

## CARSTEN E. HATTING

15.5.1930–30.5.2006

Carsten Hatting grew up in Copenhagen in a home characterized by established middle-class values. Throughout his life he managed to remain true to the best of these values while asserting in all his activities a social engagement, a social indignation and a clear position on the political left. His father was a military man, and on the mother's side he was a great-great-grandson of the poet Carsten Hauch, a family connection that Carsten Hatting cherished throughout his life and which presumably contributed, together with many other things, to his unflinching partiality for the Danish 'Golden Age'. His interest in music came primarily from his years as student at the Copenhagen Municipal Choir School in Hindegade – a school to which, incidentally, he later returned as teacher. After organ lessons as a private pupil of Søren Sørensen he took the organist exam at the Royal Danish Conservatory of Music in 1953, at the same time studying musicology at the University of Copenhagen, with Nils Schjørring and Jens Peter Larsen in particular as teachers. He took the M.A. degree in 1957.

Hatting first wanted to study theology – and indeed he began a theological course at Copenhagen University that was soon exchanged for music however – and even though it was music that came to occupy his professional career, he never lost his interest in religious matters. As early as 1954 he was installed in his first organist position at Dragør Church and in 1959 he was able to move to the prestigious position as organist of Jægersborg Church (succeeding Henrik Glahn), where he continued until 1981, contributing actively to the life of the church. As church musician he belonged, especially in his early years, to the circle associated with *Samfundet Dansk Kirkesang* and the ideals of Thomas Laub.

After a couple of years as teacher at the choir school (and continuing in that work for the next couple of years together with his new position), he was engaged in 1960 as a teaching assistant and subsequently instructor and lecturer at the Department of Musicology at the University of Copenhagen, where he continued until his retirement in 2000. Through his work in the university during nearly four decades Hatting exerted a decisive influence on music as a subject and as a course of studies in each of the three main areas such an appointment comprises: teaching, research and administration (university policy).

Carsten Hatting's research ranged wide, with its main emphasis on the two stars in his musical firmament, C.E.F. Weyse and W.A. Mozart, supplemented with subjects related to J.S. Bach, problems in the history of reception of the Viennese classics, Brecht and his composers, and new music in DDR in the 1970s and 80s. To these may be added a number of articles on Danish composers of the 'Golden Age' and on various subjects in the field of church music. In all his research he attempted to make a reflective, methodically deliberate approach to his subject based on a declared existential and political fundamental conviction, while at the same time maintaining the standards of scholarly precision, integrity, and documentation of sources that he had acquired in connection with his studies for his Master's degree at the University of Copenhagen – not least from J.P. Larsen. Few scholars have been so careful in their treatment of source-material as Hatting.

Already before he had completed his work for his Master's degree he had begun to study the music of C.E.F. Weyse seriously in the form of a prize-essay in 1955 on Weyse's cantatas, which was awarded the university's gold medal. Throughout his life he maintained an interest in Weyse's life and works, but it was first in his elder years that he returned to the subject in a more systematic way, now partly in the form of a practical scholarly edition of Weyse's seven symphonies (*Dania Sonans. Kilder til Musikkens Historie i Danmark* (Dania Sonans. Sources for the History of Music in Denmark), Series IX, vols. 1–4 (Copenhagen, 1998–2003)) and

partly in a series of preliminary sketches for a major work on Weyse. After Hatting's death his many notes and copies, written and collected with the intended monograph in view, passed to The Royal Library. Next after Weyse, it was Mozart who was closest to Hatting's heart – especially the reception of Mozart. He treated this subject from various angles in a number of papers at conferences, lectures, and articles, and he knew as few others every corner of the literature about Mozart. His most important contribution in this regard was to document and consider 'the divided reception' – that is, the two tracks in posterity's attitude to Mozart, which stemmed from Salzburg (with Nannerl as the main source) and from Vienna (with Constanze as the main source) respectively – in the big article 'Bemærkninger til Mozarts biografi' (On Mozart Biography) in *Musik og Forskning* 11 (1985–86), and the carefully-documented book *Mozart og Danmark* (Mozart and Denmark) (Copenhagen, 1991), in which he described Mozart's significance for Denmark from the first mention of the precocious child in *Adresseavisen* in 1764 until the fuss about the 'Odense symphony' and the Amadeus film in the 1980s.

Hatting's fundamental view of music history and historiography was most clearly expressed in two large projects in which he participated together with a number of colleagues. These were the publication of Poul Nielsen's posthumous Adorno-manuscript, *Musik og Materialisme* (Music and Materialism) (Copenhagen, 1978), and of *Gyldeendals Musikhistorie* (A History of European Music Culture) (Copenhagen, 1982–84). Here Hatting brought to the collaboration with his colleagues that which is his great strength throughout his production: the collection of factual material followed by reflection over the facts – or said in another way: Facts are indispensable, but they are not an objective in themselves.

Carsten Hatting's work came to leave its mark on a whole generation of music students for whom contact with him was of decisive importance for their future work, and Danish musicology has lost a highly respected, industrious, and conscientious scholar. We, who were close to him, will miss a committed, interested, and loyal friend, on whom one could always count in times both good and bad.

Niels Krabbe