

“*TIDENS FYLDE*”: TEMPORALITY AND TRADITION IN CARL NIELSEN’S
WORKS FOR VIOLIN

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DISSERTATION ABSTRACT

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Title: “*Tidens Fylde*”: Temporality and Tradition in Carl Nielsen’s Works for Violin

This dissertation highlights the position of the violin works in Danish composer Carl Nielsen’s *oeuvre*. The violin was an integral part of this composer’s life from an early age. Despite this, his compositions for the violin have received little critical attention. My project is the first full-length treatment of Nielsen’s repertoire for violin. I approach the subject with the goal of examining Nielsen’s position in the early twentieth century through the notions of temporal consciousness and tradition. I address the interplay of these ideas as signifiers within the works, particularly the Sonata for Violin and Piano, Op. 35 and the *Præludium og Tema med Variationer*, Op. 48. This interplay enables us to view Carl Nielsen as a participant on the world stage of Western music as a modernist, despite his apparent ties to tradition. I also address the issue of accessibility in Nielsen studies by including a complete translation of Hungarian violinist Emil Telmányi’s *Vejledning til Instudering og Fortolkning af Carl Nielsen’s Violinværker og Kvintet for Strygere* [*Guide to the Study and Interpretation of Carl Nielsen’s Violin Works and Quintet for Strings*]. The Carl Nielsen narrative is framed by his symphonies and his status as a nationalist composer. Through this study, I expose the importance of this overlooked repertoire in the current revision of the Nielsen narrative.

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To Carl

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CHAPTER I

INTRODUCTION

In this dissertation, I highlight the position of the violin works in Danish composer Carl Nielsen's *oeuvre*. The violin was an integral part of this composer's musical life from an early age. Despite this, his works for the violin have received little critical attention, overshadowed predominantly by studies of his large-scale works, but also recently, his songs. Nielsen is typically cast as a symphonist or a nationalist. This is reinforced in general narratives of Western music as well as in much of the critical literature on the composer. Rather than contest using these categories as means for understanding Nielsen's contributions to Western music or his style, I suggest that describing him in those terms limits the potential for a more comprehensive understanding of this Danish composer. Though my focus is on Nielsen's works for violin, my investigation of temporality and tradition in this select repertoire should be seen as having a reciprocal relationship with Nielsen's other works.

"*Tiden's Fylde*," or "The Fullness of Time," is the title of an essay that Nielsen wrote in June of 1925, when the composer was sixty years old, to include in his collection of essays, *Levende Musik [Living Music]*.¹ His principal purpose in the essay is to expose the problem of originality as a point of contention in contemporary music. This concept,

¹ Carl Nielsen, *Living Music [Levende Musik]*, trans. Reginald Spink, (København: Wilhelm Hansen, 1968). "*Tidens Fylde*" in John Fellow, ed., *Carl Nielsen til sin Samtid*, (Copenhagen: Gyldendal, 1999), 343-344. This title conjures biblical associations, though Nielsen makes only passing use of the potential of these associations, such as when he uses metaphorical language in writing, for instance, that "the Alpha and Omega of music is the tones themselves." Nielsen's contemporaries describe him as being not particularly religious. In fact, Thomas Laub, Nielsen's partner in the creation of the *En Snes danske Viser* volumes, criticized Nielsen's song collection, *Salmer og Aandelige Sange: Halvhundred Nye Melodier for Hjem Kirke og Skole [Hymns and Spiritual Songs: Fifty New Melodies for Home, Church, and School]*, for not good enough for their subject matter because Nielsen was not a man of the church. However, as the title of Nielsen's collection implies, hymns and spiritual songs were appropriate for a number of public settings.

originality, and its relative, novelty, are integral components of modernist aesthetics.

Nielsen describes this issue in abstractly religious terms:

Some believe and hope for a new Messiah of art; others think that all is in hopeless decay...the former believe in miracles and want to witness them; the latter, that life may be extinguished to the last germ.²

I interpret the title of the essay, “*Tidens Fylde*,” as a rhetorical move most likely designed as a signal to temporal significance in the biblical passage from Galatians 4:4 (“But when the fullness of time had come, God sent his Son”), rather than as a means to unify the contents of the essay (or stake a claim for himself as a Messiah of art). Originality, then, is a temporal concern, and the implication of the biblical passage that Nielsen hopes his readers will recall is that everything has its particular time and place. In the above quote, Nielsen conflates art with life and blends ideas about music and art within a temporal frame. He completes the idea by reminding his readers that

Art is a human cause and that humanity will not perish in fifty or a hundred years. There is hope for the new generation, when it works from within and not search for originality and independence in superficial things.³

Elsewhere, Nielsen famously declares that music is like life, and as such, inextinguishable. This has become a frequently-cited motto for the composer that is most directly associated with his fourth symphony (1914-16), subtitled “The Inextinguishable.” This symphony, often cited as his first work to exhibit his concepts of continuity in music, is often read as his optimistic reaction to the First World War.

Elements of the type of structural continuity between movements found in this symphony, however, appear in earlier works, particularly the Violin Concerto (1911).

² Ibid., 344. Here, Nielsen opposes eschatological views of the health of music to secular, strictly linear views. All translations are mine unless otherwise indicated.

³ Ibid., 344.

Nielsen's Op. 35 sonata (1912) also toys with the idea of continuity, but between the end of the work and its extension beyond the barline, as we will see in the next chapter.

The composer reveals his ideas concerning historical time in the same essay, writing that, "if I understand them correctly," current trends in Paris to cause a commotion and stir life into art (i.e. to be original) are misguided because:

The commotion comes full circle in the end and no catastrophe has happened, because one must not forget that what we call progress [*Udvikling*] is in reality only cycles and circles. It is only the circles' color, not their form or path that is distinct in the different ages.⁴

Nielsen acknowledges progress as a continuous future-oriented component of time, but he places this continuity on a course that proceeds in circles. As time progresses, change is present, but as a renewal of things past. As he writes elsewhere, certain great works return and "show perpetual new life on the simple grounds that every age looks at things as its own, therefore in a new way."⁵ And, as Reinhart Koselleck explains, "time is measurable only because of its natural recurrence," with regard to historical chronology.⁶

Temporality, as I use it, implies tense, or the relationship of past, present, and future. Linear conceptions of time, exalting progress typically through human intervention, are often set in opposition with cyclical notions of time, which reflect continuous cycles of death and regeneration. In this opposition, novelty will necessarily be at odds with tradition. However, as we saw in the excerpt above, Nielsen places time in a chronology that also encompasses circularity, which complicates the status of novelty and tradition on the composer's own terms. Tradition, as a concept, carries the

⁴ Ibid., 342. The current trends in Paris most likely refer to the Paris Exposition of 1925.

⁵ "Beethoven Klaversonater," *Samtid*, 300.

⁶ Reinhart Koselleck, *The Practice of Conceptual History: Timing History, Spacing Concepts*, trans. Todd Presner, et al. (Stanford, California: Stanford University Press, 2002), 106.

façade of continuity with the past, but can also be a renewal of things past. My dissertation exposes the tension between temporality and tradition in Nielsen's style through the study of his violin works. As we will see, Nielsen blends novelty and tradition in a number of ways, though this mixture contains the elusive friction between past and present.

I have chosen to present this document as a series of three case studies. The first chapter participates in the ongoing scholarly discussion of the problematic nature of Nielsen's endings through an analysis of the finale in the Sonata for Violin and Piano, Op. 35 (1912). I expose the paradoxical status of structural inheritance as a received tradition and Nielsen's desire to disrupt the order of this structure. The second chapter delineates the central importance of the Danish *folkelig* song tradition in the *Præludium og Tema med Variationer*, Op. 48 (1923) within the context of a modernist violin work. The final chapter has two parts. First, I investigate the complicated status of violinist and conductor Emil Telmányi in the reception history of Carl Nielsen's violin works. And second, I provide an English translation of Telmányi's *Vejledning til Instudering og Fortolkning af Carl Nielsen's Violinværker og Kvintet for Strygere* [*Guide to the Study and Interpretation of Carl Nielsen's Violin Works and Quintet for Strings*] (henceforth referred to as *Guide*).⁷

Because each of the case studies concentrates on a particular work or text, I will start here with a brief introduction to the composer and offer a historical overview of each of his violin works. Like many composers, Carl Nielsen (1865-1931) began his musical career as an instrumentalist before becoming a professional composer and

⁷ Emil Telmányi, *Vejledning til Instudering og Fortolkning af Carl Nielsen's Violinværker og Kvintet for Strygere* (Copenhagen: Edition Wilhelm Hansen, 1982).

conductor. His first instrument and main subject at the Royal Danish Conservatory was the violin, though he showed a simultaneous inclination for composition. During his stint as a military musician in Odense, Denmark before acceptance into the Royal Danish Conservatory in Copenhagen, Nielsen sought violin and piano lessons. During this time, he composed a few works, including a duo for two violins and a short, Beethovenesque sonata for violin and piano (G major, 1881-2).⁸ Nielsen's first full-time professional position was as a second violinist in the Royal Danish Orchestra, where he performed until 1905 before concentrating on his conducting and composition career. After completing his formal education, he published five works that feature the violin, two sonatas for violin and piano, a concerto, and two solo violin works. These five compositions are among his most innovative and invite further investigation.

Carl Nielsen Today

Before delving into the violin works, I would first like to introduce the composer as he is popularly known. Carl Nielsen is a legendary figure in the Danish cultural imagination. Not only is his portrait on the 100 kroner bill, but many of his works have gained an iconic status in Danish culture. For example, elementary school children learn his songs in schools across Denmark, and his *Helios* overture, formerly played over the Danish National Radio on the first of January, is a national emblem for the dawn of a new year.⁹ Nielsen was identified as an authentic Dane, and his music presented a more

⁸ This sonata is frequently identified as being stylistically similar to Mozart, however a comparison with Beethoven's sonatas for violin and piano make a stronger case. It was only recently published in Lisbeth Ahlgren Jensen and Lisbeth Larsen, eds. *Carl Nielsen Udgaven Series IV, Vol. 1, Juvenilia et addenda*. (Copenhagen: Edition Wilhelm Hansen, 2009).

⁹ Daniel Grimley, *Carl Nielsen and the Idea of Modernism*, (Woodbridge: Boydell, 2010), 63. Grimley describes the role of *Helios* as a Danish "Morgensang" for the New Year. Grimley describes other associations in the work with Danish musical traditions in this work here as well, such as Danish dawn hymns and the evocation of the sound of *Lurs*, Nordic Bronze Age brass instruments.

seemingly authentic Danish sound (and may still), particularly in contrast to Niels W. Gade's (1817-1890) brand of musical Danishness. But the construction of both of these composers as nationalists is entirely dependent on the historical picture plane. Gade's emergence on the international musical front was the result of a deliberate self-promotion as a representative of the exotic North in the mid-nineteenth century when Denmark had no one in such a role to achieve popularity on the European continent. Gade reached beyond Danish borders for recognition. Nielsen's brand of Danishness is different. He promoted himself as being of the humble Danish people, from the peasant class of rural Denmark, and thus a musician for his fellow Danes. He could speak to and be an authentic musical voice for Danes within Denmark. He did not cast the line of the exotic North across the Baltic or North Seas as did Gade in an attempt to promote his Danish national identity abroad in order to be fashionable, but as Gade's protégé Nielsen carried the nationalist banner as an unintended appendage.

When the contrasting images of these two Danish figures as nationalists are superimposed over the Danish political scene, we gain a clearer picture of how these two brands of nationalism spoke to their time. Gade's Denmark was rapidly changing from an absolutist political regime to a constitutional monarchy. This new monarchy, however, retained conservative political values that supported the interests of wealthy, land-holding Danes. Eleven years after Gade died and when Nielsen was thirty-six years old (1901), this constitutional monarchy shifted from a conservative, predominantly upper-class parliament majority to a *Venstre* (Liberal Party) government.¹⁰ Gade's brand of

¹⁰ For a discussion of the political background of Denmark, see Knud J. V. Jespersen, *A History of Denmark*, trans. Ivan Hill (Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2004), particularly chapter four, "Domestic Policy, 1848-2000: Democracy and the Welfare State," 58-82.

nationalism spoke to nineteenth century conservative forms of national identity which were increasingly losing relevance for Danish society towards the end of the nineteenth century.¹¹ Nielsen's brand of Danishness could speak to more factions within Danish society, including the lower classes with whom he identified. This class was being mobilized into a stronger political force and gaining a stronger voice in the Danish political structure in the decades surrounding the turn of the century. Because Nielsen composed in multiple genres, he wrote for all facets of Danish society, traversing strict political and social boundaries. His brand of a musical Danish national identity is explored further in chapter three.¹²

As we can see, Nielsen's role as a Danish composer is well-established in his country of origin as well as abroad. However, another conventional view of Nielsen is as a symphonist.¹³ For example, in his textbook of twentieth-century music, Robert Morgan refers to Nielsen's symphonies as the cornerstone of his achievements, and indeed, symphonies are often considered the pinnacle of a composer's *oeuvre* on the world stage.¹⁴ Another primary reason for Nielsen's international recognition as a symphonist, particularly within Anglo-American scholarship, rests on the landmark book by Robert

¹¹ This is not to say that his music was abandoned or ostracized. Nielsen's music, especially in his *folkelig* style, helped to unify Danes and create a sense of collective identity. This topic is covered in more depth in chapter three.

¹² For a concise treatment of this subject, I refer the reader to Sarah Gutsche-Miller's *The Reception of Carl Nielsen as a Danish National Composer*. Thesis (M.A.), 2003.

¹³ Nielsen as a great symphonist is also reinforced in Denmark. For instance, the most recent biography of Nielsen's in Danish, *Carl Nielsen: Danskeren* by theologian Jørgen I. Jensen, includes a chronology and a table as appendices. The chronology includes birth and death information for important people in Nielsen's milieu, a few important dates in Danish political and cultural history, significant events in Nielsen's life, and a selection of important works. The table is perhaps more revealing. It shows a list of symphonies by Tchaikovsky, Brahms, Franck, Dvorak, Bruckner, Mahler, Sibelius, and Nielsen, thereby reaffirming the status of Nielsen's symphonies in the Western musical canon.

¹⁴ Robert P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and America* (New York: Norton, 1991), 124. Morgan's short description of Nielsen in this text is misleading.

Simpson, *Carl Nielsen: Symphonist* first published in 1952. Simpson focuses on the composer's six symphonies primarily to support his theory for a four-stage periodization of Nielsen's style. Since its first publication until the 1990s, this book was the definitive introduction to the composer and his works in English. Simpson's analysis has affected the reception of Nielsen's work in the Anglophone world by asserting the composer's propensity toward progressive tonality. However, this creates a biased view of Nielsen that current scholarship continues to rectify.

These categories, nationalist or symphonist, provide narrow views of the composer and are principally based on assumptions built on the previously limited published repertoire and scholarly resources formerly available. This classification of Nielsen's music is asserted beyond Danish borders, but this has historically been endorsed in Danish scholarship as well.¹⁵ Danish and non-Danish musicologists, knowledge of the Danish language aside, had equal access to a limited amount of primary source material. Few resources on Nielsen and his music appear in traditional research languages or are available in translation. The face of Nielsen studies, however, is rapidly changing. The Danish Royal Library has recently published a complete critical edition of Nielsen's music, including many heretofore unpublished works. Each volume contains a preface that is presented in Danish and English. And, in conjunction with this new edition, the Royal Library started the serial *Carl Nielsen Studies*, published in English, to encourage international scholarly discussions of the composer's works. Other resources, such as John Fellow's six-volume edition of Nielsen's letters, are becoming available.

¹⁵ Even in Denmark certain materials have only more recently become available to Danish and international scholars alike because of legal restrictions. Niels Krabbe, "A Survey of the Written Reception of Carl Nielsen (1931–2006)," *Notes: Quarterly Journal of The Music Library Association* 64, No. 1 (September 1, 2007): 43-56, p. 51.

With increased availability of primary source material, it is time to look beyond his symphonies and address his underrepresented repertoire. I aim to revise the established stylistic narrative of Carl Nielsen's works to include this body of repertoire for the violin.

Carl Nielsen's Works for Violin

The section that follows serves to introduce Carl Nielsen's violin works. Only two of these works were written in close proximity, the Violin Concerto, Op. 33 and the Sonata for Violin and Piano, Op. 35. Otherwise, the violin works are separated by several years between them. Extracting the violin works for examination apart from Nielsen's *oeuvre* presents a challenge to any notion of a cohesive or progressive stylistic narrative. However, in the case of the sonatas in particular, there are shared stylistic features among them such as number and character of movements, despite the years that separate them (1881-2, 1895, and 1912). The remaining three works, the Violin Concerto, Op. 33 (1911), the *Præludium og Tema med Variationer*, Op. 48 (1923), and the *Præudio e Presto*, Op. 52 (1928) each begin with a through-composed fantasy prelude. Each of these preludes serve a dramatic function in the structures to which they belong, but these are also sites for Nielsen to explore chromaticism and extended techniques on the instrument.

Nielsen's chamber works, including those for violin, are usually categorized stylistically according to their relationship to his symphonies. For instance, in his chapter on Nielsen's symphonies and chamber music, Pavl Hamburger declares the symphonies as "the true milestones" in Nielsen's development, situating the chamber works as smaller stepping stones along the progression.¹⁶ Joel Lester positions the Op. 9 sonata

¹⁶ Pavl Hamburger, "Orchestral Works and Chamber Music," transl. H. Nørgaard and N. Bugge Hansen in Jürgen Balzer, *Carl Nielsen: Centenary Essays*, (London: Dobson, 1966), 19.

between the First and Second Symphonies (1892 and 1902) particularly with regard to the harmonic language and form and does not mention his Holstein Songs, Op. 10 (1894), the *Symphonic Suite* for piano (1894), the string quartets Opp. 5, 13, and 14 (1888-1898), or his first opera, *Saul og David* (1901) in connection with Nielsen's stylistic evolution.¹⁷ Lester's strategy puts Nielsen's sonata on the composer's own terms, suggesting that the traditional language of the sonata is congruent with that of the two symphonies. But this model suggests that these symphonies function as stylistic pillars between which the sonata fits. The model excludes potential influences from Nielsen's travels to Germany, Italy, and France in the 1890s, during which he met musical luminaries on the Continent, spent significant time studying scores, and going to concerts. He had frequent contact in particular with legendary violinist Joseph Joachim (1831-1907) and heard him rehearse and perform various solo and chamber works.¹⁸ Nielsen mentions several works in his diary entries from the period, and describes Joachim as the world's greatest violinist.¹⁹ Nielsen also had the opportunity, in fact, to play his String Quartet in F minor, Op. 5 for Joachim at the Hochschule in Berlin on December 18, 1890.²⁰

¹⁷ Joel Lester, "Continuity and Form in the Sonatas for Violin and Piano," in *The Nielsen Companion*. Mina Miller, ed. (Portland, Or: Amadeus Press, 1995), 496. "The First Sonata, completed between the First and Second Symphonies (1890-2 and 1901-2), maintains a much more traditional harmonic language and stays much closer to the outlines of traditional forms than his later works." Evolution is Lester's word.

¹⁸ Joachim was also Nielsen's "grand-teacher." Joachim taught Valdemar Tofte (1832-1907), who was Nielsen's violin teacher at the Royal Danish Conservatory. Among the works Nielsen heard him perform were: Beethoven String Quartets Op. 18, Nos. 2 and 5. For more about Tofte, see Clara Tofte, *Til minde om Valdemar Tofte*, (København: Langkjærs, 1934).

¹⁹ Torben Schousboe and Irmelin Eggert Møller, *Carl Nielsen: Dagbøger og brevveksling med Anne Marie Carl-Nielsen*. (Copenhagen: Gyldendal, 1983), 30. Nielsen writes in his diary about Joachim's performance of the Beethoven Violin Concerto and Schumann's Phantasie, Op. 131.

²⁰ *Ibid.*, 32.

Sonata for Violin and Piano, Op. 9 (1895)

Very little is known about the origin of the Sonata for Violin and Piano, Op. 9, other than it was written sometime before April 5 and August 23 of 1895 when the composer was 30 years old.²¹ Nielsen's wife, Danish sculptress Anne-Marie Carl Nielsen, was pregnant with their third child during this time, and he finished the sonata only two weeks before his wife gave birth to their first son, Hans-Børge. In a letter to Bror Beckman dated October 15, 1895, Nielsen writes that he has two "momentous events" to relate to him.²² The first of these is the birth of his son. Nielsen emphasizes the word *søn*, and describes his arrival as bringing "great happiness." He had been bitterly disappointed that his second child had not been male.²³ The second event, which he calls *den næstevigtigste* (the second-most important), is that he finished a new sonata for violin and piano. He explains that the work engrossed him to a great degree. It is conceivable that the sonata was, in a sense, Nielsen's *Siegfried Idyll*, only written in anticipation of the new child.²⁴ By September 18th, less than two weeks after Hans-Børge's birth, Nielsen records being paid 400 kroner for the sonata, having sold it to Wilhelm Hansen.²⁵

²¹ This is based on the end-dates on the fair copy. The movements were written in order, suggesting a linear conception of the work.

²² Momentous events are Nielsen's words. Carl Nielsen and John Fellow. *Brevudgaven*. Vol. 1 (København: Multivers, 2005), 423. Letter from Carl Nielsen to Bror Beckman.

²³ *Ibid.*, 290. In his diary on March 4th, 1893, Nielsen wrote: "it was not with happiness that we received this child because we had both fervently wished that it should be a son."

²⁴ The sonata can be seen as his compositional "child" while his wife was pregnant. Nielsen sold the sonata to Wilhelm Hansen Forlag directly after composing it, indicating that the Nielsen family may have needed the money that it would bring.

²⁵ Schousboe, *Dagbøger*, 127.

The Op. 9 was first performed in a chamber music evening presented by the Neruda Quartet at the Koncertpalæet in January of 1896.²⁶ The performers were Danish violinist Anton Svendsen (1846-1930), a colleague of the composer's at the Royal Orchestra and Danish pianist Johanne Stockmarr (1869-1944), a friend who also premiered other works of the composer's. The Danish critics at this performance did not respond favorably to the new sonata, though it seems the audience was impartial according to a remark Nielsen made in a letter to Bror Beckman written two weeks after the premiere.²⁷ Danish Symbolist painter J. F. Willumsen wrote in a letter to Nielsen that he was surprised at the negative criticism in *Politiken*.²⁸ Charles Kjerulf declares that "it is a great sin that Mr. Carl Nielsen would waste his talent on so futile an experiment."²⁹ The day after Willumsen's letter, another negative review appeared in *Nationaltidende*, which directly reproached Nielsen for being "tempted" to write Symbolist music akin to Willumsen's work. Angul Hammerich wrote, "Like Willumsen's pictures, this sonata should be furnished with the appropriate explanation for the uninitiated, introducing them to all the mysteries of Symbolism."³⁰

²⁶ The other works performed on this concert were Brahms's String Quartet in B-flat major, Op. 67, and Beethoven's Septet in E-flat Major, Op. 20. Koncertpalæet was a concert hall opened in 1884 in Copenhagen. This venue became known as Odd Fellow Palæet at the turn of the twentieth century.

²⁷ Letter from Carl Nielsen to Bror Beckmann January 30, 1896. Fellow, *Brevudgaven*, (København: Multivers, 2005), 429.

²⁸ Ibid., 428. A friend of Nielsen's and his wife's was among the cofounders of this daily paper, Edvard Brandes, brother of George Brandes.

²⁹ Ibid., 428. Charles Kjerulf wrote on January 16, 1896 in *Politiken*: [Det er saa sært of forvredent, undgaar med saa anstrængt en Søgen næsten alle de Meddelesesmidler, Musik hidtil har benyttet for at faa Forbindelse med Tilhørerne, at man maa opgive Kritik. Stor Synd er det, om Hr. Carl Nielsen skulde spille sit Talent paa saa ørkesløs en Eksperimenteren.]

³⁰ Kirsten Flensborg Petersen, preface in *Carl Nielsen Udgaven*, Series II, Vol. 11, *Chamber Music 2*, Lisbeth Ahlgren Jensen, Elly Bruunshuus Petersen, and Kirsten Flensborg Petersen, eds., (Copenhagen: Edition Wilhelm Hansen, 2003), xiii.

Nielsen clearly hoped better for his sonata and continued to have it performed on many other occasions throughout his life, including one of the gala performances in honor of his sixtieth birthday.³¹ Denmark's most prominent violinists during Nielsen's lifetime, Axel Gade (son of Niels Gade) and Peder Møller, took it into their repertoire as did Emil Telmányi and, much later, Henri Marteau, who was also the dedicatee of the Op. 9 sonata. The composer's belief in the quality of the work was finally gratified abroad in 1910, when Max Brod declared Nielsen the answer in Nordic music to Norwegian author Knut Hamsun in reference to this sonata and his Third Symphony.³² Danish critics finally received Nielsen's youthful sonata with warmth at performances thirty years later.

The principal theme from the first movement, *Allegro glorioso*, may provide the source for the masquerade motif in Nielsen's opera, *Maskarade*. The similarity is only motivic, but the appearance of the motive in the opera, particularly in fragmented form, reflects a similar character to that of the sonata. The sonata received multiple performances in the period when Nielsen was composing the opera, and his attachment to the sonata may have influenced his use of the motive.

Violin Concerto, Op. 33 (1911)

Nielsen's Violin Concerto, Op. 33 is his largest work featuring the violin. It was completed on December 13, 1911 when the composer was 46 years old and first

³¹ This contrasts with his String Quintet, for instance, which he shelved for almost forty-three years, between first performance in 1888 and its revival in 1931.

³² Max Brod was a writer, philosopher, and composer contemporary with Nielsen. He is best known as Franz Kafka's biographer (1947) and as an advocate for Leoš Janáček. Brod encouraged Janáček to conduct Nielsen's works. Max Brod, "Kleine Konzerte," *Der Merker. Österreichische Zeitschrift für Musik und Theater*, Vol. 2, No. 1, (October 1910), 43. See also Karl Clausen, "Max Brod og Carl Nielsen," in *Oplevelser og Studier omkring Carl Nielsen*, (Tønder: Danmarks Sanglærerforening and Th. Laursens Bogtrykkeri, 1966), 9-36.

performed on February 28, 1912 with Peder Møller as soloist. The Op.33 concerto shares formal elements with other violin concertos, most significantly the canonical Beethoven's Violin Concerto in D Major, Op. 61, Mendelssohn's Concerto in E Minor, Op. 64, and Bruch's Violin Concerto in G Minor, Op. 26. Nielsen was familiar with these works, if not from personal experience with them, then from his studies in Berlin in the early 1890s.³³ Nielsen borrows from these composers a "seamless" approach to transitions between movements. In many respects, the formal character of Nielsen's Op. 33 most closely resembles the two-part structure Beethoven's Violin Concerto, in which a short cadenza leads the second movement (*Larghetto*) directly into the finale *Rondo*, so that the three movements actually function as two. Nielsen's concerto is a two part structure, but the composer adds a prelude to the first movement: I. *Præludium, Allegro cavalleresco* and II. *Poco adagio, Rondo*.

There are also traces of structural ideas from the Bruch G Minor and Mendelssohn E Minor violin concertos. The *Præludium* of Nielsen's concerto assumes the role of a *Vorspiel*, a feature found on a much smaller scale in the Bruch G Minor Violin Concerto, and the final arpeggiated motif of the cadenza from the first movement is a clear reference to the celebrated Mendelssohn concerto, as is its placement in the movement.³⁴ This is an instance of a gesture of quotation, but it is more complex. Nielsen not only quotes a violinistic figural gesture, but he also quotes a structural gesture from Mendelssohn's work.³⁵ Nielsen's *Præludium* is a fantasia that moves from G minor into

³³ He refers to specific performances in his diary entries during this period.

³⁴ Copenhagen had special ties to Leipzig and to Mendelssohn though Niels W. Gade, the director of the Royal Conservatory in Copenhagen and Nielsen's teacher.

³⁵ Structural associations such as these are potentially a rich subject for future study. Daniel Grimley makes a similar assertion for Nielsen's *Chaconne* for piano as being modeled after Bach's *Ciaconna* from the

its parallel major, leading directly into the *Allegro cavalleresco*. The suspended transition into the *Allegro* is marked successively on an arpeggiated dominant sequence: *molto adagio*, *diminuendo*, *calando*, *rallentando*, and *morendo*. Finally, a fermata appears on the last note (D). The pace of the *Præludium* is stretched to its limit, fading out, while building anticipation for the chivalrous entrance of the main theme of the *Allegro cavalleresco*. The final moments are stretched like a rubber band about to snap, while anticipation builds for a G major resolution. The fading, anticipatory quality of this transition is a structural device that Nielsen uses in a number of works.

The coda contains a gesture that we will encounter in the Op. 35: a perpetual motion that gradually loses steam. In the concerto, Nielsen uses this gesture to build anticipation, thus it is a temporally-coded gesture. The remainder of the first movement of Nielsen's violin concerto is effectively in sonata form, unlike the double exposition form of the Beethoven Op. 61. Each of the solo violin entrances with the principal theme, however, threatens the stability of key. The soloist, for instance, enters in E-flat major in the recapitulation. The movement has a continually developing sense of momentum. In chapter two, we will examine how a similarly coded gesture is used to disrupt its normative position within a musical structure.

The second section of the concerto starts with a *Poco adagio*, which is introspective in character and in a two-part form. The sections are clearly indicated with key signature changes. The movement has an elusive harmonic scheme supporting the B-A-C-H motif from J.S. Bach's Fuga B.W.V. 849 from *The Well-Tempered Clavier* that

Partita in D Minor, B.W.V. 1004. See Daniel Grimley, "Carl Nielsen's 'Historicist Modernism': Gesture and Identity in the *Chaconne for Piano*," in *Musikvidenskabelige Kompositioner: Festskrift til Niels Krabbe 1941–3. oktober–2006*, ed. Anne Ørbæk Jensen, et al. (København: Det Kongelige Bibliotek, 2006), 489-501.

dominates the melodic content of the first half of the movement. The second part of the movement is in A major, but continues in *a tempo, ma tranquillo*. The final bars of the movement present a typical Nielsen fade-out transitional gesture that seamlessly leads into the finale. The last movement, *Allegretto scherzando*, provides the light finish to an otherwise weighty work. This finishing mood is a trait found in both of Nielsen's sonatas for violin and piano. In fact, the *finales* of each of these works are in a dance-like triple meter.

Nielsen's gift for capturing human temperaments is as apparent in this concerto as it is in his *Maskarade* and Second Symphony, "The Four Temperaments." The first movement, *Allegro cavalleresco*, provides an instance of Nielsen's heroic voice. In the *Vejledning til Indstudering og Fortolkning af Carl Niensens Violinværker og Kvintet for Strygere* [Guide to the Study and Interpretation of Carl Nielsen's Violin Works and Quintet for Strings], Emil Telmányi explains that Nielsen envisioned a particularly well-coiffed Austrian officer who stands in attention.³⁶ In a letter to his wife, Nielsen describes that work is going well with the Violin Concerto and that the last movement is "a kind of half-sweet, half-jolly, vacillating movement, nearly without purpose, but good and charming like a sincere smiling idler in his best moment."³⁷

Sonata for Violin and Piano, Op. 35 (1912)

Nielsen composed the Op. 35 sonata in a short span of the summer months in 1912. The sonata was composed in the wake of a very productive period of writing that

³⁶ Nielsen has a habit of adding unusual character descriptions to otherwise traditional movement titles, such as that of of E-flat quartet finale, *Allegro coraggioso* (1900).

³⁷ Letter from Carl Nielsen to Anne Marie Carl-Nielsen dated November 11, 1911 in Schousboe, *Dagbøger*, 313.

not only included his Violin Concerto, but also his well-received Third Symphony. The only other work dating from 1912 is his *Parafrase på "Nærmere, Gud, til dig,"* [Paraphrase on "Nearer my God to Thee"] composed for a commemorative public service for the victims of the *Titanic*. Two of the manuscript sources for Nielsen's Op. 35 contain fragments of works written before and after, such as the *Canto Serioso* for horn and piano. Several bars of the first movement appear sketched in pencil on the fair copy of the *Børnehjælpsdagens Sang, "Vi Børn, vi Børn,"* composed in 1911. This may indicate that Nielsen was in the beginning stages of work on the sonata before he was asked to write the *Paraphrase*. Instead of viewing the sparseness of work from that year as a lack of inspiration, perhaps we can see this as a busy time of reflection and concentration: he conducted programs of his works, including the premiere of his third symphony and his violin concerto in his native Denmark (same concert); traveled to conduct his works abroad (Amsterdam); and, out of financial necessity, took as many Royal Orchestra conducting engagements as possible.³⁸ The same summer, Nielsen had a reunion with his father and brothers, one of whom had moved to Australia, and another, to the United States.³⁹

The sonata was written for the occasion of pianist Henrik Knudsen's recital to be presented in Odd Fellow Palæets Small Hall in 1913. The violinist slated to play the

³⁸ "I have had so much to do at the theater that I had to work like a pirate with this sonata." This is from a letter dated September 14, 1912. Fellow, *Brevudgaven*, 334.

³⁹ A photograph of the four brothers and their father, taken in Esbjerg, is reproduced in Fellow, *Brevudgaven*, 304. Perhaps significantly, too: Nielsen was contacted by his illegitimate son, Carl August Hansen, in 1911-12. This son studied violin in New York, and judging from a letter written in October 1911, Nielsen had written to him about violin instruction. It will be interesting to violinists that in Carl August's reply, he mentions that he studies with a violinist with the New York Philharmonic, that he has studied Kreutzer and Fiorello etudes, and was currently playing a sonata by Rust and concertos by Mendelssohn and Bruch. *Ibid.*, 144-146. Structural influences from the Mendelssohn and Bruch can be identified in Nielsen's concerto, so I speculate that Nielsen's illegitimate son may be the unacknowledged dedicatee of the violin concerto.

concert was the same violinist who premiered Nielsen's Violin Concerto, Peder Møller. However, Møller became ill and Axel Gade, the son of composer Niels Gade, filled in for the performance. Nielsen's sonata appeared among works by Chopin, Mozart, Liszt, Strauss, Wolf, and Schubert. It finished the first half of the program (with Mozart and Schubert).⁴⁰ The sonata's central location, along with the four songs presented by the pianist with Elisabeth Dons, gives the work special weight in the context of the program. This placement plays a role in the understanding of the work that I present in the next chapter. We know that Nielsen played the violin part of this sonata for colleagues while working through revisions, though he never performed this sonata in a public setting. Emil Telmányi recounts hearing the composer play the sonata in 1913 with Henrik Knudsen in his *Guide*. He describes his surprise at hearing the composer play the sonata because he had not known that the violin was his instrument.

Præludium og Tema med Variationer, Op. 48 (1923)

Erno Dohnányi's critique in 1922 of Nielsen's Violin Concerto sparked a response from the composer. In a letter to his son-in-law, Emil Telmányi, the composer defends his concerto, but suggests that he could "imagine writing a different movement instead of the *Rondo* (perhaps a theme and a series of variations??)."⁴¹ This exchange is frequently viewed as being among the sources of inspiration for the *Præludium og Tema med Variationer, Op. 48* for solo violin. However, Nielsen was already fascinated by theme and variation form at the time. His *Chaconne* for piano (1916-17), *Tema med Variationer Op. 40* for piano (1917), the last movement of the Wind Quintet, Op. 47

⁴⁰ Ibid., 424.

⁴¹ Møller, *Breve*, 222.

(1922), and the last movement of the Sixth Symphony (1924-5) are all variations. It may, perhaps, be better to see this work as a blending of ideas. He had promised Telmányi that he would write a solo work for him after having heard him perform the solo violin works of J.S. Bach, and the idea of variations seemed to suit the purpose. Musicologist Daniel Grimley has convincingly argued that Bach's *Ciaconna* from the Partita in D Minor, BWV 1004 is the structural inspiration for Nielsen's *Chaconne* for piano.⁴² It is possible that Nielsen got the idea for the violin variations from the notion of the famous *Ciaconna* that he heard Telmányi perform and to which the Op. 48 was often compared by contemporary critics, but the structure of the finale to Nielsen's Wind Quintet, a prelude and theme based on a Danish hymn with variations, is a more likely candidate.

The Op. 48 was written for Telmányi's debut tour of London in 1923. Nielsen was also presenting a concert in London, so the occasion for the composer to write the solo work promised to his son-in-law had finally arrived. This work is among the very few of Nielsen's works to be premiered outside of Denmark. Nielsen had been invited to London under the patronage of Danish-born Queen Alexandra. It is no surprise that Nielsen would attempt to honor the common Danish heritage in the newly-written work for the occasion. At the time that Nielsen wrote the *Præludium og Tema med Variationer*, the composer was interested not only in variation form, but also in the Danish *folkelig* song tradition. The structure provided the circumstance for the composer to not only exhibit his ability to write a substantial set of variations for the violin, but also to put the Danish song tradition at the heart of the work.

⁴² See specially Grimley, "Carl Nielsen's 'Historicist Modernism,'" 490-494, and "Carl Nielsen's 'Tonality, Clarity, Strength': Gesture, Form, and Nordic Identity in Carl Nielsen's Piano Music," *Music & Letters* 86, no. 2 (May 1, 2005): 210-215. Nielsen's piano work is not exact quotation, as in Ferruccio Busoni's. Nielsen and Busoni were friendly acquaintances.

While the theme itself may be accessible, the prelude of the work is one of Nielsen's most imaginative movements. It is frequently cited as the composer's first attempt at atonal writing.⁴³ Nielsen's preludes to instrumental works follow the tradition of the prelude as a freely-composed episode, replete with improvisatory figurations and chromaticism. Though the work appears experimental, it is precisely the location for Nielsen to explore the outer boundaries of harmony and timbral effects of the violin. And, Nielsen tends to stretch his limits in both respects in his prelude movements. The prelude of the violin concerto, for example, establishes a sense of chaos that gradually moves to a greater sense of order, taking melodic shape while retaining fantasia-like flexibility. The *Allegro cavalleresco* that follows establishes structural and harmonic order. The prelude of the final theme and variation movement of the Wind Quintet also tests harmonic boundaries. The chromaticism is relieved at the onset of the theme, which is based on Nielsen's familiar melody for the Danish hymn, *Min Jesus, lad mit hjerte få*, that the composer wrote a few years prior to writing the quintet. The prelude for the theme and variations for solo violin follows a similar trajectory, but is more extreme in harmonic and timbral effects than the earlier works.

Telmányi speculates that Nielsen was guided by the violin while composing the *Præludium og Tema med Variation*, rather than his usual strategy of composing at the piano. The suggestion bears weight, given that, despite being technically difficult for the violinist, the work lies extremely well on the instrument and explores particular pitch and gestural combinations particular to the instrument. Emil Telmányi premiered the work on June 27th, 1923 in London's Aeolian Hall. The Danish premiere took place on October 1st

⁴³ Jan Mægaard, "1923 – The Critical Year of Modern Music," in *Carl Nielsen Companion*, Mina Miller, ed. (Portland, Or: Amadeus Press, 1995): 96-115.

of the same year in the small hall of Odd Fellow's Palæet in Copenhagen. Both performances were successful with critics and audiences. Critics were delighted by the work and commended Telmányi's ability to tackle its virtuosic feats. Danish critics praised the appeal of Nielsen's theme for its affinity to the composer's Danish songs.

Preludio e Presto, Op. 52 (1928)

Nielsen's last work for solo violin, the *Preludio e Presto*, began as a public tribute honoring the sixtieth birthday of Nielsen's close friend, Fini Henriques. A few lines of music, titled "*Praeludium for soloviolin*" and underscored by a birthday dedication to his friend, appeared in the Danish newspaper *Politiken* in December of 1927. Valdemar Fini Henriques (1867-1940) was a Danish violinist and composer in Nielsen's close circle of acquaintances. Both Carl and Fini studied with Danish violinist Valdemar Tofte (1832-1907) in Copenhagen. The influential violinist and pedagogue Tofte studied with the famous Joseph Joachim in Berlin and brought the Joachim method of violin bowing to Denmark. Most of the violinists of the Royal Danish Orchestra at the turn of the century had studied with Tofte. This pedagogue sent many of his students for further study with the master teacher Joachim, including Anton Svendsen, the violinist who premiered Nielsen's Op. 9 sonata. At the time of Nielsen's study abroad, Fini Henriques was a student of Joachim's at the Hochschule in Berlin, and during Nielsen's stay in Berlin, the composer spent a significant amount of time with Joachim and Henriques.

In the dedication lines in the 1927 *Politiken*, Nielsen writes about his memory of Fini Henriques's performance of the first movement, *Adagio*, from J.S. Bach's Sonata for Solo Violin in G Minor, BWV 1001. The opening gesture of Nielsen's prelude is almost a mirror of the *Adagio*, but continues as a free fantasy. Nielsen's birthday greeting is only

a fragment, indicated by the abbreviation *o.s.v.* (*og så videre*, meaning etcetera) at the end. When Emil Telmányi saw the fragment in the paper, he contacted the composer to ask if he had written another work for solo violin. When he learned that it was indeed only an initial idea, Telmányi insisted that the composer finish it for him, which Nielsen did by March of the following year.⁴⁴ Thus, the *Preludio e Presto* came into being and became Telmányi's piece. The violinist and composer were in constant contact during the composition of the work, and Nielsen incorporated many of the violinist's suggestions. This work bears more interpretive markings than any other work by the composer, indicating the complementary relationship between the composer and his intended performer. Telmányi's stakes a claim as an authorized interpreter of Nielsen's violin works not only in his *Guide*, but also in his editions of these works. In the Opp. 48 and 52, it is not always entirely clear whether the markings are Nielsen's own or Telmányi's editorial suggestions.

The first performance of the work took place in a concert produced by *Foreningen Ny Musik* on April 14, 1928. Critics present remarked on its modern qualities as well as aligning the work in the tradition of J.S. Bach's works for solo violin. The work initially paid homage to Fini Henriques's interpretation of the *Adagio* from Bach's Sonata in G Minor for unaccompanied violin, but grew into a larger work consisting of two movements. As mentioned above, the opening gesture of the prelude is almost a mirror of the opening gesture of Bach's *Adagio*. The final movement of Bach's work is titled *Presto*, so the work engages with Bach on two levels. Not only does the work honor a particular violinist's performance of Bach's work, but the final version honors the first

⁴⁴ The fair copy bears the completion date March 28, 1928.

and last movements of Bach's sonata, even if this is more in name than an actual *Bach redivivus*.⁴⁵

Temporality and Tradition

Nielsen pays homage to Bach in many of his works, often topically as we saw overtly in the second movement of the violin concerto, but also structurally, as Grimley advocates in his analysis of the *Chaconne* for piano. In fact, each of Nielsen's violin works exhibits the influence of the baroque master in various ways, from inspiration, as was the case with the *Preludio og Presto*, to quotation, as we saw in the use of the B-A-C-H motive in the violin concerto, to the initial contrapuntal texture in the first movement of the Op. 35 sonata. But Nielsen's reverence of past styles and forms is not limited to baroque gestures. In fact, the interplay of past and present in Nielsen's works is far more complex than stylistic allusion. The result of this interaction reveals a far more nuanced view of Nielsen's style than static notions of the composer as a symphonist or a nationalist.

The relationship between time and music is a rich subject, deserving of deeper scrutiny than the scope of my current project allows, because the character of time, to borrow theologian Jeremy Begbie's phrase, "has proved stubbornly resistant to comprehensive explanation or description."⁴⁶ Rather than introduce the extensive literature concerning music and time, I will outline three principal areas of discussion as they function in Nielsen's works for violin. These are structural references that mimic

⁴⁵ Critic for *Politiken* Hugo Seligmann commends Nielsen's work in his review following the première, claiming that Nielsen has become the "*Bach redivivus* of the solo violin sonata." Kirsten Flensburg Petersen, *Carl Nielsen Udgaven*, Series II, Vol. 10, *Chamber Music I*, Lisbeth Ahlgren Jensen, Elly Bruunshuus Petersen, and Kirsten Flensburg Petersen, eds., (Copenhagen: Edition Wilhelm Hansen, 2004), xxi.

⁴⁶ Jeremy Begbie, *Theology, Music and Time*, (Cambridge: Cambridge University Press, 2000), 29.

concepts of temporal consciousness, topical references to the music of a past historical style, and temporally-coded musical events. First, temporal consciousness, such as that of future-oriented modern time, exerts a degree of influence on musical structure, whether deliberate or intuited. Musical structures exhibiting a temporal consciousness can in turn be used topically, such as in manipulations of sonata form. Musicologist Karol Berger identifies the marked shift in musical structures in the second half of the eighteenth century as the direct result of a shift in modern temporal consciousness. He states that it is in the eighteenth century that music becomes temporal in the linear, future-oriented terms of modernity.⁴⁷ We will see how Nielsen manipulates this temporal consciousness in his Sonata for Violin and Piano, Op. 35 in the following chapter.

Second, time (in the sense of an age) can be presented or implied topically, for example in the use of baroque gestures in post-baroque music. An allusion to the style of a former age or musical tradition becomes a component of the dramatic meaning of the work. Daniel Grimley borrows Martha Hyde's terminology when he describes the tendency to refer to a past style as "metamorphic anachronism" as a refinement of the notion of neo-classicism in early twentieth-century music.⁴⁸ Allied to this, because quotations of traditional music styles give the impression of a direct link with the past, or at least aim to provide a sense of continuity with the past, references to these are categorically related to the idea of an accommodation of the past in a present musical mode. Chapter three examines two contradicting stylistic temporal references within

⁴⁷ Karol Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity* (Berkeley: University of California Press, 2007), 179.

⁴⁸ Grimley, *Carl Nielsen and the Idea of Modernism*, (Woodbridge: Boydell, 2010), 185, and in his discussion of Nielsen's *Chaconne* in "Carl Nielsen 'Historicist Modernism,'" 489-490.

Nielsen's *Præludium og Tema med Variationer*, Op. 48: an assertive modernist voice appears in dialogue with the reassuring voice of the Danish *folkelig* tradition.

The final area of discussion is a sub-category that links elements of the first two. "Temporal coding," a term that I borrow from Robert Hatten, refers to passages of music that suggest the quality of beginning, ending, recalling, or anticipating.⁴⁹ These events contribute to the experience of a musical work as a form of narrative. In his Op. 35, Nielsen uses temporally-coded events to intervene in the conventional means of ending a work that follows a classical structure, as we will see in the next chapter. I also expand Hatten's term, using it in reference with moments in music that allude to past musical styles, as in the opening of Nielsen's second sonata, which mimics baroque counterpoint. These moments refer to a musical tradition that supports a topical reading of musical content. Ostensibly, traditional musics, such as the Danish *folkelig* song tradition (considered a living tradition) are temporally-coded by retaining a direct link with the past, even if this link, under closer examination, is only an illusion.

