after the printing of the score, where the horn parts were altered to a doubling of the trombone parts (fourth movement, bb. 33-48 and bb. 209-221), a change which was incorporated into the printed parts.¹¹ A more radical alteration of the musical sound was undertaken through the introduction of the vocal parts of the Third Symphony, which were apparently added after the composition of the second movement had been completed but before the premiere.¹² An isolated example shows that Carl Nielsen's motivation for recomposition was aesthetically grounded, namely the Entrance

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- 5 Danish composer and organist (1852-1927). Carl Nielsen published in collaboration with Thomas Laub *En snes danske viser I-II* and *Folkehøjskolens Melodibog*.
- 6 *Carl Nielsen Works*, Copenhagen 1999, I/1, (eds.) Michael Fjeldsøe, Niels Bo Foltmann, Peter Hauge, Elly Bruunhuus Petersen, Kirsten Flensburg Petersen, Preface xiv.
- 7 Danish composer and composition teacher (1844-1905). Carl Nielsen was in contact with him for many years after his graduation from the Copenhagen Conservatory of Music. See Peter Hauge, 'Carl Niensens første opus: problemer omkring tilblivelsen og førsteopførelsen af Lille suite' [Carl Nielsen's first opus: problems around the composition and first performance of *Suite for String Orchestra*], *Fund og Forskning i Det Kongelige Biblioteks samlinger* 35 (1996) 223-37.
- 8 Emil Telmányi, *Af en musikers billedbog* [From a musician's picture book], København 1978, 159. Emil Telmányi (1892-1988), Hungarian violinist and Nielsen's son in law.
- 9 Cf. Kirsten Flensburg Petersen's preface to Op. 48 in *Carl Nielsen Works*, Copenhagen 2004, II/10, (eds.) Lisbeth Ahlgren Jensen, Elly Bruunhuus Petersen and Kirsten Flensburg Petersen.
- 10 *Carl Nielsen Works*, Copenhagen 2001, II/9, (eds.) Elly Bruunhuus Petersen and Kirsten Flensburg Petersen, 314 and 311.
- 11 *Carl Nielsen Works*, Copenhagen 1998, II/2, (ed.) Niels Bo Foltmann, 172-74.
- 12 *Carl Nielsen Works*, Copenhagen 1999, II/3, (ed.) Niels Bo Foltmann, Preface xiii.

March from *Aladdin*, about which Nielsen himself said in an interview: "In the procession with the 40 slaves I didn't succeed in finding the right patina straight away, and I had to change the music."¹³ The formal structure in the composition is more or less the same, but the initial key is changed from C major to A minor. In the opera *Maskarade*, Carl Nielsen composed two endings to the overture for use in dramatic performance and concert performance respectively, the latter composed for a concert in Stockholm in September 1907.¹⁴ In the tripartite second movement of the String Quartet in F minor, Op. 5, the whole of the middle section was recomposed before the Danish premiere.¹⁵

From this evidence it can be deduced that even if Carl Nielsen refrained from thorough revision of his larger works, there are still many compositions where details were changed. A recurring trend is that many of the changes were made either in connection with or immediately after the premiere, and so it appears as though interest in individual compositions weakened as soon as the composer turned to meet new challenges.

The Flute Concerto's genesis and reception

The Flute Concerto was composed in 1926, and even though it was relatively late in Carl Nielsen's life, it was the first time he had used the flute as a solo instrument in a major work.¹⁶ He had used the flute earlier in the incidental music to Helge Rode's play *Moderen* from 1920-21, where there are three characteristic pieces for flute including *Taagen letter* ('The mist lifts'). In addition there is an extended flute solo in the third act of *Maskarade* from 1905-1906, and the flute similarly appears in the Wind Quintet of 1922.

Part of the Flute Concerto was composed on vacation abroad from August until the middle of October 1926. Carl Nielsen was asked by Kammersanger Emil Holm,¹⁷ director of the newly-founded Danish Broadcasting Corporation, to join a committee whose task was to decide which type of radio transmitter was to be used at the new radio station in Kalundborg. After a journey through Germany in this connection, he travelled to Italy, where his daughter, Anne-Marie Telmányi,¹⁸ and her husband, Emil Telmányi,

13 *I Optoget med de 40 Slaver lykkedes det mig ikke straks at faa den rette Patina, og jeg maatte lave musikken om.* John Fellow (ed.), *Carl Nielsen til sin samtid*, København 1999, 240.

14 Carl Nielsen, *Maskarade*, *op. cit.* preface xxiii.

15 Cf. Elly Bruunhuus Petersen's article in the current volume of *Carl Nielsen Studies*, pp. 152 ff.

16 The discussion of the concerto's genesis is a shortened version of my preface to the Flute Concerto in *Carl Nielsen Works II/9. op. cit.*

17 Danish singer (1867-1950). See also Knud Ketting's article in the present volume of *Carl Nielsen Studies* pp. 60 ff.

18 Danish painter (1893-1983).

were staying. Carl Nielsen had planned to be back in Copenhagen on 7 September for entrance auditions at the Royal Danish Conservatoire,¹⁹ but he was delayed by illness and did not return until between 8 and 13 October.²⁰

In the last months before the trip he had the idea of composing “a major thing for clarinet and small orchestra”, as he wrote in a letter from May 1926 to Anne-Marie and Emil Telmányi,²¹ but chose instead to compose a flute concerto.²² He mentioned the work in many letters over the following months.²³ He described in greater detail how the work progressed in a letter to Carl Johan Michaelsen dated 4 September 1926:

The Flute Concerto is going well and just today I have finished the first movement which has turned out well; but it is quite difficult for the soloist, so it will be something for that blessed Gilbert to study. This movement is by far the most important in terms of content as well; it plays for 10 minutes and could easily stand alone by itself, so if I were to waive the rest – which I do not hope or intend to – it could very well be played alone. The other movements will naturally be shorter.²⁴

He wrote to Michaelsen again on 13 September 1926 that the work would be in two movements, of which the latter would be a combination of two or three smaller move-

19 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, 507.

