

FORORD

PREFACE

CONCERTO FOR VIOLIN AND ORCHESTRA, OPUS 33

In the spring of 1911 Carl Nielsen had finished the draft for the Third Symphony,¹ and on 4th June the same year *Hagbarth and Signe* was given an open-air performance in Dyrehaven, outside Copenhagen. Immediately afterwards he began work on the Concerto for Violin and Orchestra. Carl Nielsen had earlier composed several works with the violin as solo instrument,² but it was only with the solo concerto that virtuosity was incorporated in the compositional technique.

From 6th June until 8th July 1911 Carl Nielsen was staying at *Troldhaugen* in Bergen at the invitation of Nina Grieg,³ and on 15th June 1911 he wrote home to his wife Anne Marie:⁴ “Here there is sweet peace and quiet and I believe I can get something done.”⁵ In a small chalet by a lake, where Grieg too had worked, the Prelude and Allegro Cavalleresco were composed.⁶ The day after his return from Norway Carl Nielsen travelled with his wife to Damgaard, where he continued with the composition,⁷ and on 15th July he wrote to Svend Godske-Nielsen:⁸

“My violin concerto is making progress, but the task is by no means easy: on the one hand, you see, it is supposed to be decent music, and on the other it would be pointless to write a concerto of all things if no allowances were made for the instrument. But this is just where things get difficult; for I

KONCERT FOR VIOLIN OG ORKESTER, OPUS 33

I foråret 1911 havde Carl Nielsen afsluttet kladden til tredje symfoni,¹ og 4. juni samme år blev *Hagbarth og Signe* opført ved en friluftsforestilling i Dyrehaven. Umiddelbart derefter begyndte han på koncerten for violin og orkester. Carl Nielsen havde tidligere komponeret flere værker med violinen som soloinstrument,² men det var først med solokonzerten, at det virtuose blev inddraget i kompositionsteknikken.

Fra 6. juni til 8. juli 1911 opholdt Carl Nielsen sig på *Troldhaugen* i Bergen efter invitation af Nina Grieg,³ og 15. juni 1911 skrev Carl Nielsen hjem til sin hustru Anne Marie:⁴ “Her er dejlig Ro og jeg kan vistnok faa gjort noget her.”⁵ I en lille hytte ved en sø, hvor også Grieg havde arbejdet, blev Præludiet og Allegro Cavalleresco komponeret.⁶ Dagen efter hjemkomsten fra Norge rejste Carl Nielsen med sin hustru til Damgaard, hvor han fortsatte kompositionen,⁷ og den 15. juli skrev han til Svend Godske-Nielsen:⁸

“Det gaar fremad med min Violin-Consert, men Opgaven er aldeles ikke let: Paa den ene Side skulde det jo være ordentlig Musik og paa den anden, vilde det være meningsløst at skrive netop en Consort ifald der ikke toges Hensyn til Instrumentet. Men det er netop her det kniber; thi altfor udtraadte Passager

- 1 Draft for fourth movement, dated 30.4.1911 (DK-Kk, CNS 64a).
- 2 Sonata No. 1 for Violin and Piano (1881-1882), Duetto I for Two Violins (1882-1883), the Trio for Violin, Cello and Piano (1883), the Sonata for Violin and Piano, op. 9 (1895).
- 3 Widow of the Norwegian composer Edvard Grieg (1845-1935).
- 4 Anne Marie Carl-Nielsen, *née* Brodersen, Danish sculptress (1863-1945).
- 5 Torben Schousboe (ed.), *Carl Nielsen, Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 301.
- 6 Torben Meyer & Frede Schandorf Petersen (eds.), *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948, vol. 2, p. 20.
- 7 Torben Schousboe, *op. cit.*, p. 303.
- 8 Svend Godske-Nielsen, Carl Nielsen's pupil and friend (1867-1935).

- 1 Kladder til fjerde sats, dateret 30.4.1911 (DK-Kk, CNS 64a).
- 2 Sonate Nr. 1 for violin og klaver (1881-1882), Duetto I for 2 violiner (1882-1883), Trio for violin, cello og klaver (1883), Sonate for Violin og Klaver, op. 9 (1895).
- 3 Den norske komponist Edvard Griegs enke (1845-1935).
- 4 Anne Marie Carl-Nielsen, født Brodersen, Billedhugger (1863-1945).
- 5 Torben Schousboe (udg.), *Carl Nielsen, Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 301.
- 6 Torben Meyer og Frede Schandorf Petersen (udg.), *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 2, s. 20.
- 7 Torben Schousboe, *op. cit.*, s. 303.
- 8 Svend Godske-Nielsen, Carl Niensens elev og ven (1867-1935).

can't very well be content with over-trite passages etc. All the same now we'll have to see how it shapes up, as they say.”⁹

At home again at the end of August Carl Nielsen resumed his conducting work at the Royal Theatre in Copenhagen and composed the remainder of the concerto, often in the late night hours after the theatre had closed.¹⁰ It is evident from the correspondence with Anne Marie that the work was giving him trouble and for that very reason was challenging and enriching. On 22nd September 1911 he wrote:

“Myself, I am working on my concerto, slowly but quite surely; the task is actually difficult, and therefore amusing. The thing is that it has to be good music, and yet always make allowances for the activity of the solo instrument in the best light, that is rich in content, popular and dazzling without becoming superficial. These are contraries that must and will meet and be combined in a higher unity. That amuses me greatly.”¹¹