The fourth chapter takes a different look at temporality and tradition. Here, I step back from Nielsen's scores to present a historical view of the reception of his violin works through the lens of one of the composer's principal interpreters, violinist and conductor Emil Telmányi. However, this figure presents a particular problem because of his familial relationship to the composer as his son-in-law, staking claim to the status as an authentic, composer-sanctioned interpreter of Nielsen's music. As a trusted interpreter and ardent supporter of his father-in-law's music outside of Denmark, Telmányi was in the position to influence how Nielsen's music would be performed and thus received by

⁴⁹ Robert Hatten, "The Troping of Temporality in Music," in *Approaches to Meaning in Music*. Almén, Byron, and Edward R., Pearsall, E., Eds., (Bloomington: Indiana University Press, 2006), 62.

future generations. The younger musician's stamp on Nielsen's music, however, includes questionable revisions and false testimony. Despite Telmányi's complicated status as a Nielsen authority, his *Guide*, written when the violinist was 90 years old, offers a window into his relationship with Nielsen and his experiences with this portion of the composer's repertoire.

CHAPTER II

“*MOZART OG VOR TID*”: THE SONATA FOR VIOLIN AND PIANO, OP. 35

There is still a residuum of music-lovers who regard all that Mozart ever wrote as equally inspired. An old-fashioned, cultured, and nice sort of people who meet together and, perhaps, celebrate Mozart's birthday over a cup of tea. These nice people will then play the slightest of his sonatas and symphonies for one or two performers, and are happy every time they are *not* surprised.⁵⁰

Nielsen makes the above complaint about blind admiration of tradition in his 1906 essay “Mozart og vor Tid” [Mozart and our Time].⁵¹ Nielsen asks his readers to consider whether Mozart's music is relevant to present and future generations. The works under discussion have lost any sense of novelty for these nice, cultured people, yet continue to be revered by them. Nielsen admires Mozart, explaining that there is much to gain from an immersion in his music.⁵² He praises Mozart's orderliness in his orchestration and modulation, but freedom with form, particularly sonata form. While appearing free, however, “the whole thing progresses with such confidence and order that one never for a moment gets confused or loses the thread.”⁵³ This demonstrates that Nielsen, in fact, considers sonata form a structure that progresses and follows a *line* of thought. Nielsen esteems Mozart's apparent ease in handling this challenge in the difficult sonata form [*vanskelig Sonateform*]. He encourages his readers to actively engage with Mozart's music, rather than act as passive receivers of tradition. The following chapter discusses an example of Nielsen's use of a Viennese classical structure in novel terms, displaying

⁵⁰ Reginald Spink's translation from Nielsen's “Mozart in Our Time,” originally written in 1906, in *Living Music*, 16. See also “*Mozart og vor Tid*,” in Fellow, *Samtid*, 78-86.

⁵¹ Nielsen included this essay in *Levende Musik*.

⁵² He makes notable exception of Mozart's church music because, in his opinion, this repertory has had no effect on the development of church music.

⁵³ “...og dog skrider det hele frem med en saadan Sikkerhed og Orden, at man intet Øjeblik forvirres eller taber Traaden,” in *Samtid*, 81.

innovation as a variable component of tradition in the Sonata for Violin and Piano, Op. 35 (1912).

The ending of Nielsen's Op. 35 sonata is conspicuously unconventional. In fact, it may be possible to say that it does not end at all. The final gesture of the *finale* (*Allegro piacévole*) begins as a rude interruption, like a protest to a joke taken too far, and disintegrates into a fading *diminuendo* without clear resolution. To further complicate matters, the musical material of the closing gesture is only tenuously related to preceding material in the work and does not provide a logical or *expected* conclusion based on what came before it. Closure, in more conventional compositions, is most evident with a gesture that resolves preceding material, serving as the conclusive punctuation to the musical material that came before it. This punctuation is usually articulated with a cadence. Various combinations of elements such as harmonic resolution, textural shifts, metrical placement, dynamics, tessitura, produce different strengths of cadence. The finishing cadence typically provides the strongest sense of resolution, and Nielsen has a tendency to close works with strong rhythmic iterations.⁵⁴ But the ending of the Op. 35 is, in effect, an ellipsis. In a conversation with his student Ludvig Dolleris about the unusual ending of the sonata, Carl Nielsen was reported to have said: "It is actually peculiar that one only has so few ways to finish a piece of music. Really only by degree of 5th and 4th."⁵⁵ Nielsen comments on closing harmonic motion in this statement, although he disrupts the concept of closure on much more than just a harmonic level in the Op. 35

⁵⁴ Two exceptions are the endings of Nielsen's Clarinet Concerto, Op. 57, and the Helios Overture, Op. 17, the ending of which is explained by the work's programmatic content.

⁵⁵ "Der er egentlig mærkeligt, at man kun har saa faa Maader at slutte et Musikstykke paa. Egentlig kun 5th og 4th Trin." Ludvig Dolleris, *Carl Nielsen: En Musikografi* (Odense: Fyns Boghandels Forlag, Viggo Madsen, 1949), 188. This conversation is reported by Dolleris to have taken place in the time surrounding the composition of the sonata.

sonata.⁵⁶ On a separate occasion, Thorvald Nielsen recalls having overheard violinist Fini Henriques declare to Carl Nielsen that the ending of the sonata was “mere affectation.”⁵⁷ Evidently, the composer defended his work. He is reported to have responded that without this particular ending, “the sonata would collapse like a house of cards.”⁵⁸ Nielsen’s wife, the Danish sculptor Anne Marie Carl-Nielsen, described the sonata as “peculiar, like a fascinating September cloud...”⁵⁹ I like to call it a fade-out gesture.

The fade-out gesture found in the last twenty bars of this sonata is not an anomaly in Nielsen’s oeuvre, but its placement is.⁶⁰ Why might Nielsen move such a gesture to the concluding moment of a sonata? Similar moments of musical construction appear in his other works primarily as moments of transition, but unlike the ellipsis left at the end of the Op. 35 sonata these fade-outs are always followed by new material or with some kind of conclusive punctuation. Nielsen employs fade-out gestures at the end of the stage version of his overture to *Maskarade* and in his *Violin Concerto*, Op. 33.⁶¹ In the opera overture, the fading gesture dissolves into the opening of the first scene of Act I. In the

⁵⁶ Final gesture stands as an ““if” clause” or protasis, to never be followed with the apodosis

⁵⁷ Thorvald Nielsen, “Some Personal Reminiscences,” in *Carl Nielsen: Centenary Essays*, Jürgen Balzer, ed., (Copenhagen: Nyt Nordisk Forlag, 1965), 8.

⁵⁸ Ibid.

⁵⁹ John Fellow, *Brevudgaven*, Vol. 4, (København: Multivers, 2008), 328. Letter from Anne Marie Carl-Nielsen to Bodil Neergaard, September 12, 1912.

⁶⁰ Rather than treat this ending as an anomaly that sets the stage for further explorations by Nielsen with form, I prefer to examine why Nielsen might move a gesture that he used in other works. The final closing gesture relates to his preceding works, especially in dramatic genres (vamp formulas, transitions for scenes).

⁶¹ The sonata was written in the year after Nielsen had conducted four performances of *Maskarade* and the year after he composed the *Violin Concerto*. In 1910-11, Nielsen conducted *Maskarade* four times and in February of 1912 made plans to condense acts 2 and 3, linking them with an orchestral interlude that Nielsen describes as like applying a bandage.

concerto, Nielsen places a final eighth-note D major chord in *fortissimo* as an exclamation point to the end of a quadruple *pianissimo* fade out gesture.

The closing moments of a linearly-directed musical work, such as the Op. 35, have a privileged position with regard to informing how to read and understand the preceding musical information within the movement, because the structure depends on cause and effect among internal events. The ending is very often the ultimate goal or resolution of the events of the work. Within a multi-movement work, the *finale* serves this role on a monumental scale.⁶² Nielsen misdirects the final section of the last movement of the Op. 35 by using a transitional type of gesture to close the sonata, undermining the usual framework of temporally-coded musical events. His tampering with the order of events in the Op. 35 is an outstanding moment in his output, in any genre, to this point in his career. Its formal effect implies a linearly-oriented perspective, only here, without tonal resolution.⁶³ Nielsen's "fade-out" gesture of the Op. 35 denies the work concrete conclusion, leaving the sonata in a state of what musicologist Daniel Grimley calls structural decay.

The final movement of the Op. 35, Grimley argues, "enacts its own process of reduction in which the fundamental element of the work's compositional material is revealed in its most inert state."⁶⁴ This depends on his view of the work as a linear-modulatory process presented in the germinative opening bars of the work that "establish

⁶² Michael Talbot investigates the role of a finale in a multi-movement work in his *The Finale in Western Music* (Oxford: Oxford University Press, 2001).

⁶³ Tonality and harmonic function are no longer the elements (holdovers) from Enlightenment-Romantic structures that serve Nielsen's music as familiar ground in the "space of experience." The only parameter that holds with any consistency is thematic construction.

⁶⁴ Daniel Grimley, "Organicism, Form and Structural Decay: Nielsen's Second Violin Sonata," *Music Analysis* 21, No. 2 (July 1, 2002): 200.

a normative pattern of textural and harmonic behavior for the rest of the work.”⁶⁵ This analysis brings the last movement in dialogue with the first, but does not sufficiently explain the *effect* of the inconclusive final gesture.⁶⁶ The sonata depends on the linearly-directed syntax of tonal processes, without the guiding, hierarchical force of diatonic tonal motion, as Grimley elucidates. In this light, it is inappropriate to attempt to hear the linearity of the sonata within the terms of tonal function, but it would be equally inappropriate to deny its linear structural force. Thematic processes and cadential gestures provide the most significant force in the immediate understanding of the work as linear. While the closing gesture of the *Allegro piacévole* is not the only element of the work that breaks with convention, the process of highlighting this feature provides the means by which to examine Nielsen’s manipulation of musical form as, more generally, an expression of early twentieth-century modern time consciousness.

Modern time consciousness is as varied a concept as it is elusive, and thus, an overview of movements in theories of time and experience may help us better frame the lineage as Nielsen inherits it. The temporality present in the design of much of Nielsen’s music is linear, and this temporal consciousness has its roots in Enlightenment thought. (This is not necessarily true for the nature of the *content* of Nielsen’s structures, as we will see in the next chapter.) Kant observes that formal time is pre-conditioned and intuited, and that “the future ... implies different and new things.”⁶⁷ But, these new things in the future are anticipated. Actions in the present can affect the outcome of these events

⁶⁵ Ibid., 178.

⁶⁶ Grimley’s term, normative pattern, implies that there is a uniform process at work within the sonata. But, this eliminates the element of surprise as a structural possibility. Surprise becomes an important dramatic component over the course of the Op. 35.

⁶⁷ Koselleck, *Conceptual History*, 113.

based on the observation of past events. This indicates a linear conception of time, and it is this temporal orientation that directly influences the structural processes, or more accurately, their disruption, in Nielsen's Op. 35. However, Kant's *Critique of Pure Reason*, though influential in Germanic thought (and indirectly Danish thought), was already approximately a century old by the time Nielsen left rural Fyn to study in cosmopolitan Copenhagen. The Danish capital had already seen critiques of Kant and, particularly, his follower Hegel, in the writings of Søren Kierkegaard. This Danish figure, through his pseudonym Vigilius Haufniensis (1844), describes temporality as the concept "whereby time constantly intersects eternity and eternity constantly pervades time."⁶⁸ And, the future holds the contents of past and present, signifying a whole. He placed the idea of "the moment" at the center of the discussion to dissect time as a succession of divisions:

If time is correctly defined as an infinite succession, it most likely is also defined as the present, the past, and the future... However, precisely because every moment, as well as the sum of the moments, is a process, no moment is a present, and accordingly there is in time neither present, nor past, nor future.⁶⁹

The three divisions of time, however, can only be true if they are spatialized, or represented quantitatively. The moment, Vigilius Haufniensis claims, is a pivotal concept in Christianity which made all things new. For this author, this is the fullness of time [*tidens fylde*]: the moment as the eternal.

Let us return to Nielsen's essay, "*Tidens Fylde*," in which the focal point of his discussion is the question of originality or novelty in art. He explains that while it is the historian's job to show the peaks of human achievement in art, these have little effect on

⁶⁸ Søren Kierkegaard, *Concept of Anxiety*, pseud., Vigilius Haufniensis, in *The Essential Kierkegaard*, Howard V. Hong and Edna H. Hong, ed. (Princeton, N.J.: Princeton University Press, 2000), 152.

⁶⁹ *Ibid.*, 149.

the processes of life. Even if such works signify the highest achievements, it is human not to be satisfied, “thirsting as we do more for life and experience than for perfection.”⁷⁰

Conversely, Nielsen explains that the quest for originality is ultimately misguided if it is simply the opposition to former models. This is because novelty is, in reality, only a guise. Originality is found only in the *mode* of expression, and it cannot disrupt the course of time.⁷¹ The mistake, Nielsen observes, is to focus on unimportant elements, such as ensemble size or experiments in tone color. But this does not necessarily involve a return to former models. Instead, Nielsen advises that:

We should cease to reckon with either the old or new. But woe to the musician who does not have his eyes about him; who fails alike to learn and love the good things in the old masters and to watch and be ready for the new that may come in a totally different form from what we expected.⁷²

The composer suggests that it is only when equipped with familiarity with past models can the truly novel become apparent. In his Op. 35, we observe this in action. Nielsen uses a traditional form, what he learned from the old masters, but in a way that we do not expect. He disrupts the conventional order of linear temporal consciousness.

This brings us to the question: what does time consciousness mean with regard to musical structure? To begin, temporality implies tense, or a relationship among past, present, and future. This is described in the linear, chronological model of temporality as the irreversible movement from a past that has already taken place, to being in a present, to an anticipated future. This perspective influenced historical thinking and musical

⁷⁰ Spink, *Living Music*, 72.

⁷¹ “The commotion comes full circle in the end and no catastrophe has happened, because one must not forget that what we call progress [*Udvikling*] is in reality only cycles and circles. It is only the circles’ color, not their form or path that is distinct in the different ages.” *Samtid*, 344.

⁷² Spink, *Living Music*, 74.

structure largely after the second half of the eighteenth century, but as we saw in the discussion of Kierkegaard above, had been called into question even during Nielsen's lifetime.⁷³ In a musical structure, the linear conception of time influenced the way in which composers arranged events within the work such that they anticipate and fulfill expectations.⁷⁴ Karol Berger claims that music became temporal in this manner by the end of the eighteenth century. In this chapter, I seek to identify ways that we can interpret Nielsen's Op. 35 as evidence of the intensification of this linearly-directed quality to its ultimate consequence.

I must make a distinction before continuing to describe the time consciousness that appears in the Op. 35 sonata. Nielsen depends on the expectations that listeners indoctrinated in Western art music have when hearing the sonata, indicating tradition. As already mentioned, thematic processes and cadential gestures signal formal structure. But, the perception of these depends on acquaintance with past models that employ similar processes. The structure of the Op. 35 sonata functions as a revision of inherited, well-established formulae, but asserts a self-aware break with convention. Nielsen uses the terms of tradition as a means of unobtrusive subversion.

My goal is not to parse out the motivations (Judeo-Christian views, Enlightenment rationalization) for the linear temporal orientations in Western modernity, but to observe how these ideas are manifest in musical forms and in Nielsen's Op. 35 in

⁷³ Herbert Butterfield calls this perspective into question in 1931 in his *Whig Interpretation of History*, (New York: Norton, 1965).

⁷⁴ An immediate example is classical antecedent and consequent phrasing where the consequent provides the resolution and balance to the problem set forth in the antecedent.

particular.⁷⁵ Karol Berger in *Bach's Cycle, Mozart's Arrow*, argues that a linear temporal disposition became prevalent in the eighteenth century, describes it in historical terms as modern temporality and musical terms as “Mozart’s arrow,” and shows how it is manifest in musical form in late eighteenth-century works.⁷⁶ It is possible to observe an intensification of the linearly-directed motivations of late eighteenth-century classicists in succeeding generations. In fact, the temporal foundation for the structure of Nielsen’s sonata is found in Viennese classicism of the late eighteenth century. Raymond Monelle describes this foundation as “progressive, goal-oriented time.” He continues to explain that this type of time in a musical structure moves “from motive to motive, creating a remembered past and the possibilities of reprise, narrative structure, climax, and dénouement.”⁷⁷ Memory and history are significant elements within the musical formulae exhibiting the features of modern time consciousness, but they are subservient, and function according to the forward direction of linearly-conceived music.

Raymond Monelle and Karol Berger are among recent scholars to deal with the linear model in music as a manifestation of eighteenth-century temporal consciousness. Monelle describes Classical music as demonstrating a balance between lyric (static) and progressive temporalities, thereby acknowledging the importance of progressiveness in musical structure. He outlines this balance as a dialectic in which “Classical themes

⁷⁵ For instance, Blumenberg reacts to Löwith’s argument that the notion of progress is actually located within Judeo-Christian interpretations of time and eschatology. So, “modernity” actually begins at the end of antiquity. See introduction to Hans Blumenberg, *The Legitimacy of the Modern Age*, (Cambridge, Mass: MIT Press, 1983).

⁷⁶ Karol Berger, *Bach's Cycle, Mozart's Arrow*. Robert Levin constructs an antithesis to Berger’s claims in his review of Berger’s book. Robert Levin, review of *Bach's Cycle, Mozart's Arrow*, by Karol Berger, *Journal of the American Musicological Society* 63, No. 3 (Fall 2010): 658-684.

⁷⁷ Raymond Monelle, *The Sense of Music: Semiotic Essays* (Princeton, N.J.: Princeton University Press, 2000), 100.

subsisted in lyric time, while Classical form accomplished progressive time.”⁷⁸ Berger distinguishes the pre-modern time consciousness in the works of J.S. Bach from the arrow of Mozart. Berger’s analysis of the musical arrow stops, chronologically speaking, with the works of Beethoven and Schubert, though the forms of late-eighteenth century works remained influential over later generations, as Nielsen’s violin sonatas demonstrate. Berger does not directly address the complicated position of temporal consciousness in the nineteenth century. Monelle, on the other hand, describes the *content* of nineteenth-century “temporal dynamic” in art as “a world in which the moments of present time are transposed into the past or the future; in which all love and romance seem beyond the subject’s grasp, lost in the personal or historical past, where passages of terrible sweetness are always touched with nostalgia and regret” such that a “temporal dialectic,” that we saw in Classical structures, “meets an ontological and sentimental dialectic.”⁷⁹ The present moment becomes meaningless: the past and the future are the “infinitely desired and feared” loci.⁸⁰ Rather than the Classical balance between lyric and progressive temporalities, nineteenth-century musical structures reveal the conflict between these. Progressive time signifies struggle and creates structural tension. Berger’s distinction between the eternal time of Bach’s cycle and the earthly time of Mozart’s arrow is no longer in such clear terms, especially, the later nineteenth century, but this does not mean the distinction does not appear at some level.

Monelle focuses on the notion of closure to explain how temporality functions syntactically as well as semantically in music. This is a crucial distinction to make when

⁷⁸ Monelle, *Sense*, 110.

⁷⁹ *Ibid.*, 115.

⁸⁰ *Ibid.*, 116.

we describe the structural function of a temporally-coded section of music, as we see in the final moments of Nielsen's sonata. Monelle explains that musical structures in conventional styles end with closure, "the grammatical completion of a phrase."⁸¹ However, a closing gesture may not appear in its proper position as closing material, as he shows in Robert Hatten's example of the plagal cadence as "past-oriented material" at the start of Mendelssohn's *Midsummer Night's Dream*.⁸² Monelle continues to explain that closure gained a new role at the turn of the nineteenth century, as can be seen in the music of Beethoven. He suggests, citing the words of Asafiev, that a return to tonic is no longer simply the "formal resolution of dissonances" in Beethoven's music, but reassigned as a "sphere of affirmation, of firm conviction."⁸³ This is not the appropriate way to describe the final events of the Op. 35. Not only is there no return to tonic in this sonata, but there is no affirmation of a new key as the real tonal goal (read here Robert Simpson's progressive tonality) to function as the final apotheosis of the work.

The last gesture of the *Allegro piacévole* of the Op. 35 is, instead, temporally coded as a fade-out transitional type. Nielsen often uses this type of gesture found at the end of the sonata as the link between contrasting thematic ideas or sections of music. The musical material repeats as in a loop, although there can be a change in harmony; there tends to be a gradual reduction in voices or forces; the tempo slows or there is an

⁸¹ Monelle, *Sense*, 83. He states that "music usually signifies indexically and every temporal feature of its syntax is available to signify some temporal meaning." He explains that is a problem in temporal theory of music when semantic and syntactic temporalities are not distinguished. To support this idea, he claims that the "successive order of phrases, or elements therein, are not significative of such details on the semantic level," and uses closure as an example.

⁸² Ibid., 83-84. Monelle refers to Robert Hatten, "Music and Tense," in *Semiotics Around the World: Synthesis and Diversity. Proceedings of the Fifth Congress of the International Association for Semiotic Studies Berkeley, 1994*, ed. Irmengard Rauch et al. Berlin: Mouton de Gruyter, 1997.

⁸³ Ibid., 83-4. Monelle quotes Boris Asafiev from *B.V. Asafiev's Musical Form as Process*, transl. and commentary, by James Robert Tull, Ph.D. diss. (Ohio State University, 1976/1942), 765-6.

augmentation of the rhythmic content; and all of these features fade in volume over a *diminuendo*. The static quality of the repeated material builds anticipation while fading away from the prior musical idea. A dramatic instance of this type of gesture appears as the transition from the overture to the first act of Nielsen's opera, *Maskarade*. The final gesture of the stage version of the overture starts with a *più vivo* repetition of a D major arpeggio, a fragment of the "maskarade motif," which is at first written clearly in 6/8 meter for four measures. In the fifth and sixth bar of the *più vivo*, Nielsen truncates this fragment into a hemiola, creating momentum. The motive, then, is reduced to a (satisfying) single eighth-note D major chord at the Tempo I in m. 178b. This repeats three times until a *diminuendo* marking and the direction for the curtain to be raised appear two measures later. After this point, the D major chord is repeated over the *diminuendo*, while the lower strings drop an octave, the winds and brass instruments drop out, and the violins gradually leave out pitches from the chord. Finally, in the last four measures of the overture, the basses drop out completely, as do the horns, and the remaining voices of the string section switch to the *pizzicato* repetition of the D major chord. The violins follow a descending arpeggio until they drop out at the downbeat of the first act. Only the violas and cellos, doubling the pitch of D, continue from the overture into the start of the stage action of the opera. The gesture at the end of the Op. 35 sonata is similar, only there is no first act or new music that follows (Figure 1).

Nielsen deals with temporally-coded music in manifold ways in the sonata. "Temporally-coded events" is Robert Hatten's expression for sections of music that signify particular temporal experiences, such as anticipation or remembrance.⁸⁴

⁸⁴ Husserl's terms for these functions within tonal designs also appear in Monelle's musical discussions. See Monelle, *Sense*, 90-91.

Figure 1: Sonata for Violin and Piano, Op. 35: *Allegro piacevole*, final gesture

The musical score is presented in five systems, each with a violin staff and a piano staff. Measure numbers 245, 250, 255, 261, and 267 are indicated at the beginning of their respective systems. The piano part features a consistent eighth-note accompaniment throughout. The violin part begins with a rest in measure 245, followed by a melodic line starting in measure 246. Dynamics such as *ff molto agitato*, *meno f*, *dim.*, *p*, and *fpp* are used to shape the piece's intensity. Performance markings like *nd* and *ral* are also present. The final measure (267) includes a fermata over the final chord.

Transitions are directional, serving as musical connective tissue. In this way, they are temporally coded as an anticipatory event – or protasis. Cadences are signs of repose or closure, and as such are temporally coded as the conclusion of a musical event. Different strengths of cadential figures combined in a work function in a hierarchy. Hatten

theorizes musical temporality as the way “in which we might characterize temporal experience in music” rather than how we measure musical time through concepts of meter and rhythm.⁸⁵ This indicates a linear, narrative-oriented experience of a musical text. And, Berger claims that by Mozart’s time music had become temporal in the manner that Hatten describes. This also informs how we (as moderns or post-moderns) perceive music. Temporal forms depend on linear time as an irreversible experience. Temporally-coded events can be identified, then, as events that appear in and depend on a particular order, or imply an assumed position in a particular trajectory (projecting anticipation or expectation). Composers use coded gestures in unexpected situations, such as the plagal cadence in Hatten’s *Midsummer Night’s Dream* example, to play with expectations. The term temporally-coded can also refer to topical allusions to past styles, including large-scale formal design functioning as a musical topic, for instance in Daniel Grimley’s case for Nielsen’s *Chaconne* for piano as being modeled after J.S. Bach’s *Chaconne* from the *Partita in D Minor*, BWV 1004.⁸⁶ In the case of the Op. 35, the design and effectiveness of the work depend on its topical relationship to former models as well as the disruption of normative temporally-coded events.

Nielsen’s Op. 35 sonata, despite its unusual features, follows the linearly-directed musical motion of Berger’s arrow until the closing gesture, which thwarts conventional types of closure. Writing about modern time consciousness and historicizing the future-oriented disposition, Jürgen Habermas describes a post-Hegelian impulse to renew modern time consciousness in order to retain or reengage the notion of the future as a

⁸⁵ Robert Hatten, “The Troping of Temporality,” 62.

⁸⁶ Daniel Grimley, “Carl Nielsen’s ‘Historicist Modernism.’”

source of disruption. Habermas uses the metaphor of written histories: historical narratives that promote the modern notion of progress seal the events in causal relationships, culminating at a particular point.⁸⁷ All events included are done so with the goal of showing how they function chronologically in support of the final event of the narrative. However, as Habermas discloses, such narratives remove the possibility of the future as a source for disruption, because the anticipation or speculation of the outcome of events precludes the actual unfolding of an unpredictable future. Berger's model of Mozart's arrow similarly constructs musical form to mimic the idea of progress within musical formal terms. He describes this structure as a "one-*because-of-the-other*" paradigm in which causal events are arranged hierarchically, usually guided through tonal procedures marked by cadences.⁸⁸

Nielsen manipulates the form of the Op. 35 by using the linearity of Mozart's arrow that Berger describes, while extending the future-oriented disposition of modernity beyond the confines of the final barline of the work. This exercises Habermas's notion of a renewal of a modern time consciousness, open to the future, in musical form. An expected or firm conclusion for the work – unlike the end of the effective historical narrative or a work demonstrating Berger's arrow model – never materializes. The shift in modern temporal orientation manifest in Nielsen's Op. 35 is set in high relief when compared to his earlier essays in the genre. Elements of the sonatas, principally through thematic organization and punctuation, determine the ways in which each of these are

⁸⁷ Habermas, *The Philosophical Discourse of Modernity: Twelve Lectures*, Frederick Lawrence, transl., (Cambridge, MA: MIT Press, 1990), 13. He refers to this as the "narcissism of effective-historical consciousness."

⁸⁸ Berger, *Arrow*, 180. Berger deemphasizes key and theme and instead treats these as framed by a cadential hierarchy.

musical expressions of distinct phases of future-oriented, linearly-directed modern time consciousness. Through the consideration of these works with regard to temporal function, we can observe an augmentation of modern time consciousness from musical structures that relate directly to products of the eighteenth century to a distinctly early twentieth-century expression of this temporal disposition.

The first movement of the Op. 35 bears a strong sectional resemblance to the sonata form that Nielsen describes in a lecture presented to the Music Pedagogical Society [Musikpædagogisk Forening] in 1926, “Form og Indhold” [Form and Content]. The sections he lists are: *hovedthema*, *gangsætning*, *sidemotiv*, *coda*, *modulationsdelen* – main theme, transition, second theme, coda, and modulation section (development). Significantly, he does not mention the word *toneart*. In using this structure, he guides listeners through the movement using the expected syntax of a classical sonata, but not the harmonic content.⁸⁹ It is almost as though he needs this in order to get away with his unusual harmonic construction and other idiosyncrasies. Despite the fractured surface of the work, as Grimley describes it, the movement retains thematic consistency with tradition. Even if we bear witness, for instance, to a “sharp cinematic edit that cuts from one scene to a completely different one” in measure 21, the relationship of the content of this new moment to previous material is almost Haydnesque in its motivic similarity to the initial thematic statement.⁹⁰ Rather than “unsettling any sense of smooth narrative” entirely, the entrances of each hand of the piano and the violin part in stretto are actually

⁸⁹ In fact, he briefly refers to a specific performance of the sonata by two “famous artists” who he describes as getting his meaning of the sonata wrong. But, he says, “The two artists performed the sonata with such delivery and seriousness that they nearly convinced me that it was the right concept...” Fellow, *Samtid*, 414.

⁹⁰ The cinematic shift is Grimley’s idea, based on texture as a structural parameter. Grimley, “Organicism,” 180.

variations on a fragment of the opening gesture.⁹¹ These form a tightly bound thematic surface, even if the texture, articulation, and dynamic changes evoke a new affect.

Thematic fragments appear as the connective tissue between the first tenuous cadence (m. 13) and the stretto section. The repetition of the theme in measures 14-17 in the left hand of the piano restates the main theme, but a legato fragment of the second part of the theme in measures 17-18, the same fragment used in the stretto section, disturbs the pattern established at the start of the movement. Similarly, the *fortissimo* stretto interruption in measure 21 further disturbs any motion towards closure. The section is constantly being driven forward with reiterations of this fragment. Rather than disrupting the narrative, shifts in texture propels it. This is highlighted within the context of a well-established imitative texture in measures 21-37. Theme, from this perspective, plays a larger role in the structural perception of the section than the gestural immediacy of the dynamic and textural shift at measure 21 (Figure 2). Thematic fragments provide the unifying element for the first *hovedthema* section, m. 1-42. Cadential figures do appear, but these seldom provide strong punctuation. The trill in m. 12 is the first indication of potential closure of the first statement of the theme, and indeed, it functions melodically in this capacity in the violin part. This gesture overlaps with the restatement of the opening material in the left hand of the piano in measure 13, thus, ultimately it is an elision. The harmonic motion is unorthodox: from G-flat major resolving to C minor, or the dominant (minor quality) of the proposed key signature of G minor.

The violin initiates a melodic plagal-like cadential figure in m. 20, but it is not supported by other elements. A new gestural type appears at m. 21, and, although related as a motivic extraction, is syntactically an interruption. This disturbs the potential repose

⁹¹ Ibid., 180.

Figure 2: Sonata, Op. 35, first movement, opening to m. 28

Allegro con tiepidezza. $\text{M.M.} = 69$.

Violino.

Piano. *pp senza espressione*

sempre pp molto legato

poco pp

morendo

Stretto section:

ff *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

sul G

Detailed description of the musical score: The score is presented in a standard format with a Violino staff on top and a Piano staff below. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is 'Allegro con tiepidezza' with a metronome marking of 69. The piano part starts with a piano fortissimo (pp) dynamic and the instruction 'senza espressione'. The violin part begins with a piano (p) dynamic. The score includes various dynamic markings such as 'pp', 'poco pp', 'morendo', and 'ff'. A 'Stretto section' is indicated, starting with a fortissimo (ff) dynamic and featuring multiple fortissimo (fz) markings. The section concludes with a 'sul G' marking.

of the cadential figure of the previous measure. The motivic fragment initiated by the stretto texture develops over measures 21- 42 and arrives at a D-flat major cadence in m. 37. The cadence is rich with enharmonic spellings, such as G-sharp is respelled as an A-flat at the resolution to D-flat. The material disintegrates into a prolonged pseudo-baroque cadential gesture in D-flat major that winds down as a short fade-out transitional gesture in mm. 38-42. The section ends as a gestural mirror of where it began: in a single line in *pianissimo*, drifting into silence before the start of the pastoral *sidemotiv*, or secondary theme. No strong cadence in the indicated key signature of G minor has yet to appear.

The second theme area, *poco meno mosso*, starts on a single D-flat, so it would seem to preserve the D-flat major arrival at the end of the first section. However, it serves as a pivot to G-flat. From this perspective, the move in the previous section from A-flat to D-flat can be understood as transitional pre-dominant and dominant functions. The phrase structure of the *poco meno mosso* is based on linearly-directed arrangement of melodic material and is momentarily tonally stable within the immediate context. Among the stabilizing features in mm. 45-48 is Nielsen's choice of a modified horn call topic in the piano part. The theme itself begins as a *cantabile* statement that is interrupted by a short repetition of three eighth notes (Figure 3). The disruption is only temporary, as the theme continues:

Figure 3: Nielsen Sonata for Violin and Piano, Op. 35, first movement, violin part, mm. 43-45



Like the main theme section, interruption of expected flow becomes the primary mode of discourse by the ninth measure of the second theme (m. 52); only here Nielsen writes new material rather than extracting motives from earlier material. The playful figure that enters in m. 52-53 disrupts the melodic and textural flow, only to be briefly developed into a fade-out gesture lasting three bars. It almost is like a false start to a new idea that simply gets discarded. The disruptive material that begins in m. 57 is more structurally important than that of the previous interruption, given that it recurs in the movement. It is an ascending chromatic sweep that is exchanged between the piano and violin parts: this is the first moment in the sonata thus far of equal dialogue between instruments. Second theme material returns in m. 61 and tries to reassert control in the narrative of the sonata. However, it does not successfully return until m. 74, after what I like to call the “crisis motif” of m. 70. When it does, it is the first time the material is presented in the conventional dominant key area of the G minor key signature: C major. And, as though to alleviate any confusion as to whether this is a structurally important moment in the sonata, Nielsen marks the dynamic *fff*. Additionally, the piano part is relegated to slow, simple, and metrically regular harmonic support, and the 3-note eighth-note figure that prevented regular flow in the initial statement is smoothed into the melodic contour (Figure 4).

Figure 4: Nielsen Sonata for Violin and Piano, Op. 35, first movement, m. 74-79

The image displays a musical score for measures 74-79 of the first movement of Nielsen's Sonata for Violin and Piano, Op. 35. The score is written for violin and piano. The violin part (top staff) begins with a melodic line that includes a 3-note eighth-note figure. The piano part (bottom two staves) provides harmonic support with chords and a simple rhythmic pattern. The dynamic marking *fff* is present at the beginning of the section. The score is in C major, as indicated by the key signature.

The cadence at the end of the section (downbeat of m. 82) is the strongest in the movement thus far: it is an authentic cadence in C major presented on a metrically strong beat. The cadence is fulfilled after a *rallentando*, and it is marked to be played at the loudest dynamic of the sonata. C major is reinforced for the following four bars as a fade-out gesture, offering a structural parallel to the fade-out transition in mm. 38-42 of the first theme area. The figuration over the C pedal prolongs the satisfaction of having finally reached a clear cadence point, further articulating the structural significance of the arrival. Unlike the pivotal D-flat between the two theme areas of the exposition, Nielsen writes new material to serve as the transition to the next section (m. 86-90).

The *Più moderato* section, starting at m. 90, seems to bring additional stability to the movement. Although Nielsen presents new, stable material, this is the proper position for the development section. In the context, the slow harmonic rhythm of this material with its repetitive plagal motion is a bit too peaceful to satisfy the temporal requirements of a development section. However, when Nielsen breaks the lull with a chromatic interruption in the right hand of the piano in m. 101, the section starts to take on its developmental role.⁹² When the peaceful material resumes in m. 102, its passive quality seems false. It becomes temporally coded as anticipatory, especially when fragments from m. 101 are injected into the static melodic material. The texture mimics the quasi-baroque style from the fade-out gestures of the ends of the two themes of the exposition and thickens over the next ten measures. In m. 110, the violinist begins a B-flat half-step

⁹² Interestingly, this figure is very similar in effect to that of the “bird call” motif that the E-flat clarinet has in m. 38 of Nielsen’s *Rhapsodisk Ouverture: En Fantasirejse til Færøerne*. It might also be tempting to compare it to the moment that the Titanic crashes in his *Paraphrase on Næremere Gud til Dig*, written in honor of the victims of the sinking of the Titanic only months before Nielsen completed the Op. 35.

trill in *pianissimo* that ultimately disrupts the monotony of the texture. This builds to a crisis point in m. 115.

The *Agitato* begins in m. 116 with the inversion of the crisis motif from m. 70. Despite the urgent quality and thickness of the texture, Nielsen designates that the section be played *fortissimo* – one dynamic less than the high point of the second theme area of the exposition. The octave doubling in the piano part in the first four bars of the *Agitato* are actually Artur Schnabel's suggestion to Nielsen. Apparently, in a reading of the sonata, the pianist suggested that Nielsen thicken the voicing in the piano.⁹³ Despite evidence that Nielsen may have regretted this change, it remains in the published performance editions.

Other material from the second theme area of the exposition comes into play in the development. The three eighth-note interruption figure returns as a significant motive in the development, and helps to re-introduce the second theme as developmental material. The figure is exchanged and combined with the chromatic sweep interruption figure as the final dialogue before the reprise begins. The reprise comes in m. 134, but the first theme is not presented as a simple restatement. The piano part resumes the texture of the second theme, thus the first theme is informed by the second. When the second theme is presented in m. 181, it too is transformed. In fact, very little returns without transformation, such that the section functions as the *dénouement* of all presented material. This is the appropriate temporal function of the recapitulation. The coda (m. 206-218) begins with the crisis motif interrupting a statement of the second theme (significantly after the repeated three eighth-note figure), so it would seem to undercut resolution. Rather than using this motif to drive the energy of the movement towards a

⁹³ Telmányi, *Guide*, this text, 176-179.

grand finish, however, Nielsen incorporates it as a false interruption that transitions into an extended fade-out gesture. The movement closes with a statement of the opening material of the movement that functions as the apotheosis of the first theme, culminating in an E-flat major chord. Grimley cites this gesture as seeming to carry a conventional sense of balance, but that closure is “created more by a sense of emptying-out.”⁹⁴

However, I stress that because the restatement of the opening theme creates a sense of temporally-coded balance in its appropriate position, it retains the semblance of formal convention.

The second movement, *Molto adagio*, is a fantasia and is structurally discrete from the surrounding movements. The opening gesture is the unifying parameter of the movement. It consists of a descending two-note extreme, accented Lombard rhythm. The harmonic language is intensely chromatic throughout, so explicitly consonant moments, such as the sustained E major chord in m. 20-21, offer a respite from the severity of the harmony. Such moments are rare and only temporary. The harsh rhythmic subject and chromaticism indicate alienation and interiority. Cadences are almost always elided and are usually presented, as was the case in the first movement, in melodic material and not necessarily realized with harmonic support.⁹⁵ The clearest gestural cadence of the movement (F# major to B major) appears in the antepenultimate measure and is briefly obscured by the upper note (C-natural) of the Lombard rhythm. This cadence affords the B major pedal two attributes: it anticipates and asserts B major as a harmonic goal.

⁹⁴ Grimley, “Organicism,” 182.

⁹⁵ Examples: m. 8, m. 14, and m. 28.

The final gesture of the movement, an example of a rising fade-out, resembles the end of the second movement of Nielsen's Violin Concerto, Op. 33. The concerto was written less than a year before the sonata and, incidentally, for the same violinist, Peder Møller who was the intended violinist for the première of the sonata.⁹⁶ Although it is the rhythmic inverse, it follows the same thematic trajectory; however, the G-sharp to G-natural motion in the concerto disrupts the harmonic stasis and builds anticipation as the transition to the *Finale: Rondo* (Figures 5 and 6). The *Molto adagio*, despite its weight as a slow, contemplative movement, is temporally-coded as a middle movement.

Figure 5: Violin Concerto, Op. 33 (1911): final measures of *Poco adagio*

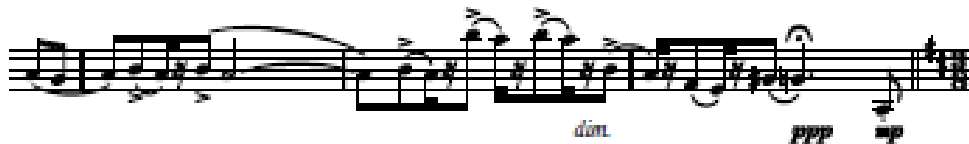


Figure 6: Sonata, Op. 35: final measures of *Molto adagio*



The final movement offers extroverted lightness and humor to the sonata, at least initially. As was the case with the second movement, this *finale* is structurally discrete from former movements. It is organized as a quasi-rondo, following conventional final

⁹⁶ Axel Gade gave the first performance, filling in for Møller, who was ill.

movement form, which eventually loses its sense of order. Thematic construction provides the only possible structural or unifying order in the movement, but it loses its sway when Nielsen augments its rhythm in the final section of the movement. This last movement is the most effective place for a subversive ending. This movement takes the shape of a quasi-rondo in which, as we have established, the initial material does not return to close the movement. It begins as a skewed waltz in which the metrical emphasis is misplaced by two beats, like a dancer unaware that he or she began on the wrong beat and is never corrected (figure 7). Initially, it seems to add the light finish to an otherwise weighty sonata.

Figure 7: Sonata, Op. 35: opening skewed waltz of *Allegro piacevole*



The waltz motif travels through several key areas without any clear cadence point. This lasts for 103 bars – roughly three minutes of music – before there is any relief. The peculiar waltz finally cedes to completely contrasting material in m. 103 with the first strong cadence of the movement. Grimley asserts that:

Bar 103 momentarily heralds a shift to a more satisfactory kind of finale rhetoric...promises some sort of optimistic resolution. But, following the pattern of the first movement, bars 103-40 subside in a diatonic haze, and the reprise begins a semitone lower than its first appearance... the passage propels rather than resolves the movement's organic process.⁹⁷

⁹⁷ Grimley, "Organicism," 199.

Nielsen then introduces an extended passage of static repetitions of cadential gestures, fading to a plagal gesture in E major marked with a *rallentando* directive. The waltz playfully returns in the last beat of m. 140 with an indication of a return to tempo. (For the moment, the piano does not yet try to correct the waltz.) As in the first section, there is motion through key areas, but no commitment to a key through a firm cadence point, granting constant musical motion forward in search of a cadence or relief from the incorrect waltz. In m. 193, the violin barely cadences to E-flat major before surprising new material starts in the piano. Over the course of three short bars –roughly 3 seconds of music – the piano climbs both in tessitura and volume, from *pianissimo* to *fortissimo*, into a full-fledged argument section. Violin and piano interact violently, until the piano seems to win on repeated accented D-flat eighth-notes. This prefigures the closing gesture to an extent. The D-flats lose momentum after racing through three octaves, but only in dynamic, articulation, and register. The violin enters again with the waltz theme, still metrically “wrong,” in the last beat of m. 220.

The piano part gives way to the violin’s waltz in C major, but now asserts a strong 1st beat of each bar with an ostinato double eighth-note figure in the left hand (Figure 8).

Figure 8: Nielsen, Sonata for Violin and Piano, Op. 35, last movement, 218-223.

The image shows a musical score for the piano part of Nielsen's Sonata for Violin and Piano, Op. 35, last movement, measures 218-223. The score is written for piano and includes a bass clef and a treble clef. The piano part features a prominent ostinato double eighth-note figure in the left hand. The right hand has a melodic line with a key signature change to E-flat major. The score includes dynamic markings such as 'p' and 'pp', and a tempo marking '(non rall.)'. The lyrics 'mi - nu - en - do' are written below the piano part.

The piano plays along with the clueless violinist who gets stuck in a loop in m. 242. The piano seizes the opportunity to get back at the violin’s lack of metrical placement in m.

245. After the violin cadences on a *pp* C major arpeggio, the piano interrupts with a rude accented *molto agitato* on repeated eighth-note B-flat octaves. This continues for almost eight bars before the violin, sure of its metrical placement of the waltz enters with the initial portion of the waltz motif in G octaves on the third beat of m. 252 (Figure 9).

Figure 9: Nielsen, Sonata for Violin and Piano, Op. 35, last movement, mm. 256-259



The violin reasserts this group of Gs three times (m. 252-m. 263) before the piano gives in to the violin and moves up a whole step to produce the root of a C major triad. The violin follows suit, concluding the waltz motif in a descending arpeggiated C major triad. The piano continues the eighth-note repetitions on C, and the violin drifts into a repeated C mimicking the initial portion of the waltz motif (Figure 10).

Figure 10: Nielsen's Sonata for Violin and Piano, Op. 35, last movement, violin part, mm. 259-272



The repetitive motives in this final section serve as musical stasis, waiting for some other catalyst to change the musical narrative – like a vamp in music for theater. The repeated B-flats in the piano are indeed a kind of vamp until the violin enters with the initial germ from the waltz motif. The violin entrance becomes the dramatic catalyst, but it takes three

attempts with the octave Gs to cause the piano to change. Nielsen manipulates time in a theatrical way in this final section, and we observe a disruption of conventional notions of time.

Nielsen tampers with temporal expectations throughout the sonata, but particularly with that of the final gesture of the finale. On a monumental scale, the sonata is a reflection of a changing attitude in modern time consciousness. If we trace the organization of linear time in each of Nielsen's three sonatas for the violin, we witness obvious shifts in the conception of linear time in his music. A brief introduction to Nielsen's sonatas is necessary before addressing how a shift in the linear modern time consciousness is apparent through them. There are two principal reasons that Nielsen's Op. 35 sonata attracts attention within the composer's oeuvre, aside from its unprecedented closing gesture and the fact that it is among his more frequently performed chamber works. First, Nielsen composed only three complete works with the designation "sonata," and all of these are for violin and piano.⁹⁸ The title and distinction of sonata with a particular instrumentation indicate an association of the genre with this medium, granting significance to Nielsen's concept of the genre through exclusivity. This distinguishes the genre from his other works, and for each of them, sets up a number of expectations for reception through the use of the designation. Second, despite similarities that the Op. 35 may have with other examples of the genre to which it belongs, including Nielsen's two previous sonatas (one unpublished sonata from 1881 and his Op. 9 of 1895), it thwarts expectations of genre, most particularly with its final gesture and harmonic language.

⁹⁸ There is also an incomplete sonata for piano from his youth. Given that it is only a fragment, it does not bear weight here.

Nielsen's sonatas, including the unpublished early sonata, share a keen similarity in surface structure: a first movement *allegro* that, for the most part, follows the thematic organization of sonata form, a contemplative slow second movement, and a comic finale featuring a dance-like triple meter. This multi-movement design has the appearance of being consistent with normative examples from eighteenth-century chamber music literature, although closer examination, as sonata form theorists Hepokoski and Darcy would argue (and we might predict after the Taruskin's maximalizing effects of *fin-de-siècle* compositional techniques), reveals deformations of the sonata prescription as well as distortions of the three movement sonata paradigm.⁹⁹ Nielsen writes about sonata form as a structural device in multiple essays and lectures, granting us a degree of access to his opinions about the form. We can safely gather that his use and manipulation of the form is deliberate, although the Op. 35 sonata subverts the outward visage of normativity in its closing moments.

