
C A R L N I E L S E N ' S
J U V E N I L I A E T A D D E N D A

Reflections, Practices and Experiences, or How to Complete a Complete Edition

By Lisbeth Ahlgren Jensen

Every composer with a self-critical faculty has bequeathed one; and every scholarly critical edition with ambitions to be complete pushes it aside: namely a body of non-marketable compositions that do not belong in the main volumes but may still be interesting from various viewpoints. It may be a case of an immature young composer's attempts to follow in the footsteps of an admired model, or complete individual movements intended for a multi-movement work that was never completed, or rejected compositions or alternative versions, or even musical greetings notated in visitors' books, on serviettes or in other surprising places. It may also be a question of sketches that are so extensive that they may be considered as complete compositions, or of the composer's arrangements of his own or others' works for different forces from those of the original. The following article will discuss how the Carl Nielsen Edition dealt with this part of Nielsen's output. But first, some history of the project, which may throw light on our decision to publish a separate volume including the greater part of his 'non-definitive' work.

History

After 10 years in operation, the Carl Nielsen Edition reached the point where the editors were tackling the composer's chamber music. Amongst other things, this comprises a series of individual movements for string quartet, seemingly composed before, during or just after his student years. Some of them had been recorded from the manuscripts but not yet printed.¹ It must said that there are several grounds for including these early quartet movements in the complete edition: not only do they cast interesting light on how Nielsen's music sounded before he composed his four published quartets, but they also demonstrate certain aspects of his development:

1 In his article 'Steps to Modernism. Carl Nielsen's String Quartets' (*Carl Nielsen Studies* II (2005), 89-131), Friedhelm Krummacher discussed the early string quartet movements on the basis of copies of the manuscripts and a proof copy of vol. IV/1 of the *Carl Nielsen Edition*.

from the musician's son working by ear and listening in, via studies at the conservatoire, where he painstakingly studied the masters under expert guidance, all the way up to the fully-formed artist ready for public scrutiny in the form of printed notes.

Among the unpublished *juvenilia* there is also a complete string quartet in D minor, a piano trio, a violin sonata, a pair of romances for violin and piano, a clarinet fantasy² and a number of piano pieces, the precise number of the latter depending on how one defines the degree of completion. More on this below.

The early chamber music appears immature in more than one respect, and it therefore seemed dubious to include it in chronological order at the front of the chamber music volumes, as it should have been according to our established principles. The two chamber music volumes in the main series (II/10 and II/11) comprise one for strings alone, containing music for solo violin and string quartet, and one for woodwind as well as strings and piano. The juvenile chamber works would therefore have appeared at the beginning of both volumes, had we stuck to the principle of classification by chronology and genre. The same goes for the early piano pieces, which insofar as they may be considered complete should have been placed at the front of the piano and organ music volume.

In addition it was obviously problematic to publish hitherto unprinted early works alongside ones that were printed in the composer's own lifetime and with his approval, partly because Nielsen himself left them unpublished, partly because they might distract from the new scholarly-critical edition of the other music, which after all is the Carl Nielsen Edition's main business. Against this background, the juvenile chamber and piano music should at best have a subordinate placement.

An alternative to including the early works in their respective volumes before those acknowledged by the composer might have been to place them together at the end of the final volume in each series. Such a procedure, which could also have been used with works of dubious authenticity, has the advantage of maintaining a division of a purely external kind between compositions acknowledged by the composer and those not so acknowledged. It would make it easy to see what the composer himself wanted to make known or had the chance to get published, and what he willingly or out of necessity left in his desk-drawer. The drawback is that the volumes would become very bulky, necessitating an alternative division of contents, in which the *juvenilia* and hitherto unpublished works would still risk being separated off from the remaining corpus of works approved by the composer. Moreover, *juvenilia*, unpublished works and arrangements constitute a particularly heterogeneous group that presumably remained unpublished for many different reasons, so all

2 Published posthumously under the title *Fantasistykke for klarinet og klaver* (Edition Wilhelm Hansen, Copenhagen 1981).

things considered it seemed a good idea to separate them off and give them a different treatment from the rest.