20 Cf. letter from Carl Nielsen to Vera Michaelsen, dated 7.10.1926, sent from Regensburg (DK-Kk, CNA, I.A.c.) together with a letter from Carl Nielsen to Henrichsen, Peter's Musikverlag, dated 13.10.1926, sent from Copenhagen (Staatsarchiv Leipzig, 1935. Musikverlag C.F. Peters, Leipzig, nr. 1934).

21 *...en større Ting for Klarinet og mindre Orkester*. Cf. letter dated 13.5.1926 (DK-Kk, CII, 10).

22 Cf. letter from Carl Nielsen to Carl Johan Michelsen dated 22.7.1926 (DK-Kk, acc. 1995/55 Michaelsen). Carl Johan Michelsen was a wholesale dealer and one of Carl Nielsen's close friends (1885-1963).

23 Cf. letters from Carl Nielsen to Anne-Marie Carl-Nielsen, dated 22.8.1926 (Torben Schousboe, *op. cit.*, 506), and 24.8.1926 (Torben Schousboe, *op. cit.*, 507); to Vera and Carl Johan Michaelsen, dated 6.8.1926 (DK-Kk, acc. 1995/55 C. J. Michaelsen), 24.8.1926 (DK-Kk, CNA, I.A.c.), 13.9.1926 (DK-Kk, acc. 1995/55 Michaelsen), and 17.9.1926 (DK-Kk, acc. 1995/55 Michaelsen); to Irmelin and Eggert Møller, dated 27.8.1926 (Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 2, 257-58); to Anton Svendsen, dated 2.10.1926 (DK-Kk, N.K.S. 4082-40).

24 *Med Fløjtekonserten gaar det godt og netop idag er jeg blevet færdig med I Sats som er lykkedes godt; men den er ret vanskelig for Solisten, saa der bliver noget at studere for den gode Gilbert. Denne Sats bliver langt den vigtigste, ogsaa fra Indholdets Side; den spiller 10 Minutter og kan i og for sig godt staa alene, saa hvis jeg skulde frafalde Resten – hvad jeg ikke haaber eller har isinde – saa kan den udmærket spilles alene. De andre Sats'er bliver naturligvis korte.* (DK-Kk, acc. 1995/55 Michaelsen). Holger Gilbert-Jespersen, Danish flautist (1890-1975).

ments.²⁵ It seems that he had had certain problems with the composition of the second movement, for in a letter to Rudolph Simonsen²⁶ of 14 September 1926 he wrote:

The first part is quite large and is chamber-like in conception with contrapuntal-symphonic development, and I think it is successful, at any rate I have taken great care. The second part is an interweaving of an Allegretto and an Andante, somewhat rondo-like in form; but so far I only have it in my head since I had to send the fair copy and transcription of the solo part to Copenhagen for Gilbert J. to study, who will perform it in Paris on 21 October.²⁷

Thus, the concerto was composed in a short space of time and under relatively turbulent circumstances during an extended visit to Italy. It was written with Holger Gilbert-Jespersen in mind, a flute player who was involved in the earliest plans for the concert in Paris and who gave the premiere of the concerto.²⁸

The premiere took place on 21 October 1926 in the Salle des Concerts, Maison Gaveau, Paris, where L'Orchestre de la Société des Concerts du Conservatoire gave a programme of works exclusively by Carl Nielsen. In general the reception in Paris was very positive, but many critics questioned the justification of a concert with works exclusively by a single composer. In Carl Nielsen's music they remarked on his manner of instrumentation in which timbres were used in contrast, noted that the compositions contained original ideas, and that the works which they heard reflected current aesthetic tastes but in a very individual way.

The next performance took place on 8 November 1926 at the Danish music week in Oslo, where the Philharmonic Society played under Carl Nielsen's direction with Holger Gilbert-Jespersen as soloist. According to the reviews, the Flute Concerto was somewhat overshadowed by the Fifth Symphony, which had been performed on 4

25 DK-Kk, acc. 1995/55 Michaelsen.

26 Danish pianist and composer (1889-1947).

27 *I Del er ret stor og er holdt kammeragtig med contrapunktisk-symfonisk Udvikling og jeg tror nok den er lykkedes, ihvertfald har jeg gjort mig megen Umage dermed. II Del bliver en Sammenslyngning af en Allegretto og Andante saadan rondoagtig i Formen; men den har jeg endnu kun i Hovedet, da jeg har maattet sende Renskriften og Udskrivningen af Solostemmen til Kjøbenhavn til Indstudering af Gilbert J. der skal spille den i Paris den 21 Oktbr. (DK-Kk, CNA, I.A.c.).*

28 Cf. letter from Carl Nielsen to Carl Johan Michaelsen, dated 22.7.1926 (DK-Kk, acc. 1995/55 Michaelsen). Carl Nielsen is supposed to have been so excited by the musicians in the Copenhagen Wind Quintet, which premiered the Wind Quintet from 1922, that he promised to write a composition for each of them. The members in 1922 were Paul Hagemann, flute (1882-1967), Svend Chr. Felumb, oboe (1898-1972), Aage Oxenvad, clarinet (1884-1944), Hans Sørensen, horn (1893-1944), Knud Larsen, bassoon. It appears that the anecdote does not correspond exactly with the factual circumstances, since Holger Gilbert-Jespersen was not a member of the quintet before 1927.