The Op. 35 appears to be an experiment in non-closure, undermining conventional closing possibilities in almost every parameter, with the significant exception of thematic organization. However, the thematic organization is not entirely stable. Expectations and violations of form hinge on theme in this sonata. Although hints of the type of structural manipulation found in the 1912 sonata appear in previous works, Nielsen's Op. 35 functions, in contrast, like an ellipsis. It ends as though it is drifting off into the horizon, which is likely the reason that Nielsen's wife likened the ending to September clouds. Why might Nielsen choose such a subversive break with tradition,

⁹⁹ James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata*, (Oxford: Oxford University Press, 2006). Maximalism is Richard Taruskin's term in volume 4 of *The Oxford History of Western Music*, (Oxford: Oxford University Press, 2010), 5-20.

when he more closely follows conventional form in earlier works, and when we consider that he fiercely defended the positive attributes of the music of the old masters, such as Bach and Mozart? We might best answer this question through a consideration of music as a reflection of temporal orientation.

Karol Berger's investigation into the way in which musical forms reflect temporal orientations in *Bach's Cycle*, *Mozart's Arrow*, to which I have already indicated, makes use of the historical interpretation of the post-Enlightenment rationalization process of modern time consciousness such as that described by Reinhart Koselleck in *Futures Past*. Berger positions the transition to the dominance of profane time over sacred time around 1750.¹⁰⁰ As stated above, he argues that late eighteenth-century musical structures are expressions of modern linearly-directed secular temporal experience. Berger observes linear musical progress in late eighteenth-century musical structures as a hierarchy of punctuation, or cadence and closure. Moments of punctuation frame phrases, all of which are combined in a particular order to create a trajectory of cause and effect through a musical work. Romantic emphasis on key and theme are subordinate in his discussion, but as we saw in my description of the Op. 35 sonata, these are important factors in considering how late eighteenth-century formulae were put into service in later generations.

Berger brings forth the idea that post-Enlightenment musical forms, such as the teleologically-driven linearity found in works exhibiting the sonata procedure, demonstrate modern time consciousness. The reprise function of the recapitulation in this

¹⁰⁰ This contrasts with Monelle's distinction (in *Sense*) between ecological and structural time, located at a break, or transition, in the 15th century. This break, which has different ramifications for theories of temporal experience, is centered on the economic structure of Netherlandish cities, rather than religious and political.

formal practice may appear to deconstruct Berger's assertion, but he claims that this event "is not simply a return; it is, rather, the necessary outcome, the final act of closing gaps and reconciling differences."¹⁰¹ He describes the ways in which musical structure has the capacity to mimic temporal orientations by comparing pre-Enlightenment to post-Enlightenment formulae, using works by Bach to exemplify the former and Mozart to exemplify the latter. "By Mozart's time," he claims, "the form of a musical work is temporal; that is, it consists of a number of phases or parts that succeed one another in a determined order."¹⁰² Each part, serving a particular temporal function, relates to the whole. Cadential functions in a hierarchical order are of primary importance precisely because cadences operate as punctuation.¹⁰³ Phrases and periods are organized in a particular order of strength in order to direct the flow of the music, exemplified through descriptions of phrase arrangements such as antecedent balanced by its consequent. There is a causal relationship between one event and the next. In Berger's words, "one-after-another" is replaced by a "one-because-of-the-other" paradigm.¹⁰⁴ This is the order and temporal disposition that, chronologically speaking, informs Nielsen's musical inheritance most directly, although Nielsen, consistent with others of his time such as Max Reger, had an interest in music of the Baroque and earlier.¹⁰⁵

¹⁰¹ Berger, *Arrow*, 14.

¹⁰² *Ibid.*, 179.

¹⁰³ *Ibid.*, 179-181.

¹⁰⁴ *Ibid.*, 179-180.

¹⁰⁵ Grimley goes into detail about Nielsen's interest in Baroque music in "Carl Nielsen's 'Historicist Modernism': Gesture and Identity in the 'Chaconne for Piano'" in *Musikvidenskabelige Kompositioner: Festskrift til Niels Krabbe 1941-3. oktober-2006*. Anne Ørbæk Jensen, John T. Lauridsen, Claus Røllum-Larsen, Erland Kolding Nielsen, Sofie Lene Bak, and Jakob K., Eds. (København: Museum Tusulanums Forlag, 2006), 489-501.

Reinhart Koselleck's *Future's Past* figures prominently in both Berger's and Habermas's discussions of the modern concept of time. Koselleck characterizes modern time consciousness as the "increasing difference between the space of experience," or known ways of life, and "the horizon of expectation," or ideas of progress and modernization.¹⁰⁶ Berger describes this as the process by which Europeans "exchanged time's cycle for time's arrow."¹⁰⁷ Motion, change, and the notion of progress in human, earthly endeavors take precedence over eternal time in these conceptions. This new temporal *order*, in Berger's discussion, becomes the primary mode in modernity, and Monelle supports this claim in stating that "Classical form accomplished progressive time," and that the Classical sonata bound together "a goal-directed, irreversible chain of cause and effect which created a past, a memory of past lyric evocations which could be drawn on for reprise and development."¹⁰⁸ Earlier in *Sense of Music*, Monelle refers to this concept of time as structural and quotes Lévi-Strauss's ideas on structured, historical time as "an oriented and non-reversible process."¹⁰⁹ This sense of time, to a large extent, informs the modern relationship to the creation and experience of a work of art, including the appropriation of past musics in historical narratives as well as within musical works incorporating allusions to past styles. This use of past musics, or a musical style that alludes to the past, will be the subject of discussion in the following chapter.

¹⁰⁶ Reinhart Koselleck, *Futures Past: On the Semantics of Historical Time*, (Cambridge, Mass: MIT Press, 1985) 276. For Habermas's discussion of Koselleck, see Habermas, *Discourse*, 12.

¹⁰⁷ Berger, *Arrow*, 16. As earthly pursuits are favored, God's time becomes an option.

¹⁰⁸ Monelle, *Sense*, 110.

¹⁰⁹ *Ibid.*, 86, from Claude Lévi-Strauss, *Structural Anthropology*, Claire Jacobson and Brooke Grundfest Schoepf, Transl., (Harmondsworth: Penguin, 1972), 286.

Multi-movement designs reflect temporal concerns on a monumental scale. The weight of a work will usually rest in the direction of one movement or another, but all movements are involved in the progress of a work. Michael Talbot categorizes three structural functions of a work's final movement in *The Finale in Western Instrumental Music*: the relaxant, the summative, and the valedictory. He also outlines hybrid possibilities. The relaxant finale, in Talbot's terms, requires less effort on the part of the listener and provides light finish, or happy ending. It is autonomous in mood from the other movements. The summative type carries more weight and is the result of the cumulative build-up to the end of a work. The valedictory finale also depends on a cumulative effect, but it is slow and retreats from the strength of prior movements.¹¹⁰ Each of Talbot's terms describes the particular function a *finale* has within the overall dramatic trajectory of a work. None of these, however, offers a successful explanation for the ending mechanism of the final movement of the Op. 35.

Berger explains that, the more complex a work is, the greater the distance between causal events may be. An event that takes place in the first movement of a work may not be resolved until the *finale*, for instance, and the *telos* is extended. Koselleck's characterization of modern time consciousness as the increasing distance between "the space of experience" and the "horizon of expectation" is a useful interpretive model for understanding the increasing complexity of temporal functions within post-Classical musical works as expressions of modernity.¹¹¹ Events in a multi-movement design transcend a single movement structures when the final movement is engaged in a

¹¹⁰ Talbot, *Finale*, 50-51.

¹¹¹ For instance, we can see this in large-scale cyclic designs, as found in Franck's Sonata for Violin and Piano.

discursive relationship with internal events in prior movements. Although musical structures over the course of the nineteenth century tend to involve an expansion of this distance, the relationship is never entirely dismissed.

Koselleck's axial model of an increasing difference falls apart, such as in Nielsen's Op. 35, when normative temporal functions in the final moments of the sonata are dismissed. In the case of the Op. 35, we cannot look to the *finale* for the resolution of prior events because the final gesture has the character of a transition. The movement sets up the expectation for a causal relationship between interruptions and rondo-like thematic returns, but this is not met in the final gesture. Nielsen has misused a temporally-coded event, repurposing a transitional type as a closing gesture. The effect is much like an ellipsis. But, this effect is dependent on the linear expectations established in the work as well as those established by convention. The result is the disruption of a linearly-directed goal in the final moments of the work.

Berger emphasizes punctuation, or cadence and closure, as the primary factor in determining and comprehending phrase hierarchy in late eighteenth-century musical form. "The ending is the essential function within the temporal form" because it presents the realization of its goal, fulfilling the expectations built over the course of the movement or work.¹¹² He supports his argument that punctuation is the most crucial element in determining temporal function in music of the era by explaining that the late eighteenth-century theorist, Heinrich Christoph Koch, pays little attention to the factors of key and theme. Instead, he focuses on "noticeable resting points" that follow rhetorical

¹¹² Berger, *Arrow*, 181.

principles.¹¹³ Berger also explains that the skewed primacy of theme and key in later theoretical conversations is a consequence of Romantic aesthetics. These elements may take precedence in post eighteenth-century musical discussions, and likewise become important for understanding the changes in temporal consciousness, but punctuation, particularly unconventional use and non-use, remains critical in determining form in Nielsen's sonatas precisely because of distortions in, especially, his harmonic plans.¹¹⁴ Jonathan Kramer also uses cadential points as signals for meeting the ultimate goal of a work or section, or as fulfilling the linear consequences of preceding musical material.¹¹⁵ He explains that twentieth century composers of atonal music found other means to provide punctuation or cadence through other contextual information such as changes in texture. Nielsen should not be understood as an atonal composer, but he also uses other parameters to indicate cadential motion.

Habermas claims that Koselleck's axial spaces of experience and expectation that are essential to Berger's reading of Mozart's linear, directional forms as reflections of the modern temporal orientation close off "the future as a *source* of disruption with the aid of teleological constructions of history."¹¹⁶ He continues, "wherever progress becomes a historical norm, the quality of novelty and the emphasis upon predictable beginnings are

¹¹³ Ibid., 181-2, quoting Koch, *Versuch. einer Anleitung zur Composition*.

¹¹⁴ Punctuation, notions of closure, and Nielsen's structures as continuous streams (a self-description typical of Nielsen) may have much in common with the literary mode of stream of consciousness, for instance in Knut Hamsun's *Hunger (Sult, 1890)*. Hamsun may make a great example because of the protagonist's loss of bourgeois/structural time as well as stream of consciousness in the form of a variation on a theme. Nielsen was familiar with Hamsun, and Max Brod even compared the writing of one to the music of the other. Brod compared Nielsen's Op. 9 sonata (1896) to Hamsun's writing style.

¹¹⁵ Jonathan D. Kramer, *The Time of Music: New Meanings, New Temporalities, New Listening Strategies* (New York: Schirmer Books, 1988).

¹¹⁶ Habermas, *Discourse*, 12. (His emphasis.)

eliminated from the present's relationship to the future."¹¹⁷ When progress is the normative process, the possibility of radical, unpredictable change is expunged from the anticipation of the future. As Nielsen warned, those not versed in historical forms (the works of the old masters) may not be able to recognize the truly new.

On one level, we can interpret this normative process with regard to musical form as the continued use of late eighteenth-century formal types, however modified, as being limited by Koselleck and Berger's axis. Earlier, I discussed that Nielsen sees the action of achieving perfection as misguided, because it is human to want to experience more than the moment or works that exhibit the heights of human achievement. He reveals an interest in reinvigorating music, even if old terms are used. This is an action that Habermas might view as a radical impulse to renew modern time-consciousness. What Habermas reveals in a brief discussion of radical historical thinking is that "as we appropriate past experiences with an orientation to the future, the authentic present is preserved as the locus of continuing tradition and of innovation at once...both merge into the objectivity proper to a context of effective history."¹¹⁸ We can see that the Op. 35 can serve as a musical example of this type of historical thinking, at least in the following way: the Op. 35 sonata serves as a locus for continuing tradition and innovation at once. The future becomes a resource at the right moment: at the end. Nielsen does not give conclusive punctuation; instead, he leaves the work open, extending beyond its final barline.

¹¹⁷ Ibid., 12.

¹¹⁸ Habermas, *Discourse*, 13.

Nielsen's sonatas reflect the linearity of form that Berger describes as Mozart's arrow, although each shows a different type of future-oriented time consciousness. As already discussed, this is evident in the causal relationship between musical events. Berger articulates: "earlier phases must not only precede but also in some way cause the appearance of later ones..."¹¹⁹ This is the modern field of perception, although there are different ways in which this is manifest. Anticipation is built through various processes, such as tonic to dominant tonal motion, which then requires resolution back to tonic in traditional harmonic schemes. It is along this type of linear thinking that Robert Simpson establishes the influential reading of Nielsen's harmony as progressive, which means that he builds a harmonic trajectory that does not return to tonic, but *progresses* to a new tonic – or the actual tonic of a work.¹²⁰

In late eighteenth-century works, the distance between the exposition of conflict and its resolution is relatively close, typically over the course of a single movement; whereas over the course of the nineteenth century, this distance is elongated. For example within the exposition of a Classical first movement, the first theme area typically establishes the tonic with a clear cadence at the end of an eight bar phrase. With a clear tonic in place, the hierarchy of cadential patterns is set up within this harmonic framework for the remainder of the work. And, in a prototypical first movement of a late eighteenth-century instrumental work, the tonic-dominant conflict between the first and second theme areas in the exposition is typically resolved when the second theme appears in the tonic in the recapitulation. No matter how far apart the moment of tension is from the moment of resolution, the motion within the work moves forward in a causal

¹¹⁹ Berger, *Arrow*, 179.

¹²⁰ Robert Simpson, *Carl Nielsen: Symphonist*, (Westport, CT: Hyperion Press, 1979).

relationship that makes sense with the appearance of a closing gesture in the anticipated key, tonic.

Causal events within musical structures are frequently stretched in nineteenth-century works. These forms express Koselleck's idea that modern consciousness can be described as the increasing distance between the space of experience and the horizon of expectation. The differences in phases of modern, linear orientation become explicit in a brief comparison of Mozart's Sonata for Violin and Piano in B-flat Major K. 378 (1779) and Schumann's Sonata for Violin and Piano in A Minor, Op. 105 (1851). In the first movement of the Mozart sonata, the first two bars are germinative. Forward motion through the first phrase is propelled through a gradual rising scalar motion away from tonic in the right hand of the piano against a static tonic-dominant harmonic frame (Figure 11).

Figure 11: Mozart Sonata for Violin and Piano in B-flat, K. 378, first movement, mm. 1-5

The image shows a musical score for the first five measures of the first movement of Mozart's Sonata for Violin and Piano in B-flat Major, K. 378. The score is in 3/4 time and B-flat major. The tempo is 'Allegro moderato.' The first staff is for the Violino (Violin) and the second staff is for the Pianoforte (Piano). The piano part features a static tonic-dominant harmonic frame with a rising scalar motion in the right hand. The violin part features a rising scalar motion. Dynamics include piano (p) and forte piano (f p). The score is attributed to 'Componirt angeblich 1781.'

The anticipatory element of the opening gesture continues after the inconclusive cadence in m. 4 and resolves in a strong cadence at the downbeat of m. 8 in the home key of B-flat major. The second theme appears in the expected dominant key, and when this reappears in the recapitulation, it returns in the tonic, B-flat major.

These causal relationships are not as clear in the Schumann sonata. As in the Mozart sonata, the opening bars are also germinative, but its dramatic function is extended (Figure 12).

Figure 12: Schumann Sonata for Violin and Piano in A, Op. 105, first movement, mm. 1-3 (This figure shows the anticipation motif that sets the work in motion.)



In contrast to Mozart's sonata, tonic resolution is not met until m. 27. Forward motion is maintained by a constant refusal to arrive at any form of punctuation. Elision is the constant mode of discourse until the strongly articulated cadential gesture in measures 25-27 (Figure 13).

Figure 13: Schumann Sonata for Violin and Piano in A, Op. 105, first movement, mm. 25-27



The opening three bars, seen in Figure 11, also provide the material for the final three bars of the exposition. Schumann could have started the movement directly with the opening three bars and placed the repeat sign of the exposition at the end of the *etwas*

zurückhaltend of m. 64 rather than m. 67. But, he delays the proper start of the movement until the downbeat of m. 4, and he uses the restatement of the opening material at the end of the exposition to make changes in the bass line in the left hand of the piano. The opening material appears against a static pedal A, whereas in the final bars, Schumann disrupts the pedal with an oscillation between A and B, heightening the anticipatory quality of the gesture (Figure 14).

Figure 14: Schumann, Sonata for Violin and Piano, Op. 105, mm. 65-57



This material is never properly resolved within the movement. While a strong dominant-tonic cadence appears at the end of the first movement, it does not sufficiently close the discourse initiated by the opening bars. The closing gesture of the movement is tacked on as a means to quickly reestablish A minor after a coda that pushes to A major (Figure 15).

Figure 15: Schumann Sonata for Violin and Piano in A, Op. 105, first movement, mm. 205-end



This is a rhetorical device that Schumann uses to suspend expectations. This hasty return to the home key quality provides only a slight degree of resolution, so that when the

material returns in the last movement, it means that the preceding music (the second movement and the first part of the third) only suspended resolution.

In using the opening material as the elision between sections, Schumann manages to avoid resolution. When the opening gesture returns towards the end of the last movement, iterated twice in succession over a sixteenth-note octave A pedal, our memory of the first movement theme is sparked. The initial gesture of the work finally receives conclusive treatment. While the first movement is titled *Mit Leidenschaftlichem Ausdruck* and the last movement *Lebhaft*, the weight of the work shifts to the end, in one of Talbot's hybrid solutions. At first the final movement appears to be a relaxant type, but at the restatement of the initial theme from the first movement, it can then be interpreted as a summative finale, offering the final resolution for the entire multi-movement sonata. The opening material provides the linear narrative thread that guides the dramatic events of the opus.

The preceding analyses of the Mozart and Schumann sonatas reveals clear examples of the foundation and trajectory into the nineteenth century of Berger's and Kosselleck's axial model at work within the violin and piano sonata genre. These examples clarify the model of modern temporality as the increasing distance between the space of experience and the horizon of expectation. And, through contrast, we observe the increasing complexity of causal relationships. The linearity of Mozart's arrow provides the foundation for narrative structures in the nineteenth century found in the Schumann example. Schumann was a significant figure in Copenhagen musical circles through his association with Niels Gade, the director of the Copenhagen Conservatory. The Leipzig connection of the conservatory to the Schumanns and Mendelssohn had a

significant impact not only on Nielsen's education, but on the tastes of audiences in the Danish capital.

There are, of course, further intensifications of the Berger/Kosselleck model and *fin-de-siècle* processes of maximilazation within the genre.¹²¹ Cesar Franck's cyclical Sonata for Violin and Piano in A Major (1886) offers an example of the intensification of the type of linearly-directed thematic functions seen in the Schumann extended across four movements, whereas Feruccio Busoni's monumental Sonata for Violin and Piano, Op. 36a (1898) is a triumph of linearly-directedness of epic dimensions within the genre.¹²² Traversing many soundscapes, the sonata makes reference to symphonic timbres with the directive, *quasi timpani*; the *Volklied* sound; and the baroque, with the inclusion of chorale attributed to J.S. Bach, "Wie wohl ist mir, o Freund der Seelen." As an aside to the performers, Busoni writes above the final statement of the *Volklied* melody, "*wie eine Erinnerung*," infusing the sonata with overt nostalgia. The continuous structure (no breaks between movements) is an amalgam of the sonata genre with the symphonic poem. The finale movements of the Franck and Busoni sonatas bear the cumulative weight of the each of the works and they provide the inevitability developed in the earlier movements. Busoni even marks the final *tranquillo* section of his sonata *apoteotico!* Talbot argues for a tendency in nineteenth-century instrumental works to shift the weight from the first movement, the typical movement of primacy in late eighteenth-century works, to the finale, dramatically extending the discourse of a work. Continuous and cyclical structures, which tend to avoid strong internal punctuation, extend the horizon of

¹²¹ Taruskin's discussion of maximalism and Mahler, however, can be viewed as another disruption of the Koselleck/Berger axis, see *Oxford History*, vol. 4, (2010) 19.

¹²² Busoni and Nielsen were within each other's spheres of influence. They met in the 1890s and were friendly. A few letters passed between the two.

expectation while providing final punctuation intended to satisfy the causal musical events within a work.

Let us now look at how the axial model of experience-to-expectation is at work in Nielsen's sonatas for violin and piano. Nielsen's unpublished Sonata (1881) and the Op. 9 (1895) sonata correspond to the temporal framework set forth in the Mozart and the Schumann sonatas more directly than the contemporaneous examples of the Franck and Busoni sonatas. His earliest example of the genre, the Sonata (1881), comes from his teenage years when he served as a military musician in Odense on the island of Funen. Nielsen closely emulates late eighteenth-century music in this sonata through the use of clear, functional (directed) harmony; a melodically-oriented texture; eight bar phrasing, with conventional antecedent and consequent contours; thematic repetition that articulates formal order; Alberti bass; clear formal sections marked by an oppositional tonic-dominant harmonic framework; cadences that serve as overt moments of clear punctuation; and, a three movement design. Many of these features have direct stylistic correlates with the Mozart sonata already discussed. The three movement design of the 1881 sonata also exhibits the characteristic fast-slow-fast qualities of a typical multi-movement Classical sonata.¹²³

The first movement, *Allegro*, carries the weight of the work and is an approximation of conventional sonata form. The first theme is a simple arpeggiated G major chord, establishing the key that controls the sonata. Resolution is met in an even shorter expanse than found in the Mozart K. 378 – in only four measures – such that the distance between the statement of the initial material and its resolution is quite short. Nielsen uses a G major arpeggio to link the initial material to the next four-bar group. By

¹²³ Although, the K. 378 is in four movements, most of Mozart's sonatas for piano and violin are in three.

the end of the fifth bar, it is clear that this section functions as a contrasting consequent phrase that elides on the dominant seventh into a restatement of the initial material in G major. Through this, we can observe the young Nielsen's interest in seamless connections between sections of musical material. The themes are directed in clear harmonic motion away from a very strong tonic field of experience into the dominant horizon of expectation. Return to tonic is imminent because of the strong magnetism of the main key. The distance between the space of experience and horizon of expectation is quite short.

The second movement of this sonata is a slow, lyrical interlude, in D major. It offers a brief respite from the G major mode, including a *minore* section, of the first movement. Again, Nielsen employs clear phrasing, this time in eight-bar groupings, and clear tonal relationships within a D major framework. The last movement is a scherzo-trio, returns to G major, and offers a light finish to the work. The perpetual motion rhythmic quality of this movement drives the work forward. This is an example of a relaxant finale in Talbot's terms, where the weight of the work resides in the first movement, and the last movement is the light or comic relief. Of Nielsen's sonatas, this early example most recognizably demonstrates what Berger sees as the type of musical construction that exhibits modern linear temporal orientation of the late eighteenth century. Sections are punctuated with cadences within a hierarchy of strong and weak cadences that direct the listener through the discourse of the work. The first movement progresses in the "one-because-of-the-other" paradigm, while the second and third movements provide contrast and relief in an ordered, causal relationship. It is a case of emulation of a particular style.

His next sonata was written after his education at the conservatory in Copenhagen. It shows the influence of late-nineteenth-century compositional techniques: longer, often elided phrases; expanded harmony, but not a departure from the common practice; thick textures, making use of the full textural capacities of the two instruments; virtuosic instrumental writing, including a cadenza in the finale; and rhythmic complexity (mixtures and hemiolas). Many of these features can also be found in the Schumann sonata already discussed. Despite contemporary complaints of Nielsen taking unusual paths in this sonata, it is conservative in structure, more conservative than Schumann's A Minor Sonata.¹²⁴ It reflects linearly-directed musical thinking enriched by a musical language more current with trends on the European continent than was evident in his earlier sonata. However, each movement builds on similar structural ideas.

The first movement, *Allegro glorioso*, follows the two-themed plan that Nielsen describes as sonata form in a lecture, "Form og Indhold." Formal expectations, no longer regulated by periodic, clearly punctuated phrasing, are now dependent on thematic direction, tonal *motion*, and metrical dissonance. Nielsen creates metrical dissonance by writing the second theme in triple meter, at first, and then resolves it in the framing common time meter of the movement in the recapitulation. The first theme area of the Op. 9 lasts eighteen measures. It begins in a very clear A major, establishing the key of the sonata, but quickly moves away. The first clear cadence does not appear until m. 18 – much longer than the four measures of his early sonata. The distance between the space

¹²⁴ Critics at the premiere negatively critiqued this sonata. This reveals the conservative tastes of the reviewers rather than an accurate assessment of a forward-looking Nielsen on the vanguard of musical modernity.

of experience and the horizon of expectation expands significantly between his early sonata and the Op. 9.

The first theme area is followed by a *tranquillo* transition section that sets up the expectation for a slow, contrasting second theme. This theme, typical for Nielsen, consists of a *cantabile* violin melody against a rolling eighth-note pattern in the piano that mimics the pastoral. Nielsen delays the dominant statement of the second theme until the end of the *sidemotiv* section, extending tonal expectations. The first statement of the second theme is presented as an eight-bar phrase, contained in C major which is clearly asserted by a C pedal in the bass. This is not the prototypical dominant key area for a second theme. Instead of following with what might be a repetition of the theme in F major, Nielsen fragments the theme and sets up a sequential variation on the second theme idea, stretching the length of the idea from the original eight bar closed idea to a twenty-one bar trajectory to an E major statement of the second theme.

E major is the proper (dominant) key for the second theme. When the second theme finally appears in the dominant, Nielsen replaces the tranquil rolling eighth-note motion present in the C major statement of the theme of the piano part with cascading downward *fortissimo* arpeggios in the right hand against the ascending motion of the left hand. The pastoral has become *glorioso*.¹²⁵ Nielsen uses all available parameters to create a dramatic sense of arrival. At the restatement of the second theme in m. 68, Nielsen doubles the theme in the violin part in octaves, adding another layer of grandiosity. The octaves, also marked *fortissimo*, are played on the strings of the violin that project the loudest (A and E), creating the thickest texture up to this point in the movement. The

¹²⁵ My description, not Nielsen's.

proper key for the second theme is delayed, and Nielsen emphasizes this arrival by pulling out all of the stops.

The first theme contrasts with the second theme not just in key and mood, but also in meter. Nielsen writes this theme in triple meter, creating metrical dissonance with the common time meter of the first theme. This proves significant for establishing metrical, harmonic, as well as character contrast between the two themes that seek resolution in the recapitulation of the sonata paradigm. Nielsen resolves the metrical dissonance in the recapitulation when the second theme appears in common time (and in tonic), providing the goal for the trajectory that the material of the exposition predicates. The expansion of the bar by one beat in the recapitulation adds to the grandeur of the second theme gesture. It also adds weight to the recapitulation as the culmination of events in the movement.

The closing gesture of the exposition is a substantial event in the structure of the movement because it transitions seamlessly into the development. Again, we can observe Nielsen's interest in seamless connections between sections of musical material. The repetitiveness of the gesture functions to build anticipation for resolution or continuation. In other words, despite its quasi-cadential formula, the gesture fails to bring the exposition to a clearly punctuated conclusion. This gesture consists of a succession of root position chords, similar in effect to Nielsen's *Festpræludium*, FS 24, for piano or to the *Prelude* to the second act of his opera, *Saul og David* (1895). To the thematic surface of the work, it brings ceremonial pomp to the end of the *glorioso* final statement of the *sidemotiv*. The chords of the gesture in the sonata (mm. 74-82) defy regular metrical hierarchy in the printed triple meter. The succession of five beats/chords functions as a loop with E major as the hinge over the triple meter, allowing Nielsen to obviate meter

(see Figure 15). He then fractures this loop, breaking meter again, into oscillating authentic cadential figures (A minor – E major and B major – E major, again with E major as the hinge) over a *diminuendo* (Figure 16, m. 79-83).

Figure 16: Nielsen Sonata for Violin and Piano, Op. 9, first movement, mm. 75-86

The image shows a musical score for the first movement of Nielsen's Sonata for Violin and Piano, Op. 9, measures 75-86. The score is in G major and 3/4 time. It consists of two systems of staves. The first system includes a violin staff and a piano staff. The violin staff begins with the instruction 'pesante' and ends with 'dim.'. The piano staff begins with 'sempre ff' and has the lyrics 'di mi nu' written below it. The second system also includes a violin staff and a piano staff. The piano staff begins with 'en do' and has dynamics 'p' and 'pp' indicated. The piano part features a heavy, static texture of chords, while the violin part has melodic lines.

The metrical ambiguity in combination with the harmonic stasis creates tension and anticipation for something to follow: what begins as a strong, static gesture, dissipating into cadential figures, becomes transition material. This gesture momentarily disrupts the progress of the work, appearing as a grand arrival point, only to decay in a tapering transition to the development in the first case and the final coda in the second. The arrival and repetition without clear metrical direction creates an almost atemporal moment through static reiteration of harmonic and timbral material. However, it becomes as a temporally-coded transition. He fragments the motive, using less and less of it, until it becomes the start of the next section of music. An identical gesture recurs in the recapitulation as a transition to the coda, again simultaneously punctuating (serves dual

functions) the end of the second theme while creating tension and anticipation through repetition.

As was the case in the Sonata (1881), the second movement of the Op. 9 sonata provides the slow, lyrical contrast to an energetic first movement. Nielsen satisfies many of the conventions of the genre: this is the contemplative space of the sonata, and as we might predict, the movement is in a related key, C-sharp minor. Although it is at an atmospheric remove from the first movement, it is still allied to the first through the harmonic relationship. There is a tonal trajectory between the two movements that, if convention is followed, should return to A major. This slow movement is also more substantial than the slow movement of the earlier sonata. As we saw in the first movement of this sonata and in the Schumann, Nielsen expands the phrase structure. Tenuous cadences, while not providing absolute punctuation, function on the melodic surface as moments of repose. These appear more frequently in the *Andante* than in the first movement, but the first arrival on a tonic cadence does not appear until m. 26. And, although this clearly reasserts the tonic of the movement and is metrically strong, especially in the violin part, it is weakened though immediate motion away from tonic by the piano (Figure 17). Nielsen withholds conclusive punctuation until the end of the movement.

The movement is a rounded binary, in which the reprise is a slight variation of the first section informed by the rhythmic identity of the second theme. The middle section of the movement is typical of a Nielsen *andante* through the evocation of the pastoral topic, which he makes overt in the use of the horn call topic (Figure 17, m. 32). This section veers from C-sharp minor, traversing A major, E major, and other key areas

mostly through chromatic voice leading, a further intensification of linearly-directed harmonic motion. This section is in a state of constant evolution, moving from the simple pastoral thematic material to an impassioned variant of this material (marked *con passione* in m. 54). After a metrically strong cadence to A minor, the material moves back to C-sharp minor quickly -- in only four bars. This shift is extremely abrupt after the slow, thickly textured chromatic developmental section. It dissolves into the reprise in a manner much like the end of the first section.

Figure 17: Nielsen, Op. 9, *Andante*, mm. 23-32

m.26

Nielsen expands the main theme in the reprise by inserting five new bars to the original material, mm. 95-100, before he returns to a cadence identical to that of the original (m. 102). However, this cadence is strong. And, Nielsen reiterates the strength by repeating the material of m. 102 in the following measure. The technique is similar to the repeated grand (*glorioso*) gesture of the first movement. While the cadential figure initially provides closure, it becomes a transition to the coda (Figure 18).

Figure 18: Nielsen Sonata, Op. 9, *Andante*, mm. 100-105



The last movement brings the work back to the key of the first movement, completing the expected harmonic trajectory set forth in the first two movements. This movement is like the Sonata (1881) in that it is a relaxant finale type. The opening material is a sprightly triple-meter dance, ending in an A major full cadence in m. 31. Although this cadence is metrically strong, it is weakened by the material that follows: a playful syncopated interruption that turns into a transition to the second theme area (Figure 19).

Figure 19: Nielsen Sonata, Op. 9, *Allegro piacevole è giovanile*, mm. 30-38



Through the comparison, we can observe the *intensification* of the distance between causal events and their resolution.

The type of moment-to-moment linearity of the Mozart and Schumann sonatas, or of Nielsen's 1881 and Op. 9 sonatas, is still present and necessary in an understanding of Nielsen's Op. 35, but the Koselleck/Berger model no longer offers a sufficient explanation for the temporal functions in light of the inconclusive gesture of the sonata. In addition, we cannot track the Op. 35 along the trajectories of either the Franck or Busoni sonata structure. Nielsen's veneration of eighteenth-century forms is well-established and evidenced by his use of conventional classical sonata structural attributes in the sonata. However, his veneration is not relegated to an act of nostalgia. Nielsen borrows from past models, but such instances are not always overt. Remember that Nielsen's *Chaconne* for piano is modeled after J.S. Bach's *Chaconne* from the *Partita in D Minor*, BWV 1004, but the likenesses between the two are not as overt as, for instance, Ferruccio Busoni's version of Bach's D minor *Chaconne*. These are instances of structural gestures of quotation as topical allusions: established forms or specific past models become structural topics. He renegotiates parameters of the past in a combination of convention and invention. This is an act of *unobtrusive subversion* in the Op. 35. Not only does the form of the quintessential instrumental sonata type become a topic, but so does its internal structure. Schematically, Nielsen does not prepare the final section of the last movement of the Op. 35 harmonically or rhythmically, leaving the form an unexpected open-ended narrative. One may be tempted to equate these ideas with examples from Haydn, maybe the famous "Farewell" Symphony or the "Joke" string quartet. The situation in Nielsen's Op. 35, however, is different. Nielsen uses a gesture

that is temporally coded as transition material to “close” the work, rather than a process of trickling away, or playing with listener’s expectations on a cadential figure.

Thematic material plays a significant role in hearing the Op. 35 sonata. The initial thirteen bars of the first movement establish the material for the entire first section (to m. 42). Despite Grimley’s claim that “the impression of syntactical order is undermined by the bass progression, heard in free imitation,” the thematic construction of the movement realizes a larger scale syntactical order, dependent on temporal order, which reaches a conclusion (to a degree of satisfaction) upon the return of the opening gesture in the closing bars of the first movement.¹²⁶ The initial gesture is germinative, as Grimley states, but not for the entirety of the movement. Independent thematic material appears in the *poco meno mosso* section (m. 43 – 89), the *più moderato* section (m. 90-115), and the *agitato* section (m. 116-133), although elements from the *poco meno mosso* section return (a fragment from m. 44 form a synthesis with the fragmentary material from m. 57).

Critical engagements with the Sonata Op. 35 treat it as a unified work comprised of discrete movements. As Daniel Grimley explains, however, traditional means of analysis do not sufficiently provide the means to understand the work as a unified structure. He finds that the linear-modulatory processes provide the means to understand the work in this way. Rather than follow Grimley and others in examining the internal parameters in order to explain or understand the work as a unified structure, I suggest taking the opposite approach: examine the sonata from a broader schematic perspective. From this vantage point, looking from the outside inward, we catch a glimpse of broader strategic issues with which the composer was concerned: music’s communicative capabilities beyond traditional modes of harmony and structure especially with regard to

¹²⁶ Grimley, “Organicism,” 178-9.

closure. It is a comment on formal procedures. The Op. 35 does not *end* in any conventional sense, and is, in effect, a critique of musical structure. Its final gesture has the trappings of a transition or bridge and does not provide closure to the work. The final moment is therefore *not* appropriately temporally coded and does not receive the requisite punctuation convention, and Nielsen's own tendencies, dictate. This transitional type of gesture, typically used to provide continuity between formal sections, is its ending.

Nielsen's Fourth Symphony is typically cited as the ultimate locus of his ideas of musical continuity. I maintain that the roots for this viewpoint can be found in his compositions prior to the composition of the Fourth Symphony.

Nielsen's violin concerto, for instance, completed less than a year before the Op. 35 sonata and three years before the composer began work on his fourth symphony, has four movements, but only two formal sections. It combines the structural ideas of a prelude and main movement, a favorite of the composer's, and the continuity between the second movement and rondo finale like that of the Beethoven Violin Concerto, Op. 61. The structure of Nielsen's concerto was famously criticized by Dohnányi, who observed that the two sections did not belong together as a single work. It is significant, then, that the composer did not attempt continuity between movements in his sonata. The movements are three discrete statements that function linearly, but not the monumental sense of works such as Franck's sonata. Nor are the movements necessarily united through a modulatory process.

Despite thematic construction as Nielsen's primary parameter for linear direction in the sonata (as the most immediate factor), it is only part of the entire *forma formans*. Raymond Monelle borrows from Frits Noske to deconstruct the idea of musical form as a

spatial pattern, or a formed form, *forma formata*, and its components (melody, rhythm, harmony, and form) as scientifically determined. Monelle quotes Noske: “Music is always generative. Music is by definition a present participle. What we hear, what we sing, or what we play is not the formed form, or the *forma formata*, but the form forming itself, or the *forma formans*.” Having disclosed the internal elements of Nielsen’s sonata, privileging melody (or thematic construction) as the primary device for hearing it as a linearly-directed form, we can now look at the results from the perspective of the *forma formans* rather than the *forma formata*. We can view the sonata as a present participle, or an active musical moment. However, this understanding rests on the shoulders of past models, or an accumulated familiarity with inherited musical structure based on linear modern time consciousness. The relationship among musical events within the sonata no longer can be said to follow Koselleck’s axial “space of experience” and “horizon of expectation,” rather we can see the fissure of these as a strict model. The “horizon of expectation” is effectively removed as a pre-determined goal in the Op. 35. The experiential space of the sonata, or the suggestion of convention, is structurally a guiding force, but does not sufficiently explain its contents. The final moments relish the concept of the *formata formans* as it undermines conventional expectations of closure. It is only after a realization that the end has passed that the actual end of the sonata has come. The horizon is still open to the future, and the present “guides our access to the past,” although the sonata has terminated.¹²⁷

Nielsen shows that “satisfactory” conclusion through traditional means is no longer a necessary, requisite feature of musical structure, even within the spatial terms of conventional structures. In fact, conclusion may not appropriately end a work that is

¹²⁷ Habermas, *Discourse*, 13.

based on the infinite developmental potential of thematic processes, such as the Sonata for Violin and Piano, Op. 35. Nielsen's music reflects modern temporal consciousness as linear and directed towards the future, but he questions the goal-oriented, pre-determined nature of this consciousness. Karol Berger claims that in eighteenth-century musical forms, "the ending is the essential function within the temporal form because with it the form gets its "point," its goal. But, Nielsen takes the linearly-directed form and provides it with a moment to realize its ultimate potential: a vanishing into the horizon or an unknown."¹²⁸

At the beginning of the chapter, I showed a Nielsen who was concerned with the relevance of Mozart's music in 1906 to present and future generations. He praises Mozart's balance between freedom and orderliness through form as it progresses, "never losing the thread."¹²⁹ As I demonstrate in this chapter, Nielsen adapts Viennese classical form, which he identifies as quintessential in the music of Mozart, and extends its modern progress-oriented temporality to its ultimate, yet novel consequence. The ending is no longer the essential function within a form demonstrating linearly-directed modern time consciousness, as Nielsen shows us in the Sonata for Violin and Piano, Op. 35. Instead, Nielsen disrupts convention on its own terms.

¹²⁸ Nielsen was asked to compose this work for Danish pianist Henrik Knudsen's recital in Copenhagen in 1913. The work appeared just before intermission, exposing its unusual ending.

¹²⁹ Nielsen, "Mozart og Vor Tid," *Samtid*, 81.

CHAPTER III

ECHOES OF THE *FOLKELIG* TRADITION IN CARL NIELSEN'S *PRÆLUDIUM OG TEMA MED VARIATIONER*, OP. 48

In this chapter, I turn to the temporally-coded content of Nielsen's *Præludium og Tema med Variationer*, Op. 48 (1923) for solo violin. This particular work illustrates the extremes of Nielsen's style: the innovative prelude, temporally-coded as modern and new, is paired with a Danish *folkelig* melody, temporally-coded as traditional and linked to a Danish cultural past. Nielsen's placement of the modern against the tradition may at first appear to be a dissonant gesture; however, a prelude with a theme and set of variations is precisely the appropriate structure for this kind of dissonance. Nielsen's connection to the Danish *folkelig* song tradition is complex, but its stylistic appearance as the *tema* in the Op. 48 is easily identifiable as it stands in stark contrast with the overtly modernist aesthetic of the prelude. The prelude of this work for solo violin is among Nielsen's most progressive, challenging movements, while the theme for the variations was described as being "as simple, as homely and as sincere as any of Carl Nielsen's Danish songs."¹³⁰ Nielsen uses a strong Danish musical symbol as the foundation for a lengthy set of variations, replete with apotheosized final restatement at the end, as the resolution to fantasia-like, dissonant lengthy prelude. Why include a national Danish musical symbol in a work such as the Op. 48? This chapter seeks to identify the ramifications of finding these two stylistic voices in such close, overt proximity, confined within a single opus with regard to the circumstances of its naissance.

¹³⁰ K.F. for *Berlingske Tidende* in *Carl Nielsen Udgave, Chamber Music I*, Series II, 10, xv; Jack Lawson refers to the Op. 48 as "Nielsen's first response to the challenge of atonality." Lawson, *Carl Nielsen* (London: Phaidon, 1997), 177.

Nielsen's compositions were often featured in one of Copenhagen's societies for new music, *Foreningen Ny Musik* [The New Music Society].¹³¹ His *Præludium og Tema med Variationer* was, in fact, featured in a *Ny Musik* concert four months after its première in London.¹³² Michael Fjeldsøe explains that the notion of new music in Copenhagen in the decade following the First World War was the result of the blending of the Anglo-French and German concepts of new music, namely contemporary music and works showing the innovations of composers such as Arnold Schoenberg.¹³³ The founder of *Ny Musik* hoped that the society would provide "a home for all the new currents, both from the outside and from our own!"¹³⁴ The Op. 48 certainly provides an example of such a blending of new currents, but perhaps not in the most obvious ways.

Views of Nielsen as a modernist and as a nationalistic composer primarily depend on what is meant by these terms. Daniel Grimley addresses his concern with these labels in the introduction of his recent book, *Carl Nielsen and the Idea of Modernism*, stating "the canonic status of Nielsen's Danishness is deeply ambivalent and contingent...If not critically framed...peripheralizes his work rather than locating it within wider narratives

¹³¹ *Ny Musik* was founded in May 1921. Michael Fjeldsøe, "Organizing the New Music: Independent Organizations for Contemporary Music in Copenhagen, 1920-30," in *Music in Copenhagen: Studies in the Musical Life of Copenhagen in the 19th and 20th Centuries*, Niels Krabbe ed., (Copenhagen: C.A. Reitzels Forlag, 1996). Benedikt Brincker argues that in the post-World War II years of consensus nationalism in Denmark, "new music" was suppressed in favor of music that continued to follow Nielsen's example. This reception and use of Nielsen's music has had a profound impact on the reception of Carl Nielsen's music within Denmark. Brincker, "The Role of Classical Music in the Construction of Nationalism: an Analysis of Danish Consensus Nationalism and the Reception of Carl Nielsen," *Nations & Nationalism* 14, no. 4 (October 2008): 684-699.

¹³² The London première: June 27, 1923; Copenhagen première: October 1, 1923 (Odd Fellow Palæ); *Ny Musik* performance at the Royal Danish Academy of Music: October 23, 1923.

¹³³ Fjeldsøe, "Organizing," 250.

¹³⁴ *Ibid*, 260.

of early twentieth-century European musical modernism.”¹³⁵ The gulf between Nielsen’s “Danishness” [*danskhed*] and his role within early twentieth-century notions of musical modernism may not be so great. Grimley compares the seemingly discordant image of Nielsen as defined by these concepts to Edward Elgar, principally, as well as Gustav Mahler, arguing that Nielsen’s two-sided persona is not simply a Danish phenomenon.¹³⁶ Grimley also explains that, “the simple appellation ‘modernist’ can lend a deceptive veneer of innovation, progressiveness, and aesthetic autonomy to a particular body of work.”¹³⁷ However, the term can also simply refer to something new, recent, or in fashion, as Fjeldsøe describes in his discussion of musical currents in Copenhagen.

The prelude of the Op. 48 is temporally-coded as new and recent, but with the added hint of an interrogation of the past. It challenges traditional modes of musical expression. Nielsen experiments particularly with atonality and metrical freedom.¹³⁸ The prelude has no designated meter for its entirety, which is a new feature for the composer.¹³⁹ Nielsen does not completely dispense with tradition, however: the harmonic freedom retains occasional references to familiar vertical relationships (tertian), but these

¹³⁵ Ibid., 2.

¹³⁶ Grimley, *Nielsen and the Idea of Modernism*, 16-17. He makes a strong case for the comparison with Elgar: both men come from similar social and economic backgrounds, had similar educational experiences, produced “national” and “modern” music, and have a similar status in their countries of origin.

¹³⁷ Ibid., 6.

¹³⁸ The Op. 48 is not the first instance in which Nielsen dispenses with traditional, functional harmony, but he emphasizes dissonances to a greater degree than found in his earlier works.

¹³⁹ Nielsen’s other work for solo violin, *Preludio e Presto*, also does not have a time signature. See “Patrilineal Associations” for more information. It is important to add that Nielsen stretched the meanings of meter and barlines in other works. The opening measures *Præludium* of his *Violin Concerto*, Op. 33 serves as a clear example. After the initial chord of the work, the orchestra sustains a pedal point while the solo violin part seems to play a free fantasia. The subdivisions remain almost consistently at thirty-second notes, which would be more legible for instrumentalists if it were written in a different meter.

do not function within common practice harmonic schemes; and, although barlines are absent, metrical hierarchies are present as well as tempo indications. Emil Telmányi suggests that the vertical possibilities of the violin guided Nielsen when composing this and his other work for solo violin, the *Preludio e Presto*, Op. 52.¹⁴⁰ Nielsen's intimate knowledge of the violin was likely a controlling parameter in both cases, although it is doubtful that the instrument was the only determining harmonic factor. The more likely attribute of the instrument as an influence for experimentation is its wide range of possible timbral effects. In both of his works for solo violin, Nielsen's intimate knowledge of the violin enables him to test the limits of violin technique, making imaginative use of it without departing from what is physically possible.