Having considered these possibilities, we decided to publish the *juvenilia* in a separate volume. This could also contain other compositions as addenda, such as those that only came to the edition's notice after the relevant volume in the main series had been finished. For a while we also considered including a list of corrigenda, but we eventually decided against the idea, because corrections probably have the greatest practical value if they are published on an ongoing basis, as mistakes and omissions come to light; so they are published instead on the Carl Nielsen Edition's web page (<http://www.kb.dk/en/kb/nb/mta/cnu/errata.html>). Instead of a list of corrections, the concluding pages in the volume of *Juvenilia et addenda* includes an overview of each of the publication's 29 volumes.³ This volume thereby takes on the character of a supplement. As a whole the decision to include this extra volume opened up the opportunity to publish more than just *juvenilia*, such as a selection of counterpoint studies from Nielsen's study years, some pages from albums, and a selection of his arrangements of his own works.

Completeness and authenticity

When the Carl Nielsen Edition was established, its goal was to publish all Nielsen's completed works. We took the criterion for whether a work – or for that matter a movement – may be considered complete to be that it concluded with a double bar. In practice, however, this proved problematic, since in some cases Nielsen may conclude with a double bar but without all the bars on the way being composed. It is well known, for example, that he delivered the incomplete score of his opera *Maskarade* to the Royal Theatre with a cadence and a thick double bar with pause sign, just in order to keep to a deadline, so that the copyist could make a start with writing out the parts, while Nielsen composed the rest of the music at his leisure.⁴ Under normal circumstances the fact remains that a double bar with pause is a strong sign that a work is complete.

As we know, the score of *Maskarade* was eventually completed, but the fact that a composition only survives in a 'gappy' source does not necessarily preclude publication, in that completely or partially empty bars may often be filled in meaningfully – in terms of notes, dynamics and articulation – by analogy either with another instrument or voice at the same point or with a similar passage elsewhere in the move-

3 The number is calculated according to the volumes in the main series, counting the operas only once, irrespective of the fact that they are published in two versions – with Danish/English and Danish/German texts. Piano scores, separate work-volumes and part material are not counted.

4 See Preface to *Maskarade* in *Carl Nielsen Works*, I/1, xv.

ment. This applies, for example, to the music for the play *Tove*, which is published on the basis of a somewhat defective pencil draft, even though we cannot be sure whether this draft contains all the music that originally accompanied the play.⁵

While the music for *Tove* nonetheless survives in – so far as we can tell – a sufficiently complete form that we were able to publish it in the main series, the opposite applies to the *Cantata for the Commemoration of P.S. Krøyer*; this certainly finishes with a double bar, but some of the movements are so full of gaps that only the text, which we have from a printed programme, reflects the music's course from beginning to end. The work is therefore not sufficiently complete for it to be included in the Cantata volumes of the main series (Series III), and we have chosen to publish it as an addendum in Series IV. However, we have edited it in such a way that it may be performed with a minimum of conjecture on the part of the performers.⁶ The fact that the *Cantata for the Commemoration of P.S. Krøyer* embraces several personalities on the Danish cultural scene – apart from the painter named in the title,⁷ these are the prolific but now little-known poet L.C. Nielsen,⁸ and of course Carl Nielsen himself – was also a factor in our decision to publish it. So we took into account the important fact that despite its incomplete source materials, the cantata documents personal relationships on the Danish cultural scene at the beginning of the 20th century.

With the early works especially there is the problem that not all of them survive in Nielsen's hand or can be traced in other ways to his authorship. Questions of provenance may raise doubts as to whether a work is authentic and should therefore be published. An example is Margrethe Rosenberg's⁹ notation of two canons, one of which she claims was composed by her brother, the other by Nielsen, over a convivial lunch 30 years earlier. Nielsen certainly knew Vilhelm Rosenberg,¹⁰ and he may well have written the canon in question at some merry gathering in his presence. Equally, however, her ascribing of it to Nielsen may be a false memory. At any rate there is no documentation in his hand to support her recollection. Similarly with the piano piece, *The Cobbler's Wedding Waltz* (*Skomagerens Brudevals*), notated from memory by one of the composer's childhood friends and printed in Torben Meyer and Frede Schandorf Petersen's biography,¹¹ must be considered of doubtful authenticity on the same grounds: that its provenance cannot be directly traced to Nielsen.