Carl Nielsen himself had a feeling that something new was on its way in his compositions. One evening in October¹² he and Henrik Knudsen¹³ were playing the new Third Symphony in a piano arrangement for Wassili Iljitsch Safonow.¹⁴ In a letter of 7th October 1911 to Anne Marie he wrote, after first mentioning Safonow's praise of his “unique originality”:

“That's amusing enough, but actually doing the things is still more amusing. What does it really matter if one is not fully recognized; it doesn't affect me at all any longer when the critics and people don't like my things and I feel that now at last [I] have to get to work and penetrate into a world where no one has set foot before. I think a time is coming now when I will do my best things. [...] Here everything is going along as usual. [...] and my violin concerto is making progress.”¹⁵

From mid-November the work goes off more easily, and on 17th November 1911 he writes to Anne Marie: “I've begun to work again and I think what I am working on now is good, that is the andante and the finale of the concerto.”¹⁶ The next letter of

o.s.v. kan jeg ikke saa godt finde mig i. Nu skal vi alligevel se hvad det kan give, som man siger.”⁹

Hjemme igen i slutningen af august genoptog Carl Nielsen sin kapelmestergerning på Det Kongelige Teater i København og komponerede resten af koncerten, ofte i de sene nattetimer efter teatertid.¹⁰ Af korrespondancen med Anne Marie fremgår det, at arbejdet har faldet ham svært og netop derfor udfordrende og berigende. Den 22. september 1911 skrev han:

“Jeg selv arbejder paa min Concert langsomt men ret sikkert; Opgaven er egentlig vanskelig og derfor morsom. Sagen er at det skal være god Musik og dog hele Tiden tage Hensyn til Soloinstrumentets Udfoldelse i det bedste Lys, altsaa: indholdsrigt, populært og brillierende uden at blive overfladisk. Det er Modsætninger som maa og skal mødes og gaa op i en højere Enhed. Det morer mig meget.”¹¹

Carl Nielsen har selv haft en fornemmelse af, at noget nyt var på vej i hans kompositioner. Han og Henrik Knudsen¹² spillede en aften i oktober¹³ den nye tredje symfoni i klaverarrangement for Wassili Iljitsch Safonow.¹⁴ I et brev af 7. oktober 1911 til Anne Marie skrev han efter først at have omtalt Safonows lovord om hans “enestående originalitet”:

“Det er jo morsomt nok, men det at lave Tingene er dog alligevel morsommere. Hvad gjør det egentlig om man ikke bliver fuldt ud anerkjendt; det berører mig slet ikke mere naar Kritiken og Folk ikke synes om mine Ting og jeg føler at nu først skal [jeg] til at tage fat og trænge ind i en Verden hvor ingen før har traadt. Jeg tror der kommer en Tid nu, hvor jeg vil gjøre mine bedste Ting. [...] Her gaar alting som det plejer. [...] og med min Violinkoncert gaar det fremad.”¹⁵

Fra midten af november går arbejdet lettere fra hånden, og den 17. november 1911 skriver han til Anne Marie: “Jeg har begyndt at arbejde igjen og jeg tror det er godt hvad jeg nu er igang med, nemlig: Andante og Finale til Concerten.”¹⁶ Det næste

9 Quoted from Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsens Breve i Udvalg og med Kommentarer*, Copenhagen 1954, p. 114.

10 Carl Nielsen was employed as Second Conductor at the Royal Theatre in 1908-1914.

11 Quoted from Torben Schousboe, *op. cit.*, p. 305. Anne Marie had gone on 5.9.1911 to Celle to work on a monument to King Christian IX (Torben Schousboe, *op. cit.*, pp. 303-326).

12 Cf. Torben Schousboe, *op. cit.*, p. 308.

13 Danish pianist (1873-1946).

14 Russian pianist and conductor (1852-1918).

15 Quoted from Torben Schousboe, *op. cit.*, pp. 308-309.

16 *Ibid.*, p. 313.

9 Citeret efter Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Nielsens Breve i Udvalg og med Kommentarer*, København 1954, s. 114.

10 Carl Nielsen var ansat som 2. Kapelmester ved Det Kongelige Teater 1908-1914.

11 Citeret efter Torben Schousboe, *op. cit.*, s. 305. Anne Marie var 5.9.1911 rejst til Celle for at arbejde på et monument for Chr. IX (Torben Schousboe, *op. cit.*, s. 303-326).

12 Pianist (1873-1946).

13 Jf. Torben Schousboe, *op. cit.*, s. 308.

14 Russisk pianist og dirigent (1852-1918).

15 Citeret efter Torben Schousboe, *op. cit.*, s. 308-309.

16 *Ibid.*, s. 313.

21st November reflects the composer's pleasure in creativity in the following description of the final movement:

"My own dear friend!

My work is going well now. The finale will be a kind of half-sweet, half-merry, rickety movement, almost with no will, but good and charming like a heartily smiling idler at his best moments.

Do you like that sort of fellow?

[...] I hope to get my concerto finished very soon, then you'll come, maybe at the same time."¹⁷

Anne Marie replies in a letter of 25th November:

"Dear C. Thanks for your letter, which made me very happy[. H]ow I look forward to hearing the 'rickety smiling layabout[']; does the architectural style fit the first string movement; I mean the balance – will it be right?"¹⁸

On 13th December, just six months after the stay at *Troldhaugen*, Carl Nielsen had finished the concerto, and then went to work on the "tiresome fair-copying."¹⁹ At that time he was busy arranging a concert of his own works, where among other things the first performances of the Third Symphony and the Violin Concerto were on the programme; at the same time he was very worried about Anne Marie, who was having great problems with her work in Hanover, and only on 12th February, about two weeks from the first rehearsal, could he write to Celle: "Now I have just finished my laborious fair-copying for the concert (which is scheduled for the 29th inst.). Then I went out to the music copyist and the bookbinder."²⁰

This was the conclusion of a work that Carl Nielsen had long had in mind, as is evident for example from his letter to Max Brod of 1913.²¹

"I have also written a violin concerto. I used to play the violin, and almost every year for the last 25 years I have considered writing a concert for the instrument."²²

Even before the composition was finished Carl Nielsen tried to programme a performance of the work. In a letter to Emil

brev af 21. november afspejler komponistens skaberglæde i følgende karakteristik af finalen:

"Min egen, kære Ven!