The prelude is a substantial feat for the performer and explores a wide gamut of virtuosic violin techniques in addition to the harmonic experimentation.¹⁴¹ Audience members uninterested in unusual harmonies or dissonances might still be fascinated by the virtuosic display of the violinist, who, in the case of the première was Nielsen's son-in-law, Emil Telmányi. One reviewer at the première commented: the work "exploits most of the resources of the violin."¹⁴² The same reviewer, however, complained that Telmányi's program was overburdened with sets of variations "which were of more interest to fiddlers than to the general public, whose appetite for virtuosity is limited." Despite this criticism, he complimented Nielsen's work, citing "passages of real beauty."¹⁴³ Telmányi recalls being surprised at the success of the work at its première

¹⁴⁰ Telmányi, *Guide*. See next chapter.

¹⁴¹ The Op. 52 pushes the boundaries further

¹⁴² Unsigned review in *The Times*, in Petersen, *Carl Nielsen Udgaven*, Series II, Vol. 10, xiv.

¹⁴³ *Ibid.*

given conservative English taste, but not only was he called back out on stage at least six times, several English violinists present at the concert came up to him afterwards and spoke enthusiastically about the work.¹⁴⁴ A reviewer for the *Berlingske Tidende* at the Danish première offered a mixed complement, writing that the work “despite certain modern features in the sonority, went quite well with classics on the program.”¹⁴⁵ We can gather from these remarks that the mixture of innovation and traditional expectations was sufficiently balanced to appeal to contemporary audiences.

The prelude, arguably Nielsen’s first foray into atonality, segues into an F major theme that forms the basis for the set of variations. The familiar diatonicism of the theme resolves the “fireworks” of the prelude, although the variations continue to highlight the virtuosic capabilities of the violin also found in the prelude.¹⁴⁶ The diatonic nature of the theme is not its only familiar quality. Ejnar Forchhammer, a reviewer for the *København*, describes the theme in distinctively Danish terms: “*folkelig melodiøst Tema*.”¹⁴⁷ This literally translates innocuously into English as, “folk-like, melodious theme.” However, the connotation of this description within a Danish context in 1923 carries more significance. The word, *folkelig*, has a stronger meaning in Danish that is difficult to directly translate. The word conjures a blending of national sentiment with popularity and lack of pretention. It also signifies “the people,” specifically Danes. This requires unpacking before looking at how the theme functions within the Op. 48.

¹⁴⁴ Telmányi, *Guide*, this text, 193-4

¹⁴⁵ Petersen, *Carl Nielsen Udgaven*, Series II, Vol. 10, xv. Carl Nielsen’s “Præludium, Tema og Variationer,” *som forøverigt trods vise moderne Træk i klanglig Henseende, sluttede sig saa smukt til Programmets Klassikere*.”

¹⁴⁶ Telmányi uses the word *fyrværkeri* (fireworks/pyrotechnics), *Guide*, this text, 200.

¹⁴⁷ Petersen, *Carl Nielsen Udgaven*, Series II, Vol. 10, xvi.

Folkelig, Danskhed, and Nationalism

Folkelighed and *danskhed* are two terms that are used to describe constructions of Danish nationalism or identity. Both terms refer to facets of political and cultural nationalism. Denmark presents a special case for determining the distinction between cultural and political nationalism due to its mostly homogeneous population and status as a nation-state, particularly in comparison with the development of the German Confederation to Denmark's south and with the colonial power, Britain, to the west. The distinctions, *danskhed* and *folkelighed* also describe Danish conceptions of national identity, and not necessarily foreign constructions of Danes or Denmark. As a small nation-state, the cultural and the political in the spirit of *folkelighed* were more often aligned than not.

Folkelig and *folkelighed* are concepts which stem from Nikolaj Frederik Severin Grundtvig's appropriation of the terms in the nineteenth century to describe and encourage a common sense of community among members of the farming class and urban middle class in Denmark. Grundtvig, who served a number of influential roles in Danish society as, among them, priest, teacher, historian, and philosopher, sought to give voice to this underrepresented of Danish society. Denmark had been under absolutist rule until the adoption of the first Danish democratic constitution in 1849, so these groups did not have a strong political voice or solidarity. Historians Knud J. V. Jespersen and Uffe Østergård agree that Grundtvig's concept of *folkelighed* encouraged a Danish national consciousness that bears significant weight in political developments that led to the

democratic constitution and political processes in the twentieth century.¹⁴⁸ When used as a political term, “it suggests an informed, responsible, tolerant participation in the exercise of power,” and socially, it serves to describe a “mutually committed community.”¹⁴⁹ Jespersen claims that *folklighed* taught Danes to make the shift from loyal subjects of the monarchy to respectable members of a democratic society.¹⁵⁰ Grundtvig actively converted an abstract sense of Danish community and solidarity (*folkelighed*) into symbols. Among his most effective methods for conveying these symbols was through hymns, particularly in the *folkehøjskole* [Folk High School] setting and churches.¹⁵¹

The idea of *folkelighed* encouraged an attitude endorsing the common good for all members of society. It was promoted through collective activities, such as communal singing [*fællesang*] mentioned above, particularly those that took place at *folkehøjskoler* [folk high schools], churches, and community meetings. Grundtvig established the Folk High School movement in order to offer a vernacular alternative to traditional schools and to promote a cohesive sense of how to be Danish through the education offered.¹⁵² He wrote hymns and poems with the intention of instructing Danes in the interpretation of national symbols and words. Such a poem is *Folkligheden* which was published in

¹⁴⁸ Jespersen, *History of Denmark*, 107-109, and Uffe Østergård, “Peasants and Danes: The Danish National Identity and Political Culture,” *Comparative Studies in Society and History* 34, No. 1 (January 1992): 3-27.

¹⁴⁹ Østergård, “Peasants,” 22, Jespersen, *History*, 109.

¹⁵⁰ Jespersen, 108.

¹⁵¹ Østergård, 23.

¹⁵² This movement was highly influential. Danes moving to Oregon in the early 20th century brought the Folk High School tradition with them. See, for instance, Glen Coffield *The Grundtvig Experiment: A Summary Report of the Grundtvig Folk School in Oregon*, (Portland, Ore: Coffield, 1957). Through such schools, it was possible to preserve and promote a Danish community outside of Denmark.

Grundtvig's 1848 periodical, *Danskeren*.¹⁵³ A short excerpt demonstrates the type of content in the poem:

*Folk! hvad er vel folk i grunden?/People! Who are the people in essence?
Hvad betyder "folkeligt"?/ What is the meaning of "folkeligt?"
Er det næsen eller munden,/ Is it the nose or the mouth,
hvorpå man opdager sligt?/ Where one finds this (folkelig)?
Findes skjult for hver mands øje/ Found hidden from every man's eye
folket kun i kæmpehøje,/ The folk only in barrows (Viking mounds),
eller bag hver busk og plov,/ Or behind every bush and plow,
i hver kødklump før og grov?/ In every person (kødklump) strong and coarse?
Med forlov at spørge!/ Permit me to ask!*

Through the establishment and resulting widespread popularity of *folkehøjskoler* as well as *folkelighed* in church communities, Grundtvigian symbols and words were disseminated throughout Denmark. These schools promoted community bonds based on a shared interpretation of what it meant to be a Dane.

Folkelighed began as a class-oriented term, i.e. a means to unite politically unrepresented Danes. The concept bears a relationship to the notion of *danskhed*, or literally, "Danishness." But *danskhed* is a more general term that historically relates more directly to those concepts of Danishness originally supported by an absolutist political regime at the end of an eighteenth-century Denmark that, at the time, was a multi-national state including Norway, Denmark, and the bilingual duchies of Slesvig and Holstein. This concept more directly corresponds to the notion of political nationalism as a unifying device for a multi-national state, although it has morphed into a meaning that applies to the Denmark that is now a small nation-state, especially in contrast to other

¹⁵³ Interestingly, *Danskeren* is the title of Jørgen I. Jensen's biography of Nielsen. Jørgen I. Jensen, *Carl Nielsen, Danskeren: musikbiografi* (Copenhagen: Gyldendal, 1991). The text is also used for a song in the *Folkehøjskolen Melodibog*.

European national entities, particularly the developing German confederation.¹⁵⁴

Danskhed is largely an urban understanding of a Danish mutual identity or consciousness, rather than one rooted in Grundtvig's abstract, Herderian concept of the people.

Ludvig Holberg's *Maskarade* (1724) is an example of an early assertion of *danskhed* in Danish theater. This comedy was written for the first Danish theater in Copenhagen, established in the early 1720s to produce plays in vernacular Danish. *Maskarade* has become iconic in Danish culture not least because of Carl Nielsen's adaptation of the play into his famous opera of the same name (1904-6), but also because it has been adopted as a national symbol.¹⁵⁵ Nielsen incorporates an early version of his *folkelig* song style in *Maskarade*.¹⁵⁶ I suggest that we understand Nielsen's *danskhed* as a blend with *folkelighed* that is contingent on genre and function. *Folkelighed* is certainly a Danish construct to which the composer was attached, a feature that has been referred to as the myth of Nielsen.¹⁵⁷

In Nielsen's autobiography, *Min Fynske Barndom* [My Funen Childhood], the composer tells stories of his humble childhood on the island of Fyn before he became the well-known Copenhagen composer.¹⁵⁸ Part of the motivation for writing *folkelig* songs may very well have come from the memory of his early experiences and a commitment to

¹⁵⁴ Benedikte Brincker, "A Small Great National State": An Analysis of the Cultural and Political Factors That Shaped Danish Nationalism 1760-1870," *Journal of Historical Sociology*. 16, no. 4 (December 2003): 407-431, 408-9.

¹⁵⁵ Nielsen's libretto was written by Vilhelm Andersen (1864-1953).

¹⁵⁶ Anne-Marie Reynolds, *Carl Nielsen's Voice: His Songs in Context* (Copenhagen: Museum Tusulanum Press, 2009), 267.

¹⁵⁷ Brincker, "Role of Classical Music," 692.

¹⁵⁸ Carl Nielsen, *Min fynske barndom* (Frederiksberg: Fisker & Schou, 1995). First published in 1927.

the peasant class with which he identified. In a letter written August 16, 1922, for instance, he characterizes himself during the compositional process as being only a vessel for his community and country: “When I write such a melody it is as if it is not me that composes, but friends, kinsmen, and the country’s people who wish it so, and it comes so from me, and I am only the reeds where between the stream goes.”¹⁵⁹ He displaces the persona of the cosmopolitan Copenhagen composer of serious music with a more humble persona as a composer in the service of the people. Anne-Marie Reynolds claims that Nielsen considered his involvement in the tradition a component of his Danish civic duty.¹⁶⁰

Nielsen’s motivation, however, may also have been partly pedagogical, rooted in a genuine interest to educate Danish citizens in music and elevate the quality of the songs they sang.¹⁶¹ Because these songs were for the general public, they were often printed as texts sometimes with, but just as often without melodies. As a result, the *folkelig* song tradition, in its early stages in particular, tended towards an oral and anonymous tradition. As a result, the melodies tended to vary from district to district.¹⁶² The two motivations behind Nielsen’s involvement in the *folkelige* song tradition reflect the indistinct division between his associations with *danskhed* and *folkelighed*. Nielsen related to the *folkelighed* concept on a personal level, although Jespersen argues that the composer cannot be

¹⁵⁹ Møller, *Breve*, 220.

¹⁶⁰ Reynolds, *Carl Nielsen’s Voice*, 25.

¹⁶¹ Karen Verstergård and Ida-Marie Vorre, “Danishness in Nielsen’s *Folkelige* Songs,” in *Carl Nielsen Studies. Vol. 3*. Ed. Niels Krabbe, et al. (Copenhagen: The Royal Library, 2008), 80-101.

¹⁶² I suspect that the relationship between written and oral is similar to some American shape note traditions.

strictly identified as *folkelig* in the strictly Grundtvigian sense.¹⁶³ His motivation to elevate the quality of Danish *folkelige* songs reflects *danskhed*, or a desire for a vernacular tradition that he considered of equal quality to those in other countries, while his interest in composing seemingly familiar (*Schein des Bekannten*) and simple melodies for everyone to sing reflects *folkelighed*.¹⁶⁴

Nielsen initially became involved in officially writing *folkelige* songs after Danish organist and church composer, Thomas Laub, invited him to join his *folkelig* song project. The result was the collection, *En Snes Danske Viser* (1915). The introduction of the collection included a Danish translation of J.A.P. Schultz's introduction to his *Lieder im Volkston*, describing the impetus for the songs: they were intended to be accessible, familiar, and designed with untrained audiences and singers in mind. The first performance of selections from *En Snes Danske Viser* took place on Thursday April 13, 1915 in Odd Fellow Palæ's small hall, the same hall where a number of Nielsen's "serious" works also received their premières.¹⁶⁵ A selection of sixteen songs were performed, four of which were based on texts by Adam Oehlenschläger and another four on texts by Poul Møller, both of whom were (and are) significant figures in Danish literature. The songs on the program were divided into sets of eight, and Nielsen's *Serenata in Vano* (1914) for clarinet, bassoon, horn, cello, and bass was performed between them. The songs were performed by trained singers: Emilie Ulrich, a singer in the Royal Chapel; Carl Madsen, a singer in the Royal Opera; and Anders Brems, a

¹⁶³ Jespersen, *History*, 111.

¹⁶⁴ *Schein des Bekannten* (appearance of the familiar) is the often-quoted stylistic ideal prescribed by J.A.P. Schultz (1747-1800) in his introduction to *Lieder im Volkston*, vol. 2.

¹⁶⁵ For instance, Nielsen's *Sonata for Violin and Piano*, Op. 35 was first performed in this hall.

concert singer, with the rehearsal pianist from the Royal Opera, S. Levysohn providing piano accompaniment. This setting would have been more appropriate for an evening of *romancer* or *lieder* which belonged in the concert hall, rather functional music for use in a *fællesang* setting (communal singing). From this concert, it appears that *folkelige* and art music audiences either overlapped, or Laub and Nielsen wanted them to do so.¹⁶⁶

In a letter dated February 23, 1918 to a well-known Social Democrat, A. C. Meyer, Nielsen wrote:

If something is created, it must first and foremost be for the people and not for some hundred connoisseurs [*Feinschmecker*]. I am the son of a poor man from the country, who has experienced a lot and knows the simple man's thoughts and feelings, and knows that in these lie all of the possibilities of the future. Where else should they be found?¹⁶⁷

These sentences are loaded with subtleties. First, Nielsen refers to creating *folkelig* songs intended for the Danish public from his authentic voice among them as “the son of a poor man from the country.” He contrasts this persona with “a hundred connoisseurs.” But, he uses the German word for connoisseurs, *Feinschmecker*, adding an understated anti-German sentiment to his meaning. German culture had a significant impact on Danish urban cultural life, but this was not a popular idea, especially after the loss of the duchies of Slesvig and Holstein to Bismarck's Germany in 1864 and while the world was at war around Denmark.¹⁶⁸ *Folkelige* songs had always been an important symbol for Danes, in

¹⁶⁶ A facsimile of the program is reproduced in Fellow, *Samtid*, 184.

¹⁶⁷ My emphasis. Reynolds, *Carl Nielsen's Voice*, 140. “...at skal der laves noget maa det først of fremmost være for Folket of ikke for nogle Hundrede Feinschmeckere. Jeg er søn af en fattig mand paa landet, har oplevet meget og kender den jævne mands tanker of følelser og ved at her ligger all mulighedernej for en fremtid. Hvor skulle de ellers finde?” ... “Det kan være godt nok med de kongelige personer, men jeg tror sagen er sundere uden dem; der er saa mange snobber der altid kan forplumre en got sag,” in Møller, *Breve*, 172.

¹⁶⁸ Carl Nielsen's father fought in this war. Nielsen was born the following year (1865). This influenced his mother's concern about Nielsen joining the military at age fourteen.

particular opposition to German culture, despite their origin in German *Lieder im Volkston*. The literary component to the Danish *folkelig* tradition was already well-established. Nielsen wanted the music to follow suit and become distinctly Danish.

Folkelige Songs: Danish Symbol, Musical Topic, and Temporal Signifier

I concede that such a melody is more a symbol – like the flag, the cross...¹⁶⁹

The *folkelig* song tradition is an invention of the nineteenth century, largely through the efforts of N.F.S. Grundtvig, and had become embedded in Danish culture during Carl Nielsen's life, particularly after the second Slesvig-Holstein War (1864). The early inspiration for *folkelig* melodies came from those of German-born composer J.A.P. Schultz, from his years in Copenhagen and his idea of the *Schein des Bekannten*. This raises an interesting contradiction in the notion of the Danishness of these songs. The texts were by Danes in Danish and the content of these texts were pro-Danish, but sometimes also contained a pronounced anti-German sentiment (including the song based on Grundtvig's *Folkligheden*). This Danish song style, however, was sung to a musically German style, and often to melodies of German origin. Despite claims of renewing ancient Nordic ballads, the songs resemble German *Lieder im Volkston*.

Benedikte Brincker explains that the so-called "Nordic Tone" in Danish music, initially more of a textual than musical construction, became associated with a particular style of song.¹⁷⁰ She describes this as "a relatively simple folk song-inspired tone combined with a soft slow rhythm and a melody in a minor key."¹⁷¹ This style is a

¹⁶⁹ From an interview for *Politiken* from 1924. Fellow, *Samtid*, 312.

¹⁷⁰ Brincker, "Small Great Nation," 412. This is only one definition (or partial definition) of a Danish "Nordic Tone." Gade essentially coined the market by asserting a "Danish Tone" in his works, further complicating the notion of a "Danish national sound."

¹⁷¹ *Ibid*, 413.

product of, primarily, the nineteenth-century interpretation of authentic Danish songs with roots in medieval ballads, but few of the actual attributes of this song style are distinctively Danish in sound. Instead, as Brincker argues, the *folkelig* style is more an ideological assertion of a Danish musical idiom.¹⁷² Through reinforcement in communities, *folkehøjskoler*, and churches, the style was transformed into a Danish national symbol.

Nielsen adopted this ideological assertion of *danskhed* through the *folkelig* tradition.¹⁷³ The composer was more interested in local music making than grand assertions of Danish nationalism, despite obvious exceptions such as his “*Du danske Mand*” (1906) as political nationalism.¹⁷⁴ In 1925, he is reported to have said, “Nothing destroys music more than nationalism does.”¹⁷⁵ Reynolds puts a positive spin on his early involvement with the *folkelig* tradition, emphasizing it as “his civic duty,” but it is possible to claim that Nielsen showed overt civic concern before his collaboration with Laub in 1913-14. For example, in 1911 (between his work on his Violin Concerto, Op. 33 and Sonata for Violin and Piano, Op. 35), Nielsen composed a song for *Børnehjælpsdagen* [Children’s Relief Day]. This song, “*Vi Børn, Vi Børn, Vi Vaagner*” [We children, We children, We Awaken], was printed on postcards.¹⁷⁶ These postcards

¹⁷² Ibid., 413.

¹⁷³ Reynolds explains that *folkelige* songs are not patriotic assertions, but have more of a *hygge sammen* quality. See Reynolds, *Carl Nielsen’s Voice*, 149.

¹⁷⁴ This is only one of a myriad of examples. Nielsen wrote several well-known “national” songs. Nielsen’s claim is that it is not the music itself that is national. People bring the sentiment to the songs.

¹⁷⁵ Fellow, *Samtid*, 354.

¹⁷⁶ Text by Johannes Jørgensen. Children’s Relief Day was May 16, 1911

were sold, among other initiatives, to raise funds for children’s institutions in Denmark (Figure 20).

Figure 20: Both sides of the postcard for *Børnehjælpsdagens Sang*¹⁷⁷



There may also be a less altruistic side to the picture of Nielsen’s sense of civic duty. In the same period that he began his collaboration with Thomas Laub, Nielsen resigned from his position as conductor of the orchestra at the Royal Theater (1914). His need for popularity may have stemmed from his need for work or commissions, simply to earn a living. He focused most of his compositional efforts on composing *folkelige* songs. Despite this more practical need, Nielsen became heavily invested in the project to

¹⁷⁷ Carl Nielsen, “Vi Børn, vi Børn, vi vaagner,” Odense Bys Museer, <http://museum.odense.dk/museer/carl-nielsen-museet/erhvervelser/node-til-vi-boern.aspx>, (accessed 1/29/2012).

reinvigorate the *folkelig* song tradition. In addition to a second volume of *En Snes Danske Viser*, Nielsen also published *folkelig* song books independently of Laub, his *Tyve Folkelige Melodier* (1921) and *Fire Folkelige Melodier* (1922) among these, and was a major contributor to *Den danske Folkehøjeskoles melodibog* [The Danish Folk High School Melody Book] of 1922, a significant work in the *folkelig* song tradition as the first songbook of the Folk High School movement to include fully harmonized parts.¹⁷⁸

Nielsen's *folkelige* songs were immensely popular in Denmark, and after his death became particularly emblematic to Danes. His songs had become strong cultural icons, such that it is no surprise that public collective singing of his songs has been identified as an early form of Danish resistance to the German occupation through *alsangstævner* [community singing rally] during the Second World War.¹⁷⁹ Many of his songs are still sung, taught in schools, and have been included in the Danish Cultural Canon.¹⁸⁰ Though the particular symbolism of these songs may have changed over the course of the twentieth century, they are nonetheless emblematic of Danish culture and used as such.

The rise in public interest in *folkelige* songs in Denmark during the years of the First World War, although Denmark was a neutral nation, is hardly surprising. Denmark was neutral during the war, but also vulnerable. The country needed to carefully maneuver dealings with Germany and Britain, two powers that exerted considerable political, economic, and cultural influence on Denmark. Denmark maintained a unique position between the economic expansions of those two countries in the second half of

¹⁷⁸ Reynolds, *Carl Nielsen's Voice*, 145.

¹⁷⁹ Brincker, "Role of Classical Music, 689. *Alsangstævner* were public song meetings. Brincker discusses an *alsangstævner* that took place on September 1, 1940. Three-quarters of a million Danes met in public parks all over Denmark to sing "Moders Navn er en himmelsk lyd."

¹⁸⁰ The Danish Minister of Culture established a Danish cultural canon in 2006. Reynolds, *Voice*, 40.

the nineteenth century, given that it was able to provide goods that were in demand in both of those countries. It was important to Britain to keep Denmark out of German hands, but not important enough to intervene on behalf of the Danes during the Slesvig-Holstein conflict of 1864. Germany remained the aggressive, united power to the south after the defeat in 1864, when Denmark lost the duchies to Germany.

Denmark's relationship with Britain was amicable on a mostly economic basis. A satirical map from 1900 shows an English perspective of Denmark as purveyors of butter (Figures 22 and 22).¹⁸¹

Figure 21: John Bull and his Friends, Frederick W. Rose (1900)



¹⁸¹ Fred Rose, "John Bull and His Friends (1900)," London: Bacon & Co., 1900 on Big Map Blog, 12/13/11, <http://www.bigmapblog.com/2011/john-bull-and-his-friends-1900/>, (accessed 1/29/2012).

Figure 22: Up-close view of Denmark as purveyor of butter



While, in many ways, Denmark was in the cultural sphere of Germany, Britain had become the economically friendly neighbor to the west. Esbjerg built a port in 1868 to open Denmark to the West, easing trade routes between Denmark and Britain.¹⁸² The friendliness of the countries was reinforced by the marriage of the Danish princess Alexandra, daughter of Danish King Christian IX, to the Prince of Wales, future King Edward VII of England, in 1863.¹⁸³

The Slesvig-Holstein conflicts in the nineteenth century were the primary cause for Danish hostile sentiments toward Germany as well as the Danish retreat to a culturally introverted *folkelighed*.¹⁸⁴ After the First World War as a result of a referendum in 1920, northern Slesvig, the population of which was largely Danish-speaking despite having been under German rule since 1864, was reunited with Denmark. The reunification was considered a victory for Denmark. The Royal Theater in Copenhagen was asked to present a gala play to commemorate the event. The result was *Moderen* [The Mother] written by Helge Rode with music by Carl Nielsen. Nielsen's music was critically

¹⁸² Jorgen Sevaldsen, "Anglo-Danish Relations c. 1815-1972. An Overview," in *Britain and Denmark: Political, Economic, and Cultural Relations in the 19th and 20th Centuries*. Ed. Jørgen Sevaldsen, Bo Bjørke, and Claus Bjørn (Copenhagen: Museum Tusulanum Press, University of Copenhagen, 2003), 14.

¹⁸³ The marriage, at least, provided peaceful relations between the two countries which had earlier in the century been at war.

¹⁸⁴ Brincker, "Small Great Nation State," 424

acclaimed as the best component of the gala event. The song “Som en rejselysten Flaade” [Like a Wanderlust Fleet (Navy)] from *Moderen* became widely popular, used at meetings throughout Denmark, and was later included in the 1922 *Folkehøjskolens Melodibog*. Its four-voice choral setting invited use in *fællesang* situations and was celebrated as a *folkelig* song.

Yet the *folkelig* style is only one of Nielsen’s Danish styles in the play. The music for first scene is a work that was already frequently performed concert work of Nielsen’s: *Saga-Drøm* from 1908. It is one of his more adventuresome orchestral works and includes a cadenza for flute, oboe, clarinet, bassoon, cymbals, glockenspiel, and the first violin section. The work, inspired by Gunnar’s dream from *Njal’s Saga*, follows the venerable Danish tradition of repurposing medieval Nordic culture in praise of Denmark’s glorious past as meaningful for the present. Danish musical topics, such as the *folkelig* style and reinvented medieval Danishness, however, are not the only nationalities represented in the play: the fifth scene includes fragments from various national anthems, including the *Marseillaise*, “God Save Our Gracious King,” and the “Star-Spangled Banner.” The diversity of Danish topics and other national musical emblems presents a cohesive musical picture because of their supportive role as incidental music. Each topic presented propels the narrative of *Moderen*.

The *folkelig* style also represents tradition, however constructed, as the veneration of Denmark’s past which should serve as an ideal sense of Danishness for the present.¹⁸⁵ *Folkelige* songs, as a result, signify continuity with the past. When the *folkelig* style appears in Nielsen’s music, it conjures notions of Danish tradition, history, and solidarity.

¹⁸⁵ Brincker, “Small Great National State,” 416-417.

It is a past-oriented signifier that is simultaneously emblematic of cultural continuity, and thus, serves as a temporal signifier.

1923

By the time Nielsen composed the *Præludium og Tema med Variationer*, Op. 48 in 1923, Nielsen had been heavily invested in composing *folkelige* songs and was well-known in Denmark as a composer for the tradition.¹⁸⁶ Especially in the wake of the First World War and the reunification of northern Slesvig with Denmark, the *folkelig* song style had become emblematic of a national Danish unity, and, by circumstance, Nielsen was intimately tied to this heightened symbolism. As we can see in the example of the incidental music for *Moderen*, Nielsen purposefully used the *folkelig* style as a topic outside of the tradition's typical function within schools, churches, or community meeting houses. He saw the style as meaningful and not necessarily bound to genre. *Moderen* is certainly not the first instance of Nielsen's use of the *folkelig* style in other genres, but the emblematic nature of the style gained strength through the national gala celebration of the reunification in 1920. *Moderen* saw nearly 40 performances between Copenhagen and Odense in 1921 and 1922.

When reviewers at the Danish première of Nielsen's Op. 48 remarked that the "*folkelig melodøst*" theme was "as simple, as homely and as sincere any of Carl Nielsen's Danish songs," it was, in effect, equated with an emblematic Danish tradition. In fact, his harmonic transgressions of the prelude and virtuosic display ("of more interest

¹⁸⁶ Most of his compositional focus, in fact, had been on song since his initial collaboration with Thomas Laub in 1913, although some of his best-known works outside of Denmark come from this period. These include: the fourth ("The Inextinguishable") and fifth symphonies, *Chaconne*, Op. 32 (piano), *Theme and Variations*, Op. 40 (piano), and incidental music for Oehlenschläger's *Aladdin*, excerpts from which, known as the *Aladdin Suite*, are among his most popularly performed works. His famous *Wind Quintet* also comes from this period, the final movement of which is a striking structural precursor to the Op. 48.

to fiddlers,” as one London critic remarked) were possibly forgiven because of the appealing theme that provided the foundation for the set of variations. For London audiences, the theme was a vaguely folk-like melody that could be characterized as somehow “Danish” because of the nationality of its composer. For Danish audiences, the theme signified more. It referred to a Danish tradition during a time in which Danes considered their home country whole again.

The Op. 48 was the only work Nielsen composed during this period that was intended for a première outside of Denmark. Given its *folkelig* content, the theme and variations component of the Op. 48 can be read as an assertion of Danish identity across international borders. This signification increases when set against the circumstances of its naissance. Nielsen’s daughter, Søs, studied in London in 1910. While he visited her there, he developed ties in the music community in the city through the conductor Henry Wood. This eventually led to his being invited to conduct the London Symphony in a concert of his works in Queen’s Hall under the patronage of the British Queen Mother, Danish-born Alexandra, in 1923.

The queen never lost sight of her Danish heritage.¹⁸⁷ After Alexandra’s marriage to the Prince of Wales in 1863, she made annual trips back to her home country. By 1919, however, Queen Alexandra’s health had declined to the extent to which she was no longer able to make these trips. Instead, she brought what of Denmark she could to England. Nielsen was invited to conduct a program of his works. His concert consisted of

¹⁸⁷ Alexandra’s father was an eligible, though unlikely, candidate for the Danish crown. Events of the second Slesvig-Holstein War led to his being chosen as heir apparent. He had become the appropriate choice largely because he was raised as a Dane, although he was a Prince of Schleswig-Holstein-Sonderburg-Glückburg. He had not adopted a German nationalist stance. Alexandra’s “Danishness” was an important part of her heritage, and though she had no political influence in her position, she, of course, encouraged a benevolent attitude towards Denmark in England.

some of his better-known works: *Symphony No. 4* (“The Inextinguishable”), *Pan og Syrinx*, his *Violin Concerto* (with Emil Telmányi as soloist), and excerpts from his opera *Maskarade* and from his incidental music for Oehlenschläger’s *Aladdin*. He apparently learned just enough English to address the orchestra, saying, “Gentlemen, I am glad to see you. I hope I will also be glad to hear you.”¹⁸⁸

Nielsen also had the opportunity to meet the queen and her sister, Dagmar, while he was in London. The queen “summoned” Nielsen to Marlborough House to have tea with her, and, typical for Carl Nielsen, the event had a humorous twist. Nielsen did not travel with the appropriate attire suited for the company of the queen. Fortunately, he was able to borrow his son-in-law’s clothes, although these apparently did not fit. He decided to hold his hand over the buttons of the ill-fitting jacket and thought he could get away with the arrangement until he had to lead both ladies into the room for tea. The problem went unnoticed, or at least unmentioned. Nielsen was asked to sign the queen’s guest book, and he did so with the opening bars of Magdelone’s dance scene from the first act of *Maskarade*. Nielsen was later interviewed for *Politiken* to report on his visit with the queen because he was one of the last Danes to visit with her before her death in 1925.¹⁸⁹

While Nielsen was in London, his son-in-law, Emil Telmányi, presented two independent concerts. Telmányi’s London debut was only a few nights before Nielsen’s concert, where he also appeared as the violin soloist for the composer’s concerto, and five days later, Telmányi presented his second concert and premièred the *Præludium og Tema med Variationer*. The ill-fitting clothes that Nielsen borrowed from Telmányi were

¹⁸⁸ “London” in Ketting, Knud, Per Kyed Laursen, and David Fanning, *Mennesket og musikken* [The man and his music][CD-ROM] (København: AM Production Multimedia, 1998), 112:115.

¹⁸⁹ *Samtid*, 367.

actually his attire for the concert on which the composer's new work was to be played. Nielsen had to rush from his meeting with the royal sisters in order to get his son-in-law's clothes to him in time for the concert.

The *Præludium og Tema med Variationer* also comes with a story. It is the result of a promise that Telmányi claims his father-in-law made to him in 1920. Telmányi writes that the composer was moved by his series of concerts in which he performed all of J.S. Bach's works for solo violin and works for violin and cembalo in Copenhagen. He reports that the composer was inspired to write a solo work for him, but that Nielsen was slow to fulfill this promise. The occasion to write this promised work finally came when the details of their London co-tour had come into fruition. When the two men traveled to London, the variations were not complete, or, rather Telmányi had requested that the composer make significant changes. The seventh and eighth variations were written in Nielsen's hotel room in London between his concert on June 22nd and Telmányi's on June 27th.

The theme of the Op. 48 presents a gesture of a *folkelig* song quotation, rather than being a well-cited direct quotation, as is the case with Nielsen's hymn setting of "*Min Jesus, lad mit Hjerte få*" [My Jesus, let my heart receive you], the melody which forms the basis of the variations in the finale of Nielsen's well-known *Wind Quintet*, Op. 43 (1922), or *Bøhmisk-dansk Folketone* (1928) in which Nielsen directly quotes Thomas Laub's harmonization of "Dronning Dagmar ligger i Ribe syg" [Queen Dagmar lies ill in the Ribe]. This second work is an occasional work for which quotation was an important component. Nielsen was commissioned to write this work by the Danish Radio

Symphony Orchestra in order to commemorate the tenth anniversary of the Republic of Czechoslovakia. The composer used well-known Danish and Czech melodies.

The melody of the Op. 48, however, closely resembles Nielsen’s “*Jeg så kun tilbage*” [I only looked back] from his *Tyve Folkelige Melodier* published in 1921, and may in fact prove to be his source for the Op. 48 variations.¹⁹⁰ The initial pitch structure, phrase contour and length, rhythmic rhymes, motivic repetition, harmonic profile, and cadential punctuation support this view. The first two measures of the Op. 48 theme are a simplified version of the first four measures of “*Jeg så kun tilbage*.” Both are an ornate F major ascending triad (Figures 23 and 24):

Figure 23: Opening gesture of “*Jeg så kun tilbage*” from *Tyve folkelige Melodier* (1921)

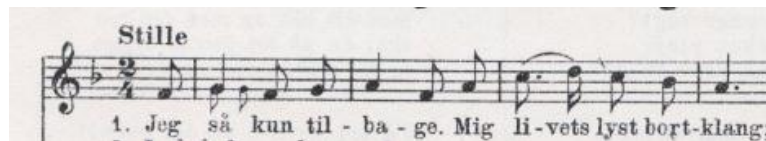


Figure 24: Opening gesture of the theme from *Præludium og Tema med Variationer*, Op. 48 (1923)



The opening gesture of the theme seems to be almost a simplified version of the “*Jeg så kun tilbage*.” The rhythmic component of the text informs Nielsen’s rhythm in the song, but without the text, the composer no longer is guided by the meter and stress of the poetry. In the song setting, the strength of the return to the pitch of F (on “*kun*” [only]) is

¹⁹⁰ I am the first to discover the semblances between the two.

weak, where in the theme for the variations, the return to F occurs on a metrically strong beat in the measure. In both the song and the violin theme, the antecedent component of the phrase pauses on the third scale degree (A) before continuing.

The consequent of the first phrase of the song is different from the violin's theme, but the phrase contour is similar, particularly in the cadential preparation (Figures 25 and 26):

Figure 25: *Jeg så kun tilbage*: phrase contour

Figure 26: Theme from Op. 48: phrase contour

Both lead to a unison D from A major, implying an arrival to the relative minor. (The piano part of the song is composed of a D octave.) The rhythmic gesture in the seventh complete measure of the song (figure 6) is identical to the parallel measure (measure number eight in figure 7) in the *Tema*, and both lead to a D minor cadence.

Nielsen uses motivic repetition in the melody for the third poetic line in the song. This repetition tonicizes B-flat major, oscillating between F major and B-flat major before progressing to D major. The final stanza begins in G minor, but returns to F major. A similar type of motivic repetition also appears in the *Tema*, but is inverted and is more melodically complex. The violin's theme oscillates between C major and F major, but progresses to G minor in the thirteenth measure. The final phrase of the theme begins in G major before making the final return to F major. The harmonic profile of the song and the violin's theme share the use of oscillations at an interval of a fourth and parallel major and minor juxtapositions. The phrase structure of the *Tema* can be divided into "couplets," reinforcing its song-like character. The cadential punctuation of these couplets mirrors that of "*Jeg så kun tilbage*." The strongest cadence, aside from the final cadence, occurs in the eighth measure of each melody, and is marked by a move to an implied D minor. In the song, this cadence aligns with the end of the first couplet.

If the melody is based on "*Jeg så kun tilbage*," does its text prove important to a reading of *Præludium og Tema med Variationer*, Op. 48? Given that Nielsen created each *folkelig* melody as an envelope for the poetry, matching poetic meter, stress, rhyme, internal rhymes, and verse length, the textual influence may only be general. Nielsen changes the stress and internal rhythms within each phrase of the *tema* enough such that a purely text-based influence is not likely. The mood of the poem, however, may have served as inspiration (see below). We can see his gesture of "*Jeg så kun tilbage*" as Nielsen's compassion for the Queen, whose health prevented her from visiting her home country. Or, it could simply serve as homage to Denmark.

"*Jeg så kun tilbage*" [I only looked back]

1. I only looked back. Life's delight, it died away;
And then my soul resounded with solace in its say:
Look forth, but not aback! – What your heartwishes for,
Maybe will one day be fulfilled ever more.

2. Let waves roll away, and let leafage loose its sheen:
Still streams rush and run, someday woods turn fresh and green.
Let sun be eclipsed, and let moon be on the wane,
Still sun and moon will rise from the seas once again.

3. If rivers of time swallow up all the past,
Still life will stay in souls, and certainly will last.
If this is life unending, there is no need forlorn,
And then we have as good as in paradise been born.

4. A fountain wells out close to life's olden tree,
In oceans run the torrents of immortality;
The seas never age, and the earth is all restored
Each summer to its youth with its green life aboard.

5. Just one drop of the fountain where first it sprang free,
Just one bloom from branches of this, life's apple tree,
Then hair will never grey, and no grief prey on your mind,
A glow be in your heart of a jubilant kind.

6. The fountain of life wells where I want to go!
The apple tree blooms, is abloom for good, I know!
Look forth, but not aback! – What your soul wishes for,
Maybe will one day be fulfilled evermore.

7. But e'en though your soul can't achieve just what it will, –
Then other suns and stars are out there, revolving still.
And even if all suns and all stars should go out, –
Life's fountain always springs where it opened its spout!¹⁹¹

Nielsen is known to have written works loosely based on poetry, such as his *Arabeske* from *Five Piano Pieces* (1890). The opening lines from Jens Peter Jacobsen's *En Arabeske* are inscribed in the score. In the case of the *tema* for the solo violin work, we

¹⁹¹ B.S. Ingemann. Singable translations by Holger Scheibel with Stuart Henney in *Carl Nielsen Udgaven*, Series III, Vol. 7, *Vocal Music: Critical Commentary*. Ed. Niels Bo Foltmann, Peter Hauge, Elly Bruunshuus Petersen, and Kirsten Flensborg Petersen (Copenhagen: Wilhelm Hansen, 2009), 235.

have no such inscription, so we cannot definitely pinpoint the text to the melody, though parallels strongly suggest the possibility.

Each of the eight variations is a fantasia loosely based on the melody. Each exploits a characteristic sound quality or special effect of the violin, the quintessential means to show both the violinist's and composer's virtuosity. The second variation, *Andantino quasi Allegretto (à la Arlequino)* reveals another, though cosmopolitan, Danish element – a *commedia* character from Tivoli's pantomime theater, Harlequin. Harlequin's actions in this variation are represented in sight and sound.¹⁹² The variation is almost entirely composed of false harmonics, notated with diamonds where the left hand finger should lightly touch the string to produce the harmonic. The effect sounds like whistling, and the visual effect of the notation resembles the diamond pattern of Harlequin's costume. The comical “whistling” harmonics skip along in dotted rhythms in a *piano* or *pianissimo* dynamic, until Harlequin is discovered, sounded with a solid pitch in *forte* or *fortissimo*. Telmányi claims that Harlequin is saying, “Buh!”¹⁹³ Three legato lyrical moments suggest Harlequin's pining for Columbine, and the final phrase of the variation is marked *amoroso*, suggesting either Harlequin's amorous feelings for Columbine or perhaps a happy ending for the two characters. The theatrical sound effects of the variation certainly invite this kind of reading (Figure 27).

The inclusion of a Copenhagen staple from the pantomime theater at Tivoli reveals yet another reference to Danish culture, albeit with quite a different sentiment than those associated with the *folkelig* song tradition, and one with strong ties to other

¹⁹² An interesting comparison with regard to sound-image is Eduard Lalo's *Arlequin Esquisse Humoristique* (1848) for violin and piano. I do not know if Nielsen was familiar with this work.

¹⁹³ Telmányi, *Guide*, this text, 199.

European theater traditions. Nielsen superimposes this comical character reference from Tivoli over a strong Danish symbol, the *folkelig* song tradition, in a light-hearted manner.

Figure 27: Second variation from *Præludium og Tema med Variationer*, Op. 48:

“Harlequin”

Var. II
Andantino quasi Allegretto (♩ = ca. 66)
à la Arlecchino

36 *cresc.* *molto accel.* *molto rall.* *dim.* *ff* *pp* *grazioso*

38 *facile e con fantasia*

43 *f poco espressivo* *dim.* *p* *mf*

46 *espressivo* *ff* *p subito quieto e flebile* *tranq. sul A* *p* *amoroso*

48 *più flautando* *rit.* *dim.* *sul G*

The initial pitch contour is the most immediate of the similarities that establishes a clear association of the “*folkelig*” theme of the Op. 48 variations to the song. The other

factors provide sufficient support to make a convincing case for the song as the source for Nielsen's gesture of quotation in the Op. 48. We can also look to the quotation of Nielsen's setting of the hymn "Min Jesus, lad mit Hjerte få," in his *Wind Quintet*, Op. 43 as a prototype for the treatment of the unidentified song in the Op. 48. The hymn, originally published in Nielsen's *Salmer og Aandelige Sange, Halvhundrede nye Melodier for Hjem, Kirke og Skole* (1919), appears in the last movement of the quintet, completely intact for eight measures, but the rest of the theme is newly composed. Nielsen retains the chorale-like parameters set by the quotation in the new section. He also continues a rhythmic rhyme with the hymn as well as a four-measure phrase construction informed by the hymn text structure. The first four measures of the newly-composed section begin with a similar oscillation gesture to that found in "*Jeg så kun tilbage*," and these measures function similarly to the parallel moments in the song and violin theme as momentary stasis followed by an immediate developmental trajectory. The final four bars bring the return of tonic. The *Tema* of the solo violin work follows a similar pattern of extension found in the quintet's theme, but Nielsen expands the melody from within. He retains the original phrase structure of his melodic source, where each sub-phrase follows a similar functional pattern (Table 1). In effect, the violin theme is a variation on "*Jeg så kun tilbage*" and the song's phrase structure.

The text of "*Min Jesus, lad mit Hjerte få*" is cited in Nielsen's *Salmer og Aandelige Sange* as being from an old Danish [*gammel dansk*] anonymous source, but it is actually N. S. F. Grundtvig's revision of a lengthy hymn by Biørn Christian Lund, shortened to four verses. For a variety of reasons, Nielsen did not include a preface that he had written for the collection when it was finally published. He makes direct

Table 1: Comparison of thematic traits

	m. 1-4	m. 5-8	m. 9-12	m. 13-16
“Min Jesus, lad mit Hjerter få”	Antecedent	Consequent	n/a	n/a
Tema from Op. 43	Antecedent	Consequent	New material: Oscillation, developmental (cadence in C# minor)	Conclusion, return to tonic
“Jeg så kun tilbage”	Antecedent	Consequent, cadence in relative minor	Oscillation, developmental	Conclusion, return to tonic
Tema from Op. 48	Antecedent, similar melodic profile mm. 1-2	Consequent, cadence in relative minor	Inverse harmonic profile of “Jeg så kun tilbage,” repeated melodic figure	Conclusion, return to tonic

reference to his purpose and intentions for the collection in the unpublished preface. First, Nielsen wanted to give the texts “*hygge og varme*,” or coziness and warmth. This reflects an assertion of a Danish disposition: “*hygge*.”¹⁹⁴ Second, the composer explains that the volume reflects his desire “to contribute to the improvement of hymn singing, which has often – I cannot deny it – made me shudder.”¹⁹⁵ He goes into more detail:

It does not offend me to hear indecent music coming up from the steps of a beer cellar; but beneath the arches of a church, in one of the country’s schools, or in a good Danish home, I expect and demand decency in speech and singing.¹⁹⁶

Nielsen, then, sees his hymns and spiritual songs in a particular and appropriate setting, encouraging a Danish *hyggeligt* spirit in church, school, and *good* Danish homes.

¹⁹⁴ *Hygge* is a Danish cultural term which refers to a sense of community and the enjoyment of the company of others: *at have hygge sammen*.

¹⁹⁵ *Carl Nielsen Udgaven*, Series III, Vol. 7, *Vocal Music: Critical Commentary*, 46.

¹⁹⁶ *Ibid.*, 46.

Perhaps Nielsen's most important goal with the collection, however, was to reclaim Danish texts for Danish people. Most of the hymns were known, but had been set to German melodies. He writes,

As may be seen from the present collection, the greater part of the texts are by Grundtvig. For many of these texts, it had been the custom to use old German melodies; here I think that *Danish composers should try to win back Grundtvig with new tones*, for what set his great spirit into vibration was surely the *Danish countryside and the Nordic way of thinking*.¹⁹⁷

Nielsen compiled the texts to this collection, more than half of which were by Grundtvig (27 out of 50). Again, as in the *folkelige* songs, the concept of familiarity is important to Nielsen, in addition to *hygge* and warmth. In a letter to his wife, he refers to a quality that he believed to have reached in his song writing, "it is so natural that when you first hear it you think you must have known it from tenderest childhood."¹⁹⁸ From the attributes *hygge*, improvement of Danish congregational singing and reclaiming Danish texts in the Danish *folkelig* tone, Nielsen's personal identification with and responsibility to "Danishness" in this collection is clear. These motives strongly resonate with those for his songs that are specifically designated as *folkelige*.

Nielsen composed the melodies for the songs included in the *Salmer og Aandelige Sanger* collection, but not all of the harmonizations. Many of the settings were, in fact, harmonized by Paul Hellmuth, including that of "*Min Jesus, lad mit Hjerte få*." In some respects, then, we can understand Nielsen's quotation and extension of this hymn in the Wind Quintet as a means to reclaim his work, although the collection was published with

¹⁹⁷ Ibid., 47. My emphasis.

¹⁹⁸ Ibid., 41.

his name as the sole composer and no one would have doubted his authorship.¹⁹⁹ That the collaborative authorship of many of the harmonizations is not acknowledged highlights the sheer importance of the melodies in this context. Nielsen indicates the customary performance possibilities in the unpublished preface, including organ, harmonium, or piano to fill out the harmony, or that a four-part choir could fill out the harmony, thus reinforcing the importance of the melody over part-writing.