November, but the critics praised the orchestra's lithe transitions and the audacious harmonies together with the soloist's performance of the work. The composition's formal structure was described as unusual in the sense that the expected formal scheme was replaced by a freer approach.²⁹

The concerto did not receive its first performance in Denmark until 25 January 1927 at the Music Society's second concert with Holger Gilbert-Jespersen as soloist and Carl Nielsen as conductor,³⁰ and for this occasion he composed the new ending which was completed at the beginning of January.³¹

Even if all the reviews did not express the same enthusiasm, they were generally positive. William Behrend described the concerto in *Berlingske Tidende* as a fantasy "which was sometimes inspired by nature, sometimes capriciously following its own deeper impulses."³² Brieghel-Müller noted in *Dansk Musiktidsskrift* that the composition lacked a concertante character in spite of its name. He missed a clearer contrast between the solo instrument and the orchestra but approved of the concerto's musical ideas.³³

Gunnar Heerup was the most meticulous in his review in *Ekstrabladet* with respect to the composition's structure, which had caused Carl Nielsen problems:

The first movement fulfilled all justified expectations, while the second movement however disappointed. In many of his later compositions Carl Nielsen has occupied himself to a greater degree than previously with the sound as such and the fantastic improvisatory, not seldom at the expense of the clear shape which to such an unusual degree marks his earlier works. ... And also in the new work, the Flute Concerto, the two characters fight, but in the first movement they have arranged an apparently happy compromise: there is a loose but clear outline, framing an abundance of fantastic improvisatory marvels; all this brilliant spontaneous freshness makes up entirely for the slightly loose and vague structure. Unlike the second movement, which makes a largely pieced-together impression. Similarly, the richness and freshness of the ideas is not the same as in the first movement, especially the last third of the [second] movement seems without justified connection to the rest and along with the rhapsodi-

29 *Tidens Tegn* and *Morgenbladet*, 9.11.1926.

30 The rest of the concert programme consisted of Mozart, Overture to the opera *La clemenza di Tito*, Milhaud, *Serenade for small orchestra*, Bach, *Brandenburg Concerto* no. 5, Simonsen, *Vinter* for chorus, soprano and orchestra. In the Music Society's programme the work's title is given as: 'Koncert for Fløjte og mindre orkester' ['Concerto for flute and small orchestra'].

31 Cf. letter from Carl Nielsen to Anne-Marie Carl-Nielsen, dated 4.1.1927, Torben Schousboe, *op. cit.*, Copenhagen 1983, 515.

32 ...snart inspireret af Naturen, snart lunefuldt følgende egen dybere Indskydelser. *Berlingske Tidende*, 26.1.1927.

33 *Dansk Musiktidsskrift*, II,5 (February 1927).

cally abrupt ending gives the movement a strangely short-tailed appearance. One gets the impression that at least two movements have been knocked into one, and that both the head and the tail of the latter have been trimmed so as to fit better.³⁴

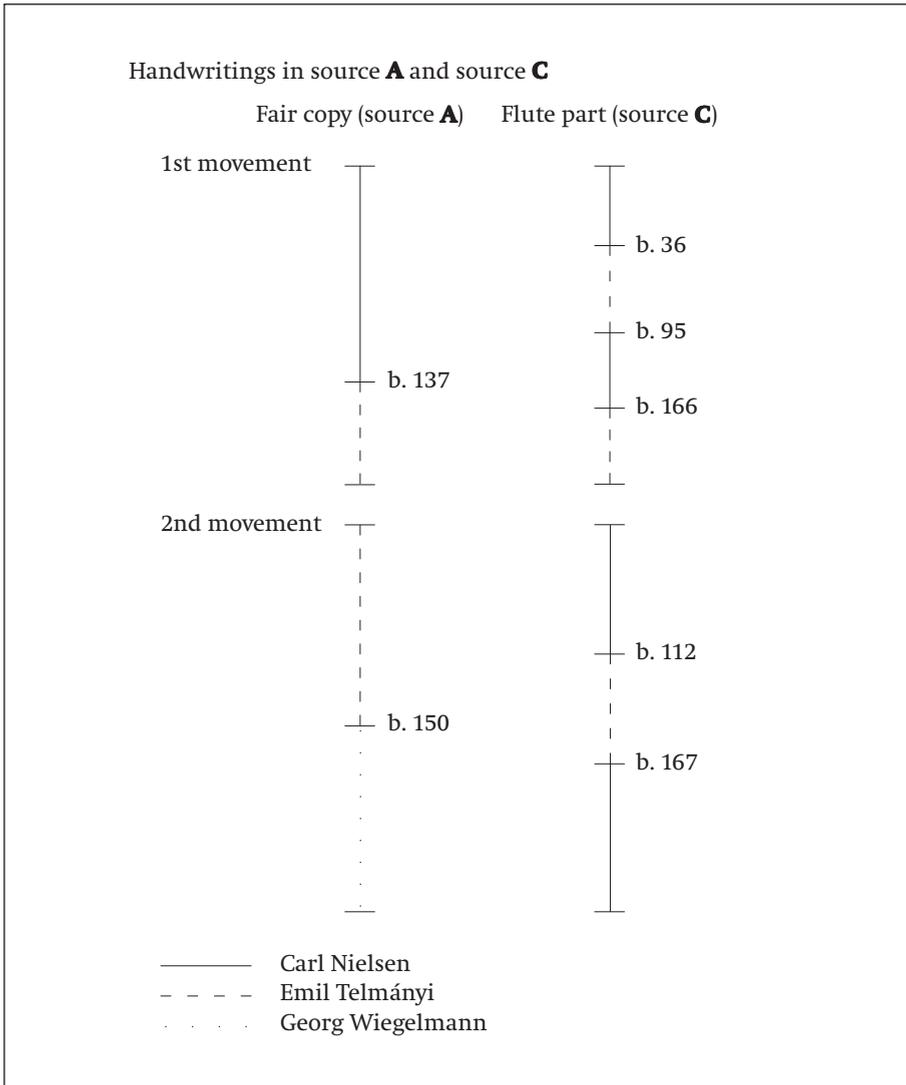
The Flute Concerto did not receive many performances in Carl Nielsen's lifetime. Apart from those already mentioned, it was played in Tivoli on 3 September 1927, in Gothenburg on 12 February 1930, at Emil Telmányi's chamber orchestra concert on 1 April 1930, and in Tivoli on 10 June 1931.