Det gaar nu godt med mit Arbejde. Finalen bliver en Slags halvsød, halvlystig, dinglevorn Sats, uden Villie næsten, men god og indtagende som en hjertelig smilende Drivert i sine bedste Øjeblikke.

Synes Du om saadan èn?

[...] Jeg haaber at faa min Concert færdig meget snart, saa kommer Du, maaske samtidig med."¹⁷

Anne Marie svarer i brev af 25. november:

"Kjære C. Tak for Dit Brev som jeg var meget glad over hvor jeg glæder mig til at høre den 'dinglevorne smilende Lømmel-natur[';] passer den architectonisk til det første stærke Styk jeg mener Balancen bliver den rigtig?"¹⁸

Den 13. december, kun et halvt år efter opholdet på *Troldhaugen*, blev Carl Nielsen færdig med værket, hvorpå han gik igang med den "kjedelige Renskrift."¹⁹ På dette tidspunkt havde han travlt med at arrangere en koncert med egne værker, hvor bl.a. uropførelsen af tredje symfoni og violinkoncerten stod på programmet; samtidig var han meget bekymret for Anne Marie, som havde store problemer med sit arbejde i Hannover, og først 12. februar, cirka to uger før den første prøve, kunne han skrive til Celle: "Nu er jeg lige bleven færdig med min pinagtige Renskrift til Concerten (som er sat til den 29^{de} ds). Saa gik jeg ud til Nodeskriveren og Bogbinderen."²⁰

Hermed afsluttedes et værk som længe havde ligget Carl Nielsen på sinde, således som det fx fremgår af brev til Max Brod fra 1913.²¹

"Dann habe ich ein Violinconcert geschrieben. Ich war früher Violinspieler und seit 25 Jahren habe ich beinahe jedes Jahr daran gedacht ein Concert für dieses Instrument zu schreiben."²²

Allerede inden kompositionen var færdig forsøgte Carl Nielsen at programsætte en opførelse af værket. I et brev til Emil Holm

¹⁷ *Ibid.*, pp. 313-314.

¹⁸ *Ibid.*, p. 315.

¹⁹ Date in draft (DK-Kk, CNS 71b) and diary entry 23.1.1912, quoted from Torben Schousboe, *op. cit.*, p. 322.

²⁰ Quoted from Torben Schousboe, *op. cit.*, p. 325.

²¹ Czech-Israeli philosopher, poet and composer (1884-1968).

²² Quoted from Karl Clausen (ed.), "Max Brod og Carl Nielsen" in *Oplevelser og studier omkring Carl Nielsen*, Tønder 1966, pp. 32-33.

¹⁷ *Ibid.*, s. 313-314.

¹⁸ *Ibid.*, s. 315.

¹⁹ Dato i kladde (DK-Kk, CNS 71b) og dagbogsnotat 23.1.1912, citeret efter Torben Schousboe, *op. cit.*, s. 322.

²⁰ Citeret efter Torben Schousboe, *op. cit.*, s. 325.

²¹ Tjekkisk-israelsk filosof, digter og komponist (1884-1968).

²² Citeret efter Karl Clausen (red.), "Max Brod og Carl Nielsen", i *Oplevelser og studier omkring Carl Nielsen*, Tønder 1966, s. 32-33.

Holm of 4th November 1911, about six weeks before the end-dating of the draft, he suggested that the Violin Concerto could be given its first performance in Stuttgart, and continued:²³

“But in that case we would have to get the Danish violinist Peder Møller to Stuttgart and we wouldn’t be letting anyone down, for I consider his world success assured within a few years. [...] He is without comparison the first among our violinists, and is known to the leading French and German violinists Ysaye, Marteau, Tibaud, the last of whom rates Møller so highly that he counts him among the very first of our age.”²⁴

In 1910 the soloist Peder Møller²⁵ had just come to the Royal Orchestra after ten years in Paris as orchestra leader in the Concerts symphoniques du jardin d’acclimatation.²⁶ Although the dedication is found neither in the draft, the fair copy nor the printed score, the above quotation shows that Carl Nielsen had singled out Peder Møller to give the work its first performance, and it is reasonable to conclude – although not definitively proven – that the concerto was composed with him in mind. That he was a technically and musically outstanding talent is borne out not only by the reviews, but also by the fact that he was only given a fortnight for the complete study and rehearsal of the work, and still performed the difficult solo part to the acclaim of all. Nothing came of the performance of the Violin Concerto in Stuttgart; instead it was given its first performance along with the Third Symphony at a “Symphony concert of new compositions” on 28th February 1912, organized by the composer. Carl Nielsen himself conducted the Royal Orchestra at the Odd Fellow Palæ in Copenhagen with Peder Møller as soloist.²⁷ Of the rehearsals up to the concert Carl Nielsen wrote in a letter to Emil Holm on 26th February 1912:

“Yesterday we had a rehearsal of the symphony and the violin concerto. The orchestra was quite beside itself on account of Peder Møller’s performance of the concerto and it all rubbed off on me several times too during both the symphony and the violin concerto.”²⁸

af 4. november 1911, cirka seks uger før kladdens slutdatering, foreslog han, at violinkoncerten blev uropført i Stuttgart, og han fortsatte:²³

“Men isaafald maatte vi have den danske Violinist Peder Møller med til Stuttgart og dermed var man ikke narret, thi hans Verdenssucces anser jeg for sikker om nogle faa Aar. [...] Han er uden Sammenligning vor første Violinspiller, er kjendt af de første franske og tyske Violinspillere Ysaye, Marteau, Tibaud hvilken sidste sætter Møller saa højt at han regner ham blandt Nutidens allerførste.”²⁴

I 1910 var solisten Peder Møller²⁵ netop kommet til Det Kongelige Kapel efter 10 år i Paris som koncertmester ved Concerts symphoniques du jardin d’acclimatation.²⁶ Selv om en tilegnelse ikke findes hverken i kladde, renskrift eller trykt partitur, viser ovennævnte citat, at Carl Nielsen havde udpeget Peder Møller til at uropføre værket, og det er nærliggende at slutte, men ikke hermed endeligt godtgjort, at koncerten blev komponeret med henblik på ham. At han var et teknisk og musikalsk fremragende talent, vidner ikke blot anmeldelserne om, men også det faktum, at han kun fik 14 dage til en samlet indstudering af værket og alligevel udførte den vanskelige solostemme til alles begejstring. Det kom ikke til nogen opførelse af violinkoncerten i Stuttgart, men den blev i stedet uropført samtidig med Symfoni Nr. 3 ved en “Symfoni-Koncert med nye Kompositioner” den 28. februar 1912, arrangeret af komponisten. Carl Nielsen dirigerede selv Det Kongelige Kapel i Odd Fellow-Palæet i København med Peder Møller som solist.²⁷ Om prøverne inden koncerten skrev Carl Nielsen i et brev til Emil Holm 26. februar 1912:

“Igaar havde vi Prøve paa Symfonien og Violinconcerten. Orkestret var ganske ude af sig selv i Anledning af Peder Møllers Udførelse af Concerten og paa mig dryppede det ogsaa flere Gange under saavel Symfonien som under Violinconcerten.”²⁸

23 Emil Holm, Danish singer (1867-1950), engaged by the Court Opera in Stuttgart 1901-1913; since 1908 he had tried to get Max von Schilling, director of the Stuttgart Hoftheater, to put works by Carl Nielsen on the programme. Symphony No. 3, *Espansiva*, was performed, conducted by Carl Nielsen, in Stuttgart on 23.1.1913, cf. Torben Schousboe, *op. cit.*, pp. 269, 341-342.

24 DK-Kk, NKS 2821^{1.1}.

25 Danish violinist (1877-1940).

26 Cf. John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 779.

27 The programme also included the preludes to Acts Two and Three of *Saul and David*.

28 DK-Kk, NKS 2821^{1.1}.

23 Emil Holm, sanger (1867-1950), ansat ved hofoperaen i Stuttgart 1901-1913, siden 1908 forsøgte han at få Max v. Schilling, direktør ved Stuttgart Hoftheater, til at programsætte værker af Carl Nielsen. Symfoni Nr. 3, *Espansiva*, blev under ledelse af Carl Nielsen opført i Stuttgart 23.1.1913, jf. Torben Schousboe, *op. cit.*, s. 269, 341-342.

24 DK-Kk, NKS 2821^{1.1}.

25 Violinist (1877-1940).

26 Jf. John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 779.

27 Programmet bestod desuden af forspillene til 2. og 3. Akt af *Saul og David*.

28 DK-Kk, NKS 2821^{1.1}.

Of the actual first performance he has less to say: “This evening my symphonic concert was held with the assistance of the Royal Orchestra, Mrs. Ulrich, A. Høeber, Cornelius and Peder Møller. Great enthusiasm!”²⁹

It was very much Peder Møller who made the Violin Concerto such a great success in the first performance, and the many later times when he was the soloist. In all reviews he was singled out for his playing, and in general the press was very positive about the work. Expressions like “Rococo-like”, “merry”, “festive, full of humour”, “good humour” recur along with other words of similar meanings, although some reviewers had their reservations, for example Charles Kjerulf, who after an unusually positive critique of the symphony continued:

“To cap it all we were given the bonus of a brand new violin concerto: a strongly ‘humorous’, indeed merry, almost frisky work, where a wealth of immense technical difficulties were gathered together for our genuine musical amusement. One missed a little seriousness perhaps, although in the *Un poco adagio* there was a charming atmosphere.”³⁰

The most enthusiastic review came from Robert Henriques, who associated the Violin Concerto’s “droll Baroque style and spirited rhythm” with Carl Nielsen’s success with *Masquerade*; and he concluded his review of the Violin Concerto by predicting its future:

“The Violin Concerto is a very significant work which will gain every time it is heard, because of course one only gradually becomes aware of all the brilliant details. Undoubtedly it will also be sought out by the great foreign violinists, who have here been given a problem whose solution is as technically difficult as it is musically rewarding.”³¹

Gustav Hetsch does not share this opinion of the future of the work:

“One would not have thought on the face of it that Carl Nielsen’s talents tended towards the writing of a violin concerto. At least not one of the good old-fashioned kind, [...] The melodic charm of the broad, cantabile strophe is not Carl Nielsen’s forte, so his violin concerto – which the Royal Orchestra musician Peder Møller played in masterly fashion – is not a work for which one dares predict a great future in the repertoire of the world’s virtuosi.”³²