Perhaps the strongest evidence that invites comparison between the wind quintet and solo violin work is the structural similarity between the two. The structure of the final movement of the wind quintet is also a prelude and theme with variations. Given that the quintet was written less than a year before the violin work, it is difficult to ignore the correlation between the two works. Richard Parks suggests that it is possible to “imagine extra-musical, programmatic reasons” in the final movement of the wind quintet for Nielsen’s presentation of “(tonal) chaos and agitation” before the familiar hymn quotation.²⁰⁰ The ensuing variations explore the timbral possibilities of the instruments, and ends in a final “apotheosis” restatement of the theme. Certainly the prelude for the violin work can be interpreted within a similar framework.²⁰¹ This serves to strengthen the potential of the theme in the violin work as a type of quotation. Whether or not the theme of the violin work is a variation on “*Jeg så kun tilbage*,” the theme is a gesture to

¹⁹⁹ It is important to add that Paul Hellmuth’s name did not appear anywhere in the first publication of the collections, despite his significant contribution.

²⁰⁰ He does not take this idea further. Richard Parker, “Pitch Structure in Carl Nielsen’s Wind Quintet,” in Miller, *Companion*, 563.

²⁰¹ As can his *Præludium* in his *Violin Concerto*, Op. 33. And, in this instance, the programmatic associations are less vague. The chaos of the prelude leads into the *Allegro cavalleresco*. The chivalric, militaristic march of the first theme of the *Allegro* movement can be understood as an autobiographical assertion. In *Min Fynsk Barndom*, Nielsen describes two books from childhood about wars and he played war with friends. Nielsen also served as a musician in the Danish military and was once in the presence of King Christian.

the style, or the gesture of quotation. The *folkelig* style of the theme resolves the tension of the prelude, the variations explore virtuosic and timbral possibilities of the violin, and a final restatement is the final apotheosis. Although the prelude from the *Præludium og Tema med Variationer*, Op. 48 is considered Nielsen's first response to atonality, it is not without precedent in Nielsen's *oeuvre*. The preludes of the *Violin Concerto*, Op. 33 and *Wind Quintet*, Op. 43 present a similar atmosphere "chaos and agitation," which finds peace or resolution in the main movements which follow. In the cases of the wind quintet and solo violin work, a familiar-sounding melody follows the chaotic prelude. Each of these melodies is emblematic of the Danish *fællessang* (communal singing) tradition.

The impulse to include the Danish signifiers (*folkelig* style and Harlequin) in the *Præludium og Tema med Variationer*, Op. 48 was likely influenced by the circumstances under which they were written. Nielsen wrote the work for Telmányi as the two men were about to embark on their debut tour of London. The composer was presenting a concert of his own works with the London Symphony under the patronage of Danish-born Queen Mother, Alexandra, and he chose Telmányi as his soloist. Telmányi presented two solo recitals in London on either side of Nielsen's concert. The *Præludium og Tema med Variationer* was the only new work by the composer to be presented during their stay in London. Given the Danish heritage of Nielsen's patroness, he no doubt wished to honor their mutual home country through musical means.

Nielsen was keenly aware of the emblematic power of the *folkelig* style in Denmark, which he helped to shape. Many of his songs became – and still are – staples in Danish culture. Nielsen sometimes claimed a passive role in the creation of his songs, indicating that the spirit in which they were written was somehow a deeply Danish one

and not personal. His *folkelig* melodies purported have roots in his communion with being Danish. For instance, while working on his *Fire folkelige Sange* (1922), Nielsen wrote to his wife about his process,

It is remarkable that when I write these simple, easily accessible melodies it is as though it is not me at all who is composing them; it is as though – how can I put it? – as though it were the people from my childhood over on Funen or the Danish people as a whole who are wanting to express something through me. But this maybe sounds too high-flown, because the matter is so plain and simple, at any rate for me.²⁰²

Nielsen intended for these songs to have a familiar quality and wanted them to be popular among Danes in order to replace the stock of melodies, largely of German origin, that had been used. Nielsen claimed a passive position in the creation of the melodies, that somehow his rural Danish lineage and sense of community with fellow Danes are the agents in his *folkelig* song creation. Despite being a recent cultural invention, the *folkelig* style signified Danish tradition and identity.

The inclusion of a theme with a strong resonance with Nielsen's Danish *folkelig* song style used as the foundation for a set of variations, however, should be interpreted as an active compositional gesture when understood in its initial context, that is to say, for its first intended audience in London. The *folkelig* style in the *Præludium og Tema med Variationer* is a direct assertion of Danish identity across international borders. Nielsen, highly conscious of the fact that this was one of his few works to receive its première outside of Denmark in a situation where his own Danish nationality would be emphasized, placed this strong Danish symbol within a modernist context. The prelude is a post-tonal vertical construction exhibiting the trappings of progressive music, while the

²⁰²Lisbeth Ahlgren Jensen, *Carl Nielsen Udgaven*, Series III, Vol. 7, 69.

theme is overtly diatonic and retrospective.²⁰³ In the Op. 48, the tension between these states enables a reading of the work as the dialectic of present and past through temporally-coded sections of music. When understood as a strictly linear work, the temporal topics move from present to past. As a result, this work can be read as supplying a harmonious, Danish encoded resolution, overcoming conflict with the modern world presented in the prelude, on one hand. On the other, it exposes modernism in its most incongruous state, particularly in view of the unusual variations. Both readings of the Op. 48 are substantiated by the temporally-coded evidence in the work, but the second offers a more nuanced, contextualized interpretation. Nielsen's *folkelig* style was equally as contemporary as his progressive, serious style.

In chapter that follows, I turn my attention to the violinist for whom the *Præludium og Tema med Variationer* was written: Emil Telmányi. I pose this figure within a different picture of tradition, the performance tradition of Nielsen's violin works. Placing the two notions of tradition, Nielsen's *folkelig* voice and performance tradition, side by side highlights the fact that aspects of cultural content of a work can be lost over the short course of several decades. The Op. 48 makes a strong Danish cultural statement when viewed in the context of its creation and world première in London. Although the *folkelig* style appears in other serious works by this composer, this is the only work that represents Nielsen's assertion of his Danish identity across international borders.

²⁰³ It is worthwhile to note that the variations highlight the virtuosity of the violinist and the inventiveness of the composer.

CHAPTER IV

PATRILINEAL ASSOCIATIONS: EMIL TELMÁNYI'S *VEJLEDNING TIL INDSTUDERING OG FORTOLKNING AF CARL NIELSEN'S VIOLINVÆRKER OG KVINTET FOR STRYGERE*²⁰⁴

In this chapter, I step outside of Nielsen's scores to accomplish two tasks: first, I examine the relationship between Nielsen and one of his well-known interpreters, Emil Telmányi; and second, I provide an English translation of Telmányi's *Vejledning til Indstudering og Fortolkning af Carl Nielsen's Violinværker of Kvintet for Strygere* [Guide to the Study and Interpretation of Carl Nielsen's Violin Works and Quintet for Strings, henceforth referred to as *Guide*]. Telmányi played a significant role in the reception of Nielsen's music after the composer's death and continues to exert influence through his editions of Nielsen's violin works. His editions were the traditional performance editions until the recent publication of critical editions. Telmányi represents the interests of his generation in his determination to preserve authentic interpretations of a composer's intentions. The impetus for the *Guide* stems from this impulse for preservation and authenticity.

I have chosen to translate the text directly rather than provide an analysis or annotations in order to eliminate my intermediary role as much as possible. Accessibility to resources is a common trope in Nielsen studies outside of Denmark largely because Danish is not a traditional research language, and the rarity of this document is reason enough to provide the impetus for translation to facilitate access to it. Access to the *Guide* is limited, however, not only because it is written in a lesser-known language, but also

²⁰⁴ Emil Telmányi, *Vejledning til Indstudering og Fortolkning af Carl Nielsen's Violinværker of Kvintet for Strygere*, (Copenhagen: Wilhelm Hansen, 1982).

because it is currently out of print and very few libraries in the world have it in their stacks.²⁰⁵

Why distinguish this document by this author about this body of repertoire over other equally-deserving texts? There are several immediate answers. First, violinist and conductor Emil Telmányi is intimately associated with Nielsen's reception history even if his status with the composer's legacy is complicated and riddled with myths. Second, we are able to witness the balance between composer and one of his outspoken interpreters in this personal testament. Third, the document enables us to examine Telmányi's stamp on Nielsen's complete body of compositions for the violin. The line between composer and interpreter is vague most especially in the final two solo works (Opp. 48 and 52), and this document helps to clarify elements that reflect Telmányi's concerns over Nielsen's. And finally, this is the only publication that focuses on Nielsen's violin works written by a performer who worked in consultation with the composer. In many ways, we learn more about Telmányi through the *Guide* than Nielsen. It was important to the violinist, who at 90 years old, attempted to preserve Nielsen's intentions for posterity. Before delving directly into the translation of the *Guide*, I will introduce Emil Telmányi and describe his relationship to Carl Nielsen and the complicated nature of his status in the reception of the composer.

The name of Hungarian violinist and conductor, Emil Telmányi, crops up time and again in association with literature about Carl Nielsen and his music. The two men were not only close friends, but the younger violinist was also Nielsen's son-in-law.

Telmányi and Nielsen first met in when the violinist was in Copenhagen in 1912. Their

²⁰⁵ Four academic libraries hold this item, none of them in the United States. One is held in Denmark, two are in the United Kingdom, and one is in Germany.

meeting initiated an immediate mutual artistic respect and friendship between them. Six years later, Telmányi married Nielsen's second daughter, visual artist Anne Marie (nicknamed Søs) Carl-Nielsen (1893-1983).²⁰⁶ At first, however, the violinist did not have the composer's or his wife's (the sculptor Anne Marie Carl-Nielsen) blessing to marry Søs. A close family friend and soprano at the Royal Opera, Elisabeth Dons, intervened on the young couple's behalf and convinced the Niensens to permit their daughter to marry the young and dashing Hungarian violinist.²⁰⁷

Nielsen wrote two works for Telmányi, and the violinist edited the composer's works for publication. It is fortunate for scholars and violinists alike that a performer of his status in the concert arena and close association with Nielsen left a guide to the composer's works for posterity. Wilhelm Hansen published Telmányi's *Guide* in 1982. Some of the text was previously published in 1966 as "*Introduktion til Carl Niensens Violinværker*," in a collection of essays.²⁰⁸ Telmányi understood his role as close associate and composer-sanctioned performer of Nielsen's violin works in a musical atmosphere fostering notions of authenticity and authorial intent. As mentioned above, the *Guide* grants a number advantages as a testament to a particular experience with a body of repertoire studied and performed in direct proximity to Nielsen, and its historical significance supports making them available in translation to a wider scholarly and performance-based audiences. This does not mean, however, that readers should proceed uncritically when engaging with the *Guide*. Understanding the context and motivations

²⁰⁶ Søs and Emil divorced not long after Nielsen's death.

²⁰⁷ Elisabeth Dons also performed the Strauss and Wolf songs on Henrik Knudsen's recital in 1912 that also featured the first performance of Nielsen's Op. 35 sonata for violin and piano.

²⁰⁸ Emil Telmányi, "*Introduktion til Carl Niensens Violinværker*," in *Oplevelser og Studier omkring Carl Nielsen*, (Tønder: Danmarks Sanglærerforening and Th. Laursens Bogtrykkeri, 1966), 37-51.

for producing something like the *Guide* is equally as important as its content, and I aim to provide context and possible motivations here.

What was Telmányi's relationship to Nielsen and with the composer's violin works? The genesis of the friendship between the two men followed Telmányi's tour in Copenhagen in the fall of 1912. The violinist presented a recital in the Danish capital with pianist Ignaz Friedman and became acquainted with Nielsen's music at that time. The violinist soon met the composer and added his concerto and sonatas with piano to his repertoire. He presented these works and others of Nielsen's to audiences in major European cities as both a violinist and a conductor. Of the violinists who performed Nielsen's violin works, Telmányi was the only one to present them independently of the composer during his lifetime. Telmányi promoted his father-in-law's music abroad throughout his life, although he was no means defined by his association with Nielsen. He worked closely with such composers as Ferruccio Busoni, Ernst von Dohnányi (especially his violin concerto), and Béla Bartók. Telmányi performed with these three composers, and, in fact, Dohnányi performed Nielsen's Op. 35 with him in a private concert that Bartók attended.²⁰⁹ Telmányi's performance of the Op. 35 sonata with Artur Schnabel in a chamber music concert at the Mahler Festival of 1920 in Amsterdam has become legendary in Nielsen lore. First, the fame of the performers involved attracted attention. And, second, the sonata was extremely well-received in Amsterdam during the

²⁰⁹ Kirsten Flensburg Petersen, *Carl Nielsen Udgaven*, Series II, Vol. 11, *Chamber Music 2*, Lisbeth Ahlgren Jensen, Elly Bruunshuus Petersen, and Kirsten Flensburg Petersen, eds., (Copenhagen: Edition Wilhelm Hansen, 2003), xxi. See also notes to "Carl Nielsen of 'Modernism,'" John Fellow, ed., *Carl Nielsen til sin Samtid*, (Copenhagen: Gyldendal, 1999), 876-7.

festival. Nielsen commented on the success of the work at that performance in a letter to his wife, writing that he was swarmed by requests to perform his next work.²¹⁰

For most of the twentieth century, Telmányi was considered a leading expert on Nielsen's music. The composer wrote a letter to the violinist in 1925 that essentially bestowed a form of knighthood (Niels Krabbe's description) on the violinist as the "one true champion and judge" of Nielsen's works.²¹¹ Telmányi used this letter as verification of his status as an authority on Nielsen's music, citing it as well as including a facsimile of it in the *Guide* as proof of his legitimacy as an authority on matters of accuracy and interpretation.²¹² He accompanies the citation in the *Guide* with an anecdote about having brought the composer to tears with a performance of the cadenza of the violin concerto.²¹³ Telmányi uses this story to further persuade his readers of his relationship with the composer, indicating that the understanding between Nielsen and his son-in-law was not just academic, but also a matter of his interpretation of the composer's music in performance. The use (and abuse) of this letter of bestowal is well-known in the Nielsen secondary literature.

Nielsen's perspective of the musical understanding shared with his son-in-law may be different from that which Telmányi stakes a claim. Nielsen presented a lecture in 1926, "*Form og Indhold i Musik*" [Form and Content in Music], in which he critiques

²¹⁰ Torben Schousboe and Irmelin Eggert Møller, eds., *Dagbøger og brevvæksling med Anne Marie Carl-Nielsen*. (Copenhagen: Gyldendal, 1983), 432. The other works on the concert included Schnabel's *Nottorno* for alto and piano, Richard Strauss's Sonata in E-flat for cello and piano, Op. 18, and Josef Suk's String Quartet No. 2, Op. 31.

²¹¹ Niels Krabbe, "Carl Nielsen, Ebbe Hamerik, and the First Symphony," *Carl Nielsen Studies I* (Copenhagen: The Royal Library, 2003), 121.

²¹² Telmányi, *Guide*, this text, 158.

²¹³ *Ibid.*, 21.

Telmányi and Schnabel's performance of the Sonata for Violin and Piano, Op. 35.²¹⁴ He disguises the identity of the performers by calling them *tysk Kunstnere* [German artists] in the lecture, but enough context clues are given, such as “a few years ago in Amsterdam,” that we know that he is referring to the performance of his second sonata at the Mahler Festival of 1920.²¹⁵ In his effort to describe the notion of content in music, Nielsen explains that the musicians performed with such strong conviction that he was almost persuaded that they understood his work. However, they had, in fact, not understood his meaning – or the content – of the sonata. Nielsen, unfortunately, does not tell his audience what the meaning of the sonata is in the lecture. This instance provides evidence that the understanding between Nielsen and Telmányi is more complex than the image that the violinist presents in his *Guide*.

Nonetheless, Telmányi serves an important role as being among the close associates of Nielsen who performed and conducted his works while in consultation with the composer. Despite the shades of interpretation of their friendship, it is clear that the violinist and the composer had a deep mutual regard for each other's artistry. Nielsen liked Telmányi's playing and musicianship. In a letter from November 25, 1918, Nielsen describes the violinist's performance of the Beethoven Violin Concerto, Op. 61 as “beautiful” [*dejligt*] to his colleague, Vilhelm Stenhammer; and in a different letter to his wife on March 6, 1919 he describes him as “talented.”²¹⁶ Telmányi influenced his father-in-law, the evidence of which is Nielsen's two works for solo violin, the *Praeludium og*

²¹⁴ Carl Nielsen, “Form og Indhold i Musik,” in Fellow, *Samtid.*, 414.

²¹⁵ *Ibid.*, 414.

²¹⁶ Møller, *Breve*, 182 and Schousboe, *Dagbøger*, 421.

Tema med Variationer, Op. 48, and the *Preludio e Presto*, Op. 52, both written for the violinist. The former was a work that Telmányi claims in the *Guide* that the composer promised him after the composer was enthralled by the violinist's provocative recitals of J. S. Bach's Six Partitas and Sonatas for Solo Violin, BWV 1001-1006, and Six Sonatas for Violin and Cembalo, BWV 1014-1019, in Copenhagen in 1920.²¹⁷

Contemporary critics at Telmányi's Copenhagen premières compare both Nielsen's *Præludium og Tema med Variationer* and the *Preludio e Presto* to Bach's works for solo violin.²¹⁸ Following the first performance of the Op. 48, *Berlingske Tidende* reviewer known by the initials K.F. writes: "And it was not only because this Prelude was a solo piece for violin that one came to think of Bach and his *Chaconne*. There was, in its magnificent lines, in its monumental clarity, and it is profound temperament, some of the same temperament."²¹⁹ And, Hugo Seligmann, a reviewer for *Politiken* present at the première of the Op. 52 declares: "What Reger could not achieve with his tonal mathematics superimposed on Classicism, Carl Nielsen has achieved: he has clad classical art in the garments of true modernism. In that sense he has become, here in his latest work, the *Bach redivivus* of the solo violin sonata."²²⁰ Another reviewer

²¹⁷ Telmányi caused a stir with the same repertoire three years prior in consecutive concerts in Vienna, Berlin, and Budapest.

²¹⁸ The first performance in Copenhagen of the *Præludium og Tema med Variationer* took place in October 1923, following the world première in London in June 1923. Telmányi was the violinist for both performances. Telmányi also premièred the *Preludio e Presto* in Copenhagen in April 1928.

²¹⁹ Petersen, *Carl Nielsen Udgaven*, Series II, Vol. 10, *Chamber Music I*, xv.

²²⁰ *Ibid.*, xxi. Seligmann refers to Reger's numerous works for solo violin, such as the Opp. 42, 91, or 117.

describes the work as having, "...some of the same pure enchantment of music as a Bach *Chaconne*."²²¹

The reviewers in all cases likely associated Telmányi's well-known performances of Bach's solo works in Copenhagen in 1920 with those of Nielsen's works. In the case of the Op. 52, the connection to Bach's works for solo violin is strengthened by Nielsen's public reference to a particular work by Bach. A sketch of this work, consisting of nine bars, was printed in the Danish newspaper *Politiken* in December 1927 (Figure 1). This sketch was printed along with birthday greetings from the composer to his close friend, the violinist and conductor Fini Henriques for his sixtieth birthday. Just underneath the sketch appears the following: "I never forget – my friend – the first time I heard you play Bach's G Minor Præludium..."²²² It is not surprising that contemporaries would compare Nielsen's *Preludio e Presto* to Bach. The title alone is a tribute to the master's Sonata in G Minor, BWV 1001, because the first movement of the work functions as a prelude and the final movement is a Presto. The connection between his sketch and the Bach movement could serve to legitimize the status of the *Preludio e Presto*, a highly dissonant and difficult work, to Copenhagen audiences.

Telmányi was regarded as a fine violinist, but was perhaps better known for his seriousness and devotion to the authentic performance of a musical text.²²³ The two works that Nielsen composed for his son-in-law are markedly different from his other works in a singular and subtle respect. The published versions of these works include far

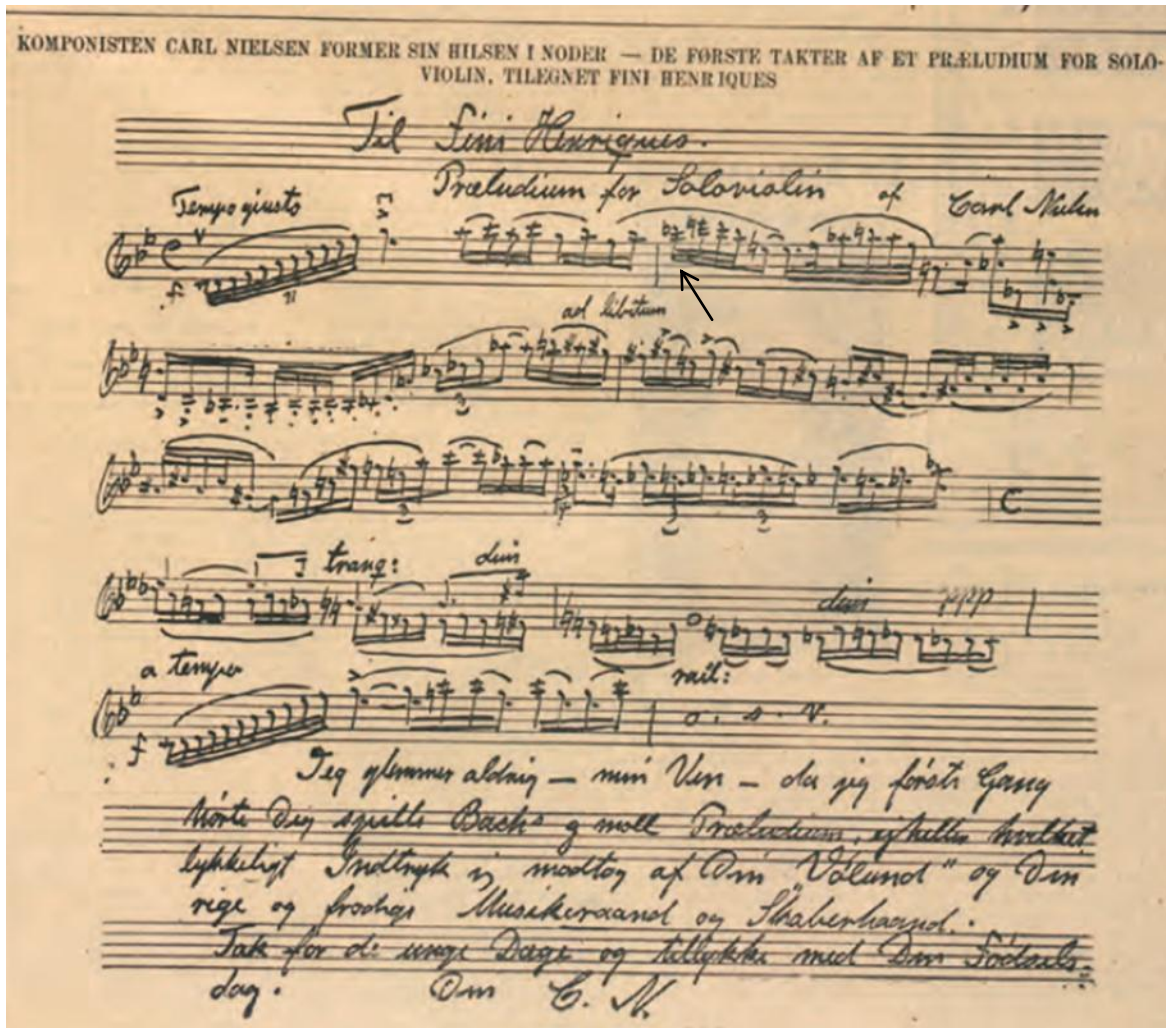
²²¹ Ibid., xx.

²²² J. S. Bach: Sonata in G Minor, BWV 1001: I. *Adagio*. Nielsen and Henriques must have referred to the movement as a prelude to the fugal movement that follows.

²²³ See Tully Potter, "Hungarian Rhapsody," *The Strad* 110 (February 1, 1999): 160-167.

more instructional information than any other works. The preludes of both the Opp. 48 and 52 are littered with tempo, dynamic, and even technical directions.

Figure 28: Birthday greeting from Carl Nielsen to Fini Henriques in *Politiken*, December 1927. (The arrow points to the downbeat of the second measure. No barlines are present in the published, final version. But the metrical stress of the downbeat is preserved by the addition of *sforzando* in the published version.)



Mina Miller points out that Nielsen very rarely provided specific instructions for interpretation in his scores and appreciated the complementary roles of composer and performer.²²⁴ It is a shock to observe the multitudinous directions included in the

²²⁴ Mina Miller, "Interpreting Nielsen: Nielsen's Interpreters," in *Carl Nielsen Companion*. Portland: Amadeus, 1994.

published versions of the two solo violin works composed for Telmányi. That no other works, not even those for solo piano, contain as much instructional information as the Opp. 48 and 52 is almost certainly due to the personality of the violinist for whom these were intended. Perhaps his father-in-law allowed Telmányi to include more uncharacteristically fastidious markings in these works when he prepared them for publication.²²⁵ The first page of the first printed edition of the Op. 52 from a manuscript that is now presumed lost presents a chance to compare the differences between Nielsen's original ideas in *Politiken* with an early published version (Figure 2).²²⁶ Telmányi was involved with preparing this manuscript for printing, thus his changes and additions are assumed to have been sanctioned by the composer.²²⁷

A comparison of these two images is informative about the process between sketch and final product, and the possible interference of a performer who was intimately involved with the preparation of the score. Nielsen hastily composed this sketch, labeled in the newspaper as “the first measures of a prelude for solo violin,” with Fini Henriques in mind. This sketch includes both key and time signatures, neither of which appears in the completed version for Telmányi. Nielsen does include stress marks in exchange for designations of meter in the completed version. For example, the *sforzando* in the fifth quarter note value shares the metrical strength that the downbeat in the second measure of the version in *Politiken* (indicated with arrows on figures 1 and 2). The *Tempo giusto* indication and *ad libitum* directive beneath the first line of music in the original are

²²⁵ Telmányi prepared the fair copies of both works for publication. It is assumed that Nielsen sanctioned any additions that Telmányi may have included. I have not had the opportunity to study these manuscripts (held in Royal Library).

²²⁶ Kirsten Flensburg Petersen, *Carl Nielsen Udgaven*, Series II, Vol. 10, *Chamber Music I*, xxiii.

²²⁷ *Ibid*, xxii.

changed to *Con fantasia* accompanied by a specific metronome marking and *deciso* directive at the outset. Perhaps Telmányi asked his father-in-law to clarify his meaning of “*tempo giusto*” and “*ad libitum*.”²²⁸

Figure 29: First page of music from the first edition of *Praeludio e Presto*, Op. 52

The image shows the first page of the handwritten musical score for "Praeludio e Presto" by Carl Nielsen, Op. 52. At the top, there is a title in Danish: "Tit Brevne Hjorte med Lok for den udmærkede Sordisco, Kbhvn 1928-1937". Below the title are several lines of handwritten notes in Danish and German, providing performance instructions. A list of performance techniques is provided, such as "pizz. = pizzicato med højre Haand." and "3-3 = glissando med 3. Finger." The musical score itself begins with the tempo marking "Con fantasia (♩ = 60-72)" and the instruction "deciso". The score is written for violin solo and includes various dynamic markings like "pizz.", "molto accel.", and "a tempo". The piece is in G major and 3/4 time. The composer's name "Carl Nielsen" is written at the end of the first system.

²²⁸ Nielsen also indicates *ad libitum* in the *Præludium* of his *Violin Concerto*, Op. 33, but *con fantasia* in the *Præludium* of the Op. 48.

Nielsen's sometimes enigmatic or descriptive directives, such as *con tiepidezza, senza espressione* in the first movement of the *Sonata for Violin and Piano*, Op. 35, or *come ubbriaco* towards the end of the final variation of *Tema med Variationer*, Op. 40 for piano, are vague or difficult to attach to a particular performance technique.²²⁹ Telmányi, interested in the preservation of Nielsen's intentions, very likely encouraged the composer to permit him to include explicit indications, including details such as specific bowing techniques. A list of markings from the *Preludio* alone will sufficiently make my case (Table 1). There are no measure numbers in this movement, so I am unable to provide a markings-to-measure number ratio for comparison.

Telmányi's interest in matters of performance practice and belief in authorial intent is well-documented through his public debate with Sol Babitz in the 1950s in the *Musical Times* over the use of the VEGA bow. His central question was spurred from his experience with Bach's works for solo violin and Albert Schweitzer's advocacy for a rounded bow as the appropriate tool for achieving what he believed was the appropriate sound for Baroque violin repertoire. The question at hand was: should chords in polyphonic passages be played broken or arpeggiated, or should all the notes sound simultaneously? Telmányi posited, agreeing with Albert Schweitzer, that all notes in a chord should sound simultaneously. He cited the score as the appropriate evidence for this view, and he considered any division or arpeggiation of the notes in a chord a deviation from the score. He also agreed with Schweitzer that modern bow was ill-suited for this idealistic way to execute three- and four-voice chords.

²²⁹ The latter indication invites a programmatic reading of the Op. 40 variations, despite Nielsen's apparent abhorrence of programmatic music.

Table 2: Performance indications in the *Preludio* from Nielsen’s *Preludio e Presto*, Op. 52

Con fantasia, f, deciso:

*molto accelerando – a tempo – tranquillo – poco agitato – rallentando – a tempo (deciso) – tranquillo – vivo – (tenuto) – rapido – adagio molto – molto accel – molto rall – molto tranquillo – molto accelerando (come prima) – molto rallentando – a tempo – molto rallentando – molto agitato – molto rallentando – molto tranquillo (espressivo and glissando effects) – tranquillo (meno forte) – (spiccato) – (sempre spiccato e forte) – pesante – spiccato (fluente) – molto tranquillo – molto agitato e marcato – (**mf** giocoso) – (crescendo e agitato) – molto rallentando – (saltato, vibrato, sempre saltato) – poco rallentando – a tempo (saltato – spiccato/agitato - spiccato) – a tempo – tranquillo – a tempo – (détaché/ **f** con forza subito) – (saltarello) – poco rall – a tempo (**f** con forza agitato) – (pesante) – flautato (leggero) – (con forza) – flautato (fluente) – molto vibrato (molto glissando) – molto più lento (glissando) – rallentando (glissando) – adagio molto (con sordino, while open strings are bowed - molto espressivo) – poco agitato ma molto espressivo (molto **f** sempre glissando) – rallentando – molto tranquillo (molto espressivo – teneramente) – sempre molto tranquillo (teneramente, sempre **pp**) – più vivo (molto spiccato) – molto rallentando – **Tempo I** (subito deciso, senza sordino)²³⁰ – (sempre glissando) – (molto espressivo) – con sordino - rallentando*

Telmányi admitted that he was partially successful in achieving the desired simultaneity of sound for three-note chords with the modern bow by playing with taut hair and finding a “common level for all three strings” combined with the necessary pressure and speed of the bow.²³¹ As support for the sound this technique produced, Telmányi claimed that after hearing him play, internationally-acclaimed violinist

²³⁰ The mute is taken on and off while the violinist simultaneously plays open strings. While playing open strings, the left hand is available to apply or remove the mute.

²³¹ Emil Telmányi, “Some Problems in Bach’s Unaccompanied Violin Music,” *The Musical Times*, Vol. 92 (January 1955), 15.

Branislaw Huberman adopted this bow technique in his interpretation of Bach.²³² Telmányi, convinced that his equipment was not appropriate for playing Bach, sought to acquire a rounded bow. He had the opportunity to try such a bow made by Ralph Schroeder, but described the sound as too “feeble” in single-voiced passages for the “intensive and powerful violin tone” required by contemporary audiences and the adjustment in bow technique too great to be practical.²³³ This experience prompted him to approach a maker in Copenhagen, Arne Hjorth, to make a rounded bow that could change tension and with playability closer to the modern Tourte bow.²³⁴ The tension of the hair needed to be adjustable with the thumb while playing in order to accommodate the passages for only one or two voices in the texture. Hjorth provided Telmányi with such a bow, but after performing on it a number of times, Telmányi found the pressure on the thumb too uncomfortable. He sought another solution and approached yet another Danish bow maker, Knud Vestergaard, about creating a similarly arched bow, but with a lever on the frog that could enable changes in bow hair tension while leaving the thumb free. This design became the VEGA Bach bow. Telmányi presented multiple concerts with this bow and used it to record the complete set of Bach’s *Six Sonatas and Partitas* in 1954.²³⁵ The VEGA bow became the source for public debate in the *Musical Times* the following year.

For the bulk of Telmányi’s article, “Some Problems in Bach’s Unaccompanied Violin Music,” the violinist describes aspects of technique associated with using this

²³² It is true that Huberman does this, but I have not verified Telmányi’s claim that he introduced the idea to Huberman and Carl Flesch in 1917 in Berlin. The technique is standard in modern violin playing today.

²³³ Telmányi, “Problems,” 14-15.

²³⁴ Hjorth shop is the same shop that provided Emil Telmányi with the special mute for the *Preludio e Presto*.

²³⁵ Johann Sebastian Bach and Emil Telmányi, *Six Solo Sonatas and Partitas Played with the Vega/Bach Bow*, Testament SBT2-1257, 2003.

bow, explaining the advantages that the bow gives in realizing Bach's scores, principally with regard to the moments which call for sounding multiple voices at once in polyphonic writing for the violin.²³⁶ He claims that "Bach's notation as a whole is very accurate; we can see and understand what he wants, i.e. which chords have to be sustained and which checked."²³⁷ In a series of examples he shows select instances from Bach's B and D minor partitas and C major sonata where he believes that it is appropriate to sustain multiple voices for their written values. Later he explains that we can take a literal approach to Bach's scores based on the evidence of his transcriptions of Vivaldi's violin concertos that included his ornamentation. He tells us that by writing out the ornamentation Bach:

Did not leave them to be realized by the harpsichordists, and this fact makes me believe that Bach must have been particular about how his music was to be played, therefore I believe it is right to honor his text as far as it is in any way realizable, and when it is quite impossible to do justice to the written text, to solve the problem by making the least possible alterations.²³⁸

Telmányi relies on Schweitzer's assertion that Baroque violinists not only had the correct equipment, but also had a more sophisticated technique informed by playing the lute. Building on Schweitzer's theory, he suggests that violinists use the thumb to finger some of the difficult chords in the polyphonic passages. This left hand technique enables violinists to execute otherwise impossible chords when using the VEGA bow.

To twenty-first century violinists and scholars, many of the claims made by Telmányi and Schweitzer seem ill-founded. Rather than dispute the accuracy of these

²³⁶ Telmányi, "Problems," 14-18.

²³⁷ *Ibid.*, 17. Telmányi entered into the debate of what is historically correct. Telmányi does not try to claim that the Vega bow is a reproduction of an older type of bow, as Shroeder's claimed to be. The violinist, however, claimed that the VEGA bow could best realize Bach's intentions with regard to sustaining voices according to their written values.

²³⁸ *Ibid.*, 18.

claims with the information that an additional sixty years of scholarship brings, we may instead observe an aspect of Telmányi's musical personality. It is clear in his article that Telmányi believed in the literal interpretation of a score. In his view, most, if not all, pertinent information for performers is contained in the text, and matters of interpretation should be based on the direct result of what was observable therein. It is perhaps for this reason that he might encourage Carl Nielsen to include more information in his two works for Telmányi (Opp. 48 & 52). Telmányi did not see the VEGA bow as a vehicle for historically accurate performances of Bach's music. Instead, the bow was a tool that could properly realize Bach's scores *as written* because this bow could sound all four strings simultaneously when needed.²³⁹ In his opinion, this resolved any need to make compromises with modern equipment when performing passages where more than three voices were present.

It is no surprise, then, that Telmányi might suggest the use of the VEGA bow in Nielsen's works where he employs the polyphonic possibilities of the violin. Telmányi performed the Op. 48 using his VEGA bow in London in 1955, a point that the violinist makes in the *Guide*. He provides a facsimile of an advertisement for this concert showing that he presented Nielsen's work between Bach's *Sonata in G Minor*, BWV 1001, and *Partita in D Minor*, BWV 1004, including the *Ciaccona*. A picture of Telmányi with the VEGA bow appears prominently displayed above the program.²⁴⁰

²³⁹ Telmányi makes this statement in response to Sol Babitz.

²⁴⁰ It is precisely on the use of the VEGA bow in Nielsen's works that should give us pause when engaging with Telmányi's *Guide*. It is an abuse of his status with the composer that he suggest that Nielsen might have

Although we gain access to personal encounters with the composer in Telmányi's text, he offers us but one perspective, however sanctioned it may be. To what extent has Telmányi constructed a narrative of his relationship with Carl Nielsen for his own purposes? Certainly, it is possible to have more than one truth when engaging with anecdotal evidence. Niels Krabbe meticulously tears down a commonly cited anecdote passed down through Telmányi.²⁴¹ Telmányi makes the claim (in two sources) that conductor Ebbe Hamerik made significant changes to Nielsen's first symphony for a performance of the work he conducted in 1928.²⁴² Telmányi reports that he accompanied Nielsen to a rehearsal for this performance, and that Nielsen was disgusted by the changes Hamerik made, but allowed them despite his displeasure. In an effort to redeem his symphony, according to Telmányi, Nielsen organized a performance of the symphony to follow Hamerik's that would reestablish his "authentic" version of the work. Krabbe proves, citing eight sources, that Telmányi inaccurately recounts the details of the event, and that Nielsen authorized Hamerik's changes. Furthermore, Krabbe discovered that Nielsen used Hamerik's revised parts for his performance, indicating further approval of the changes.²⁴³ Until Krabbe's work, Telmányi's version of the episode was regarded as factual.

Verifiable doubt is cast on the accuracy of Telmányi's account of Nielsen's reaction to Hamerik's revival of the first symphony in 1928, complicating Telmányi's version of the story. Krabbe article effectively deconstructs Telmányi's right as the

²⁴¹ Niels Krabbe, "Carl Nielsen, Ebbe Hamerik, and the First Symphony," *Carl Nielsen Studies I* (Copenhagen: The Royal Library, 2003), 102-123.

²⁴² The first performance of Nielsen's first symphony took place in 1894.

²⁴³ Krabbe, "Hamerik," 118.

proper heir to Nielsen's musical legacy. Telmányi may have deliberately misconstrued the events in order to devalue Hamerik's status in comparison with his own as an authority on all things Nielsen. However, there may be further subtleties involved in this particular case. In light of Krabbe's evidence, Telmányi's version appears as a strategic move against Hamerik to dismiss his revisions. Perhaps Telmányi misunderstood Nielsen's reaction at the rehearsal, or he misremembered precise details when asked to recall them at a later time. It is also possible that Nielsen failed to mention the changes or did not want Telmányi to know about his collaboration with Hamerik on the revisions until he had had the chance to hear them. Despite these possibilities, Krabbe's research highlights the problem of anecdotal evidence in the existing Nielsen narrative.

The translation of the *Guide* that follows should be regarded as Telmányi's version of events surrounding Nielsen's violin works and matters of their interpretation, rather than a strict prescription. It is a valuable source of information about the performance history of the repertoire discussed from the perspective of one of the composer's best-known interpreters. The survival of Nielsen's violin works in an international context is largely due to Telmányi's continued advocacy of them. This *Guide* and the available performance editions bear the stamp of Telmányi's continued influence on Carl Nielsen.

I must warn the reader that Telmányi's *Guide* ends abruptly, without conclusion. I include footnotes as annotations or to provide the original text when a literal translation into English does not serve the meaning of the original well. Punctuation and italicization follow the original, while italicized words in brackets are Telmányi's original.

Translation

Emil Telmányi's *Guide to the Study and Interpretation of Carl Nielsen's Violin Works and Quintet for Strings*, Copenhagen: Wilhelm Hansen Edition, 1982.

I. Introduction

Carl Nielsen (born 1865 in Nørre Lyndelse in Funen, died in 1931 in Copenhagen) even as a little boy played violin and took part in playing at parties and festive gatherings in the country with his father, who was a painter and fiddler. As he tells us in his *Funen Childhood*, he composed a polka when he was eight years old, "in which syncopations constantly appear."... "Later, when I was in the troop, I soon discovered that the accompanying musicians amused themselves by playing alternating, free lower parts with the melodies, and it soon became my greatest source of happiness to perform one of those parts and in different ways *divide* the rhythm."²⁴⁴ I certainly believe, indeed, I can definitely say that I know that this is how I developed my contrapuntal ability."²⁴⁵ At fourteen, Carl Nielsen competed for a vacant position in the Music Company of the military unit in Odense.²⁴⁶ Despite his young age, he was chosen over two older candidates and was employed as the trumpet and alto trombone player. He was successful and soon his interest in classical music was awakened with J. S. Bach's *Das Wohltemperierte Klavier*. He started a string quartet with three comrades from his regiment's music company and played through the easy quartets of Haydn and Mozart with them. This inspired him to compose his own string quartet, about which the comrades became very enthusiastic. Perhaps this string quartet can be considered the

²⁴⁴ *På forskellig vis b r y d e rytmen*

²⁴⁵ *Min Fynske Barndom*, 83-84.

²⁴⁶ *Regimentsmusikken*

foundation of his calling as a composer. Gradually, he realized that he should be a musician. He became very diligent about playing his violin and sought admission as a violinist and in composition at Copenhagen Conservatory of Music, which has since become the Royal Danish Conservatory of Music. Later, Carl Nielsen worked there as an instructor in composition and, shortly before his death, as director.

At the conservatory, he studied violin with Valdemar Tofte and theory and counterpoint with Orla Rosenhoff. After three years of apprenticeship, he left the conservatory. However, he maintained his relationship with Rosenhoff, who constantly gave him advice and guidance in his gradually increasing number of small and large compositions, mostly chamber music. Rosenhoff admired his student's compositional abilities.²⁴⁷

Although Carl Nielsen's main instrument as a musician was the violin, and he played violin for sixteen years in the Royal Orchestra, he only wrote a few works for this instrument. In addition to two sonatas with piano, he wrote one violin concerto and only two works for violin without accompaniment. Conversely, there are eight or nine greater or smaller opuses for piano. I have often wondered about why he did not really show a greater interest in the violin than in the piano. Unfortunately, I never asked him about that. The only explanation that I can surmise is that a piano piece has more challenges and was in that way a greater attraction. The piano also gives more options for polyphonic writing than the delicate violin and was probably better suited for Carl Nielsen's nature. He once remarked that he did not have "absolute pitch," therefore it was crucial for him to hear how what he had in his head actually sounded. That happened with the aid of the piano.

²⁴⁷ ...og Rosenhoff var ikke fri for at beundre elevens kompositionsevner.

The Czech [*böhmiske*] writer and composer Dr. Max Brod wrote an enthusiastic article about Carl Nielsen's music in the Austrian music journal, *Der Merker* (Vienna), about which the composer was very pleased.²⁴⁸ As a consequence, the two men began to correspond. For instance, Carl Nielsen wrote, among things, the following to Max Brod in 1913: "Then I had written a violin concerto. I was formerly a violinist and for twenty-five years I have almost every year thought about writing a concerto for this instrument."²⁴⁹ This astounding self-understanding draws attention back to the time around 1888 when he composed his first opuses, the *Lille Suite for Strygeorkester*, Op. 1. as well as the String Quintet. We must here recall his childhood dream of becoming a great violinist, and in doing so, we are reminded of when he diligently practiced his violin in order to be accepted into the conservatory. After three years of study [*læretid*], he took leave of the conservatory... and what next?... He must have another position, and so it was natural for him to compete for a place in the Royal Orchestra, where he was hired in 1889. What happened in these twenty-five years? He composed three symphonies for large orchestra, two operas, two of his large works for chorus, soli, and orchestra, string quartets, etc. Instead of realizing his dream of becoming a great violinist, he was on his way to becoming an outstanding composer. After having been a violinist in the orchestra for sixteen years (until 1905), he took leave of his position and, in 1908,

²⁴⁸ Max Brod, "Kleine Konzerte," *Der Merker. Österreichische Zeitschrift für Musik und Theater*, Vol. 2, No. 1, (October 1910), 43-44. This article has more meaning for Nielsen than Telmányi here alludes. Brod was the first critic to commend Nielsen's Op. 9 sonata for violin and piano, a work that had a troubling tenure in the eyes of the press until performances in the 1920s by Henri Marteau and Telmányi. Brod also declares here that Nielsen is the Nordic musical answer to Knut Hamsun.

²⁴⁹ "... *Dann habe ich ein Violinconcert geschriben. Ich war früher Violinspieler und seit 25 Jahren(!) habe ich beinahe jedes Jahr daran gedacht ein Concert für dieses Instrument zu schreiben...*" The exclamation point is Telmányi's addition. He is calling attention to the time frame. See also Karl Clausen, "Max Brod og Carl Nielsen," in *Oplevelser og Studier omkring Carl Nielsen*, (Tønder: Danmarks Sanglærerforening and Th. Laursens Bogtrykkeri, 1966), 9-36, especially 32-33.

was appointed assistant conductor. As conductor, he naturally discovered what abilities the individual musicians had. This is how he noticed the exceptional ability of the Danish violinist, Peder Møller, who was hired by the Royal Orchestra after having been in Paris for a period of study and work as a concertmaster for many years. Perhaps at the request of Peder Møller, Carl Nielsen finally got the idea to write a concerto for violin. Carl Nielsen probably saw in Peder Møller the possibilities for which he had dreamt of for himself: to play with temperament, dazzling technique, charm, and feeling, as well as with roguishness and rhapsody, exactly as the music demands to be expressed.

At the end of April 1911, Carl Nielsen finished his Third Symphony (Symphony “Espaniva”). In June of that year, Edvard Grieg’s widow, Nina Grieg, an old friend of Nielsen’s, invited him to take a holiday residence at her magnificent house, “Troidhaugen,” near Bergen, Norway. This was a place with a grand view offshore of fjords and mountains and was exactly the thing that Nielsen liked.

In his time, Edvard Grieg had a little wooden cottage built near the fjords where he could compose without interruption. Thus, the cottage was called, “Komponisthytten,” which the local people christened “Komposten.” It was also the ideal workplace for Nielsen, and he could set to work on the violin concerto. As was his habit, he needed to play what he had just composed for someone. He had played the violin concerto’s first part bit by bit for Mrs. Grieg, but Nielsen’s style was so entirely different from Grieg’s, that she did not like Nielsen to play for her. She also confessed to me that she did not get a second impression of the work she until many years later when she heard the concerto with soloist and orchestra in a concert hall. However --- Nielsen did not get more than the Prelude and the Allegro Cavalleresco finished at “Troidhaugen.” By the middle of July,

Nielsen was back in Denmark at “Damgård” near Fredericia. Damgård was a Gothic-style manor house which was owned by an elderly lady, Ms. Thygeson. The place did not have modern facilities. There was neither indoor plumbing nor electricity, and, at that time, no telephone. Therefore, Nielsen liked to go to Damgård in order to work without interruption. Here, he continued with the other parts: Poco Adagio and Allegretto Scherzando. On the 15th of July, he wrote a letter to a friend in which, among other things, he wrote, “I am going forward with my violin concerto, but the work is not at all easy. On the one hand, the music should indeed be decent and on the other hand, it would be absurd to write a concerto if it does not take the instrument into account. But here, that is precisely the difficulty. Because I cannot stand far too trite passages, etc. very well. Now we will nonetheless see what it will yield, as one says.” Carl Nielsen also did not finish the concerto at Damgård. He went back to his services at the theater and probably completed the concerto late at night. The work was finished on December 13, 1911.