The source material consists of pencil drafts and an ink copy of the score, solo part and orchestral parts used at the premiere, and a few sketches and diverse copies of greater or lesser direct association with Carl Nielsen. All the sources from Nielsen's lifetime are handwritten, since the concerto was not printed until after Nielsen's death. The fair copy, which contains both endings, was written by three different hands: Carl Nielsen, Emil Telmányi and Georg Wiegelmann,³⁵ the latter having made the fair copy from b. 150 with the new ending for the Copenhagen performance and the preceding 19 bars with Carl Nielsen's corrections to the earliest fair copy by Emil Telmányi.³⁶ Since Carl Nielsen was pressed for time before the premiere, Telmányi had copied out the final part of the first movement and the whole of the second movement with the original ending from the performances in Paris and Oslo. This first fair copy was presumably approved by the composer, inclusive of the additions regarding dynamics and articulation that are not found in the draft and hence not known in Carl Nielsen's hand. Like the score, the solo part was copied by Carl Nielsen and Emil Telmányi.

34 *Førstesatsen opfyldte alle berettigede Forventninger, medens Andensatsen derimod skuffede. Carl Nielsen har i flere af sine senere Kompositioner i højere Grad end tidligere beskæftiget sig med det klanglige og det fantastisk improvisatoriske, ikke sjældent paa Bekostning af den klare Plastik, der i saa ualmindelig Grad udmærker hans tidligere Værker. (...) Ogsaa i det nye Værk, Fløjtekoncerten, kæmper de to Væsner, men de har i Førstesatsen indgaaet et tilsyneladende lykkeligt Kompromis: der er løse, men klare Omrids, indrammende en Fylde af fantastisk improvisatoriske Vidunderligheder; alle disse geniale Umiddelbarheders Friskhed opvejer fuldt ud den tilsyneladende noget løse og vage Struktur. Anderledes Andensatsen, den gør i for høj Grad et sammenstykket Indtryk, ligesom Indfaldenes Rigdom og Friskhed ikke synes den samme som i første Sats, særlig Satsens sidste Tredjedel synes, uden begrundet Forbindelse med det øvrige og giver sammen med den rapsodiske abrupte Afslutning Satsen et underligt stumpumpet Udseende. Man har paa Fornemmelsen at i alt Fald to Satter er blevet smækket sammen til én, og at der er skaaret baade Hoved og Hale af den sidste, for at det bedre skulde passe. (Ekstrabladet, 26.1.1927).*

35 Georg Wiegelmann is known from an undated receipt to the fair copy of the ending of the Flute Concerto (DK-Kk, Musikforeningens Arkiv, kapsel 33).

36 See Kirsten Flensborg Petersen, 'Emil Telmányis tilføjelser i Carl Niensens violinkoncert og fløjtekoncert', [Emil Telmányi's emendations in Carl Nielsen's violin concerto and flute concerto] *Fund og Forskning i Det Kongelige Biblioteks samlinger* 41 (2002) 213-31.



The source material for the two endings is therefore found in the fair copy, where Georg Wiegelmann's fair copy is added to the first movement and the remaining part of the second movement, and the fair copy of the ending from the performances in Paris and Oslo is inserted into the fair copy of the whole concerto. Carl Nielsen's draft for the performance in Copenhagen is enclosed in the draft for the whole concerto and in the same context the draft of the original ending must have been removed. Furthermore, a sketch for the first ending can be found.³⁷ From Wiegelmann's fair copy a set

³⁷ DK-Kk, CNS 69d.

of parts was written out for the new ending, which was pasted over the original ending in the individual parts. As mentioned above, it appears as though the revision was undertaken upon Carl Nielsen's own initiative in consequence of the haste with which the composition was completed before the premiere.

Analysis of the reworking of the composition's ending

The concerto consists of two movements. Nielsen's earliest three symphonies all have four movements according to the classical pattern, whereas in his Fourth Symphony he composed without the regular division in four movements but still used an underlying four-part structure. The Violin Concerto has two movements like the Fifth Symphony and the Flute Concerto, but the Violin Concerto resembles the Fourth Symphony in its informal four-part structure with the first movement's introductory Preludium and the second movement's initial Poco adagio. The Flute Concerto, on the other hand, is clearly in two parts.