Om selve uopførelsen bruger han færre ord: “Iaften afholdtes min Symfoni-Concert med Assistance af det kgl Kapel, Fru Ulrich, A. Høeber, Cornelius og Peder Møller. Stor Begejstring!”²⁹

Det var i høj grad Peder Møller, der bragte violin-koncerten til succes ved uopførelsen og de følgende mange gange, hvor han var solist. I samtlige anmeldelser blev han fremhævet for sit spil, og generelt var pressen meget positivt stemt overfor værket. Udtryk som “rokokoagtigt”, “lystigt”, “festlig, humørfyldt”, “lune” går igen sammen med andre ord af lignende betydning, selv om nogle anmeldere tog deres forbehold, som fx Charles Kjerulf, der efter en usædvanlig positiv kritik af symfonien fortsatte:

“Til Overflod fik man en helt ny Violinkoncert i Tilgift: et stærkt ‘humoristisk’, ja, lystigt, næsten kaadt Arbejde, hvor en Mængde uhyrlige tekniske Vanskeligheder var stillede sammen til virkelig musikalsk Morskab. Lidt Alvor savnede man maaske nok, skønt der i *Un poco adagio* var en nydelig Stemning.”³⁰

Den mest begejstrede anmeldelse kom fra Robert Henriques, som knyttede violinkoncertens “pudsige Barokstil og kaade Rytme” sammen med Carl Nielsens succes med *Maskarade*, og han sluttede sin omtale af violinkoncerten med at spå om dens fremtid:

“Violinkoncerten er et meget betydeligt Værk, som vil vinde for hver Gang, den høres, fordi man selvfølgelig først efterhaanden faar alle de aandfulde Enkeltheder med. Uden Tvivl vil den ogsaa blive søgt af de store udenlandske Violinister, som her har fået en Opgave, hvis Løsning er lige saa teknisk vanskelig som musikalsk lønnende.”³¹

Gustav Hetsch er ikke af samme mening vedrørende værkets fremtid:

“Paa Forhaand skulde man ikke tro, at Carl Nielsens Evner gik i Retning af at skrive en Violinkoncert. I hvert fald ikke en af den gode, gammeldags Slags, [...] Den melodiske Charme i den brede, sangbare Strofe er ikke Carl Nielsens Styrke, og derfor blev hans Violinkoncert – som kgl. Kapelmusikus Peder Møller spillede mesterligt – ikke et Værk, som man tør spaa nogen stor Fremtid paa Verdensvirtuosernes Repertoire.”³²

29 Dagbogsnotat 28.2.1912, citeret efter Torben Schousboe, *op. cit.*, s. 326.

30 *Politiken*, 29.2.1912.

31 *Land og Folk*, 29.2.1912.

32 *Nationaltidende*, 29.2.1912.

29 Diary entry 28.2.1912, quoted from Torben Schousboe, *op. cit.*, p. 326.

30 *Politiken*, 29.2.1912.

31 *Land og Folk*, 29.2.1912.

32 *Nationaltidende*, 29.2.1912.

The two works that were given their first performances at this concert were regarded as Carl Nielsen's breakthrough as a composer. For example Charles Kjerulf called the Third Symphony "the first fully ripe apple from his tree", and Robert Henriques rounded off his review of the concert as follows:

"This then was the result of the evening, that Carl Nielsen in his two new works demonstrated his rare talent with greater clarity than ever before. He is on the true road towards the great goals he has set himself. And that the 'energy' made a more significant impression than the 'calm' in his last symphony must only be regarded as a happy augury of what we can further expect from this, the only pathfinder in Danish music."³³

Carl Nielsen himself wrote of the reception of the concert in a letter to Emil Holm:

"My 'Erfolg' has been overwhelming and the city is talking a lot about it, so now I am so important that your wife can go and throw in the towel right away – my nose has turned almost 17 centimetres upward and my fingers and toes stick out on all sides and I think new ones keep growing out all the time when I press the old ones in; it's a bad case."³⁴

Until 1918 Peder Møller was the only violinist who played the solo part. With Carl Nielsen as conductor he played it several times in Copenhagen as well as twice in Stockholm and once in Gothenburg. The second concert in Stockholm deserves special mention, since they both garnered great acclaim there. The concerto was played on 31st October 1913 in a symphonic concert at Kungliga Teatern.³⁵ After the first rehearsal on 27th October 1913 Carl Nielsen wrote to his wife about both Peder Møller's ability and his own encounter with the Swedes:

"My own dear friend!

Now I've just had my first rehearsal here in Stockholm; Peder Møller had already come today and played the violin concerto so all the members of the Orchestra broke into loud applause. He's a brick and there [is] no doubt at all that he will be a great success. [...] Here in Stockholm I am received like a famous man.

³³ *Land og Folk*, 29.2.1912.

³⁴ Letter of 1.3.1912 (DK-Kk, NKS 2821¹¹). Emil Holm's wife, Katarine Holm, had been appointed Royal Singer at the beginning of February.

³⁵ The programme further consisted of *Helios*, op. 17, *Ved en ung Kunstners Baare* (At the Bier of a Young Artist), Intermezzo from *Suite for Strings*, op. 1, *A Saga Dream*, op. 39, and Symphony No. 3, *Sinfonia Espansiva*, op. 27.