The first performance was at the Odd Fellow Palace in Copenhagen on February 28, 1912 in an evening concert with the Royal Orchestra. The composer conducted and Peder Møller appeared as soloist. Peder Møller deserves great recognition for his admirable work because he only had two and a half months to study the technically difficult solo violin part.

The uncompromising nature of Carl Nielsen’s music, free of sentimentality or bombastic romanticism, with a melodic and harmonic manner which stands in conscious opposition to his contemporaries and the trends [*strømninger*] of his immediate predecessors, gives him a distinction [*særpræg*], which at first seems to have a strange effect and is not particularly attractive to spectators. This depends on the evidence that

the work, in spite of many performances in many countries, still has not achieved the understanding and recognition that it merits, and as certainly one day will come to it.

Carl Nielsen had once expressed to me that at the concerto's conception he had a vague idea that it would be an actual concertato piece, where the solo violinist and the orchestra competed, struggled, and replied tit for tat to each other [*svarer hinanden på tiltale*], which one can hear in many places, but most strikingly at the end of the Allegro. He had likewise, on one occasion, explained to me that after the grand Prelude was laid out and the thoroughly symphonic Allegro replete with a sweeping ending, there must come something entirely different. There should be an equivalently convincing conclusion to the end of the work that should not repeat that of the first movement.²⁵⁰

One cannot refrain from noticing the big difference in the character of the music between the first movement and the rest of the concerto; but the curious thing is that the character coincides with that of the first part, written in the passionately magnificent nature of Norway, and the other part in Denmark, for the most part near the pastoral environs of the *Lillebælt*. I suppose that the composer was unconsciously influenced by the two different landscapes.

II. Violin Concerto, Op. 33

My personal connection to the violin concerto began three months after I married Carl Nielsen's youngest daughter, Anne Marie. She was an artist and wanted to settle down together with me in Hungary, which she thought must be a sunny and picturesque country. While I studied the violin concerto, she painted a portrait of me. This all started

²⁵⁰ An equivalently convincing ending, as found in the first movement, should not be repeated again at the end of the work. ...*en tilsvarende flot afslutning, som I den først sats, kunne ikke gentages også ved værkets slutning.* (Basically, the two endings should not be the same or too similar.)

on a beautiful May Day in 1918, when a roll of sheet music (manuscript) was dropped into my mailbox in Budapest. It was the copy of the solo violin part at a time when the work still was not yet printed. Two weeks later, a copy of the piano accompaniment came, and I could at once get to work on studying the score. Even at the first sight of the violin part, I could ascertain a very big advantage of this concerto: that is, that the solo violin plunges directly into its task after only a quarter rest, instead of standing and gaping for several minutes while the orchestra plays the exposition, which happens in many other violin concerti.

It was not quite so straightforward to comprehend and interpret Carl Nielsen's music, whose peculiar character I had earlier on described. Nonetheless, I had a very big advantage, given that I knew his first sonata for violin and piano in A Major of which I was very fond.

First movement

Præludium – Allegro cavalleresco

The concerto is not in traditional form. The outer movements are in different keys, and the concerto starts out with a prelude, which has a breadth without parallel in the violin concerto literature. The main movement is in sonata form; the *Poco adagio* is rather free in form, whereas the last movement is a regular Rondo. It is remarkable that the first movement is in G major, while the last movement is in D major, when one is used to the first and last movements determining the key of a work. The large-scale prelude of the concerto begins with a C minor chord in the orchestra. Carl Nielsen rather liked to begin a work in a surprising way. His G minor symphony (1st) begins like that,

with a C major chord, both in the first and last movements. Or, think of the beginning of the Symphony Espansiva (3rd)! It is very unconventional.

In the violin concerto the violinist plunges immediately into a virtuosic improvisation and begins first on a G pedal, and afterwards, on a dominant D pedal (accompanied) with brilliant technical figures. “Ad libitum” is indeed indicated at the beginning of the prelude. In other words, play as you like. However, it was not Carl Nielsen’s intention to have it played completely without musical logic, free of rhythmic consideration, which I have heard from time to time. I tried myself to solve the problem by playing the introductory five or six measures in a strict and fast tempo, and after many repetitions gradually relax the tempo. The musically constructed figures thus require a certain rhythmic logic, and thus it is efficient to first practice it in strict tempo without digressions and then switch to a freer shaping. The tenths in bar 5 must be technically perfect during the study, before one plays them at full tempo. On the other hand, they should not to be so stiff-kneed that one gives the impression that the violinist is too careful. In short: a musically-constructed “ad libitum” in one’s own musical understanding and justifiable manner. At letter A, the rhapsodic portion ends and gives room for a sensitive melody for the solo violin in G major with a pulsing rhythmic accompaniment in the strings. [Example 1]

Figure 30: Telmányi Example 1



The violin takes over this pulsing rhythm and continues its melody further, until the 7th bar after letter B. In the 7th bar after [B], the solo violin shall be very resolute expression: all five 64th notes shall be homogenously short, but with accented beginnings. At bar 9, the double stop passage begins upward with *accelerando* – freely executed. 3rd and 4th bars after [C] clearly show the “concerto” style, where solo violinist and orchestra confront and “compete” with each other. [Example 2]

Figure 31: Telmányi Example 2



At letter [D], there are, as earlier, five 64th notes that should be played in the same resolute way as previously mentioned. The following double stop passage should, in contrast to the previous similar episode, be reassuring in character and not temperamental as before. Carl Nielsen has here in a beautiful manner changed the determined motif into a songful, warm statement in the very deepest violin register that then gradually ascends. Two bars before [E] has a more fluid tempo, but there is also a *ritardando* to the end. Then comes a very sensitive episode with a feeling of a coda. After the *molto adagio*, there is a beautiful conversation with more solo winds, and the violin slowly ascends to a high [firestrengede] D, which is held *pp* for a long time. In the ascent, the violinist should emphasize the coincidence [sammentræf] between the E-sharp in the orchestra in the fourth eighth note and his own F-sharp in the same place in the last bar before the ascent.

On the long held D the whole orchestra interrupts in a *ff* dynamic with the *Allegro* movement’s proud main theme. [Example 3]

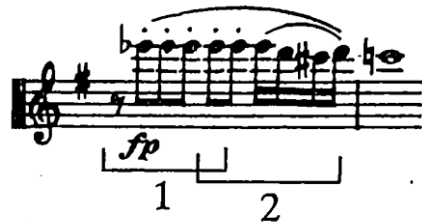
Figure 32: Telmányi Example 3



It was riotously funny the way in which Carl Nielsen imagined and personally illustrated this theme. He began with telling that he saw in front of him a “well-kempt” [“*schneidig*”] Austrian officer lined up in position, and then Carl Nielsen himself struck his heels together, saluted with his right hand, twisted his “moustache” [“*schnurbart*”] and looked chivalrous and self-satisfied. The title “Cavalleresco” comes from this. Thus, it must be played immensely tight and springy, and the soloist must exert a great strength of tone in order to compete with the orchestra. *Allegro cavalleresco* thus demands very rhythmic approach, which is difficult due to the double stops. There should preferably not be breaks between them, but rather a continuous rhythm. At [B] a new technical display comes from the solo violin, which leads to a new dotted rhythmic episode in the strings to which the solo violinist, with a firm *martelé* stroke in the top half of the bow, plays octaves over 3-4 strings and takes over some of the hammering rhythm himself. That tempts one to rush because the violinist continues with a virtuosic run, in part bursting with narrow intervals, and ends with a *ritardando* in the second theme, which is intoned by the oboe in D major. The tempo indication, *poco meno*, means that there are two tempi in this movement. Tempo I refers to the tempo of the main theme and Tempo II refers to the second theme. Every time this comes, the tempo should slacken. The tempo must

therefore be adapted individually to the thematic content. The second theme (*poco meno*) is begun by the oboe in a pastoral mood and is continued by the solo violinist with a dash of sadness. In continuation of the oboe's melody the violinist must, as a kind of contrast to the main theme, turn to his most beautiful and charming development of tone. This repeats at D. The violin now brings a characteristic motif of Carl Nielsen: [Example 4]

Figure 33: Telmányi Example 4



first in a dialogue between solo violin and upper winds, later with the violas, which leads to second theme's radiant return in the whole orchestra with rhythmic, punctuated counterpoint in the accompaniment taken from the motif in example 4 [__2__]. The violin returns with a trill and that is a kind of transition that comes (9 bars after G.)

Between [H] and [I], there is a dialogue between the bassoons and the violin, both instruments have technically and rhythmically difficult passages. At [I], the oboe has a little liberty to shape its solo, the violin should follow it with its delicate arabesques, and the tempo should be tempo II (*meno mosso*) for the first 13 bars, but from there to letter [K], the tempo should be more flowing. [K] is tempo II again. Here, there is a beautiful horn part [*indsats*], which the violin gets to encircle with a rhythmic figure from the main movement in revised form [*udførelse*] in which both oboe and bassoon participate. After [L], it turns into a competition between the orchestra and violin with virtuosic figures. The orchestra must take consideration the delicate tone of the violin in its dynamic. At [M], two horns come with the melody from the second theme, while the violin encircles

them. Two bassoons continue the episode, and that leads to a powerful horn section [indsats] with a long fermata over the pitch of G.

Here the *cadenza* starts with four powerful strokes of 8th-note double octaves, where the last is spiced with a half step's increase in the middle pitch. The same figure comes a number of times and should be similar in execution. Between these the violinist romps about with doublestops and runs, among other things a divided thirds steps up to a high E and a playful pitch game with a emphasized *glissando* down to the familiar four strokes on doubled, unison E. Next comes a virtuosic and passionate "devil-may-care" section, which finishes by emphasizing the pitch of B, which at the end alternates in third position with the open A string: a ringing effect that Carl Nielsen himself had prescribed. I wish here to stress that this episode would lose its impact of a somewhat diabolic effect in execution if it is played much too meticulously and politely. It ends at last on the pitch of B after a tasteful *rallentando* to *quasi andante*, where the character calms down and the violin, with a warm, singing tone, declaims this lyrical episode that later leads to the dreaded, free-ranging high octaves, preferably treated with rhythmic freedom. Some ascending and descending broken triad runs prepare the arrival of the reprise. At the *più mosso*, where the orchestra comes in, the violin has a springing bow passage (*arpeggio*), well accented in the low pitches. After the appropriate *ritardando*, the reprise commences with Tempo I. Here it is extended and modulates over to the solo instrument's reprise in E-flat major. The violin's reprise contains brilliant runs and vigorous *martelé* passages where the orchestra's dotted rhythmic episode is reproduced in an abbreviated fashion. The violinist finishes the main theme's reprise with a virtuosic passage and ends down on the low G-string where at [P] (*poco meno*), it restores the second theme with a full,

round, warm tone. As a special finesse, the violin jumps up to the high D on the G string in order to retain the full, warm tone for this theme, whose conclusion from the high G is freely declaimed to the transition [*overledning*], where the second theme repeats at [Q]. Four bars after [Q] the orchestra takes over the second theme and in the 9th bar, the violin comes with the familiar rhythmic figure from the main theme (remember tempo I), see ex. 4. It is a kind of dialogue with the orchestra. The 10th bar belongs to the tempo II group. The 11th bar is *poco mosso* again, but of course the tempo shift must be handled with care, one must not notice an immense change. After [R] in the 4th bar, the violin should develop a big sound in order to compete with the orchestra. This is also the case for the 9th and 10th bars. Four bars before the *più presto* there is a competition between the violin and orchestra with an *accelerando* to the *più presto*. Here the coda begins with the main theme in the violin and with furious retorting from the orchestra. It continues with the violin's new, free figure with a *spiccato* stroke that is later supplemented with the main theme's motives. Finally, the horns accompany the violin, which gradually slows down. After a short rest the violin dashes up to [T], where the strings stir up the atmosphere with the main theme's motive, until the conclusive confrontation between the orchestra and the violin happens. The soloist must make a particular effort in executing the frequently repeated, three-voiced chords 13 bars after [T] the entire orchestra ought to play *mezzo forte* (instead of the indicated *forte*) and eighth notes (instead of the indicated quarter notes). There is always a certain reverberation in a large hall, and it should be as short as possible. The violinist should energetically execute the chords, so they can ring audibly between the orchestra's beats.²⁵¹ The end of this movement is the most striking

²⁵¹ *Violinisten skal slynge akkorderne frit ud, så de kan kling hørbart immelem orkestrets slag.*

example of Nielsen's desire that orchestra and soloist should compete and respond to the charges [*tiltale*].

Second movement

Poco adagio

The second movement begins with a *poco adagio*, one of Carl Nielsen's most inspired instrumental movements. It is melancholic, rhapsodic, and pastoral in character. It seems almost free from earthly concerns, such as "theme," "key," and "tempo," and then rises above these to a concentrated music-making to an, at times, transcendental level. If one analyses the movement's structure, one finds that there is not any real theme. At most, we can speak of a motif: [Example 5]

Figure 34: Telmányi Example 5



Precisely because these motifs are so simple, they are suitable for inspiring Carl Nielsen's imagination, which juggles with them in the most amazing fashion by modulating from one key to another without tying the motif firmly to any keys. There always flows a melody, however, which is picked up by the violin in a rhapsodic way and supplied with figurations that remind one of Baroque ornamentation of the melody or of gypsies' filigree. It is one of the most beautiful examples of Carl Nielsen's art: to compose a movement only with some rhythmic fragments. The violinist should always adjust its strength of tone and its expression according to the music's requirement. For example, it says *poco agitato* two bars before letter [C]. This can start *poco a poco* 1 ½

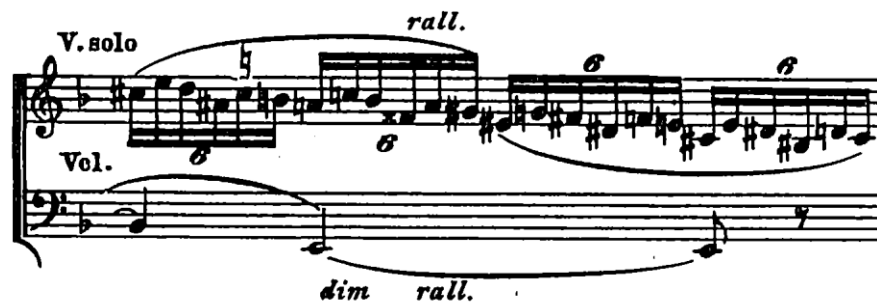
bars before notated and then, in the last half of the bar before [C], it is thus *tranquillo*. The second theme in A major, *á tempo, ma tranquillo* brings tonal peace over the movement. [Example 6]

Figure 35: Telmányi Example 6



There is a bar with 16th note sextuplets just before this second theme where a natural is forgotten on the second C. This is an instance of one of those narrowed [*forsnævrede*] intervals so typical of Carl Nielsen. [Example 7]

Figure 36: Telmányi Example 7



The second theme should be played on the G and D strings with a warm, compelling tone. The same second theme is repeated by the cello section in C-sharp minor, [D], and it should be interpreted in the same way as the soloist has just done. When the cello group takes over this melody in C-sharp minor, the solo violin declaims a rhapsodic counterpoint. After the cello section is finished with its second theme with a *rallentando*, the coda part begins, where the bassoon, cello and double bass resume motive II in *pianissimo* (ex. 5), and the oboe plays a motif, which slowly struggles

upwards. The solo violinist intervenes in the events and leads up to [E]. This entire process should take place entirely in *pianissimo*, so that the interruption in the solo violin at [E] comes as a release. Gradually, the music calms (itself) down, and the last part of the coda begins *tempo ma tranquillo*. Here the violinist plays as though in a dream, and the timpani's strikes give the dream a delicate rhythmic foundation. (The repetition of the first and second motifs indicated in Example 5 immediately lead to a coda of genuine Carl Nielsen-ish pastoral quality [*pastoralstemning*] on an A pedal point.) Afterwards, the oboe comes with a little birdsong, which the solo violin should readily imitate, and, moreover, the soloist should aim at resembling the oboe tone in the tone quality. Finally, the violinist lowers the leading tone G-sharp to G-natural, at which the dominant 7th (with a fermata) prepares the rondo's entry in D major.

Third movement

Rondo – Allegretto scherzando

Immediately after the fermata, the violinist begins the rondo with a playful theme that makes use of the narrow intervals, which I have stressed several times. [Example 8]

Figure 37: Telmányi Example 8

Eks. 8

The tempo must not be too fast and the violinist makes use of a delicate spiccato at the 16th-note figures and finishes the theme with a shameless *glissando* to the harmonic octave. This main theme reminds us that Carl Nielsen esteemed Mozart highly. The

whole movement, apart from some tutti sections, has a light and airy instrumentation. One notices that the rhythmic motif indicated by |_| (ex. 8) is often made use of as accompaniment in the transitional parts, where a new rhythmic motif with imitations otherwise emerges. [Example 9]

Figure 38: Telmányi Example 9



Just after the violin's final pitch, the orchestra stumbles over the violin [*falder orkestret over violinen*] with heavy spiccato strokes in the first interlude (tutti at [A]). Notice that the 16th-notes here are a variation of the main theme's 16th notes, and that must be perceived and played by the violinist as chamber music. The instrumentation of these tutti are generally too thick, thus the conductor ought to play it lighter, airier than prescribed. After that first tutti, the violinist repeats the main theme two octaves higher and finishes with a virtuosic run, after which the tutti episode is also repeated, and with another rhythmic figure in the winds, which often is played with an incorrect rhythm (see Example 9). The next to last note is often played too short, like a 32nd note. Immediately following, the initial secondary theme in G minor comes, played by the violin. This stands with its elegiac character in beautiful contrast to the preceding, even though it ends a little roguishly. [Example 10]

Figure 39: Telmányi Example 10



The oboe resumes a dialogue here with the solo violin, and the two instruments should be sure to have uniform phrasing. Then the flutes and clarinets join in the dialogue. This whole G minor section should be interpreted entirely as chamber music with phrasing answering each other. A short tutti leads to the main theme's repetition in D major. This last tutti interlude is significantly shortened, and the two bars before [E] with pizzicato ought to be more powerful than indicated in order to continue the level of strength. At letter [E], the main theme is repeated yet as a playful variation and ends with a virtuosic run. Carl Nielsen appears here in his teasing mood, as he tests the violinist to see if he can manage the large leaps in the register of the mischievously placed main theme. It should also appear virtuosically superior. At letter [F], the second subordinate theme, again in G minor and in a quiet, flowing tempo: *tranquillo*. After the repetition of the theme, a playful addition in the strings follows, which inspired Carl Nielsen to a funny variation in the violin part. He told me that he thought here about a farmer from Tyrol who yodeled. Here the violinist must pay attention to how he can obtain the desired effect, for example: *glissando* up and down on one string. The next tutti interlude is short and as is then obligatory for a rondo, the main theme returns at letter [H], this time in E major, still marked by Carl Nielsen's humorous and playful writing style. Here, he goes right ahead and mixes the notes in a pell-mell [*hulter til bulter*] way, which the violinist should emphasize. A famous violinist did not grasp this *scherzando* writing style and therefore changed the original in his recording. – Incredible! – Shortly after [I] a duel episode between the orchestra and the violinist appears again with the familiar motivic section. The violinist should be prepared to play the three-voice chords by pressing the middle-most string down and resolutely bowing the strings equally (without

arpeggiating), and the middle-most eighth-note chords should be performed with long strokes. The episode finishes with an accented *glissando*. At letter [L], a long tutti with the familiar motivic section comes; it leads to the third secondary theme at letter [M] with gentle, singing expression.

Later the theme becomes more passionately characterized and ends at letter [O] on the G string (also the high D). It is powerful and melancholy at letter [O], but ends in a softly ascending run. At letter [P], the preparation to the *cadenza* begins (in *pianissimo*), and these orchestra passages are often played too powerfully in the beginning.

Indeed, this *cadenza* is very strange. There is something “devil-may-care” about it. If one plays it note for note, stylishly, politely, and even with technically perfect execution, the work will seem deadly dull. It will lack salt and pepper. Carl Nielsen himself was aware of this, because he set the G minor subordinate theme a notch higher up to A minor. Otherwise there would not be anything contrasting to the G pedal point and the “pizzicatoed” Es.²⁵² Try to play the secondary theme yourself in the original key of G minor: it would sound naïve [*ferskt*]. Why else would Carl Nielsen resort to these means, which must have seemed shocking in the year 1912. This confrontation of the keys G, A, and E can nearly be called avant-garde style, (*quasi andantino*). At the *cadenza*'s beginning, the motivic part of the main theme is very freely varied, treated with amazing play of chords, and additional runs. It is also very capricious. Right at the end, there is also originally crossings from the G string to the open D string to the A string and back. It concludes in a high A and alternately respective D, upon which more *glissandi* run down to the trill, which should be well-emphasized. All of this shows that

²⁵² Plural form of the pitch of E, not E-flat.

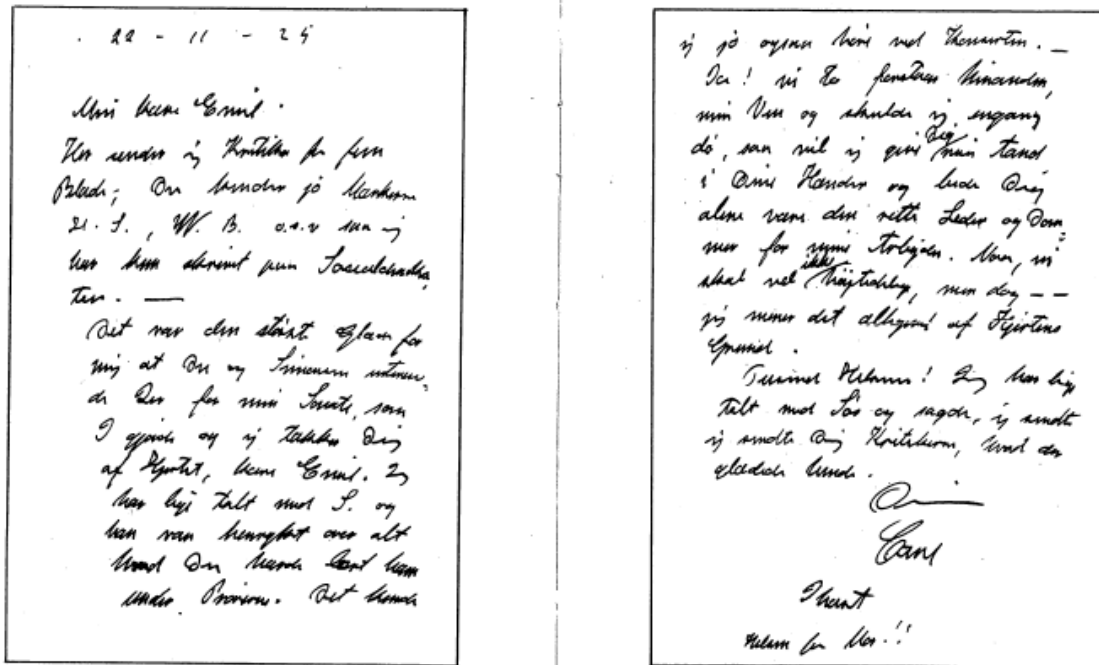
one should have a diabolic temperament in order to reveal the *cadenza's* musical contents.

I have a fond memory of when I played this *cadenza* for Carl Nielsen for the first time. I had barely finished with the *cadenza* before I heard Carl Nielsen chuckle [*kluklo*]. I looked at him and saw two big tears roll down over his cheeks. I stopped, bewildered. He got up and came over without a word and embraced me. It felt as if he made a pact with me, and I will never forget this experience. Some years later, in 1925, he also wrote in a letter to me:

Yes! We two understand each other, my friend, and if I should die sometime, then I will give you my spirit in your hands and ask you alone to be the proper expert and judge for my works. But, I suppose we should not be solemn, but rather – I nevertheless mean it from the bottom of my heart.

The *cadenza* finishes with a trill on the low A on the G string with the upper neighbor, B-flat. When the trill crosses over to B-natural, a short reprise of the main theme begins with a beautiful final run. The tutti interlude is also shortened. The secondary theme in G minor comes in concentrated form, after which the duel is performed once again. It requires, as before, good control of the chords, which should always be sonorous. The subsequent light, elegant, dotted motif together with the main theme motif forms the basis for the musical construction of the coda together with the violin's ascent to the high D, and after a little motif by the clarinet and the bassoon the concerto ends with a short D major chord. [Example 11: facsimile of a letter from Carl Nielsen to Emil Telmányi]

Figure 40: Telmányi Example 11



My adventure with the violin concerto's performances in concert halls began in Göteborg's Orchestra Society in February of 1920 with Carl Nielsen himself as conductor. I called it "adventure" because many performances were considerable, personal experiences, which had the tinge of adventure over them. It was great fun to play the work the first two times in Göteborg and Berlin with the composer himself, and then in London in 1923. I must also tell about some unforgettable performances in Vienna and Budapest in 1922. In Vienna, there was a very skillful conductor, Anton Konrath, who only had three days to immerse himself in the work, because the orchestra materials were to be sent on to Budapest. The performance in Vienna was in the old Music Association's Hall. I barely heard the first chord before I realized that there were exceptional acoustics in this hall which, to a high degree, inspired me to a greater display of sound. I did not at all feel that it was me who played, but it was as though the music

flowed through me. I can certainly claim that the old Music Association's Hall had the most wonderful acoustics. The performance in Budapest in the Music Academy's concert hall was something of a similar experience. Here, it was my old friend Ernst von Dohnányi who accompanied me with the Philharmonic Orchestra. At that time, I had a number of concerts with Dohnányi, and we had a sufficient time to exchange thoughts about Carl Nielsen's violin concerto. He had knowledge of Carl Nielsen's works, as we performed his Violin Sonata No. 2 in the year 1919. Dohnányi unreservedly declared his opinion that the violin concerto is properly finished with the grandiose coda in the first *allegro*. He simply suggested that one should regard the concerto's two sections, *poco adagio* and *allegretto scherzando* as a self-standing work. I immediately reported this to Carl Nielsen who meanwhile protested against this judgment. I persuaded Carl Nielsen, however, to do an experiment and at the approaching performance in Tivoli (May 1923) divide the violin concerto in this way: that Schnedler-Petersen should perform "En Sagadrøm" between the two parts of the concerto. There were many friends and students of Carl Nielsen who attended the experiment, and they all declared unanimously that the experiment did not come out in favor of this division.

I also had many lovely concerts with Thomas Jensen who was an excellent interpreter of Carl Nielsen's music.

There was also an inferior performance in Flensburg in the Deutsches Haus in 1959 with Odense City Orchestra under Martellius Lundquist's direction. As a curiosity, I would like to recount that at the performance in Berlin in 1940, the concerto was an exceptionally great success with the public, as a crashing applause broke loose after the performance of the first movement's sweeping duel between violin and orchestra, an

applause which lasted at least a minute, which is a very long time when one stands on a stage. In Germany, one generally regards applause between the movements in a symphonic work to otherwise be a musical crime.

It was a great joy for me that my recording of the concerto from 1947 ultimately became transferred to LP-disc and cassette. This recording is regarded here in this country to be true to Carl Nielsen's intentions.

III. Sonata in A Major for Violin and Piano, Op. 9

The English musicologist, Roger Clegg, was here in Copenhagen a couple of years ago in order to do studies about Carl Nielsen's opera, *Saul and David*. He wanted to get acquainted with me, and so I invited him to visit me. He was very interested in having a question answered. Namely, what is it about Carl Nielsen's music that had made such a great impression on me, as this is indeed the case. After all, I was a southerner, while Carl Nielsen's compositions were so distinctly characterized by the fact that he belonged to the Nordic music culture circle. Others have also asked me this question. Now, I will try to answer it. The first work of Carl Nielsen's with which I came in contact was his Violin Sonata in A Major, Op. 9, which I received from Alfred Wilhelm Hansen when I was in Denmark for the first time in 1912. When I played through the sonata, I became very surprised. I thought that, here, Carl Nielsen had used an entirely new, for me unfamiliar, mode of composition. I had learned composition myself alongside my violin studies. I knew counterpoint, polyphony, and motivic work in free compositions. Of course, it was first and foremost the musical content in the sonata that interested me most. I found it both peculiar and attractive. But that which made the strongest impression on me was the richly faceted motivic work, which was both polyphonic and contrapuntal,

especially in the first movement. I actually believe that it is an exceptional work with regard to this perspective.

I would like to emphasize that Carl Nielsen's music does not resemble the other Nordic composers' styles. Carl Nielsen has his own physiognomy that resembles neither Greig's nor Sibelius's and comes across as thoroughly Danish. I will later go into Carl Nielsen's many-sided motivic work. Here, I will merely emphasize that I, in no way, think that it is dry and boring, such as the critics said at the first performance. On the contrary, I think that it is very inspiring because he suddenly gives a motive another character many times, and it is very interesting and instructive to get more closely acquainted with this.

With that, I feel that I have answered the question posed.

First movement

Allegro glorioso

When I struck the first chord, it appeared to me that the Danish spring leaped out with shining weather, sunshine and wind, a little rain, thunder in between. The mood at the modulation's beginning was like the summer night's spell.

In *Allegro glorioso*, the violin starts with a root position chord followed by a figured 6/4 (2nd inversion) and 6/5 (2nd inversion seventh) chord, that should sound charged with energy, fun, and very rhythmic. [Example 12]

These two figured chords play a major role in the run of the movement. From the fifth bar, the piano uses them, but in a more lyrical, subdued form. Notice here that the left hand introduces a rhythmic figure, [Example 13],

Figure 41: Telmányi Example 12



Figure 42: Telmányi Example 13



which the violin takes over in *un poco stretto*, but in an altered melodic shape. [Example 14]

Figure 43: Telmányi Example 14



Un poco stretto should be aggressive and fresh. Therefore the figure has violent accents here, against which the beginning of the transition must be kept entirely in *pianissimo*, with only a faint pulse under the quiet surface. It is instructive to see the kind of atmospheric picture Carl Nielsen can achieve by a small modification in the motivic work.

After *un poco stretto*, there comes a *tranquillo*, where the violin improvises over the main theme's motive, with lyrical, charming expression now in eighth-notes.

[Example 15]

Figure 44: Telmányi Example 15



The piano works with the motive up to a high point, after which it leads slowly and reassuringly over to the secondary theme in 3/4 meter and in C major. Here, the piano applies the main theme motive in an imaginatively arranged way in eighth-notes with mirrored phrasing in the left hand, etc. [Example 16]

Figure 45: Telmányi Example 16



In order to get a clear picture of the interpretation, the violinist is advised to keep the first nine bars of the second theme on the D string, and subsequently emphasize the individual efforts [*indsatser*] in the higher positions. Here, in the second theme, the violin gets abundant opportunity to sing, very legato, in large breaths, and spin the theme further to a broadly yielded high point in E major with, among other things, the notorious octaves. To my great surprise, one afternoon on the radio, I heard a famous Danish violinist play the octave passages both in the first and second movements without the

lower octave notes. Its effect was thin and tame. One should preferably keep oneself from this kind of arbitrary retouching.

Of course, these octaves demand a particular study from the violinist's side. One should vibrate on these octave grips, so they work melodically and singingly. They must not have the effect of being rigid and hesitant in expression. Here and at the E major culmination, the pianist must consider that he is playing together with a delicate violin. Since the piano part in this sonata is generally thick, one should take these circumstances into full consideration. The dynamic can be handled more soloistically only where the piano is alone, for example at the conclusion of the exposition section where the piano plays festive chords for a few bars. It quiets down, and the development C (4/4) begins with the previously mentioned figure (ex. 12 and 14), which should be kept very *pianissimo* with delicate accents (the midsummer night's spell). A few bars later, there occurs a notable coincidence of the main theme's two figures simultaneously in both instruments: the violin plays the one in 8th-notes while the bass in the piano plays the same motive in 16th-notes. This continues until the piano's right hand takes over the violin's 8th-notes' motive. Here, we can see about compressed, polyphonic motivic work. It seems as though Carl Nielsen amused himself with thinking up all possible different motive combinations (ex. 12 + 14). In this period, the modulation section spins further unto a violent culmination. Where the piano's bass plays the motive multiple times (ex. 12), it is advisable (also in other similar places) not to use pedal in order to not make it entirely indistinct. The music ebbs away now and transitions to a peaceful, polyphonic section with reminiscences of the second theme. It continues again with a *crescendo* towards *agitato ed adirato*.

At *agitato ed adirato*, the violin plays the main theme motive more and more agitatedly, which ends with an eighth-note chord, which should be flung out. It repeats itself a number of times, until it finally finishes with a double E in syncopations and flows into a festive reprise of the exposition. Here, the *tranquillo* section is a little extended and the violinist gives his imagination free range over the main theme in eighth notes. It is very sweet music, that then ends in the second theme's reprise in A major. The second theme's other part is in octaves again, and, again, it is important that the violinist produces really beautifully sonorous octaves. Here is, by the way, a compositional finesse, namely, that the second theme comes in 4/4. It is only a couple of bars after the conclusion of the second theme that it leads to $\frac{3}{4}$ again, but then it continues once more in 4/4. Shortly after, a main theme figure comes, where it says *accelerando al fine*, i.e. one should increase the tempo all the way up to the last chord. It is something that is seldom correctly abided by; one should namely have control of the tempo, so that the entire time it appears to accelerate, in other words faster and faster, and the last three chords should be included in this *accelerando*. With that, the first movement ends.

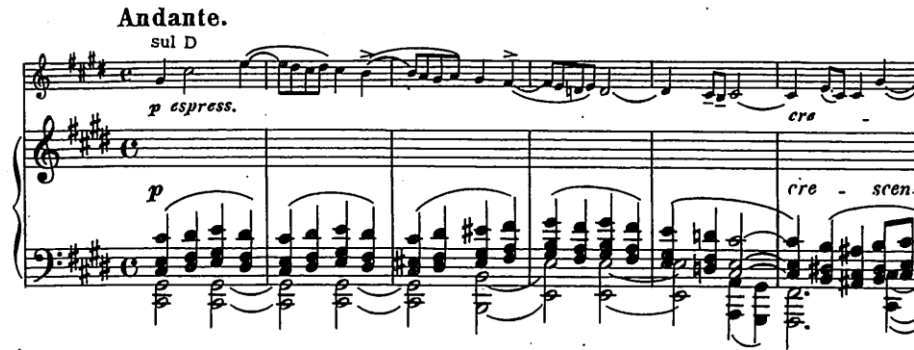
Second movement

Andante

The violin brings the somewhat sad main theme on the D and G strings in order to retain the established character and sad atmosphere. [Example 17]

Afterwards, in continuation, the violin goes down on the G string and repeats the first section of the main theme with increased intensity in the expression. After that, the violin ascends in stages up to the high E where the violin continues the theme's conclusion with octaves. I have already given some instructions about the octaves in the

Figure 46: Telmányi Example 17



first movement. The piano begins the accompaniment of the main theme with a contrapuntal line, which proceeds steadily in quarter notes (see ex. 17). Afterwards, comes a varied accompaniment with eighth notes, and the piano part gets its own melody. After the violin has concluded its octave section, the piano's leading role stands out more and more, and it gradually leads to the secondary theme in A major. [Example 18]

Figure 47: Telmányi Example 18



This is a very pastoral, peaceful piece of music, which gives me the impression that, here, Carl Nielsen depicts a Funen summer landscape bathed in sunshine. It should be played gently and gracefully. After resting for some bars, the violin takes over and states the second theme in E major. It should be gentle and delicate in expression in the piano as well. This graceful dialogue between piano and violin gradually becomes troubled. Carl Nielsen stresses this by introducing a triplet figure and the indication, *un pochettino accelerando al fortissimo*. [Example 19]

Figure 48: Telmányi Example 19



At the same time, both instruments should increase their strength, and the violin flows into a very excited octave section that ought to be played very expressively, and that gradually ebbs out and gives the piano the opportunity to initiate the reprise. Here, the piano makes use of the first bar of the second theme as the introduction of the reprise. Now, the violin answers alone and reaches the note, G-sharp, which is repeated weaker and weaker and slower and slower until the bar line, which initiates the reprise, where the G# is connected from the previous G# in *pianissimo*. At the bar line, it should immediately become a little stronger, as if to stress that now the main theme's reprise has begun. [Example 20]

It is a very fine and organically executed reprise from Carl Nielsen's hand. The reprise itself repeats the same as in the beginning, only with the difference that here the accompaniment gets a more elaborate role. I will also remark that the octave section is

Figure 49: Telmányi Example 20



extended with an extra rise in the melody. The piano should follow the violin in strength, but must be careful the entire time not to drown the weaker violin. The melody now goes down and ends in C# minor, where the coda begins. The piano now has four solo bars, where Carl Nielsen has prescribed an exaggerated dynamic, i.e. it begins with *fortissimo*, *diminuendo* and *piano* and then *crescendo* again up to *fortissimo*. These four bars also have a pedal point on the low, long [*store*] C#. On the modern grand piano, one can execute it, if it has three pedals. In the old days, where one did not have three pedals, the pianist must jump from the pedal point over to the regular voice in the left hand the whole time. These four bars are repeated by the violin afterward with *piano* with a little rise and back again. The violin gradually falls down on an extended G in *pianissimo*, from which it goes further downward and ends on C#, which is reinforced a couple of times with a minor third upwards (to E) and finally with three repeated C#, which should become weaker and weaker and sort of die away and finish this sad movement.

Third movement

Allegro piacevole e giovanile.

An unusually long, melodic line of the main theme is played by the violin. It begins by slightly swaying in order to stress the agreeableness. On the whole, one should make sure that the tempo must not become too fast. [Example 21]

Now it is such that the piano's accompaniment is a very interesting division of the chordal accompaniment for the two hands. The left hand provides the ground rhythm and the right hand plays behind the whole time. It tricks pianists for the most part into beginning to rush and to end in a faster tempo than begun. The main theme has a culmination point on the (high) C#, after which, in three phrases, it falls back. Every

Figure 50: Telmányi Example 21

Eks. 21

Allegro piacevole è giovanile.

The musical score for Example 21 consists of two systems. The first system shows the piano part with a melody in the right hand and accompaniment in the left hand, both marked *mf*. The violin part enters with a melody. The second system continues the piano part and the violin part. The tempo is marked *Allegro piacevole è giovanile.*

phrase should start with accents. A period comes after the main theme's conclusion where the piano and violin converse with each other with alternating motives. Here, I will earnestly recommend to the two performing artists to follow the dynamic directions which are in parentheses, because in this way the piece's musical contents become better exposed. [Example 22]

Figure 51: Telmányi Example 22

The musical score for Example 22 consists of two systems. The first system shows the piano part with a melody in the right hand and accompaniment in the left hand, both marked *mf*. The violin part enters with a melody. The second system continues the piano part and the violin part. The tempo is marked *allegro*.

In this movement, different *accelerandi* and *ritardandi* are found, which must not be exaggerated. It is very easy for one to play too fast or too slow. Here, as in the preceding movements, it is the piano which leads to the second theme: *un poco sostenuto*, which, again, brings some displacement with regard to tempo – it should not be exaggerated. After a brief *calando* that ends in F# major, the violin brings a very drawn

out melody, which ends in C# minor. In this melody, the piano accompanies with a figure that the violin has had just before. The piano accompaniment is a bit troubled in character, and the pianist must be careful once more not to rush and not to become too strong for the petite violin sound. [Example 23]

Figure 52: Telmányi Example 23

The image shows a musical score for a vocal line and piano accompaniment. The key signature is C# minor (three sharps). The vocal line is in a soprano or alto register, with lyrics "scen - do" and "do". The piano accompaniment is in the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes. The piano part includes markings "scen - do" and "cresc.".

At C# minor, the piano sets up a kind of recitative for the violin in E major, but take care again that the tempo displacements do not become all too great. [Example 24]

Figure 53: Telmányi Example 24

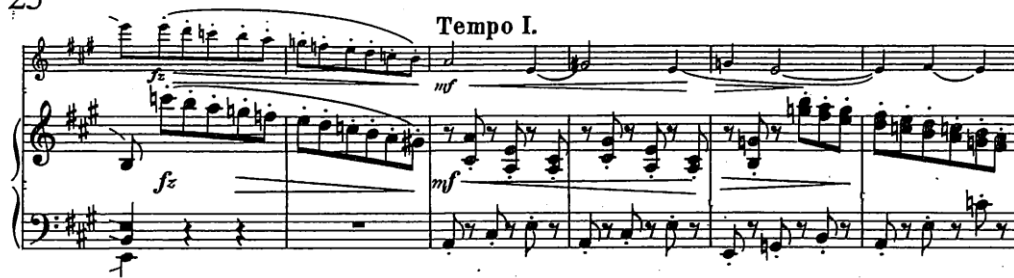
The image shows a musical score for a violin line and piano accompaniment. The key signature is C# minor (three sharps). The violin line starts with a tempo marking "Tempo I. ad lib." and includes a section marked "a tempo" and another "ad lib." section. The piano accompaniment is in the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes. The piano part includes markings "p", "f", and "fz".

At *a tempo* after the recitative, a peculiar episode comes where the violin has a motive which, the entire time, is played after the piano, which can well be played a little obstinately. After this, a little short *tranquillo* section comes, which I have always believed sounds a little Spanish in character. Here, the piano comes next with the preparation for the reprise. In the right hand one catches a glimpse of how it will come to

be, and just before the reprise the violin and piano follow each other down in a fast scale in thirds to the reprise. [Example 25]

Figure 54: Telmányi Example 25

Eks. 25



Here, Carl Nielsen amuses himself with using this thirds scale in the right hand (of the piano), while the violin, rather undisturbed and unconcerned, repeats the main theme.

Now the movement follows as before its path towards the *stretto*, and eight bars before this, the piano repeats its accompaniment of the main theme, but without the violin. Here, one must generally press the tempo a little, because there is an *accelerando*, but not beyond the *stretto*. Next, the violin comes in with the main theme's section, and it is *accelerando* again 14 bars after, which stops seven bars before the end, where the tempo must remain steady in order to perform the duel between the piano and violin, which they make with chord strokes. At the end, however, they finish together.

If we now compare this sonata with one of Beethoven's or Brahms's, then we will see that Carl Nielsen makes use, for example, of a particular accompaniment figure for the first movement's second theme, just as Beethoven or Brahms would do. However, that this accompaniment figure is comprised of the *main theme* (ex. 12) is something new. But the difference is greater still, and I can calmly say: *it is a more advanced*

compositional technique in which Carl Nielsen for the whole time, so to speak, *criss-crosses both instrumental voices* with the motives and thematic portions and gives them very different expressive physiognomy.²⁵³

IV. Sonata No. 2 for Violin and Piano, Op. 35

The second violin sonata, Op. 35 (1912), shows an even more advanced compositional technique. We are confronted with a work that is without parallel in the sonata literature. It is entirely wrong to call this sonata the “G minor” sonata, as most do. The superficial cause for this are the two flat signs, and that it begins with a G in the violin. If it was supposed to have been a G minor sonata, the main theme ought to remain in G minor, and the movement should also end in G minor or G major. Also, the last movement should remain in the same key; those are the rules that are commonly acknowledged for tonal music in symphonies, sonatas, etc.

With regard to tonality, the main theme is entirely free, as the modulating melodic formulation altogether disregards the restrictions of tonality. The form of the first movement is entirely Carl Nielsen’s own, even if one for the most part can follow a scheme: main theme, second theme, development, reprise, and coda. The tempo indication, *Allegro con tiepidezza* (half note = 69), actually only refers to the first 20 bars. Originally, there was only *Allegro*, but probably Carl Nielsen did not want it to be played with too much expression in the beginning. It should rather sound retiring and half-hearted so that the eruption in bar 21 should seem all the more powerful, and he added these fine Italian words. (He was, on the whole, very fond of using characteristic Italian words in his works). It means “with half-heartedness,” and maybe, by mistake, it comes to stand as the denominator for the movement. Generally, it is my impression that

²⁵³ The italics indicate Telmányi’s emphasis.

violinists neither pay attention to these fine words nor to “without expression,” which is after all generally comprehensible! The beginning should rather remain dream-like, as though in fog, with minimal dynamic and flowing. [Example 26]

Figure 55: Telmányi Example 26



The violinist should use a fingering that makes it possible to keep one phrase on one string and then to change string with a new phrase; in this way the delivery becomes more even, smooth, and consistent in tone color. The theme forcefully modulates to the most remote keys, which most often are touched rather quickly. When the violinist finishes the main theme in C minor, the piano continues in the same key, and the voice-leading is, for the most part, polyphonic with the application of the main theme’s section, where the violin also comes in and participates. The piano part is here beautifully transparent; but, from the 21st bar the *tiepidezza* indeed stops. The piano thunders loose; the main theme’s fragments are brought in a canon, where the pianist must also remember to allow the poor violin to be heard, especially because the violin’s range, for the most part, is in the low register. In other words, a thin *forte* sound and transparently (use minimal pedal).

A very sensitive, but expressive second theme begins in the violin in G-flat major, *poco meno mosso*: [Example 27]

Figure 56: Telmányi Example 27



but, it quickly wanders further to other keys in polyphonic settings. After the violin has finished the second theme, the piano brings in the second theme in B major in an abbreviated form, while the violin has motivic insertions. A little capricious, rhythmic motif (*poco più fluente* and *leggiero*) flies back and forth from one instrument to the other; the violin should use a clean fingering without slides on the chromatic runs: [Example 28].