The first movement does not contain a regular recapitulation. The thematic material is presented in four groups followed by a cadenza episode and variations on individual motifs but no genuine thematic restatement. New thematic material is furthermore then presented after the cadenza episode and the first movement closes inconclusively with the flute soloist accompanied by the strings and horns marked *p* and *pp* respectively. In the first movement no real developmental work in the classical sonata-form sense can be found, rather the material is handled in the form of variations of motifs and an art of suggestion through the introduction of something familiar but with new *Fortspinnung*. For example, in b. 97 the oboes, first violin and viola introduce a fugal passage in which the theme from b. 12 is used but with a new continuation. The movement is notated without a fixed key signature and opens with a dissonance: E \flat in the bassoons, horns, cello and double bass, followed by the fourth-leap a-d in the oboes, clarinets, violins and viola with a following semiquaver theme in D dorian/D minor³⁸ with E \flat as a pedal point. Thematic group B begins b. 12 in E flat minor, C in F major in b. 34 and D in b. 101. The movement closes in G flat major and therefore has a harmonic structure with the ascending motion D - E \flat - F - G \flat .³⁹

The second movement's overall structure consists of three thematic groups: A (from b. 12), B (from b. 36) and C (from b. 62), which are repeated in varied form after their first presentation, after which thematic group A is presented in a new metre, 6/8. The principal structure with the earlier ending is therefore a three-part form: A B C A' B' C' A'. There is one exception to this rule, which is that before the entry of the

38 The theme lacks the note B \natural , which would define whether the tonality was D melodic minor or Dorian.

39 Cf. Tom Pankhurst's article in the current number of *Carl Nielsen Studies* pp. 132ff.

matic group A the movement is provided with a unison introduction of 11 bars in the strings with a horn entry on the note D, b. 5, whose most important function is to lead the listener from the first movement's concluding tonality, G flat major, to the initial tonality of thematic group A, G major. This introduction is repeated in the strings in b. 129 but this time powerfully interrupted by the woodwind, horns and solo flute, so that even though it is placed before a reduced repetition of thematic group C, b. 138, it still has an introductory function to the restatement of A from b. 145. Theme C may thus be understood as the string's introduction to the solo flute's closing passage. As in the first movement, the second movement has no development in the traditional sense. A modulatory transition is not necessary here since Nielsen introduces new tonalities through melodic development, as for example in the first bassoon, second movement b. 18, which enters on the tonic in E flat major but modulates through the thematic *Fortspinnung* via G major, C major to C minor, b. 29 (see Ex. 1). Development as a means of motivic transformation is used directly in the variations of the theme and accompaniment figures.

Second movement bb. 18-29 (fig.1)

Ex. 1

With the revision of the Flute Concerto's ending the second movement was extended by 72 bars, which is quite considerable in relation to the total length of 267 bars. With such an extension, the weight of the movement is shifted from a three-part structure (A B C A' B' C' A'') to a less polarised and more smoothed out *Satz* structure with a new thematic statement in the trombone. Another marked alteration in the movement is the closing tonality, which is changed from D major, the dominant of the movement's principal key, G major, to E major. The effect here is again less polarised. In many senses this is perfectly in accordance with the concerto's basic character, in which the relationship between the soloist and orchestra is more chamber music-like than concertante, and the clarinet and trombone both have relatively long and prominent solos.

The altered ending begins at b. 169. With the new ending Carl Nielsen adds nuances to the expression markings. In the earlier ending only a single tempo change is found immediately before the final chord, a *molto rit.*, but in the reworked

ending there are four additional tempo changes: *poco tranquillo* (b. 200), *poco a poco rall.* (b. 227), *rallentando* (bb. 229-230), and *a tempo* (b. 231). The dynamic range is similarly extended from a stable level at *f*, *ff* with an occasional *fz* and an exception in fb. 184⁴⁰ where clarinets and bassoons play *fp* for a single bar, to great dynamic movement from *ppp* to *fff* with frequent use of *crescendo* and *diminuendo* hairpins. The metre is changed from a passage with yet another variation of the movement's first theme in 2/4 (fbb. 169-173) with a return to 6/8 in fb. 181, to the new ending's continuation of 6/8 until the close of the movement in b. 267.

The thematic work in the revised ending is considerably extended. The earlier ending introduces a variation of theme A in the strings, oboes, and clarinets in D major followed by the solo flute's variation of theme A (fbb. 171-173) in A flat major with raised fourth (A flat lydian). This is followed by a variation of A in the trombone from fb. 173 in D flat major, which already in fb. 176 takes over the bassoon's and horns' accompaniment figure from fbb. 170-173 and develops them in dialogue with the solo flute. After a variation in fbb. 180-181 of theme A's continuation in the flute (bb. 25-27), the conclusion is ushered in by a *marcato* figure in the solo flute (fb. 182) and strings (fb. 183), which leads to two cadences (tonic - dominant - tonic) in D major (fbb. 185-188), and the movement closes with written-out trill figures in the solo flute accompanied by the strings' triadic figuration and chords in D major. Thus the conclusion of the movement is based overall on variations of theme A and concluding triadic material with a cadence in D major.

Taken as a whole, the movement appears considerably more nuanced with the new ending in comparison with the earlier. The thematic work is enlarged, the trombone solo is extended considerably and the accompaniment appears more varied. First the triadic figure from bb. 163-166 is continued in bb. 169-170,



Ex. 2

further exposed in bb. 171-174 by the change in dynamics to *ff*. After a hint of theme A in the woodwind (bb. 175-179), the triadic idea is thematized first in the strings (bb. 180-187)

40 The abbreviation 'fb.' refers to bar numbering in the original ending, which are given in facsimile after the article.