De to værker, som blev uropført ved denne koncert, blev opfattet som Carl Niensens gennembrud som komponist. Således kaldte Charles Kjerulf tredje symfoni "Det første, helt fuldt modne Æble fra hans Træ", og Robert Henriques afrundede sin anmeldelse af koncerten således:

"Dette blev da Aftenes Resultat, at Carl Nielsen i sine to nye Værker viste sit sjældne Talent saa afklaret som ingensinde tidligere. Han er paa den rigtige Vej mod de store Maal, han har sat sig. Og at 'Energien' gjorde et betydeligere Indtryk end 'Hvilen' i hans sidste Symfoni, maa kun betragtes som et lykkeligt Varsel om, hvad vi yderligere kan vente os af denne dansk Musiks eneste Vejbyder."³³

Carl Nielsen selv skrev om koncertens modtagelse i et brev til Emil Holm:

"Min 'Erfolg' har været overvældende og Byen taler meget derom, saa nu er jeg saa vigtig at Deres Kone kan gaa hjem og lægge sig lige med det samme min Næse er gaaet næsten 17 Centimeter opad og mine Fingre og Tærne stritter til alle Sider og jeg synes der hele Tiden voxer nye frem naar jeg trykker de gamle ind; det er rent galt fat!"³⁴

Indtil 1918 var Peder Møller den eneste, der spillede solostemmen. Med Carl Nielsen som dirigent spillede han den flere gange i København og endvidere to gange i Stockholm og én gang i Göteborg. Den anden koncert i Stockholm fortjener en særlig omtale, da de begge her høstede stor anerkendelse. Koncerten fandt sted 31. oktober 1913 ved en symfonikoncert med Kungliga Teatern.³⁵ Efter den første prøve den 27. oktober 1913 skrev Carl Nielsen til sin hustru om både Peder Møllers dygtighed og sit eget møde med svenskerne:

"Min egen, kære Ven!

Nu har jeg lige haft min første Prøve her i Stokholm; Peder Møller var allerede mødt idag og spillede Violinconcerten saa alle Kapellets Medlemmer brød ud i stort Bifald. Han er en Knop og der [er] slet ingen Tvivl om at han vil gjøre vældig Lykke. [...] Her i Stokholm bliver jeg modtaget som en berømt Mand. Alle

³³ *Land og Folk*, 29.2.1912.

³⁴ Brev af 1.3.1912 (DK-Kk, NKS 2821¹¹). Emil Holms hustru, Katarine Holm var blevet udnævnt til kammersangerinde i begyndelsen af februar.

³⁵ Programmet bestod endvidere af *Helios*, op. 17, *Ved en ung Kunstners Baare*, Intermezzo af *Suite for strygeorkester*, op. 1, *Saga-Drøm*, op. 39, og symfoni Nr. 3, *Sinfonia Espansiva*, op. 27.

All the papers had long articles about me yesterday with pictures etc. What I say and do is given the closest attention and I really feel quite odd about it all.”³⁶

After the concert he wrote to her on 4th November 1913:

“In Stockholm all went magnificently! I can’t tell you everything at once, but must tell you it all little by [little].. [...] The concert was a huge success. Peder Møller was a phenomenal hit. We got huge garlands – P. M. two big ones and I three whoppers. Princess Ingeborg was present all evening and clapped an awful lot and Kristine Nilsson, who is an Italian countess, was also sitting in her box and was enthusiastic[.] Everything Stockholm [could muster] of [the world of] music, art and literature was there.”³⁷

The success was assured; in *Svenska Dagbladet* the Violin Concerto was described as the best since Brahms’.³⁸ A review in *Aftonbladet* struck a slightly jarring note and criticized it for a lack of cohesion between the first and second movement – the problem that Anne Marie had already hinted at in the above-quoted letter of 25th November 1911 – and thus anticipated the criticism that led in 1923 to an attempt to perform the concerto in two sections. *Aftonbladet* said:

“The concerto as a whole is a strange work. It could be two different works for playing separately. The *first movement*, by virtue of its length and rigorous working-through, is a concerto in its own right. It has many poetical places – the second song theme for example – and a great deal of manly bearing and dash in the impetuous close (the heroic-ballad-like theme). The *second* and *third* movements, which form one piece, could be played as a whole on its own – it does not really belong together with what precedes it. It has the effect of ‘introduction’ and ‘capriccioso’ – an excellent piece of violin music by the way: the andante passionate, singing; the merry finale playing the Harlequin in some witty passages also interleaved with melancholy – a brilliantly composed piece.”³⁹

When Emil Telmányi came to Denmark in 1918, the Violin Concerto found its second great interpreter.⁴⁰ In the period 1920-1927 this violin virtuoso performed the concerto around twenty times in Denmark and the rest of Europe: Germany,

Bladene havde igaar lange Artikler om mig med Billeder o.s.v. Hvad jeg siger og gør bliver opmærksomt iagttaget og jeg føler mig virkelig helt underligt tilmode sommetider.”³⁶

Efter koncerten skrev han 4. november 1913 til hende:

“I Stokholm gik det storartet! Jeg kan ikke sige Dig alting paa engang, men maa lidt efter [lidt] fortælle Dig om det hele. [...] Concerten gjorde vældig Lykke. Peder Møller fik en vanvittig Succes. Vi fik vældige Kranse, P. M. to store og jeg tre mægtige. Prinsesse Ingeborg var tilstede hele Aftenen og klappede forfærdelig meget og Kristine Nilsson som er italiensk Grevinde sad ogsaa i sin Loge og var begejstret[.] Alt hvad Stokholm [kunne mønstre] af Musik, Kunst og Literatur var mødt.”³⁷