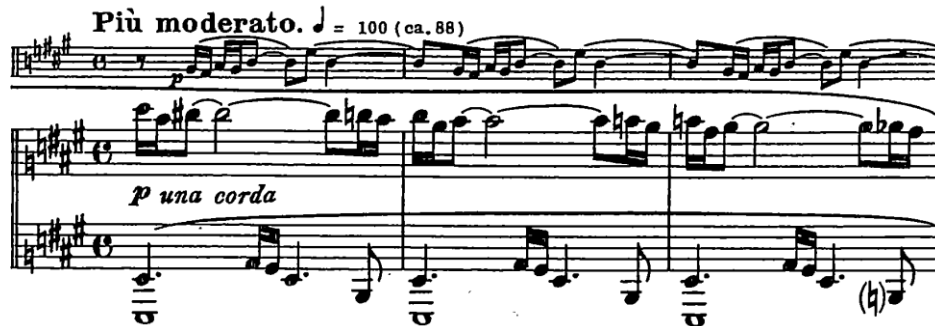
Figure 57: Telmányi Example 28



Notice that between the second theme (quarter = 100) and the capricious motif (that should be more flowing), there are slight tempo shifts. One should pay attention to that. The second theme is presented in magnificent, altered form, in triple *forte*, after which there gradually falls peace over the field. At *più moderato* (quarter = 88, instead of as published 100), (E major), there is written *una corda* in the manuscript, i.e. extra piano

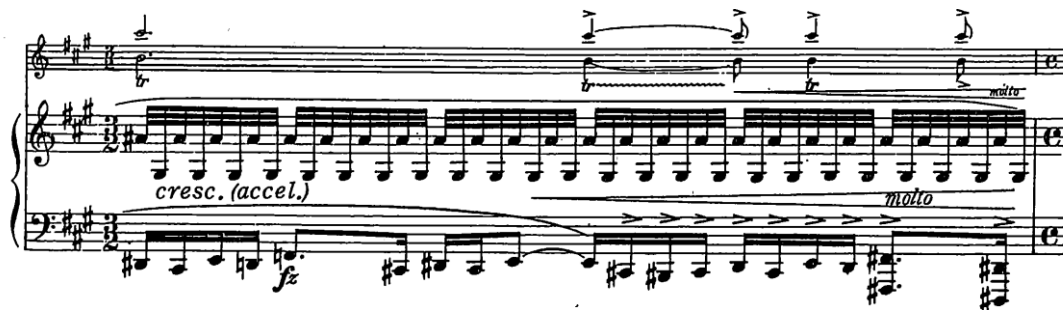
pedal. *Più moderato* brings new thematic material which rests on a pedal point and conjures up a pastoral atmosphere and peace after the violent period. [Example 29]

Figure 58: Telmányi Example 29



Here, the violinist must, again, concentrate on keeping each phrase section on its own string, even though it requires unceasing shifts from first position to another. There comes an interesting polyphonic and motivically reworked episode, where the previous pastoral motif is used in the bass of the piano to ignite the mood that has its release in the *agitato* section. Here, there is an error in the written manuscript. In the bass, the 11th and 12th notes should be C# and B# instead of D# and C#. It must be a slip of the pen by Carl Nielsen. Namely, it does not comply with logic. [Example 30]

Figure 59: Telmányi Example 30



This misprint is in the last bar before the *agitato*, where there should also be an *accelerando* marked.

The piano part's four bars after the *agitato* has its own story. After the conclusion of the 1st World War, the Austrian pianist Arthur Schnabel was in Copenhagen and gave some concerts. On that occasion, he heard that Carl Nielsen had written a new sonata for violin and piano, and he wanted to know more about it. Schnabel stayed privately at the home of the factory owner, Aage Heymann, whose wife was German-born and knew Schnabel's wife, who was a singer and gave lessons to Mrs. Heymann's sister in Berlin. Therefore, Schnabel was invited. One evening Carl Nielsen and I were asked to come and visit Schnabel and play the 2nd sonata through with him. Schnabel was indeed a very skillful pianist. He read excellently at sight even though it was not printed, but handwritten notes. At any rate, we got through the sonata, and afterwards Schnabel said some laudatory words about it. Then, he added, however, that in his composition, Carl Nielsen had not exploited the climax, the high point that the previous bars set up. He thought that the four first bars were too tame. [Example 31]

He felt that the melody, which is given with two hands with one octave's distance, should be spread to two hands in octaves, so that one hand takes the first note and the other hand takes the next note. In other words: that the melody could be played alternately with the two hands divided in the four first bars. [Example 32]

This produced a powerfully noisy high point, a deafening expansion which completely paralyzed Carl Nielsen and me. We looked at each other and had no idea what we should say to this. But Schnabel was indeed a very skillful debater, and he presented different arguments for his version. Among other things, he referred to Beethoven's C

Figure 60: Telmányi Example 31

Figure 61: Telmányi Example 32

minor sonata for violin and piano, where Beethoven employs a somewhat similar writing style in the conclusion of the first movement. Basically, he left Carl Nielsen entirely

speechless because he had indeed protested in the beginning and had defended his way of writing. In the end, he was thus, as mentioned, paralyzed by this deafening noisy expansion of these octaves of Schnabel's and gave his consent. He asked me to see to it that this version of Schnabel's was entered into the piano part, which was being printed by Wilhelm Hansen. So, I did. Since then, everyone has played this sonata with this version. That Schnabel's interest was not superficial was apparent in that he suggested that we should play the sonata in Amsterdam in the chamber music series which was associated with Mengelberg's large Mahler Festival in May 1920. As mentioned, this sonata was now always played in the "Schnabel-esque" version, but once when Carl Nielsen heard it in a concert, where I sat beside him, he said to me: "Now, I don't like these octaves." And, it was apparent that neither Christian Christiansen nor I were pleased with Schnabel's suggested change. So, we went back to the original way of playing, and so I saw to it that my recording with Victor Schiöler had Carl Nielsen's version.

In the *agitato* section, the violinist should exert his entire reserve of strength to hold its own against the piano. Here, material from the main and second theme's motives is used. Both the violinist and the pianist should play very excitedly until the music gradually calms down and makes room for a concise reprise, *tempo I, ma fluente* (half note = 76), in other words a little moved and flowing. From the *brioso* place, the violin plays two alternating motives of entirely different character. It is essential that the *pianissimo* motive is played very rhythmically, elastic and light, and the *expressivo* motive warm and singable, while the piano, carefree, continues with its staccato arabesques. Suddenly, the bass comes with an imitation, a canon of the violin part, but

the pianist must take care that it is absolutely in *pianissimo*. Soon, we come to the *poco meno mosso* (quarter = 100). The violin gets the opportunity again to sing beautifully with the second theme, which begins in A-flat minor, but soon modulates further in altered forms. The piano's bass continues the theme's motif, a beautiful polyphonic episode, but use of different thematic material from before, including, the *agitato* section, too. This section is enormously rich in nuances of atmosphere, depending on which motif that comes in the foreground, and is both charming and liberating. The movement ends poetically and unexpectedly with a clear E-flat major chord.

Second movement

Molto adagio (Eighth-note = 58-63)

This movement is one of the most gripping of Carl Nielsen's production. Deep despair, defiance and sorrow cry out from the first bars. [Example 33]

Figure 62: Telmányi Example 33

Eks. 33

The image shows a musical score for a piano part, labeled 'Eks. 33'. The tempo is marked 'Molto adagio' and the dynamic is 'fz'. The score is in A-flat minor and features a rhythmic pattern of a short accented note followed by a long accented note. The score is written for piano and includes a treble and bass clef. The tempo marking 'Molto adagio.' is written above the first staff, and the dynamic 'fz' is written below the first staff. The score is in A-flat minor and features a rhythmic pattern of a short accented note followed by a long accented note. The score is written for piano and includes a treble and bass clef.

Carl Nielsen makes use here of a rhythmic formula, i.e. a short accented note followed by a long accented note, which is an infrequent occurrence in Danish music literature. This rhythm is very typical in Hungarian music literature and prosody. As an example I will mention the familiar Hungarian composer Kodály's name, i.e. a short "Ko-" and a long "-dály" (pronounced "daaj"). Both syllables are naturally accented, but I will in parenthesis

like to note that not all works are accented as such in the Hungarian language, but it is however a very frequently occurring phenomenon.

I admire Carl Nielsen for the way in which he used this rhythmic formula: defiant, energetic, gentle, docile, melodious, and rhapsodic in the expression. This formula permeates the whole *Adagio*, even in the peaceful middle section in A major begins and continues this rhythmic formula in a particularly charming way.

The piano starts with the rhythmic formula, and the violin enters the bar after with the same, and each must see to it that this rhythm is played uniformly. Subsequently, the violin proceeds in sublime tranquility. In the eighth bar of the *a tempo (tranquillo)*,²⁵⁴ the violin and piano have a dialogue, which should be played very poetically. This spins further, and a *subito fortissimo a tempo* comes after a *diminuendo rallentando* to *pianissimo*. Here, this rhythm cries out in the piano and is followed by violent ascending runs in the violin which are immediately answered by the piano again, which ends in this rhythm where the violin answers with some desperate chords as repeated outcries. These chords should be played broadly with vibrato, not torn off, but be as an earnest invocation. [Example 34]

Figure 63: Telmányi Example 34



²⁵⁴ *Tranquillo* is not included in the critical edition, but is in the Telmányi edition.

Next, some 16th-note triplets come a bar later. Here one must not rush. After a rhythmic dialogue between the two instruments, some runs come again, [Example 35],

Figure 64: Telmányi Example 35



which very reassuringly passes into the pastoral A major section, *a tempo (ma quasi fantasia)*.²⁵⁵ As the indication says, one should play here a rhapsodic narrative, peaceful and pastoral. [Example 36]

Figure 65: Telmányi Example 36



²⁵⁵ Again, *ma quasi fantasia* in m. 22 is in Telmányi's edition, not the critical edition. Also, "pastoral" is Telmányi's description and is not actually indicated in the score.

I must here, as a matter of fact, contribute the following: at *a tempo* (*ma quasi fantasia*) it looks as if Carl Nielsen's fantasy was nearly running away with him. There come three 4/4 bars and in the first two bars he has (as it were) not been able to correctly place his musical ideas with the 4/4 meter. One must then picture 4/4 + 1/8 in the first bar, and in the next bar: the overlapping of 1/8+4/4. Carl Nielsen has additionally, even by the first bar, prepared an extra 8th-note and thereafter placed a dotted barline, so it becomes 4/4 + 1/8. In the third 4/4 meter bar there comes on the third quarter *molto tranquillo*. One should additionally stay *molto expressive* here. Then comes there a 3/4 meter bar which one sees again has an *a tempo*. At the following bar, it again passes into 4/4, the violin and piano have a delightful dialogue, which should be played very charmingly. The movement now goes along its way and ends reassuringly with an F# major episode, which gradually becomes weaker and weaker.

Then, the reprise comes, like lightening from a clear sky, with the rhythmic formula *subito fortissimo*, in the piano again, which repeatedly is continued very intensely by the violin. [Example 37]

This reprise then leads to the coda, *molto adagio* (8th-note = 52), which is a very gripping piece of music. It should be played entirely on the G string until the third-from-last bar, because the violinist can actually reinforce its expressive possibility, and the intense tone color is at its best. There is again in these bars a prayer to heaven, but gradually the mood is calmed down and passes into a soft repetition of the rhythmic formula, first in the piano and then in the violin, which afterwards ascends and ends on the A string, such that the mild atmosphere brings the movement to a peaceful and transformed finish. [Example 38]

Figure 66: Telmányi Example 37

(a tempo)
dim.

(a tempo)
dim. molto dim.

ff

Figure 67: Telmányi Example 38

sul G
rall. molto adagio (♩ = 52)
dim. p f ff p

dim. rall. molto molto adagio

sul G
cresc. f rall. dim.

cresc. f rall. dim.

sul D sul A
dim. rall. dim. ppp

pp dim. rall. dim. ppp

Eks. 38

Third Movement

Allegro piacevole (Dotted half = ca. 60)

When I was on tour in Denmark in 1913, I heard that Carl Nielsen had written a new sonata. Because I admired the first sonata so much, I was naturally anxious to hear how the new sonata sounded. Upon my telephone enquiry, Carl Nielsen invited me, with enormous kindness, to come and hear the sonata. He had asked his colleague, the pianist Henrik Knudsen, about playing the piano part. I had taken my own violin along, because I did not realize that Carl Nielsen played so well that he could play his sonata for me himself. He quit the Royal Orchestra in 1905 and did not play violin there anymore. But, later, as conductor there, he directed opera performances. Then they played the sonata through for me. I thought that it was a very unusual, but interesting work and wanted to try it myself. I begged Henrik Knudsen to play the sonata through with me. It went quite well until the third movement. Here was something that seemed to me a bit unclear and puzzling. The tempo was indeed *allegro piacevole*, which here means agreeably strolling. The movement begins cheerfully in a rocking waltz meter (*valsetempo*) with a sophisticated, shifted rhythm, where the theme changes harmony on the last quarter note. It was as though the melody and pulse did not fall together. This was very unfamiliar to me, and I had to come to a stop. The thing that was unusual was that the barline was moved forward one quarter value, so that the primary theme began on three, as a kind of upbeat, instead of on the first beat of the bar. This must not be interpreted or played as an upbeat, only simply and literally. It is told that one of the first who played the sonata set the barline back a quarter in order that they could be together. This must to an extent,

however, have changed the music's character because in that way, the accentuation becomes different.

Several years ago I received a letter from an English sonata duo who sought my advice and guidance with regard to this movement. I naturally could not answer other than that they should keep to the text and try to avoid accenting the first quarter in the bar. It is point blank quite simple without any accentuation.

I have many times speculated on what was it that caused Carl Nielsen to position the barline forward a quarter. When I was indeed familiar with Carl Nielsen's attitude towards the music, how he composes, then it was clear to me that he would not take trite pathways, the beaten track, but he would give his compositions, themes, and motives personal feeling, personal expression.²⁵⁶ The solution was absolutely simple and straightforward to him. He would try in some other way to make it unusual, either harmonically or rhythmically, therefore not simply as they would otherwise appear. Here was also a theme that was very simple, indeed maybe nearly a bit banal. He also felt a desire to make the music more exciting. Through the delayed barline he meant to make the theme more interesting and with a personal touch. He had certainly also enjoyed the exciting interplay between the two instruments, each of which brings its motive forth and asserts itself.

The violin, who should give expression to the main theme, has some difficulty in getting started with it. He repeats the beginning note (F) three times and not until the third time does it succeed in getting started properly. Simultaneously, the piano has the

²⁵⁶ Når jeg nu kendte Carl Nielsen's indstilling til den music, han skulle komponere, så var det klart for mig,

rocking waltz, where the top note in the right hand has its own melody, which is obligated to weave in between the violin's melody, as it were. [Example 39]

Figure 68: Telmányi Example 39

Eks. 39

Allegro piacevole. ($\text{♩} = \text{ca. } 60$)

Allegro piacevole.

mf

After the first eight bars there comes alternating remarks from the violin and piano in the next eight bars. After which the violin continues with the main theme playing it an octave higher, and unlike the beginning, which should be played very simply without particular stress, it should be a very warmly felt conclusion with a nicely executed (*udslynget*) A harmonic on the D string (at the *poco rallentando*), after which, in *a tempo*, the violin brings the theme in B major. After eight bars he continues with a new motive, which is divergent. In continuation of this, the violin brings a charming little motive, whose part should be played alternately on the E string and A string. There, where there is a D-sharp in the motive, it should be played on the A string. This alternating sound character is amusing to emphasize. Close on the heels of this little episode comes the piano's right hand with the main theme's four first bars in E major, while the left hand continues its strolling waltz. Almost simultaneously the violin comes

with a rising scale played *spiccato*. This staccato is undertaken also by the piano's right hand while the left still continues its "old waltz." [Example 40]

Figure 69: Telmányi Example 40

Eks. 40



The image displays a musical score for Example 40. It consists of two systems of staves. The top system shows the beginning of the piece, with a piano part in the lower staff and a violin part in the upper staff. The piano part features a rising scale in the right hand and a waltz-like melody in the left hand. The violin part enters with a staccato melody. The bottom system shows a continuation of the piano part, with the right hand playing a more complex, rhythmic pattern and the left hand continuing the waltz-like melody. The score includes dynamic markings such as *mf* and *mf*, and various musical notations like slurs, accents, and staccato markings.

The right hand develops its own independent staccato melody. The two instruments now play delightfully together with the use of interchanging motives. At last, the main theme's first three notes become the leading motive, which is also played against each other with fairly complicated, rhythmic modifications until it end entirely on an E major interlude. Here the time signature is changed; instead of 3/4 it now becomes 2/2, i.e. an *alla breve* time signature. As tempo indication, there is note quarter = quarter, i.e. that the quarter note value from the previous 3/4 period to the present *alla breve* should be equally long. In spite of this, I still advise the musicians to take this E major section on the slower side at this moment, because otherwise it does not come into its own right majestically and festively, which is embodied in the music. [Example 41]

The piano is alone in the beginning and improvises on the main theme. When then the violin comes in *fortissimo*, it actually brings a kind of reminiscence of the first

Figure 70: Telmányi Example 41



movement's *fortissimo* in m. 22. Afterwards the violin goes further on its own way. Just before the reprise it has an interesting application of the three uppermost open strings; one is accustomed to, as a rule, refraining from playing exposed notes on open strings, but I can recount that Carl Nielsen himself enjoyed it every time he heard this string change with quite powerful accents. At the reprise, now in A major, there is again 3/4, and here there is, in addition to the known complications, added on a delightful little rhythmic figure in the piano part, which absolutely does not make the matter easier for the violinist; but the violinist can free itself from the barline's restraint, so the two partners can make music together with delightful freedom. [Example 42]

Figure 71: Telmányi Example 42



After the reprise the motoric staccato continues in both instruments and becomes more and more pronounced. But before it becomes quite funny, there are four measures

where the violin has some chords. These chords were originally notated *pizzicato*, but on the grounds of their insufficient acoustical effect, I suggested to Carl Nielsen that they should be taken *arco* and he readily agreed to it.

It increases more and more violently, and ends with the piano pounding away on a D-flat in the bass, which however becomes softer and gives way to a discernible C major coda section.

After all the powerful modulations, maintained the whole sonata through, it is somewhat pleasant to remain in the same key for a longer time. The violin happily sings the main theme in expanded form, while the piano revives its little staccato motive from before, and then it goes suddenly amok. Without warning it abandons the C major mood (*stemningen*) and hammers frantically away on a low B-flat.²⁵⁷ I wonder: is it in order to coerce the violin to abandon C and either come to B-flat major (as the movement begins)? Or G minor (because the violin starts the first movement with a g minor triad)? But the violin protests powerfully with a violently played G octave (should it, I wonder, be dominant to C major ?) – and then continues. Indeed, the delicate violin, remarkably enough, wins over the piano as it creeps back to C major and proceeds with hammering away, while both die down and end on a long C.

It is a unique ending. Ludvig Dolleris cites in his book about Carl Nielsen's works a statement by Carl Nielsen to him: "It is actually remarkable that one has only so few ways to finish a piece of music. Actually only by fourth or fifth degree." The above describes the ending growing actually entirely out of the motivic work that went before, and is the only consequent solution.

²⁵⁷ Antecedent to "it" is the piano.

In harmonic respects, this work announces the daring Carl Nielsen style that comes later maybe more than any other from this period: Fifth and Sixth symphonies, Flute and Clarinet concerti, *Preludio og Presto* for Solo Violin, and the three last piano works.

I recorded these two sonatas in 1954 with Victor Schiöler [Schiøler]. After the first time listening to the recording, I ascertained that there was too great an imbalance between the volume of the piano and violin, which I did not care to accept.²⁵⁸ Therefore, I suggested that we should at least play the first sonata again, but Victor Schiöler would not hear of it at all. He flatly refused. At that moment, I had a big problem; should I accept it or should I interpose my veto against the publication of this recording. After having considered the matter, I thought that my part of the ensemble was acceptable. It was not possible to get these sonatas recorded again, with him or with another pianist, so I came to terms with great reluctance, that the recording be published. I would still recommend that one follow those of my provided dynamic specifications, even though my recording does not completely correspond to the same demands.²⁵⁹

V. *Præludium og Tema med Variationer for soloviolin, Op. 48*

When I performed all of Bach's solo sonatas and partitas in addition to the six sonatas with cembalo in Copenhagen at the beginning of the 1920s, Carl Nielsen, here, became acquainted for the first time Bach's works for solo violin in their entirety, and it made a powerful impression on him to hear Bach's more or less polyphonic mode of writing for the delicate instrument. He said to me at the time that he will now have to

²⁵⁸ *Hvilket jeg nødigst ville acceptere*

²⁵⁹ The re-issue of Telmányi's recording of the Sonata Op. 9 is with Christian Christiansen from 1936. (Danacord DACOCD-362).

write a solo piece for me. But time passed and nothing happened. In the time from 1920, Carl Nielsen was very absorbed in different compositional works. In the winter of 1922-23, he conducted some concerts abroad, probably the last in Karlsruhe in March 1923. Afterwards he took a holiday in Menton, France.

In the last half of June of 1923, many exciting things happened in London. On the 20th, I had my debut there; on the 22nd, Carl Nielsen conducted his compositions with the London Symphony Orchestra; and on the 27th, I had my second concert evening, performing Carl Nielsen's *Præludium og Tema med Variationer for soloviolin*. In addition, Carl Nielsen desired me to play his violin concerto for his concert. Carl Nielsen did not begin on the promised work for me until these concerts were determined.

In the last half of March, I had a longer tour in Hungary, where I, among other things, conducted Rossini's *Stabat Mater*. Therefore Carl Nielsen sent the promised work to Budapest in small portions. In April in an undated letter, he wrote: "The variations are good (!) and not so difficult as those you have gotten; I think the whole time of you when I work and I believe that you will like them; one of these days, I will send you some more. It would be great to learn them."²⁶⁰ It will be terrific if you could! ... In greatest haste, Your Carl." On a postcard from May 22nd, 1923 he wrote: "I have sent some variations as printed pages I wonder if you have gotten the little roll (of music)? It is still missing one or two variations: but now I travel to Damgaard tomorrow, so don't you worry... In haste, Din Carl."²⁶¹

I got the last two variations, and I thought that one was not as interesting as or on par [*på højde med*] with the others, so I asked Carl Nielsen about changing it. So –

²⁶⁰ *Det går vel at lære dem*

²⁶¹ Damgaard was one of Nielsen's favorite retreats for composing.

thought Carl Nielsen – you think it is too easy, so you will get what you ask for (*du få det, som du ønsker.*) And so, he composed a variation in 64th notes, “Presto,” as extremely difficult as the worst Paganini Caprice. I was rightly punished, as it was not finished before we traveled to London. We stayed at a hotel on Russell Square, a quiet place, where I was the only one who broke the silence with my perpetual practicing. Carl Nielsen sat in his room and in the sweat of inspiration in order to finish the deplorable (*forkættede*) variation. I frequently went to his room in order to see what he had written, since I last was there, and learned it on the spot (then and there) by heart. So it went for days, only interrupted by my debut and Carl Nielsen’s orchestra concert. Finally on the 24th, Carl Nielsen carefully wrote the last notes on the page, and I got the variation in its entirety. There were only three days before the concert, and I had to throw myself headfirst into the undertaking.

The work was an astounding success with the public. I was called (curtain call) all of six times, something quite unusual for the conservative English music life, after a modern, individualistic solo violin piece. The last time, the composer was also called, and I believe that he was delighted that the work had such a spontaneous success with the public.

There were several violinists in the audience, who came in and spoke enthusiastically about the new work. I can unfortunately also add here: despite this – no English violinist wanted to study the work.

The work’s analysis now follows. Before (I continue), I will make some general remarks.

In this work, one encounters many dissonant places, dissonant finger patterns (*greb*), chords, and runs going up into the higher registers.²⁶² It is not always possible for a violinist to be in control of whether he has the correct intonation. If one cannot ascertain if it is the right intonation, one must try to get right sound impression of the place concerned with the help of the piano, even though here, one must take into consideration that the piano is “tempered,” and the violin has “absolute” tuning. With regard to how to execute chords I would suggest that the violinist try to take the chords as one, as a unit, so that it does not become divided as 2+2, or arpeggiated in some other way, as many violinists go about playing chords. A capable violinist can surely manage to have the theme or a melody in the low register emphasized, even though the chord is taken from below. We know, of course, that a chord is built up from a root (bass note), and therefore I mean that a chord taken from above and followed downwards in order to emphasize a theme or melody in the lowest register will be, on one hand, different in proportion to the other chords, and on the other, it will work unmusically. I know that many violinists believe that it best emphasizes the theme in this way, but it is a cheap solution. One should take care to take the chords quickly so that they sound as a unit and quick as a flash return to the bass note and continue the theme in the low register. There is a curved bow (*krumme bue*) that looks like a bow (*flitsbue*, bow and arrow), as Albert Schweizer advocated with Bach’s chord-playing, that is unfortunately not universally disseminated. If one cannot have this best solution, then one must take the next best, as I just described here. I will further suggest that one observe the metronome markings which are stated in the music, because the incorrect tempo can give an entirely different character or result regarding the musical expression. I will, for example, refer to the fifth

²⁶² The use of grip here is like the “Geminiani grip.”

variation, which, if it is played too slowly, becomes entirely too brooding and substantial, instead of being light, elegant, and virtuosic. This also applies to maintaining the musical current flowing (*strøm flydende*), and maintaining this in all variations. One should not make too great a pause between the individual phrase sections in order either to emphasize a particular musical motive or maybe to collect oneself before a difficult hand position (*greb*). In the work's printed edition I have attempted to indicate thoroughly everything that falls under interpretation, i.e. tempo, fingering, bow stroke, etc., everything as could be imagined as instruction for a violinist to be able to interpret the work as authentically as possible.

***Præludium poco adagio e con fantasia*²⁶³**

The work begins with a large-scale prelude, designated *poco adagio e con fantasia* (quarter = ca. 56).

The prelude is entirely freely formed, it is almost as though Carl Nielsen had given his fantasy free rein with many interesting and hitherto unused resources. Among other things, these are dissonant finger patterns (*greb*), chords, and dissonant melodies. In addition, he makes frequent use of *pizzicato* while the right arm plays different notes.

[Example 43]

Figure 72: Telmányi Example 43



²⁶³ Because there are no bar numbers, Telmányi indicates location by page and line.

The prelude begins completely unusually with an emphasized *vorschlag* (*vorslag*) and a sustained half note, while the left hand *pizzicatos* with two fingers.

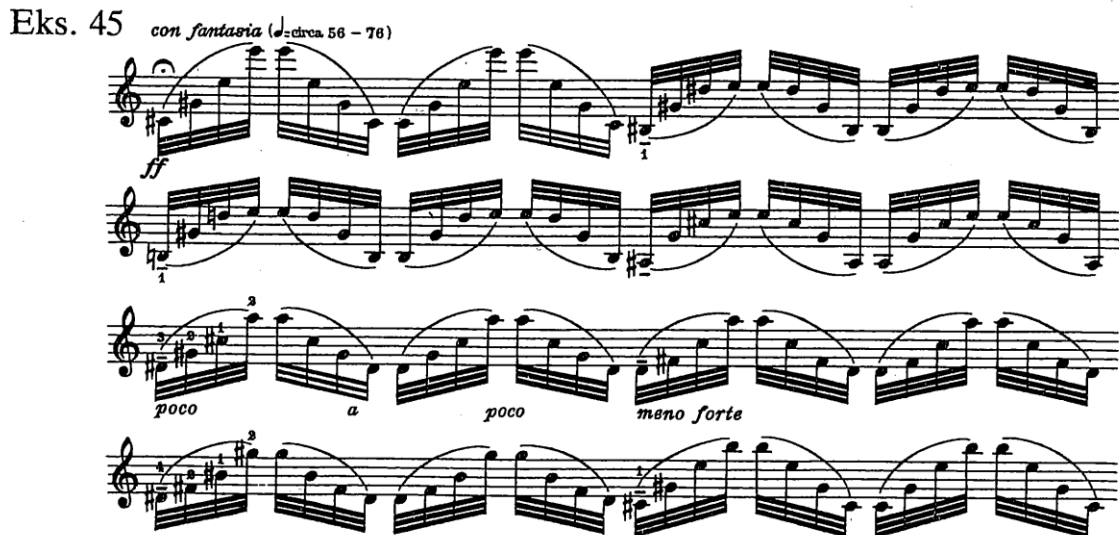
At the *glissando* (p. 3 in the music, topmost line), one should glide on both strings right from the saddle, so that it sounds as though it starts from the low note.²⁶⁴ [Example 44]

Figure 73: Telmányi Example 44



In the arpeggio in the “Con fantasia” section, the melodic bass motion in the first four lines must be readily thrown into relief, however not too much that it distorts rhythmic evenness and continuity. [Example 45]

Figure 74: Telmányi Example 45



²⁶⁴ Starting pitch

Some fast runs begin in the second line on page 5, which right from the beginning should be played quickly and without stressing the beginning with distinct accents. It is also marked “brilliant.” This whole section leads gradually to the theme with a beautiful melodically-conceived motive.

Theme

Andante (quarter note = ca. 72)

The theme is absolutely simple, tonal, and almost chorale-like. Every variation treats one or more violinistic problems with humor and fantasy, through which the virtuoso makes a musical impression (*præg*).

Variation I

Più mosso (quarter note = ca. 96). Light and gracious.

On page 6 in the fourth and bottommost line there is a place with *subito fortissimo*. [Example 46]

Figure 75: Telmányi Example 46



The first 16th note in the bar is *piano*, which concludes the preceding episode, and afterwards comes this *subito fortissimo* with a *marcato* stroke at the frog. This can certainly tempt one to make a large delay between *p* and *ff*. One should however not fall for the temptation, but rather try to solve the problem through dynamic means, and not through tempo. Rather, only a very short upbeat pause after the first 16th note and the *subito fortissimo* 16th note that follows. The same situation is also at issue at the ending,

and naturally, should be solved in the same way. In this variation appears a hitherto completely unknown way of playing *pizzicato* and *arco* simultaneously. [Example 47]

Figure 76: Telmányi Example 47



The player should here tear very powerfully at the string with the fingers of the left hand in order to attain a *pizzicato*, but at the same time play *saltato*, i.e. thrown *spiccato* on the same notes.

Variation II

Andantino quasi allegretto (quarter = ca. 66) á la Arlequino

In the second variation, Carl Nielsen amused himself with writing sudden *ff* on notes. He said to me: it should be as though children are playing and suddenly say “boo” to each other. It should have a comic effect. [Example 48]

Figure 77: Telmányi Example 48

Eks. 48 Var. II



The mixture of harmonics and natural notes should have the effect of a Harlequin’s gaudy costume. In this variation the harmonics require precise (*en klokkeren*) intonation, otherwise they will not ring, and one should have a good sense of how much one can take liberties in making pauses between the individual phrases.

Variation III

Andante espressivo (quarter = 63-66)

This is very heartfelt, warm, in places mournful. One must definitely play *very legato* and not stress the individual melody notes in false presentation of *espressivo*. I think it does not suit this music. Here, the violinist must give expression to his warmest emotions.

Variation IV

Poco allegro, molto ritmico (quarter not = ca. 72-76)

Under the beginning notes there is written the following comment: *sotto voce*, i.e. in a soft voice, and in parentheses directly after: *mystico e fantastico*. This indicates that the piece should be played *piano* throughout with slight accents and it should be entirely a little unrealistic (*uvirkeligt*), a little mystically, and at the end come, as the disseminator of uneasiness (*uhyggespreder*), some descending runs with a heavily accented beginning and continues *pianissimo*. [Example 49]

Figure 78: Telmányi Example 49



This is something that I would characterize as three shrieks in the night. I believe that if one goes about this variation with the impression that one should spread discomfort (*uhygge*), so the accents undoubtedly come like a flash in a mystical night, and in that way, one will get the right mood for the variation.²⁶⁵

²⁶⁵ Jeg tror, at hvis man går til denne variation med fornemmelse af, at man skal sprede uhygge, så komme som glimt i en mystisk nat, og derved vil man få den rigtige stemning over variationen.

Variation V

Più mosso (quarter note = 96)

Carl Nielsen said that the violinist should imagine that he is practicing a Kreutzer-etude with *martelé* and *spiccato* and runs with “brilliant” forays up to the soaring regions. This variation should almost have the effect of fireworks, except for the *pesante* place (p. 10, line 3 in the music) and in the remaining, be light and, with the fast runs, elegant and virtuosic.

Variation VI

Tempo giusto (eighth note = 100)

This variation offers a very unusual (*usædvanlig*) and unfamiliar (*uvant*) treatment of the demand between *pizzicato* and *arco*. In spite of this shift, the rhythmic continuity should be preserved, therefore no pause between the upbeat and the next note. The melody notes F-G-A, distributed respectively by *arco* and *pizzicato*, must rhythmically hang together, [Example 50]

Figure 79: Telmányi Example 50



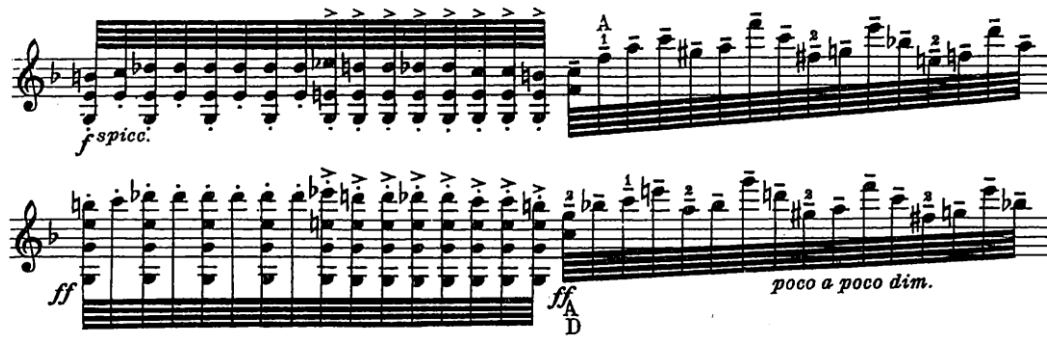
and should therefore be studied very scrupulously in order to preserve the continuity. One should see to it that all *pizzicato* chords ring freely and sonorously.

Variation VII

Presto (without metronome marking)

In variation VII, one should be careful not to press on the strings at the three- and four-voice fast repetitions. [Example 51]

Figure 80: Telmányi Example 51



Preferably with speed in the bow than too much pressure. The melody voice must always be clear in this “perpetual motion,” which was the problem child at the work’s genesis. At the mention of this variation I am reminded of a peculiar and entertaining remark by an American music critic. This was Max Smith from *New York American*, who, after having heard my performance of this work in New York said to me, that he never before had heard a trill, where the two notes are each allocated its own bow stroke, instead of, as customarily, played in one bow. [Example 52]

Figure 81: Telmányi Example 52



I had never thought about that, but of course it can in these two last measures, where D to C and D-sharp to C very quickly alternate in 64th notes, sound like a kind of trill. Max Smith had particularly noticed that this was a very entertaining experience.

Variation VIII

Poco adagio (Quarter = 60)

This is a very sensitive, rhapsodically wrought piece of music with a splash of melancholy, which leads into the theme's recapitulation. It should be played very sensitively, yet also very expressively. The *pizzicato* touch should be distinct and sonorous. There should be a violent *crescendo* in combination with a gradually accelerating trill, which after the highpoint diminishes in strength and velocity and slowly leads to ... the *fermata*. [Example 53]

Figure 82: Telmányi Example 53

The image shows three staves of musical notation. The first staff is a single melodic line in G minor, starting with a trill on G4, followed by a series of eighth notes. Dynamics include *f* and *pp*. There are markings for a triplet of eighth notes and a quarter note with a fermata. The second staff continues the melodic line with a trill on G4, followed by a series of eighth notes. Dynamics include *fff*, *dim. molto*, and *lunga*. There are markings for *(brillante)*, *(espr.)*, and a triplet of eighth notes. The third staff is a chordal accompaniment labeled "Tempo di Tema" with dynamics *v solenne* and *f*. It consists of a series of chords, mostly triads and dyads, with some grace notes.

Tempo di Tema

The remark *solenne*, i.e. solemn (*højtidelig*), is written under this. Here the festive, sonorous chords should be played as broadly as possible as a whole, as in its entirety, and not broken or divided. With this festive conclusion ends this very peculiar and exceptional, original work.

It is a pity that Carl Nielsen did not experience hearing this work partly played with the Vega Bow (i.e. the prelude, theme, the eighth leading back (*tilbageførende*) variation and recapitulation). The full sounding chords are much more celebratory [*verker meget mere festlige*] with this than with the modern bow. There are fermatas after the theme and before Variation VII, so there is enough time to switch out from the modern

bow and return back to the Vega Bow. I performed this work in this way both in Göteborg and London in 1955.

[Example 54: Program from English performance with the Vega Bow at Wigmore Hall]

Figure 83: Telmányi Example 54

WIGMORE HALL
WIGMORE STREET - - W I

Saturday, November 12th, 1955



TELMÁNYI
Plays with his VEGA BACH BOW

PROGRAMME

Sonata in G minor, No. 1	J. S. BACH
<i>Adagio Fuga, Allegro Siciliano Presto</i>	
Prelude, Theme and Variations for Solo Violin, Op. 48, (1923) <i>(dedicated to Emil Telmányi)</i>	CARL NIELSEN
<i>Interval</i>	
Partita No. 2, D minor	J. S. BACH
<i>Allemande Courante Sarabande—Gigue Chaconne</i>	

IBBS & TILLET LTD., 124 Wigmore Street, W.1

The variations had, just as in London, also great success with the public in Chicago and New York in 1924. On October 1st, I played it on my own violin recital

(*violinaften*) in Copenhagen, and on the 20th, in the recently established Society for New Music concert series. Later, I had taken the work with me to the countries where I concertized.

In all, I performed it twenty-six times in eight different countries. But my recording of the work for Danish Broadcasting Corporation (*Danmarks Radio*) on October 20, 1955, used for a broadcast on January 6, 1956, was unfortunately not preserved by the radio; record companies had not even shown interest in my interpretation of the work, perhaps for commercial reasons.

VI. *Preludio e Presto for soloviolin, Op. 52*

On reading the *Politiken* on December 20, 1927, my eyes fell on some hastily scrawled music, which I immediately recognized as Carl Nielsen's handwriting. Yes – under the music there also was written a birthday dedication from him to Fini Henriques for his 60th year. [Example 55]

Figure 84: Telmányi Example 55

KOMPOSITEN CARL NIELSEN FORMER SIX HILSE I NODER – DE FØRSTE TAKTER AF ET PRELUDIUM FOR SOLO-VIOLIN. TILBEGNET FINI HENRIQUES

Til Fini Henriques
Preludium for Soloviolin af Carl Nielsen

Tempo giusto

ad libitum

trango dim

a tempo rit.

Jeg glæmmer aldrig - min Ven - da jeg første Gang hørte dig spille Bach's 9. og 10. Præst. stans. og hille. stædte lydkunst. Smøltet i madtes af Dem Valenset og Dem rige og frodige Musikkeraandel og Skaberhaand. Tak for de søde Brev og de lykkelige møder Dem i de sidste dag.

Carl N.

I put the paper on the music stand and played through the fragment. It sounded very interesting. I called Carl Nielsen right away and asked him if he had now secretly composed a solo violin work for Fini. “No, not at all,” he answered. “It is really not anything that I further considered.” “Yes, but,” I replied, “can you not see, how full of fantasy the violin improvises. It is a magnificent beginning to something that one can catch a glimpse would become exciting. You must ultimately imagine further [*fabulere*] along these lines.” “Oh – you really think so?” “Yes, definitely!” “I will think about it.”

It was good that I lit the fire in him, because afterwards, he wanted to continue with it. It became, then, the first movement of *Preludio e Presto* for solo violin. Along the way, he asked me many times about certain technical problems: among other things, how one could apply a mute without interrupting playing. “Yes,” I answered, “while the right hand plays on an open string, the left hand can put on the mute.” But that was difficult with the kind of mute one had at the time. Therefore, I went to the violinmaker, Hjorth, and asked if they had any better kinds.²⁶⁶ He thought that they had. It should be fastened on the A and D strings behind the bridge, and the muting itself should occur with the help of a little spring which the left hand can easily operate. Nowadays, one has more, and better, types of mutes, however, that can be used in the piece. It should be a type which clearly shows the difference in sound before and after it is affixed.

This *Preludio* is actually constructed entirely differently from the first (Op. 48), even though some of the musical ideas have a certain connection. The melodic construction is emancipated from tonality, except in short periods, which give appropriate coherence. The application of dissonance is very daring here. Many double-stop passages have an interestingly peculiar sound effect with the original fingering. I first came upon

²⁶⁶ Emil Hjorth and Sons

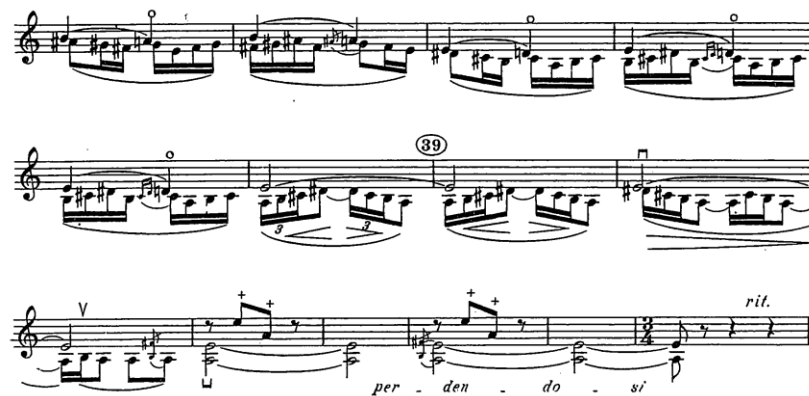
the application of dissonant double-stops together with open strings in Carl Nielsen's music literature, for example, in the beginning of the fourth line of the *Preludio* and many other places. [Example 56]

Figure 85: Telmányi Example 56



I later encountered something similar in the Polish composer Karol Szymanowski, who applied it in his second violin concerto 1933 with folk music-like features. [Examples 57]

Figure 86: Telmányi Example 57



and in Bartók's solo sonata from 1944. [Example 58]

Figure 87: Telmányi Example 58



However, I hardly believe that they had known Carl Nielsen's *Preludio e Presto*. Carl Nielsen applied this effect in a much more variable ways than the other two composers.

Carl Nielsen himself believed that the "Preludio" was too short to stand alone and asked me if he should write a fast movement to follow. I thought it was a good idea, and he began with the *Presto*.

I can very well imagine that a violinist who goes through the music for the first time will become almost desperate. Desperate because there are vast numbers of references to tempo (metronome markings) and dynamics, as well as in crescendo, decrescendo, fingering suggestions (which in many places are very important owing to the double-stop's noisy quality), and instructions for *spiccato* or *détaché* as well as *pizzicato* with the right hand, left hand, and combined with *arco*, etc. It can seem hopeless to grasp. But I can reassure the violinist and advise him to follow my instructions, which follow.

With regard to tempo, one should the whole time be clear which metronome marking is indicated for the place in question. When one, so to speak, gets it isolated by itself, one can get a precise impression of how it should sound. Then the very strong variance in dynamics comes, which also forms a logical relationship (*hænger sammen*) with tempo shifts, *ritardando*, or *accelerando*. It can be clear if during practice, one depends on the metronome in order to establish the tempo up to the next metronome marking to which one comes.

Then we come to the *pizzicato*. It is naturally an assumption that the left hand *pizzicato* should be very energetic so that the many places where it switches with right hand *pizzicato* does not lose energy or strength in proportion to that of the right hand.

Next I would like to discuss the mute. As a reference in the beginning, I described how interested Carl Nielsen was that the violinist could put the mute on while he plays on the A string or other open string in general. The mute should be put on while one plays so that one can hear the difference before and after the mute is applied. I have unfortunately heard recordings where the mute was put on after a short pause, and this is wrong. It (the instruction) applies both the first time it is put on and the last, as in the end of the movement.

I would also like to discuss the question of intonation. In the many high notes it occurs that the violinist is not entirely clear if he has the correct intonation. He should, actually through the help of the piano, establish the correct sound image (*klangbillede*) and afterwards obtain the same sound (*klangbillede*) on the violin. Additionally, in a slow tempo, one can establish the distance between the fingers and gradually practice the tempo.

As I had mentioned earlier, the *Preludio* is very imaginatively formed, absolutely free and without barlines. Therefore, every note is supplied with a sign, and if this is not the case, it is only valid on the note itself. There are many peculiar double-stops, which make use of open strings or in some other way, (that are) often quite awkward. The fingerings which I suggested in the original edition are perfectly suited to emphasize the sound effect, but unfortunately, the original edition is no longer available. And, the new

edition regrettably was not checked by me, but by another violinist, who the added his fingerings, although in parentheses.

I would next like to talk about accented, emphasized notes, double stops, and chords. It is considered musically much more appealing to take a sudden, fast stroke on the printed accented notes, both on the up- as well as on the down bow, and in that way, emphasize the accent, instead of slapping the bow on the string in the belief that will thereby achieve the accent. I think that is a coarsening of the musical idea. I have observed this in many known violinists. In my opinion, this is an indication that one fancies himself powerless in the face of the question of the accent and can no longer produce the timbral effect through musical means.

Carl Nielsen also very frequently uses *glissando* effects. One should always perform the *glissando* with taste and agreement in harmony with the musical idea of the place in question. The figures, which are designated with the word *saltato* or *saltarello* (thrown springing bow), and which end with a harmonic, should be studied in detail because it is very difficult to perform. They should namely sound like fireworks.

As I mentioned earlier, the music in the *Preludio* is entirely liberated from tonal bindings. Dissonant double-stops, dissonant tone rows, and chords therefore receive no harmonic resolution. They live their own independent lives, completely emancipated, and follow only the flight of the imagination. We must recognize and live with these dissonant sounds as independent entities.

The performance of the *Preludio* demands a violinist who is impeccably trained technically, who can quickly clear the many problems of the left hand in combination with the technical sophistication of the bow.

Preludio

Con fantasia (quarter = ca. 60-72)

The movement begins with a run up to an accented third [E-flat and G, double-stop]. Under the run stands *deciso* which means resolute. I believe that Carl Nielsen's idea was that the run should be interpreted as a kind of upbeat to the third and the subsequent theme. The run should therefore go fast, be played without accent or emphasis of the beginning notes, and without pause between the run and double-stop. I have already earlier discussed the accent on the double-stop itself. [Example 59]

Figure 88: Telmányi Example 59

Eks. 59

Carl Nielsen, op. 52

Con fantasia (♩ = ca. 60-72)

f deciso *sfz* *sfz*

The same situation exists a few lines later and should be phrased in the same way.

In the beginning of the fourth line, there stands *tranquillo*, and there we have the previously discussed example of the dissonant double-stop alternating with open strings, which sounds very peculiar and besides is used many places here in the *Preludio*, (see example 56). At the end of the last line, there is a 32nd rest with a fermata on it, and above that stands *lunga*, which means that the rest should be held out (long). Just before the rest, there is a little figure on five notes as the conclusion of the preceding episode, above which is written *rapido*, therefore very fast. It should naturally be played *legato* and not note by note, as I have heard some play it. After this comes *molto adagio*, which should be interpreted by the violinist with a very fervent, warm tone. Some lines later there are two comical *glissando* figures, where the lower note, (i.e. the first finger), should slide

down, while the higher note WITHOUT *glissando* is played with the fourth finger.