Second movement bb. 180-187 (vl.1)

ff di
pp *ppp*
 .. mi nu en do

Ex. 3

and then in varied form in the flute (bb. 187-191)

Second movement bb. 187-191 (fl.)

mp

Ex. 4

which is repeated by the first violin and viola in bb. 191-195. The trombone solo enters in b. 195 as in the first ending, but here it is extended to 17 bars:

Second movement bb. 195-211 (trb.b.)

ff *p* *p espressivo*
mf *p* *pp* *molto ff*
 solo

Ex. 5

This consists of theme A (bb. 195-197), then a transition and from b. 200 a very surprising D-theme from the solo flute’s variation in the first movement (bb. 110ff), where the theme is given in the same key, E major, but in 6/8 instead of 4/4 (4/4=12/8). The final two bars are a glissando from *pp* to *ff*, a motive that is taken up again in bb. 220-221 and 262-266, the latter sounding on top of the final chords in bb. 265-267. The trombone solo both points to the first movement through use of previous thematic material and also forwards towards the conclusion by introducing the concerto’s closing tonality, which in b. 231 is reinforced through use of a variation of the second movement’s theme A.

In Robert Simpson's book *Carl Nielsen: Symphonist 1865-1931*, the employment of the trombone solo is discussed as a contrasting element because of its marked and almost caricatured use in opposition to the flute. Carl Nielsen remarked on the trombone's contrasting function in the first movement in a programme note that he wrote for a concert in Gothenburg in February 1930 but does not here specifically mention the use of the trombone in the second movement. Simpson, whose main issue is to explain Carl Nielsen's use of tonality, regards the trombone entry in E flat minor, b. 195, initially accompanied by a G major triad, as highly contrasting. The thematic material is familiar, but the tonality is being questioned until the harmony has been reestablished in E major in b. 200.⁴¹

When the trombone solo takes place in the second movement, Carl Nielsen simultaneously introduces a 'motor' – a repeated figure, which changes many times but is found throughout the rest of the movement with the exception of bb. 231-238, where theme A appears for the final time:

- bb. 195-199: semitone motion in cello and double bass in semiquavers (F, E)
- bb. 200-210: 6/8 variation of theme A in strings but exclusively with fourth-leaps (B[♯], E)
- bb. 211-230: rhythmic figure in timpani consisting of two semiquavers and two quavers on the note A (subdominant) and from b. 222 E^b = D[♯] (leading note to E)
- bb. 239-246: octave leaps in cello and double bass (E-E')
- bb. 247-254: semitone motion in clarinets and first and second violins (E-D[♯])
- bb. 255-262: timpani trills (E)
- bb. 262-267: chords in woodwind, horns and strings.

The intention is to stabilise the key of E major, but many of these repeated figures also have the function of perpetuating the movement's sense of energy and momentum and to a certain degree create expectation. To some extent these expectations are fulfilled by the thematic repetition from b. 231, but as the motoric figures continue after the thematic repetition, the expectation is eliminated and the motoric movement remains. The motoric function receives an almost thematic character in the little figure in the violins, bb. 239-242,



Ex. 6

41 Robert Simpson, *Carl Nielsen Symphonist 1865-1931*, London 1952, 130.

where the final two bars are a variation of the first two, a motive which is repeated in bb. 243-246 in the second violin, viola and first clarinet, respectively.

After the trombone solo follows a cadenza (bb. 211-231), where the flute is accompanied by the timpani as in the first movement. The flute enters with a rising octave leap. Together with the leap in b. 221, this leap can be seen as a reminiscence of the introduction to the first movement's theme A in b. 1. From here in the second movement (b. 231) there follows a variation of the second movement's theme A, by which the closing tonality E major is introduced – a tonality which is challenged by a little previously unheard *pp* theme in the first bassoon, viola, cello and double bass in bb. 247-254:

Second movement bb. 247-254 (vc.)

Ex. 7

Bb. 255-262 are a cadenza-like passage where the flute is again accompanied by the timpani, before the movement closes with chords in E major.

In the reworking of the ending, Carl Nielsen clearly had his first ending as a starting point, but all the elements are changed to a greater or lesser degree. The repetition of theme A remains in 6/8 in all its variations. The descending semiquaver figure in the solo flute from fb. 184

Second movement fbb. 184-185 (fl.)

Ex. 8

– a scale which is varied with chromatically altered notes, B^b instead of B[#], or filled out with chromatic motion – is a highly common figure for the solo flute but varied in several ways: bb. 197-199 (Ex. 9), b. 208, bb. 211-213, bb. 222-225.

Second movement bb. 197-199 (fl.)

Ex. 9

The marcato-figure in the solo flute and strings (fbb. 182-183), together with the triadic-based figures in the strings (fbb. 185-186, 187-188, 190-192)

Second movement fbb. 185-188 (v1.1)



Ex. 10

find no direct use in the reworked ending but appear in altered form in the strings in bb. 171-174 (Ex. 11), 180-182, 191-192.

Second movement bb. 171-174 (v1.1)



Ex. 11

The closing chords (fbb. 193-195) are varied in bb. 262-267.

Most marked is Carl Nielsen's ability within variation in his use of a tonal cadence (fbb. 185-186):

Second movement fbb. 185-188 (ob.1,2)



Ex. 12

The cadence is deployed in a somewhat different variation in the horns (bb. 169-170)

Second movement bb. 169-170 (cor.1,2)



Ex. 13

and bassoons (bb. 170-171), in both cases as I-V in E flat minor. In bb. 185-187 the figure is reduced to two notes: A^b-G in a harmonically complex passage, in which A^b can be interpreted via the melodic motion in the violins and viola as a diminished fifth in

D major, the dominant of the following unequivocal G major from b. 187. Immediately after, the cadence can be recognised in the form of thirds in the viola and cello, bb. 187-189,

Second movement bb. 187-189 (va., vc.)

The image shows a musical score for two staves: the top staff is for viola (va.) and the bottom staff is for cello (vc.). The key signature is G major (one sharp). The music is marked with a piano (*p*) dynamic. The top staff has a melodic line with a slur over measures 187-189. The bottom staff has a harmonic accompaniment, also with a slur over measures 187-189. The word "arco" is written above the bottom staff, indicating that the cello is playing with the bow.