Succesen var hjemme; i *Svenska Dagbladet* nævntes violin-koncerten som den bedste efter Brahms’.³⁸ En anmeldelse i *Aftonbladet* dryppede lidt malurt i bægeret og kritiserede den for manglende sammenhæng mellem første og anden sats – det problem, som Anne Marie allerede i det tidligere nævnte brev af 25. november 1911 havde antydte – og foregreb dermed en kritik, der i 1923 førte til et forsøg på at opføre koncerten i to afdelinger. I *Aftonbladet* hedder det:

“Konserten som helhet är ett märkligt opus. Det skulle kunna vara två olika stycken att spela vart för sig. *Första satsen* är genom sin längd och skarpa genomarbetning en konsert för sig. Den innehåller många poetiska ställen – andra sångtemt t.e. – och mycket av manlig hållning och väldig schwung i det uppbrusande slutet (temat à la kämpavisa). *Andra* och *tredje satsen*, som bilda ett stycke, skulle kunna spelas som ett helt för sig – det hör egentligen icke riktigt tillsammans med det föregående. Det verkar ‘introduktion’ och ‘capriccioso’ – ett ypperligt stycke violinmusik för resten, Andantet svärmiskt, sjungande; den lustiga finalen verkande Harlekin i några kvicka, även av svårmod interfolierade upptåg – en briljant komponerad sats.”³⁹

Da Emil Telmányi i 1918 kom til Danmark, fik violinkoncerten sin anden store fortolker.⁴⁰ Denne violinvirtuos bragte fra 1920-1927 koncerten til opførelse omkring 20 gange i Danmark og i Europa: Tyskland, Frankrig og England og Holland. Den 23.

36 Quoted from Torben Schousboe, *op. cit.*, p. 355.

37 *Ibid.*, p. 358.

38 *Svenska Dagbladet*, 1.11.1913 (DK-Kk, CNA, I.E.b.2).

39 *Aftonbladet*, 1.11.1913 (DK-Kk, CNA, I.E.b.2).

40 Emil Telmányi (1892-1988), Hungarian violinist, married to Carl Nielsen's daughter Anne Marie Telmányi 1918-1936, lived from 1918 until his death in Denmark.

36 Citeret efter Torben Schousboe, *op. cit.*, s. 355.

37 *Ibid.*, s. 358.

38 *Svenska Dagbladet*, 1.11.1913 (DK-Kk, CNA, I.E.b.2).

39 *Aftonbladet*, 1.11.1913 (DK-Kk, CNA, I.E.b.2).

40 Emil Telmányi (1892-1988) ungarsk violinist, gift med Carl Nielsens datter Anne Marie Telmányi 1918-1936, fra 1918 til sin død bosat i Danmark.

France, England and Holland. On 23rd October 1922 he played the concerto under the baton of Ernst von Dohnányi with the Philharmonische Gesellschaft in Budapest,⁴¹ and the above-mentioned concern about the balance between the two movements became a real problem for Ernst von Dohnányi, since he thought that the stylistic difference was so great that it broke down the unity of the work. On 28th October 1922 Carl Nielsen wrote almost despairingly to Emil Telmányi:

“What am I to say and do with respect to my violin concerto? Of course it is true that the rondo is in a quite different world; yet Dohnanyi is not right when he talks about a different style. If we take the theme from I Allegro



and compare it with



then the spirit is about the same. But it is I suppose [a] risky and challenging thing to demand that the audience must make the adaptation. We could perhaps say that the 1st movement is more lively and temperamental, but does that make it better music? I don't think so, and in fact I went to a lot of pains in the rondo to express clearly that the milieu is now quite different and the actual ending absolutely renounces anything that could dazzle or impress. I think this is expressed as clearly as possible. It would have been an easy matter to end brilliantly, but— well, maybe it was stupid of me. Yet I might consider making another movement instead of the rondo (maybe a theme with a set of variations??) – we can talk about it some time when we meet.”⁴²

An attempt was made to solve the problem in a performance at Tivoli on 16th May 1923 with Emil Telmányi as soloist and Frederik Schnedler-Petersen as conductor,⁴³ where *A Saga Dream* was played between the first and second movements. However, the experiment was never repeated.

On the Continent the Violin Concerto was generally well received, yet there were also less positive reviews. In connection with a concert in Karlsruhe in 1923 the *Rezidenz Anzeigen* writes:

oktober 1922 spillede han koncerten under ledelse af Ernst von Dohnányi med Philharmonische Gesellschaft i Budapest,⁴¹ og den nævnte bekymring om balancen mellem de to satser blev for Ernst von Dohnányi et regulært problem, idet han mente, at den stilistiske forskel var så stor, at den brød helheden i værket. Den 28. oktober 1922 skrev Carl Nielsen næsten fortvivlet til Emil Telmányi:

“Hvad skal jeg sige og gøre i Anledning af min Violinkonzert? Naturligvis er det rigtigt at Rondoer er i en hel anden Verden; men Dohnanyi har dog ikke Ret, naar han taler om en anden Stil. Ifald vi tager Temaet fra I Allegro



og sammenligner det med



saa er Aanden omtrent den samme. Men det er jo [en] farlig og fordringsfuld Sag at forlange at Tilhørerne maa stemme sig om. Vi kan maaske sige at 1st Sats er mere levende og temperamentsfuld, men er det derfor bedre Musik? Jeg mener nej, og jeg har netop gjort mig al Umage i Rondoer for at udtrykke tydeligt at nu er Milieuet et helt andet og selve Slutningen giver helt Afkald paa alt hvad der kan blænde eller imponere. Jeg synes det er saa tydeligt udtrykt som muligt. Det havde været en let Sag at slutte brillant, men— ja, maaske var det dumt af mig. Dog kunde jeg tænke mig at gøre en anden Sats istedetfor Rondoer, (maaske Tema med en Række Variationer??) vi kan engang tale om det naar vi ses.”⁴²

Problemet forsøgt løst ved en opførelse i Tivoli 16. maj 1923 med Emil Telmányi som solist og Frederik Schnedler-Petersen som dirigent,⁴³ hvor *Saga-Drøm* blev spillet mellem første og anden sats. Eksperimentet blev dog aldrig siden gentaget.