5 The sources for the play *Tove* are described in *Carl Nielsen Works*, I/8.

6 See the edition in *Juvenilia et addenda*, Add. 28 and the editorial Preface, *ibid.*, xxxiii-xxxvi.

7 P.S. Krøyer (1851-1909).

8 Lauritz Christian Nielsen (1871-1930).

9 Margrethe Rosenberg (1864-1956).

10 Vilhelm Rosenberg (1862-1944).

11 Torben Meyer and Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*. vols. 1-2, Copenhagen 1947-48. *The Cobbler's Wedding Waltz* is reproduced in vol. 1, 32, with Jørgen Julius Hansen given as the source.

As a rule complete editions distinguish between various degrees of probability with respect to the authorship of anonymous compositions. Probable, highly probable, improbable, highly improbable, doubtful or of questionable authenticity, are some of the categories found in various illustrious German editions.¹² On this spectrum of uncertainty the two examples above – the canon and the *Cobbler's Wedding Waltz* – may be considered undocumented but otherwise probable. However, the Carl Nielsen Edition requires that criteria be met in addition to mere probability in order to classify a composition as authentic. The question of provenance – the circumstances in which the music has been transmitted to us – also features in our deliberations. Direct provenance from Nielsen's home may be considered a fairly sure sign that he had to do with the music, even though his notation on a manuscript is no guarantee that he actually composed it, since it may be a case of his having copied someone else's hitherto unidentified work. We also know of an example of his acting as amanuensis for his daughter Irmelin's attempts at composition.¹³

It must also be said that we cannot completely avoid the issue of individual musical style, even though both style and artistic quality are highly problematic parameters when it comes to criteria of authenticity if they are not viewed in conjunction with extra-musical criteria, such as provenance. This means that if the provenance of a work from Nielsen or his immediate circles cannot be documented, and if the music is not composed in a language that sounds like his, the latter argument serves to lessen the likelihood that he may have composed it. The reverse may also be the case: that provenance and style together may increase the likelihood of his authorship. Nevertheless, there are good reasons to be cautious about relying on such a subjective or 'soft' parameter as personal style, while on the other hand there are also grounds for taking intuitive impressions seriously, since they often turn out to be nuanced by other subsequently discovered sources.

Of a slightly different order is uncertainty with regard to the chronology of the early works, defined as those composed before Nielsen first had a work publicly performed, which happened in 1887.¹⁴ These works include those from before his

12 The Haydn Edition, for example, uses the category 'highly improbable', and the Mozart Edition operates with the categories 'of doubtful authenticity' and 'in all probability inauthentic'; works so designated in these editions are not published. The C. P. E. Bach Edition uses the Latin term 'incerta'.

13 An *Allegro* for piano (CNS 352a, gathering 6) has key signatures and perhaps a few notes in Nielsen's hand, while the remaining notes – to judge from a comparison with her handwriting in other sources – may be ascribed to his daughter Irmelin.

14 Nielsen's first publicly performed composition was the *Andante tranquillo e scherzo* for string orchestra (Tivoli, 17.9.1887), though he himself counted the early String Quartet in F major as his public debut (Privat Kammermusikforening, 25.1.1888). See Peter Hauge's Preface in *Carl Nielsen Works*, II/7, xi-xiii.

time at the conservatoire from 1884-87 and those composed during or just after that time. According to tradition, it was his D minor Quartet that Nielsen brought to his first meeting with Niels W. Gade in Copenhagen in 1884, and as mentioned, it was fair copied in another hand. The date of 1883 for its composition comes from a note in the memoirs of Nielsen's daughter, Irmelin Eggert Møller, about her father,¹⁵ and it seems plausible taken in conjunction with the composer's own memory of his visit to Gade. However, the separate quartet movements all survive in his own hand (in several cases both as draft and fair copy, occasionally even in written-out parts), and the likelihood of a date of origin after 1884 is indicated both by the more 'personal' stamp of the music (in the sense that it no longer consists of a Viennese classical pastiche) and by the notation and handwriting. But the order of composition of these movements is uncertain, and we therefore abandoned any attempt at chronology and instead arranged the youthful chamber works according to the number of instruments, beginning with the *Polka* for violin, then the violin duets, other works for two or three instruments, and finally the movements for string quartet, beginning with the complete four-movement D minor Quartet, followed by the separate quartet movements. The only rationale for the order of the latter is that fast movements precede slow movements. An equally valid ordering could have been by tonality, and it must be stressed that the published order in no way reflects our guesswork as to chronology. For practical reasons the compositions are provided with index numbers, Addenda 1-49, which also addresses the fact that several of them are untitled.