Ex. 14

in an even more extended form in the clarinets and second violins (bb. 191-195) and finally in highly extended and augmented form and no longer recognisable as a cadence in the clarinets, bassoons and horns in bb. 200-211.

Such a comprehensive alteration of the ending to the Flute Concerto as is revealed here, confirms the assumption that the earlier ending was conceived in great haste as a provisional ending to the work for use at the premiere. It is significant, how far Carl Nielsen took his starting point from his earlier ideas and worked further with these, which indicates that he had clear intentions about the concluding ideas but simply did not have time to realise them. The entry of the trombone's theme from the first movement and the solo flute's closing upward leap in the final bars as reminiscences of the introductory bars can be seen as an indication of the framing of the work with material from both movements before the concerto concludes.⁴² Whether the new ending was necessary for anyone other than the composer is difficult to tell, since the French critics did not comment on the structure, and the Norwegian critics maintained only that the concerto had a form in which free structure had replaced the classical formal types. How far the Danish critics knew that the ending was newly composed is not known, but they were highly critical of the second movement's structure in particular, and their expectations were not satisfied by the new ending.

42 In Daniel M. Grimley's article: 'Modernism and Closure: Nielsen's Fifth Symphony', *The Musical Quarterly* 86/1 (2002) 149-73, the finale's relatively brief ending is described as resting upon a synchronisation of structural parameters over and above harmonic resolution (p. 166). With the Flute Concerto's new ending structural parameters operate similarly over and above harmonic factors, but in this case there is no talk of synchronisation, but rather an enhancement of complexity in the work's structure.

Carl Nielsen's considerations of form in his own works

It appears that Nielsen had a general feeling for the final structure of his own works,⁴³ but that he did not directly prescribe an actual plan for his work:

It has always been said that my symphonies are so splendidly planned, and that it was a splendid intellectual achievement, but I can assure you that I have never made a plan for a single one of my symphonies. They have come from a misty idea of something or other, and have then developed into a whole. They have come out of nowhere, I have felt that it couldn't possibly go wrong, because they were a part of myself.⁴⁴

It was therefore an inner spontaneous necessity which produced the final result. He even designated a particular point in the composition where the music changed character as *the right moment*, and regarded it as a psychological phenomenon.⁴⁵ Spontaneity is indirectly indicated in the choice of words Carl Nielsen chose in many of his programme notes, as for example in his discussion of the Symphonic Suite for piano, Op. 8:

The finale's motives fumble and search around amid runs and syncopations until suddenly the theme from the first movement with its heavy chords breaks through and then straight away is pushed away by motifs from the second and third movements, which appear individually as well as together. The finale-motive gains the upper hand again and – after another interruption – the movement closes in A major.⁴⁶

In the same way, the Flute Concerto was composed without a clear idea of the work's structure. After finishing the first movement, Carl Nielsen pointed out in the letter of 4 September to Carl Johan Michaelsen cited above that the first movement of the concerto was a unity in itself – that it did not necessarily need to be followed by other

43 John Fellow (ed.), *op. cit.*, 225.

44 *Man har altid sagt, at mine Symfonier er saa udmærket disponerede, og at det var et udmærket Forstandsarbejde, men jeg kan betro Dem, at jeg aldrig har lagt en Disposition til en eneste af mine Symfonier. De er kommet frem at en taaget Forestilling om et eller andet, og har saa udviklet sig til noget helt. Det er kommet af sig selv, og jeg har ligesom følt, at det ikke kunde gaa galt, fordi det var en Del af mig selv.* John Fellow (ed.), *op. cit.*, 462.

45 John Fellow (ed.), *op. cit.*, 412.

46 *Finalens motiv famler og søger i Løb og Syncoper, indtil pludselig Themaet fra 1ste Sats med sine tunge Accorder bryder frem for strax igjen at blive fortrængt af Motiver fra 2den og 3die Sats, som snart optræde enkeltvis snart sammen. Finale-Motivet faar atter Overhand og – efter endnu en Afbrydelse – slutter satsen i A. Dur.* John Fellow (ed.), *op. cit.*, 32-33.

movements – but he still plans to compose a continuation without at that stage knowing for certain that the concerto would eventually end up being in two movements. Not until 13 September does he realize this, but sees it as a ‘joining-together’ of two movements. In the letter to Rudolph Simonsen the day after, he makes clear that he did not have a clear and sophisticated overview of the formal sequence in the formulation: “a joining-together of Allegretto and Andante, somewhat Rondo-like in form.”⁴⁷

On many occasions Carl Nielsen expressed his opinion about the endings of major works, ranging from a conception of the finale as the composition’s eventual goal to a less rigorous point of view; about the Third Symphony he writes: “The finale is the apotheosis of work! The composer has sought to reveal the healthy morality that lies within work’s blessing. The whole goes straight forwards towards the goal. The principal theme is much used, and the movement’s character is maintained with as much joy and energy as possible.”⁴⁸ And on the Sixth Symphony: “The finale will be a variation-work, a cosmic chaos, whose atoms from the theme are brought from the dark into the light and gathered into a globe”.⁴⁹ And more on the same symphony: “but in the finale there is again a theme and variations ... at first completely straightforward, then much merrier, heavier – finally completely grotesque. And there ends the ‘Sinfonia Semplice’”.⁵⁰ In connection with the Fifth Symphony he mentioned the fact that the work’s musical ideas often seemed to him to be exhausted before the final movement as the main reason why he chose to compose the Fifth Symphony in two movements.⁵¹ In a lecture in December the same year that the Flute Concerto was composed, he expressed himself using a characteristic metaphor drawn from nature:

Another thing we can agree on, sticking to the water metaphor. If we sit at the bank of a brook or a stream, it is its course that holds our interest, its meanders because of obstacles and its many other movements on the way, and not so much that we know, that it runs into the sea.⁵²

47 *Sammenslyngning af Allegretto og Andante, saadan Rondoagtig i formen.* (DK-Kk, CNA, I.A.c.).