[Example 60]

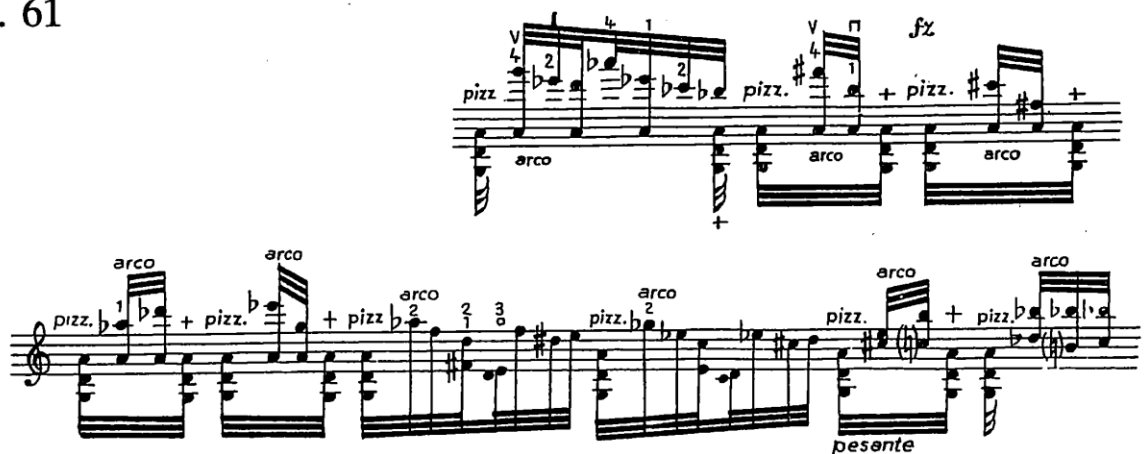
Figure 89: Telmányi Example 60



Shortly after, there is a *spiccato* section, which flows into in a peculiar mixture of *pizzicato* and *spiccato*. The left hand *pizzicato* (indicated by a little + in the music) should here sound just as powerfully as that of the right hand, and one should see to it that the intermediate high notes (high notes between) should be played cleanly. [Example 61]

Figure 90: Telmányi Example 61

Eks. 61



On p. 3, line 9, *saltato* is written. It is a kind of *spiccato* with thrown bows, a very entertaining effect. The fourth *saltato* figure ends with a *fermata* (p. 4). Afterwards, the *saltato* figures continue with a difference, that now they each time end with a harmonic, and that should give the impression of fireworks. [Example 62]

Figure 91: Telmányi Example 62



The combination between natural notes alternating with harmonics is rather prevalent in the episode after and the effect is very interesting, actually as an extension. After some violent (*heftige*) *glissandi*, we come soon to the *con sordino* section, and here, I would like to emphasize what I previously described: that the mute should be put on while one plays on the open A string. One can decide for oneself on which A the mute begins to function, but it should be such that one can detect the difference between the timbral effects before and after the mute is applied, which in any case should be accomplished when the double stop A and B comes. [Example 63]

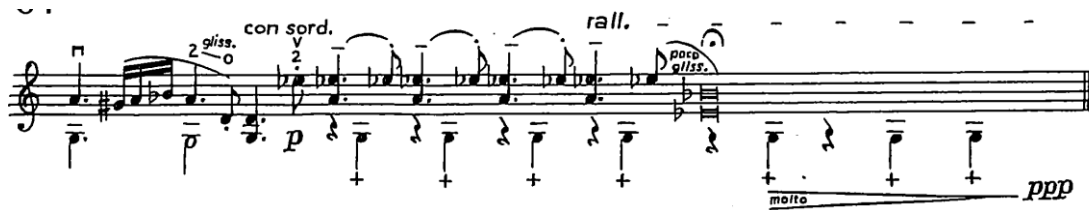
Figure 92: Telmányi Example 63



This *con sordino* section must be treated very gently but expressively at the same time, which hold true until close to the end of the *con sordino* section, which ends with a short *fermata*, where one removes the mute before the subsequent reprise. Remember to phrase in the same way as in the beginning. After a temperamental, almost frenetic section, the music slowly calms down and the mute is put on again, while one plays the

D-G double-stop. The following E-flat (*to-strege*)²⁶⁷ should be played on the D string, and the A should be the open string. One should slide elegantly down from the high E-flat to the low E-flat (*ét-strege*) with the fifth, B, on the A string. The *Preludio* ends with a very clear, delicate (*fin*) mood. The left hand plays *pizzicato*, while the right hand plays the fifth, and it all should die away. [Example 64]

Figure 93: Telmányi Example 64

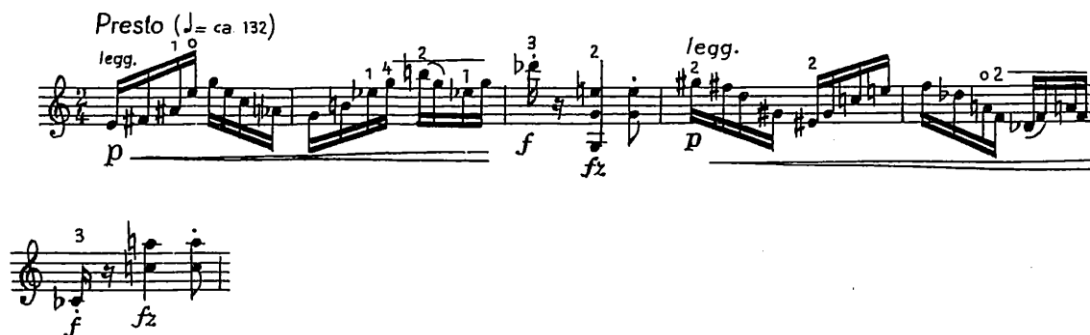


Presto

II. Movement (quarter = ca. 132)

In this movement where, as it happens, barlines are reintroduced, Carl Nielsen shows an interesting mode of composition. The main theme in the *Presto* is the first three bars, which Carl Nielsen reverses in the following three bars. [Example 65]

Figure 94: Telmányi Example 65



It is a way of composing of which Bach, Mozart, and others have made use. In other words, to come up with a series of notes that goes upwards, goes then downwards

²⁶⁷ Register

in reverse form, etc. He uses this mode of composition many times here in the *Presto*, and it gives an interesting kaleidoscopic effect, and in many places he also uses fragments (detached sections) of the main theme. It is remarkable that Carl Nielsen makes use here of some interval groups that he earlier denounced: altered dominant chords (*kvintakkorder*) (figured), large seventh leaps (*septimgange*), glaring tritones (incidentally these also come before in the Second Sonata's first movement). It all works actually as a sarcastic grimace.

I would like to comment that the violinist should make the extreme dynamic differences clear. The theme begins indeed *piano leggero* and builds up to *forte*. Then when it is reversed, it should suddenly be *piano leggero* again. It goes up to *fortissimo* several times, where some sections marked *pesante* are played at the frog as *martelé*. It is very important that one really keep to the dynamic, very different shapes indicated in the music. Later come reminiscences of the first movement's double-stops with open strings, as I mentioned earlier. The cadenza should be played as a kind of fantasy on the previous motives. It should be played very fancifully, and the way in which it should also interest the listeners. After the cadenza comes a contemplative section, but it leads slowly back to the beaten path, where there come some freely revised motives from the main theme, and the work finishes with some temperamental reminiscences of the main theme and concludes with a quick blow (*piskesmæld*) of an octave double-stop. [Example 66]

Figure 95: Telmányi Example 66



When one examines the mode of writing in the two solo works, it cannot be maintained that they resemble Bach's, apart from very few places: for example, in the first *Prælude* (Op. 48), the section with the big four-voiced chords and the following arpeggiated section, or the recapitulation of the theme at the end.

Both works actually come out of the violin's possibilities.

When Bartók's solo sonata came out, I carried out an unusual experiment: first, I played it through on the violin, for which it is written. Then, I played it through on the piano, and I found that it sounded better on the piano than on the violin, but the composer was after all also a pianist. Then I did the same experiment with Carl Nielsen's *Prelude* (Op. 52), and I thought that it sounded better on the violin than on the piano. Bach's compositional style is much more prominent in Bartók's solo sonata; it is thought, moreover, to be inspired without the violin as the instrument; in many places, one wants the pedal effect of a piano. All these places are very complicated on the violin and sound forced, but (when) one tries them on the piano, they sound magnificent. Carl Nielsen's *Prelude* (Op. 52) sounds not at all bad when it is played on the piano, but against it on the violin.

It is indeed a shame that I neglected to ask Carl Nielsen if he had composed the *Prelude* with the help of the piano, which he normally was accustomed to always doing when he composed, or if he had written it exclusively after having imagined the violin's sound. On an earlier occasion, he wrote to me that he always thought of me (my playing) when he wrote something for me.

It is actually very interesting to note how well Carl Nielsen had understood writing for the violin and filled the works with musical substance, that never becomes dry, which always is a great danger in a work for solo violin.

The first performances took place on April 14, 1928 at the Society for New Music. Many other modern works were performed on the same concert, but I played *Preludio e Presto* twice, because many of the listeners wanted to hear the piece again after the rest of the program in order to get a more detailed impression of this very modern work.

It is very unfortunate that record companies at that time did not feel the occasion to record my personal interpretation of these two works, to which I have a particular close association. A violinist, who would study these works, cannot refer to my recording, even though I recorded them many times for *Danmarks Radio*, because the radio had not kept these recordings. It would certainly have been of music-historical interest, because the composer was with me during rehearsals and approved of my interpretation of these works.

VII. *Kvintet for Strygere, G-dur* (1888)

The year 1888 was a very productive year for Carl Nielsen. He completed three works: a quartet in G minor, which he later revised and edited as Op. 13 in 1910; in addition, the very popular *Suite for Strings* in A minor. The third work for that year was his only string quintet in G major for two violins, two violas, and cello. This was first performed on April 28, 1889 in “Symfonia,” which was a newly formed society for young Danish musicians. It was here a great success with the public.

In spite of this successful performance, Carl Nielsen, oddly enough, set the work in the desk drawer and apparently forgot it. It was first brought back out into the light again for the following occasion: at the end of the 20s, the first violinist (*primarius*) of the Thorvald Nielsen Quartet asked Carl Nielsen if he could imagine writing a new string quartet for them. Carl Nielsen did not seem to warm up to the idea, but suddenly he remembered that he had a string quintet in his desk drawer. [Example 67]

Figure 96: Telmányi Example 67

Kvintet for Strygere, 1888.

Thorvald Nielsen - Kvintetten Telmányi 1931

Thorvald Nielsen, Erling Bloch, Hans Kassow, Louis Jensen

Allegro pastorale **I** *Carl Nielsen*

The musical score is presented in a standard five-staff format. The top staff is Violino I, followed by Violino II, Viola I, Viola II, and Violoncello at the bottom. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked 'Allegro pastorale' and 'I'. The score shows the first three measures of the piece, with dynamics like 'f' (forte) indicated.

As I have learned from Professor Erling Bloch, Carl Nielsen had responded that he had a string quintet that he had not heard in a long time. He would like to hear it performed again, if they would undertake presenting it on their concert. They did, and in appreciation, Carl Nielsen dedicated the work to the Thorvald Nielsen-Kvartet in 1931. It is very puzzling to me that Carl Nielsen set this quintet aside and did not want to hear it again for 40 years. A great deal has spoken of and written about this: that the quintet evidently bears signs of the Norwegian composer and conductor, Johan Svendsen's

influence. But none have brought musical examples which should prove this assertion. People have surmised that Carl Nielsen perhaps set the quintet aside on these grounds and did not publish it. I have personally found ten measures, shortly before the reprise in the first movement (measure 122), which are clearly marked by Norwegian music-mentality. It is in the first four measures in 4/4 time, (otherwise the whole movement is in 9/8, with one exception), where the main theme is used and after a transitional bar the same theme is used again in the next four measures a fourth higher. I do not know all of Johan Svendsen's works, and therefore I cannot positively come to a decision about the assertion that his music influenced Carl Nielsen in the quintet here. I would much prefer to discuss the individualistic qualities that Carl Nielsen presents in this work, namely in the motivic work. I will also refer to his predilection for the rhythmic figures which are typical to his compositional style, and to the exchange between a leading tone and a lowered seventh, which gives the impression of church music; and I very strongly emphasize the modulatory originality, which to a high degree distinguishes this quintet. I would rather dwell on the positive qualities, the positive Carl Nielsen-esque, typically occurring in motivic and melodic formation than I would discuss influence, which in my opinion is not very prominent.

My family quintet was established in about the middle of the 50s. I was the first violinist, Anika the second violinist, Ilona the first violist, Annette, my wife, the second violist, and Mihályka the cellist. It was just before that we should study the work. Therefore I procured both the score and parts, and then I discovered that there were a lot of misprints, among them a very gross/coarse slip of the pen both in the parts and in the score. We then studied after the revised edition and played both in Copenhagen, in the

provinces, and in Sweden. In all places, the work was met with a great praise both with the public and press.

The Society for the Publication of Danish Music [*Samfundet til Udgivelse af Dansk Musik*] approached me in order to get a revised, corrected new edition. Since I had already previously done this work, I gave the society a longer list of corrections of the different misprints to enclose (with) parts and scores. The society considered, on practical grounds, that copies should not be made of the list, since it was too extensive. It can be found now with the publisher, and one has the old score and the old parts, so one can indeed compare with the new edition and get an impression of how they are linked.

At the same time we were asked by the society to record the work on record, which we did in 1965 on Odeon – EMI, Mono: MOAK 18. Stereo: PASK 2003.

First movement

Allegro pastorale

Pastorale means rustic and idyllic. That accordingly gives the character of the whole movement. (No metronome marking is given.) The first violin begins in the low range of the D string. Therefore, one should be careful that the first violin's theme does not get drowned out by the other instruments because [in their parts – *hos dem*] there is actually written *forte* for all. Altogether, one should endeavor to play the work so distinctly and transparently, that the motives in the different instruments are clearly heard. Carl Nielsen's motivic work already begins in the fourth measure, where he uses the figure in the second violin which the first violin has in the first measure as the last 3/8, and it is continued two more measures (see example 67 above), i.e. that Carl Nielsen was just not satisfied with writing the beginning pitches of this motive. He embellishes it

by giving (this to) all the rhythmic images in the accompaniment. The same figure comes also in the violas at the eighth measure. One may wish to emphasize this anticipatory figure (*forslag*), accentuated together with the beat as a kind of glimmer in the calm, flowing stream of the music, yet without drowning out the first violin's leading voice. This section is finished by a brilliant/excellent repetition of the opening's motive in a higher register, where the second violin follows suit an octave lower. Afterward, the first violist's contribution follows with a freshly running theme with thicker rhythmic units, where the first and second violin alternately accompany respectively with *pizzicato* chords and a "mumbling" ("murmle") figure, which later is taken up by the second viola alternately with the second violin. A new rhythmic formation also occurs here; in the tripartite rhythm, there emerge sudden quadruple and duple subdivisions in the melodic figures in measure 24: 12/8.²⁶⁸ Afterward, the first violin makes its way in a broadly stretched, beautiful, and warm sounding melody, which is accompanied with motivic parts of previously used fragments of the theme. This is actually a proper second theme in D major, as sonata form demands it to be in the dominant key. Even though it modulates a little in between, it ends in any case with a striking D major. From there it moves smoothly, just before the repeat sign, to a little dissonant, but very delicate sounding epilogue, which partly is formulated by the main theme motive. [Example 68]

In the development, the first violin continues its thematic fantasy and gradually modulates as far away as A-flat minor, but does not stick firmly to the key, where it first gets the company of the cello, which plays in unison with it an octave below. The second violin has at the same time extended the "mumbling" figure from before, and when this canon is finally played, the first viola finishes joins the second violin's "mumbling." The

²⁶⁸ (2:3 rhythm)

Figure 97: Telmányi Example 68

66

71

1 2

(pp) cre - scen - do - - - *f* *pp*

(pp) cre - scen - do - - - *f*

(pp) cre - scen - do - - - *ff* (*f*)

(pp) cre - scen - do - - - *f*(*a*)

(pp) cre - scen - do - - - *f* *pp*

first violin begins now with a new motive, which modulates, and one senses the approach of the reprise. This motive is blended with the first/main theme's motives and closes in the 4/4 period (at measure 22), which I mentioned in the introduction. [Example 69]

It rather resembles a kind of Norwegian “slåt.” This little slat-theme is repeated a fourth higher, after which a complicated motivic and chromatic pattern prepares the reprise, which is again in 9/8. It is somewhat shortened and modified. The most deviant is that all five voices are gathered in unison in a motive taken from the second half of the first theme, and that the second theme, presented by the first violin in the exposition, now

Figure 98: Telmányi Example 69

The image displays a musical score for measures 122 through 126. The score is written for five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature is G major (one sharp) and the time signature is 4/4. Measure 122 begins with a piano (*p*) dynamic. The Violin I part features a melodic line with a slur and a fermata over the final note. The Violin II part provides harmonic support with a similar melodic contour. The Viola and Cello parts play a rhythmic pattern of eighth notes, marked *pizz.* (pizzicato). The Double Bass part plays a simple bass line. Measures 123-126 continue the melodic and rhythmic development. Measure 126 ends with a *pp* (pianissimo) dynamic and a triplet of eighth notes in the Double Bass part.

is presented by the first viola and cello in (doubled) octaves, naturally in the tonic, G major. Meanwhile, the first violin continues the motive from the unison place as a kind of accompaniment to the second theme. Later the first violin takes the lead and at the *più mosso* begins the coda, which ends with a sweeping unison ascending run and concludes with a chord and a final G. Notice the very interesting, complicated, and inventive motivic work, especially here in the end, and altogether (*i det hele taget*). It is very interesting to see how, at so early a stage in his career, Carl Nielsen had been able to achieve such a complex motivic texture (weaving).

Second Movement

Adagio

In formal regards this movement consists of three thematic groups: A. the main theme group, B. second theme group, and A: the reprise of the main theme with a modified ending in order to lead to the short coda section.

This movement is, to a great extent, marked by chromatic, interspersed motivic fragments (*motivdele*), which reflect a compositional mode typical of Carl Nielsen, which in the end gives a complicated and very interesting texture. The *Adagio* has a peculiar beginning. The first four measures have no motivic connection with the following material. It stands entirely alone, isolated, and it gives the impression that the composer is hesitating and does not rightly know what he will do. It is, as though he is searching with a lantern after the source (*kildes udspring*), from which the main theme should flow. So, there is a rather distinctive anticipatory feeling over these four measures from which the main theme rises with the help of the first viola and cello on unison octaves and with a warm, dignified, and singing expression. At the same time, the first and second violins have a peculiar accompanying figure, which should be played very delicately and yet simultaneously with expression, and should follow the main theme in volume. The second viola follows its own melody. [Example 70]

Ten measures later, the first and second violins join in the undertaking, and there develops a short canon between the first and second violin, first viola, and cello at the distance of one measure, while the second viola proceeds on its own way. The little canon should begin very sensitively and should afterwards increase in expressiveness. As a whole, one can remark about this *Adagio*, that it is characterized by a very warmly felt,

Figure 99: Telmányi Example 70

The image displays a musical score for a piece titled "Adagio". The score is divided into two systems. The first system, labeled "1", consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in E-flat minor, indicated by three flats in the key signature. The tempo is marked "Adagio". The score includes dynamic markings such as *p* (piano) and *poco rit.* (poco ritardando). The first system ends with a double bar line and the marking *p a tempo*. The second system, labeled "6", consists of five staves and continues the musical notation.

affectionately melodic expression. After this short canon, the first violin interprets the beginning of the main theme in an ethereal mood, while the second viola and cello accompany with a repeated motivic part. At last, just before the second theme (*con moto*), all voices unite in an enthusiastic outbreak and finishes with a brilliant/glorious sounding main theme complex. The second violin and second viola lead to the second theme group in E-flat minor with a triplet rhythm.

Con moto is written here, i.e. with motion, but one should however curb the motion. It must not be too fast. These repeated triplets in a single bow stroke should be light and distinct and should almost be played with a *flautato* sound. The cello, which has

pianissimo, must nevertheless be so clear with its *pizzicato* that one can hear it. [Example 71]

Figure 100: Telmányi Example 71

The image displays two systems of musical notation. The first system consists of five staves. The first three staves are marked with *(p)* and *cresc.*, and the fourth and fifth staves are marked with *(mf)* and *(p)* and *cresc.*. The dynamics transition to *f* in the final measure of the system. The second system begins at measure 32, marked *con moto*. The first two staves feature triplet patterns and are marked *pp*. The third staff is marked *pp con moto*. The fourth staff is marked *pizz.*. The fifth staff is marked *pp* and includes the instruction *(pp) (espr.)*.

The second theme group itself appears in the first viola and is followed by the second viola in the third measure. A delightful polyphonic play (game) is developed here, and then comes the first violin and actually leads the theme further on to a *fortissimo* culmination, which subsequently takes over and ends *piano* in E minor. Here the first and second violas have triplet motion again, which in contrast to earlier billows up and down and gives the movement a troubled character. The first and second violins follow now in

octaves in the “lofty” second theme, which also is repeated and expanded with *fortissimo* and *con fuoco* (*ildfuldt* –fiery).²⁶⁹ [Example 72]

Figure 101: Telmányi Example 72

The image displays a musical score for Example 72, consisting of five staves. The top two staves are for the first and second violins, both marked with a forte (*f*) dynamic and the tempo instruction *più mosso*. The bottom three staves are for the viola, cello, and double bass. The viola part features prominent triplet patterns. The cello part includes duplet patterns and a chromatic scale. The double bass part provides a steady accompaniment. The score is marked with a forte (*f*) dynamic and the tempo instruction *più mosso* throughout.

The cello underscores the restlessness by having duplets against the violas triplets, and at the same time that it has an E pedal point, it has also a broken, descending, chromatic scale. Afterward, it calms down and spirits rise into an ascent to the reprise (*tempo primo*). It is brought where the two violins sing in a high register, as though it was the music of seraphim accompanied by a subdued *pizzicato* accompaniment in the cello.

²⁶⁹ Telmányi translates *Con fuoco* into Danish.

A little warm *crescendo* leads up to a *subito fortissimo*, from which the reprise afterward decays (*afzager*) and leads to a short coda. Beforehand is yet a little flash of emotions in the second viola. The following coda is a very interesting chromatic texture. A beautiful polyphonic movement, which is astounding from the young composer's hand, and it ends also with a motivic rhythm²⁷⁰ and a beautiful ringing chord in B major.

Third movement

Allegretto scherzando

Scherzando means playful, but it can also mean hilarious joke. And in this movement there is certainly very often opportunity to (do so), that the two instruments, first violin and first viola, join together in one for the frequently occurring canon. The crucial question is finding the correct tempo. If one plays too fast, it loses the character of the different motives, for example, the complex of 32nd notes in the beginning. It must not be played carelessly or reeled off in a straightforward manner. One should feel the stimulus of the pulse when one plays it. [Example 73]

This figure comes many places in the different instruments, and one should always begin with a little accent and generally very short stroke in the middle of the bow. In *piano*, it should be played in the middle entirely with little springing bows.

Next, I will discuss the second and third measures: they should have a certain stately character. In the fifth measure, the first violin plays a broken chord in eighth notes. It has a strong *crescendo* and should be flung out so the last note nearly gives an echo. This motive comes in many places, also as a canon. Notice that just after the last note of the huge *crescendo* is launched, there is suddenly a *subito piano* on a sixteenth note, and not, as I have heard many times, a thirty-second note. This sixteenth is the

²⁷⁰ Typical of Nielsen

Figure 102: Telmányi Example 73

Allegretto scherzando

correct answer of the motive for the leisurely character, I mentioned earlier. [Example 74]

Figure 103: Telmányi Example 74

This is found in many places later and each time, one should be careful not to succumb to the temptation to play a 32nd note instead of the prescribed 16th note, because it namely gives a much too militaristic character to the movement. In the eighth measure comes that (which is) so typical of Carl Nielsen: a lowered seventh scale degree. There is accordingly here an F instead an F-sharp. The exposition ends with a distinct rhythmic figure, which is later used as a motive.

After the first repeat sign this rhythmic figure is played *subito fortissimo*, and simultaneously is varied by the lower instruments with a laterally reversed figure. Two bars later, again in *piano*, the second violin and first viola play the same motive as before, and also in reversed form, and they modulate to a new key, specifically F-sharp minor, where the first violin takes up the motive again, as it was played in the fifth measure, and two bars later, the first viola follows with its canon, consequently the same melody.

[Example 75]

Figure 104: Telmányi Example 75

The musical score for Example 75 is presented in three systems, each with five staves (Violin I, Violin II, Viola, Violoncello, and Contrabasso). The key signature is F-sharp minor (three sharps).
 - **System 1 (Measures 14-17):** Measure 14 begins with a first violin entry. Dynamics include *p*, *dim.*, and *ff*. The lower instruments play a laterally reversed figure. Measure 17 includes the instruction *arco* for the cello and double bass.
 - **System 2 (Measures 18-22):** Measure 18 shows the first violin taking up the motive again. Dynamics include *p* and *ff*. The lower instruments play a canon. Measure 22 includes the instruction *(marc.)* and *pp*.
 - **System 3 (Measures 23-26):** Measure 23 shows the first violin continuing the motive. Dynamics include *ff* and *pp*. The lower instruments continue the canon. Measure 26 includes the instruction *(marc.)* and *pp*.

It is, however, not a long canon between the two because the first violin has a further fantasy (*fabulerer*) with the concluding rhythm of the canon melody, as it

prepares with the first viola's 32nd note figure and slowly traces back to the reprise of the exposition, until the cello suddenly stops them. The cello comes namely with a marked leap of a fourth up to the G (*én-strege*) and travels from there slowly down with a new melody without connection to the remaining material. This modulates slowly to D major to the trio section and the tempo goes imperceptibly a little livelier, a bit more flowing. I say a BIT more flowing, i.e. there must not be an all too great a shift of tempo. There is no new tempo indication. [Example 76]

Figure 105: Telmányi Example 76

The image displays three systems of musical notation for Example 76, spanning measures 60, 65, and 70. Each system consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The first system (measures 60-64) features dynamic markings of *ff* and *dim.* in the strings, and *ppp* in the woodwinds. The second system (measures 65-69) shows a *p* dynamic in the Violin I part. The third system (measures 70-74) includes *ff* and *p* dynamics, as well as *pizz.* (pizzicato) markings in the woodwinds.

The trio (middle section) begins with an accompaniment figure which the second violin and second viola play in reversed form with small accents on the second and fourth eighth note, which gives a little hint of a syncopated character. Two measures later, the first violin comes with a new theme, which one measure later is repeated as a canon by the first viola. The motives are brought here in the fourth measure as an outbreak/flash twice with a short *crescendo* and *decrescendo* and ends in all instruments with a *forte* chord. After a short rest comes a *fortissimo* chord in all instruments. These two chords should be executed nicely [*skal slynges flot ud*] and must ultimately not be played dryly and breathlessly. Then the first violin continues subdued to *piano* with a *spiccato* section.

This little *spiccato* section ends with a sextuplet. It is a question, as it were, that is shamelessly replicated by the second violin in a similar sextuplet figure a measure later. These sextuplets must not be played too fast, but distinctively and clearly. [Example 77]

Figure 106: Telmányi Example 77

The image displays two systems of musical notation for a string quartet. The first system, labeled '79', shows the first violin and first viola parts with a new theme. The second violin and second viola parts play an accompaniment figure. The first violin and viola parts end with a *forte* chord. The second system, labeled '84', shows a *fortissimo* chord in all instruments, followed by a *spiccato* section. The first violin part features a sextuplet figure, which is replicated by the second violin part a measure later.

After the trio is repeated, and after the repetition is carried out, the second viola and cello play a motive, whose last part is imitated by the second violin and first viola, whereupon the first violin with a chord tries to put a stop to their quarrel. This happens twice and afterwards comes actually a little duel once between these motivic parts and chords after each other in the low and high instruments. These chords must be played such that they ring, (see Example 77).

The second violin shortly resumes a variant of the *spiccato* section and is followed (as usual!) in canon by the first viola. In the coming section (*periode*), the cello takes the opportunity again to rise with a sweet melody and accomplish the feat of playing in a triple meter against the other instruments' duple meter. Also, the section ends with two 3/4 measures, after which it settles down calmly into a kind of reprise of the trio's first section, however with a little variation of the rhythm in the accompaniment. It also ends with these two sextuplet figures which I have already discussed (see Example 77). In continuation the second viola also answers with the sextuplet figure. This should also be played distinctly and not hastily (*forhastet*), and when it comes the second time, a reprise of the whole main theme group begins, including the little canon in the middle. When the reprise comes, which is undertaken, naturally in the original key and in the original *tempo primo*, suddenly stopped by the cello's motive, which diminuendos to *ppp*, so *pianississimo* and ends very surprisingly on a big F-sharp and C-sharp fifth. At the same time, a *tæt-føring* (closely overlapping stretto) of a canon is undertaken in *pianissimo* by the first violin and the first viola spiced with the figure of 32nd notes alternately in the second viola and second violin. It becomes stronger and stronger and modulates from F-sharp minor to F-sharp major and from there to D major as dominant

to the original G major key, and here, with a *crescendo* the movement comes to its high point, which is finished by the cello alone, who has the last word to say with the characteristic 32nd note figure, which (he) should play so strongly which (he) is able to do on the open G string (possibly also on the C string at the same time).

One should see to it that the *crescendo* up to the peak with the previously so often used familiar motive is played so elastically, that one avoids allowing one to be tempted to make an *accelerando* to the end in order to make a dashing (*flot*) conclusion. This would not be at all in accordance with the rest of the contents of this movement and accordingly out of place.

To conclude, I will emphasize that one very should very painstakingly follow the different, very often strongly varied dynamic directions.

Fourth movement, finale

Allegro molto

The three lower instruments bursting in headlong and the first and second violins, frightened, jump in and begin a frenetic main theme an octave apart. [Example 78]

The tumultuous theme is succeeded by a tranquil, floating (*glidende*) melody in eighth notes. However, this refreshing tranquility does not last long, because melodic notes become doubled (in sixteenth notes), and a *crescendo* leads to a peak on the high [*tre-strege*] A in the first violin. After a descent to the lower range, the second theme comes in D major. This second theme is very reminiscent of a theme in the third movement (see Example 77), where the theme's last note is tossed off and afterwards comes a rhythmic figure with a sixteenth and a tied-over quarter note. [Example 79]

Figure 107: Telmányi Example 78

1 *Finale*
Allegro molto

6

11

Figure 108: Telmányi Example 79

The image displays two systems of musical notation for Telmányi Example 79. The first system, starting at measure 37, features five staves. The top staff (Violin I) has a dynamic marking of *p* and a *v* (accusando) marking. The second staff (Violin II) has a dynamic marking of *p*. The third staff (Viola) has a dynamic marking of *p*. The fourth staff (Cello) has a dynamic marking of *p*. The fifth staff (Bass) has a dynamic marking of *p* and a *pizz.* (pizzicato) marking. The second system, starting at measure 44, features five staves. The top staff (Violin I) has a dynamic marking of *fz*. The second staff (Violin II) has a dynamic marking of *fz*. The third staff (Viola) has a dynamic marking of *fz*. The fourth staff (Cello) has a dynamic marking of *fz*. The fifth staff (Bass) has a dynamic marking of *fz*.

A repetition of the second theme comes next, an octave higher, where the first viola comes with a figurative counterpoint (contrapuntal line) in sixteenth notes, which should be played elegantly and with *spiccato*. This is actually an interesting polyphonic statement here and should be played very clearly and distinctly, so that each voice (part) can be heard.²⁷¹ There are also many dynamic fluctuations here, and one ought to play very clearly in each voice. A little rhythmic figure is made use of at the conclusion of the second theme, which is played by the four high instruments, i.e. the first violin/first viola go in a downward and the other two in an upward direction, which collapse partly in decreased intervals and partly with a chromatic passage. Thus it gives a very interesting, tangled, confused, rhythmic and polyphonic image, which only a crystal clear intonation can make understandable. [Example 80]

²⁷¹ Således at hver stemme kommer til sin ret.

Figure 109: Telmányi Example 80

The image shows a musical score for five staves, likely for a string quartet or similar ensemble. The score is divided into two systems. The first system, measures 72-76, features a *fortissimo* (*ff*) dynamic. The second system, measures 77-81, features a *pianissimo* (*pp*) dynamic. The notation includes various rhythmic values, slurs, and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/4. The score shows a transition from a loud, driving texture to a softer, more delicate texture.

The *fortissimo* dynamic is suddenly replaced by a *pianissimo* contribution from the first violin. Parts of the second theme's motive are now brought in the epilogue with a beginning A harmonic on the A string and should be played with a *flautato* sound quality, which should inspire both violas and, later, the second violin to retain the same *flautato* sound effect. The second violin also has an A harmonic on the A string, which should be sustained. So we have a rather peculiar mood, which leads just into the first ending. I will advise that one repeat the exposition and play the *prima volta* place, because it gives an interesting picture of how Carl Nielsen brings one instrument in after the other in order to join the cello in unison sixteenth note running figure.

In the second ending, the cello and second viola get a bit of an opportunity to play a canon together, and use motivic portions of the second theme. Carl Nielsen must naturally modulate in a development section, and he does it very effectively in a very

light way by coming so far away from the main key as E-flat minor, where the cello then turns the theme's downturned figure into an upturned figure, and ends in a very high register in this E-flat. [Example 81]

Figure 110: Telmányi Example 81

The musical score for Figure 110, Telmányi Example 81, consists of three systems of staves. The first system (measures 101-106) features vocal lines with lyrics: "scen - do - scen - do - scen - do -". The vocal parts are marked with dynamics such as *(mp)*, *f*, and *sf*. The piano accompaniment includes a cello part with a dynamic marking of *f*. The second system (measures 107-112) shows the piano accompaniment continuing with a dynamic marking of *fp*. The third system (measures 113) shows the piano accompaniment with a dynamic marking of *f*.

Afterward, the other instruments meddled in the play with the motivic parts of the second them and its closing rhythmic figure. [Example 82]

Figure 111: Telmányi Example 82

The musical score for Figure 111, Telmányi Example 82, shows measures 126-131. It features a polyphonic texture with multiple instruments playing distinct motifs. The score is written for five staves, including vocal parts and piano accompaniment. The dynamics are marked as *f* and *sf*.

Here, a polyphonic play takes place, where the individual instruments clearly must give expression to their respective motives.

The reprise, in the main key, G major, is somewhat shortened and later varied, and already modulates before the second theme, and is even in a sense its own second theme. The different motives are combined with each other again and now incite an *accelerando* up to the *presto* tempo, [Example 83] that must certainly be quite fast and therefore not be additionally accelerated (in the *presto*), where the quintet gets its sweeping, dashing conclusion.

Figure 112: Telmányi Example 83

The image displays a musical score for Example 83, consisting of three systems of staves. The first system (measures 206-210) features a vocal line with lyrics: "lento e crescendo al Presto cre", "lento e crescendo al Presto cre", "lento e crescendo al Presto cre", "lento e crescendo al Presto cre", and "lento e crescendo al Presto cre". The piano accompaniment includes markings for "arco" and "pizz.", and dynamics such as "pp" and "poco a poco acc". The second system (measures 214-218) shows a vocal line with the word "scen" repeated. The piano accompaniment continues with similar dynamics and markings. The third system (measure 222) is marked "Presto" and features a vocal line with the word "do" repeated. The piano accompaniment includes a dynamic marking of "ff".

CHAPTER V

CONCLUSION

Until recently, Emil Telmányi has had an authoritative role in the critical reception of Nielsen's works, particularly the violin works, as an authentic, composer-sanctioned interpreter of the Nielsen's music. Niels Krabbe, as I outlined above, offers a critique of Telmányi's (largely anecdotal) evidence for performance decisions and alterations in Nielsen's First Symphony.²⁷² Krabbe's analysis casts doubt on Telmányi's accepted, traditional position, and though investigations are vital to creating a more comprehensive picture of Nielsen, Telmányi's voice in a construction of Nielsen's narrative should not be dismissed. Telmányi is a significant character of the *dramatis personæ* in the Nielsen narrative not only for his influence on the composer's editions, but also as his son-in-law. The *Guide* [*Vejledning til Instudering og Fortolkning af Carl Nielsen's Violinværker og Kvintet for Strygere*] provides a wealth of anecdotal evidence and advice for performers of the violin repertoire, and it is a source for insight into the personality of one of Nielsen's intimate friends and interpreters. In many ways, Telmányi's impulse to preserve authentic interpretations of Nielsen's violin works is indicative of his generation. His concern in matters of performance practice, albeit misguided with regard to the VEGA bow, reveal the seriousness with which he took matters of accuracy in execution and interpretation. He wrote his *Guide* as a service to later generations, which he hoped would take up this repertoire. This *Guide*, written when the violinist was ninety years old, documents one of the last personal links to the composer.

²⁷² Krabbe, "First Symphony," *Carl Nielsen Studies I*.

I would like to return to a few key issues that enter into my discussion of Nielsen's works for violin. My strategy for the consideration of these works has been through interrelated notions of temporality and tradition and through the multiple implications of these terms. This framework not only illuminates aspects in the content of Nielsen's violin repertoire, but it also exposes the congruency of Nielsen with his contemporaries in the volatile first decades of the twentieth century. I expose the tension between temporality and tradition in Nielsen's style through the study of his violin works. Nielsen strategically rides the line between being a modernist, which is a temporally-coded aesthetic privileging the present as a kind of future, and a past-oriented engagement with tradition. Both of these attributes are symptoms of his generation, and in so framing Nielsen, I am able to show that Nielsen was not a conservative, retrospective composer as he is sometimes characterized. He deliberately sought to find the new in the old and incorporate his discoveries in his works, demonstrating his notion of temporality as a blend of progressive and cyclical time in "*Tidens Fylde*," the course of which only the color changes with the ages. Nielsen blends the novelty of modernism and the comfort of tradition in a number of ways. This mixture reveals an elusive friction between past and present that is an important component of early twentieth-century music.

Time and temporality are complex, widely studied subjects in music scholarship. This is primarily because music is considered an art of time. According to Jonathan Kramer, "Music unfolds in time. Time unfolds in music. Music, as Susanne Langer wrote, 'makes time audible.' ... Time is what makes music meaningful."²⁷³ Robert Hatten

²⁷³ Jonathan Kramer, *The Time of Music: New Meanings, New Temporalities, New Listening Strategies*. (New York: Schirmer Books, 1988), 1.

speaks of temporality as an internal feature of music and defines it as, “the ways in which we might characterize temporal experience in music.”²⁷⁴ Raymond Monelle asserts, “One could hardly exaggerate the importance of temporality – cultural time – in musical decisions, because music is predominantly *an art of time*.”²⁷⁵ Ruth Solie explores the correlation between the adoption of railroad schedules and the Victorian experience of music.²⁷⁶ Jeremy Begbie reminds us that music is a temporal art, but that attempting a treatment of this notion is complicated because “the character of time has proved stubbornly resistant to comprehensive explanation or description.”²⁷⁷ These are only a few of the examples of how time is conceived in music. Karol Berger, however, approaches the question from a different perspective. He examines the shift of temporal consciousness in the eighteenth century as causing a fissure in musical temporal organization.²⁷⁸ The new structures reflect linear, forward motion towards a goal, which is typically the final resolution (cadence) of a movement. This shift in temporal consciousness refers to the recognition of a structural, goal-directed, earthly time over eternal time as omnipresent. It implies strategy, that one has a degree of control over one’s future. The new temporal mode, as a consequence of the Enlightenment, reorganized Western cultural time. In theory, eternal time became an option, rather than a given, as individuals and societies took their futures into their own hands. Berger claims

²⁷⁴ Hatten, “Troping,” 62.

²⁷⁵ Monelle, *Sense*, 81, my emphasis.

²⁷⁶ Ruth Solie, “Of Railroads, Beethoven, and Victorian Modernity,” in *Musicological Identities: Essays in Honor of Susan McClary*. Steven Baur, et al, (Aldershot, Hampshire, England: Ashgate, 2008), 149-162.

²⁷⁷ Begbie, *Theology, Music and Time*, 29.

²⁷⁸ Berger, *Arrow*.

that this new temporal orientation formed a straight line, from past, present, to future in the eighteenth century, and that it influenced an ordered and hierarchical causal relationship among events in a musical structure. Berger's book is the first extensive critical survey to expose how this temporal consciousness changed musical structure.

As an art of time, it stands to reason that music would reflect these changes. However, it is a much more complicated issue, because there are multiple temporal forces at work at any given moment. Thus, there can be multiple temporal forces at work in a piece of music. A principal component of deciphering what these are depends largely on what is meant by time or temporality. I use the term temporality to indicate a relationship among past, present, and future, implying a tense of some kind. I identify three temporal processes at work in Nielsen's violin works: first, those that mimic concepts of temporal consciousness, as Berger describes; second, those that function as topical references to the music of past historical styles in a later work, such as the use of baroque gesture in post-baroque music; and finally, those that indicate a temporal position within a work, as in transition, anticipation, recall, or conclusion.

In chapter II, "*Mozart og Vor Tid*": The Sonata for Violin and Piano, Op. 35," I argue that Nielsen destabilizes conventional form on its own terms. Nielsen shows that a satisfactory conclusion through traditional means is no longer a requisite structural feature. He takes linear, end-oriented musical structure, with its roots in Viennese classicism, and undermines the work at the moment it should resolve. He exposes that a conclusion may not appropriately end a work that is based on the infinite developmental potential of thematic processes. Nielsen borrows the structural terms of convention as a means of directing listeners' expectations. But, this turns out to be a riddle: the last

section of the sonata is temporally-coded as a transition. So, formal expectations are not fulfilled. The ending of the sonata is an anomaly in Nielsen's *oeuvre*, but its final gesture is not. Similar gestures appear in his other works, but these are typically used as a means to join sections of music together. A comparison of the two endings of Nielsen's *Maskarade* (one for the stage, the other for the concert hall) provides an opportunity to observe how Nielsen transforms final moments of the overture from transitional into a strong conclusion for concert hall performance. In the Op. 35, Nielsen adapts a conventional form and extends its modern, progress-oriented temporality to its ultimate, yet novel consequence. Nielsen disrupts convention on its own terms.

Nielsen's use of a convention suggests a musical inheritance, or a tradition. The idea of tradition in music is no less complicated than that of temporality, because in many ways, it is intertwined into conceptions of time. Tradition, in fact, is a temporally-coded concept, but it is also temporally-coded with an agenda. It is past-oriented. It implies habit, particularly habits passed down through generations. It often claims an anonymous beginning as something that has always been done or as an essential part of the habits of a culture. It also implies authenticity.

Tradition has a thorny place in the Nielsen narrative. On the one hand, he has the tradition of Western art music, while he has the Danish *folkelig* tradition on the other. But, the *folkelig* tradition was relatively new when Nielsen contributed his songs to it. In fact, it was roughly one generation older than Nielsen. Although it was a recent addition to Danish culture, it claimed its roots in Danish history, often Denmark's ancient history. Despite the Danish subject matter and Danish language of *folkelige* songs, these sounded German. Many of the songs were German, but the texts had been replaced with Danish

ones. Nielsen's *folkelig* generation attempted to reclaim the musical component of the tradition and chose new texts to set as well as set old texts to new melodies.

Nielsen claimed to have a subconscious Danish musical spirit when composing *folkelige* melodies. They came to him as memories of his rural childhood or as a Danish spirit of the people moving through him. Two components of this claim, memory and community, are important aspects of the tradition. Both render him as an authentic voice for the tradition. In chapter III, "Echoes of the *Folkelig* Tradition in *Præludium og Tema med Variationer*, Op. 48," I show that Nielsen uses his *folkelig* style as the foundation for a lengthy set of variations, and that this stylistic mode functions as the resolution to a fantasia-like, dissonant lengthy prelude. This prelude is one of Nielsen's most overtly innovative, deliberately modernist statements. The *folkelig* in the Op. 48 can either be read as supplying a harmonious, Danish-encoded resolution to the work, overcoming conflict with the modern world presented in the prelude, or as exposing modernism in its most incongruous state. The latter presents the more nuanced and contextualized option, because as I have shown, Nielsen's *folkelig* style was equally as contemporary as his serious, modern style.

I claim that Nielsen asserts his Danish identity across international borders in the Op. 48. This, too, must be contextualized. Few of Nielsen's works received their world premieres outside of Denmark. Nielsen knew that the first performance of the *Præludium og Tema med Variationer* would take place abroad because it was written for his debut tour with Telmányi in London. And, the Danish-born Queen Mother was the patron for Nielsen's component of the trip, heightening the significance of the occasion. I suggest

that Nielsen's inclusion of the *folkelig* song is not an aggressive nationalistic statement, but is an acknowledgement of a common Danish heritage with Queen Alexandra.

It is an exciting time in Nielsen studies due to increased availability of source materials. The *Carl Nielsen Edition* was completed last year; four volumes of the series *Carl Nielsen Studies* have been published; and, five of the ten planned collections of Nielsen's correspondence (*Carl Nielsen Brevudgaven*) have been published. Important gaps in the Nielsen narrative are being filled as studies of his underrepresented repertoire emerge. I follow in the footsteps of recent scholars Daniel Grimley and Anne-Marie Reynolds in acknowledging the overwhelming focus on Nielsen's symphonic output and in wanting to bring attention to his underrepresented repertoire. In the final chapter of his doctoral thesis, for instance, Grimley turns his attention to Nielsen's Clarinet Concerto, explaining that critical studies shy away from this genre because it is structurally and dismissed as an empty show of virtuosity rather than serious artistic effort on the part of the composer.²⁷⁹ Nielsen reports in letter dated July 15, 1911 the difficulties, in fact, of balancing "proper music" and virtuosic music while composing his violin concerto.²⁸⁰ Reynolds presents the first study in English of Nielsen's extensive body of vocal repertoire and explores the synthesis of song in his large forms, particularly Nielsen's First Symphony and his opera, *Maskarade*. Neither Grimley nor Reynolds leave out the symphonist component of Nielsen's narrative, but each enriches it by examining these works with respect to the composer's works in other genres. Despite the recent increased interest in Nielsen's non-symphonic repertoire, the violin works have, until now, received

²⁷⁹ Daniel Grimley, "Nielsen, Nationalism and Danish Musical Style" (Ph. D. thesis, University of Cambridge, 1998), 130.

²⁸⁰ Mina Miller, *Companion*, 622.

no cohesive treatment. And, Nielsen's significant body of incidental music remains largely unexplored.

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