Examination of the composer's handwriting at various points in his life may give an important clue as to the date of a composition. Of course the appearance of a manuscript is affected by whether it is a hastily scribbled draft or a painstaking fair copy, but even so a side-by-side comparison of Nielsen's clearly datable manuscripts from various years reveals a clear evolution. For example, from the beginning to the end of the 1880s his handwriting tends to change from strong right-leaning characters to upright, almost left-leaning ones. Another indication of the date of a manuscript may be the manner of notation of treble and bass clefs. On the other hand, it is not necessarily true that a manuscript incontrovertibly notated and perhaps even signed by Nielsen constitutes an original composition, since, as discussed above, it may be a case of his having merely written out someone else's work and maybe adding his name to it. Furthermore in the very early works one may be in some doubt as to what extent the young composer was strongly inspired by Viennese classical phrases or whether he more or less subconsciously 'took over' motifs from existing music that he had played.

15 Carl Nielsen Arkivet, III. D. Det Kongelige Bibliotek. ('Irmelin Eggert Møller: optegnelser om bl.a. hendes forældre, samt kompositionsovelser.')

Content and editorial policy

The decisive factor for the content of the *Juvenilia et addenda* volume is that the compositions should fulfil our criteria for Nielsen's authorship, namely: 1) that they survive in his hand, or that their provenance can be traced directly to him, 2) that they are complete (or were so), and 3) that there was time to work on them. Since our time was not unlimited, the terminal date of the project – the end of March 2009 – in the end defined how many of the 'non-definitive' compositions could be published. It should also be said that the composer's own piano versions of his symphonies and concertos (typical materials used in connection with rehearsal) and various drafts, sketches and preliminary workings are not included in the edition. Had resources allowed, it would have been a matter of course to include his piano arrangements, which also goes for his arrangements of other composers' music. It should be stressed that the Carl Nielsen Edition neither enumerates nor publishes melodies by him that were published with texts other than those he intended to set, even when it is probable that such *contrafacta* were made with his approval. As interesting as it may be to document in what form and with what texts Nielsen's songs were disseminated over the course of time, it lay outside the goals of the edition to cast light on this aspect. However, all the composer's own versions of the songs are published, including arrangements, and for convenience they are published together in the main series, (Series III vols. 4-7), where as a result of the chronological ordering hitherto unpublished songs appear amid published ones. The volume therefore acquired a rather diverse content, consisting of chamber works, piano pieces, an occasional cantata known only from imperfect sources, arrangements for reduced forces, a selection of counterpoint exercises, and some rather curious miniatures.

The editorial strategy in *Juvenilia et addenda* was somewhat different from that of the other volumes of the edition, partly because in several instances it is a case of arrangements of works whose origins and performance history, source materials and perhaps reception history are already described in one of the other volumes, which is why only special circumstances of origin and performance history are discussed in *Juvenilia et addenda*, and partly because several of the items in the volume are such that edited (revised) publication would be meaningless. This applies in particular to the selection of Nielsen's counterpoint exercises, where editorial intervention has been kept to a bare minimum, chiefly involving completion of 'open' phrase-marks at line changes, and finally some miniatures, which are given in unedited facsimile side by side with a diplomatic transcription.

It is virtually impossible to establish hard and fast criteria of authenticity or completeness for a complete edition, just as it is not obvious how a complete edition of a given composer's oeuvre should decide its finishing-point. Nevertheless, the ideal

for any scholarly critical musical edition must be that the selection criteria established for the editorial work undertaken are fully explained. The same goes for considerations concerning the content of the edition. Hopefully, the thoughts presented above make it transparent which ideal has been in the editors' minds.

Translated by David Fanning

A B S T R A C T

The article is a result of the completion of Carl Nielsen's collected works, whose last volume consists of Juvenilia and a number of other compositions. The article discusses how a collected edition is to handle unfinished or incomplete works, or works of doubtful authenticity. It is argued that the inclusion of such works among other works approved by the composer may be problematic and may give a distorted picture of the composer's abilities; but also that they may provide a more complete picture of the composer and his working process. It is furthermore stressed that concepts such as completeness (meaning to what extent the work is finished) and authenticity must be well defined in each case; the same goes for provenance and a subjective – though vague – parameter like personal style, which may neither be ignored nor given too much importance.