48 *Finalen er Arbejdets Apoteose! Komponisten har villet vise den sunde Moral der ligger i Arbejdets Velsignelse. Det hele gaar jevnt frem mod Maalet. Hovedmotivet bliver benyttet meget og Satsens Karakter er fastholdt med saa stor Lyst og Energi som muligt.* John Fellow (ed.), *op. cit.*, 164.

49 *Finalen bliver en Variationsværk, et kosmisk Kaos, hvis Atomer over Temaet fra det dunkle til det lyse klarer op og samles til et Klode.* John Fellow (ed.), *op. cit.*, 324.

50 ... *men i Finalen kommer der igen et Tema med Variationer ... det er først ganske enkelt, saa meget lystigere, heftigere – tilsidst helt barokt. Og dermed ender Simfonia semplice.* John Fellow (ed.), *op. cit.*, 377.

51 John Fellow (ed.), *op. cit.*, 257.

52 *En anden Ting kan vi ogsaa blive enige om for nu at blive ved Vandet. Hvis vi sidder ved en Bæk eller en Strøm, saa er det dens Løb, der interesserer os, dens Krusninger paa Grund af Forhindringer og dens mange andre Bevægelser undervejs, og ikke saa meget det, at vi ved, den løber ud i Havet.* John Fellow (ed.), *op. cit.*, 422.

Apparently in the 1920s Carl Nielsen laid greater weight on the dynamic progress of a work rather than on the reprise of a theme or the closing cadence as a goal for the musical evolution,⁵³ and it is precisely this element which is strengthened in the concerto with its altered ending. The new ending with the trombone's reference to the first movement and its quite marked appearance complicates the movement's structure and thereby eliminates an unambiguous drive towards the final chords.

With the Flute Concerto's new ending he problematises not only standard formal procedures, but to a certain extent the concerto as a genre. The composition's immediate character is chamber music-like. Unlike a classical concerto form, themes are not presented both by the orchestra and the solo instrument, and the solo cadenzas are very understated, in that they appear as relatively short cadenzas or as duets with other instruments. The flute does not have a distinctively concertante, *virtuoso* character, but also takes part fully in the orchestral play, and furthermore other instruments, notably the trombone, have marked solo passages – trends which Nielsen strengthened in the reworked ending.

A B S T R A C T

For the first performance in Copenhagen of the flute concerto Carl Nielsen composed a new ending. In connection with the premiere of the concerto in Paris three months earlier Nielsen had worked under a heavy time pressure, and apparently the composer was not fully satisfied with the result. Both endings are held in the archives today and are available for comparative analysis. Not only is the new ending 72 bars longer than the original, but it also develops ideas from the original ending and changes the structure of the concerto by introducing material from the first movement. With the new ending, the concerto articulates a musical form in which the final chord is no longer the ultimate goal of the whole work to the same degree as was the case with the original ending.

Translated by Daniel Grimley

53 Hermann Danuser, 'Musical Manifestations of the End in Wagner and in Post-Wagnerian *Weltanschauungsmusik*', *19th Century Music* 18/1 (1994) 79. The author sees Wagner's opera *Parsifal* correspondingly, in that the musical goal is not dramatic fulfilment, but a focal point attained through progression towards that goal, a tendency that he relates to symphonic music after Wagner unfortunately without examples.

Appendix

Facsimile of the early ending of the Flute Concerto. Bb. 150-156.

neu abschreiben (8) 106 23.

150

Cl.

Fl.

Fl. solo

V.I

V.II

Va.

Vc.

Cb.

mf

pp

tr

2/4

2/4

2/4

2/4

2/4

(8)

24.

107
157

Xob

Cl.

X Fg.

X Cor.

R. solo

mp

molto

pizz.

sempre ord.

110 ~~87 88~~

170

Ob.

Cl.

Fl. *a2.*

Cor *a2.*

Tromb.

Timp.

Hr. *2/4*

VI. *fl. solo*

VII. *8va 4-8m*

Va.

Vc.

Cb.

28. 174 III

Ob. (10)

Cl.

Fg.

Cor.

Trp.

Timp. *f marcato il rituo*

Fl. Solo (10)

V.I. (10)

V.II

Va.

Vc.

Co. (10)

179

112

29.

A handwritten musical score for piano, consisting of ten staves. The score is written in a key signature of one sharp (F#) and a 6/8 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* and *f*. The score is heavily annotated with large, sweeping pencil lines that cross multiple staves, suggesting a revision or a specific performance interpretation. The notation is dense, particularly in the lower staves, with many beamed notes and complex rhythmic patterns. The paper shows signs of age and wear, with some staining and a slightly uneven texture.

85

182

113

19

Ob.

Cl.

Fg.

Cor.

Tsb.

Timp

Dr. Solo

V.I

V.II

Va

Vc

Cb.

186

114

31.

The image displays a handwritten musical score on ten staves. The notation is a mix of treble and bass clefs, with a key signature of one sharp (F#). The score is heavily annotated with large, sweeping diagonal lines that cross out most of the musical content, suggesting it is a draft or a cancelled piece. The notation includes various note values, rests, and dynamic markings such as 'p.'. The paper shows signs of age and wear, with some discoloration and faint markings. In the top right corner, the number '114' and the number '31.' are written. In the top left corner, the number '186' is enclosed in a small box.