I Europa blev violinkoncerten generelt vel modtaget, men der var dog også mindre positive anmeldelser. I forbindelse med en koncert i Karlsruhe i 1923 hedder det i *Rezidenz Anzeigen*:

⁴¹ Ungarsk dirigent og komponist (1877-1960).

⁴² DK-Kk, CNS, C II,10, gengivet i Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 25-26 og citeret i Emil Telmányi, *Af en musikers billedbog*, København 1978, s. 155-156.

⁴³ Dirigent (1867-1938).

⁴¹ Hungarian conductor and composer (1877-1960).

⁴² DK-Kk, CNS, C II,10, reproduced in Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, pp. 25-26 and quoted in Emil Telmányi, *Af en musikers billedbog*, Copenhagen 1978, pp. 155-156.

⁴³ Danish conductor (1867-1938).

“At the well-attended concert we made the acquaintance of a first-class violinist: Peder Möller of Copenhagen. He is far above the average: his technical skill is considerable, his [?] and double stopping (including pizzicato) are completely in tune and of flawless purity and fluency. What Herr Peder Möller is capable of as a musician, though, cannot be ascertained. Because, apart from a few passages, Nielsen’s violin concerto is almost completely concerned with technicalities. Are the cadenzas by Nielsen or by Peder Möller? At all events they are superfluous and without artistic merit. But Peder Möller played them wonderfully and earned a storm of applause for them, just as the whole performance was a great success for the conductor who in this concert once more demonstrated his fine, psychologically outstanding artistry.”⁴⁴

With a single exception it was only Peder Møller and Emil Telmányi who took on the solo part in Carl Nielsen’s lifetime.⁴⁵ The following letter from Anne Marie Carl-Nielsen to Carl Nielsen in connection with the planning of the concert in Tivoli on the occasion of his sixtieth birthday suggests that after becoming a member of the family Emil Telmányi had sidelined Peder Møller as the real interpreter of Carl Nielsen’s Violin Concerto:

“Dear Carl, I hear at this moment that Peder Møller, not Telmányi, is to play your violin concerto!!! But that is an unheard-of slight on your and our great day of celebration – this must be a misunderstanding which you really must get remedied; everyone will be surprised over it, everyone will feel – justifiably – insulted on behalf of your son-in-law Telmányi – on that day, the celebration day [.] Agnes Lunn says it really is a bit stiff that Telmányi is being left out – he hasn’t deserved that.”⁴⁶

Carl Nielsen had a very close relationship with his son-in-law, and explained to him “with an apologetic expression” that he would not let Peder Møller down.⁴⁷ Carl Nielsen was also close to Møller, and he stuck to his guns and had Peder Møller play on the actual birthday on 9th June 1925, while Emil Telmányi played in the Royal Orchestra’s gala concert for Carl Nielsen on 11th November 1925 in the large concert hall of the Odd Fellow

“Das sehr gut besuchte Konzert machte uns noch mit einem erstklassigen Violinisten bekannt: Peder Möller aus Kopenhagen. Er steht weit über dem Durchschnitt; sein technisches Können ist bedeutend, seine [?] und Doppelgriffe (mit Pizzicato) sind von tadelloser Reinheit und Geläufigkeit. Was Herr Peder Möller als Musiker leistet, kann nicht festgestellt werden. Denn das Nielsensche Violin-Konzert ist, von wenigen Stellen abgesehen, fast ganz aufs Technische eingestellt. Ob die Kadenzen von Nielsen oder von Peder Möller sind? Sie sind jedenfalls überflüssig und ganz ohne musikalischen Wert. Aber Peder Möller spielte sie wunderbar und erntete d. m. auch stürmischen Beifall, wie die ganze Veranstaltung ein grosser Erfolg war für den Dirigenten, der seine feine, ps[y]chologisch-eminente Künstlerschaft auch in diesem Konzert aufs neue bewies.”⁴⁴

Med en enkelt undtagelse var det kun Peder Møller og Emil Telmányi, der gav sig i kast med solostemmen i Carl Nielsen’s levetid.⁴⁵ Følgende brev fra Anne Marie Carl-Nielsen til Carl Nielsen i forbindelse med planlægningen af koncerten i Tivoli i anledning af hans tresårsfødselsdag tyder på, at Emil Telmányi efter sin indtræden i familien havde fortrængt Peder Møller som den egentlige fortolker af Carl Nielsen’s violinkonzert:

“Kjær Carl jeg hører i dette Øjeblik at Peder Møller ikke Telmányi skal spille Din Violinconcert!!! det er dog en uhørt Tilsidesættelse ved Din og vor store Festdag dette må være en Misforståelse som Du endelig må få rettet alle vil være forbauset over det, alle vil føle sig og med rette krænkede på Din Svigersøn Telmányis Vegne *den Dag Festdagen* [.] Agnes Lunn siger det er minsanten et stift Stykke at Telmányi udelukkes, det har han ikke fortjent.”⁴⁶

Carl Nielsen havde et meget nært forhold til sin svigersøn og forklarede ham “med en undskyldende mine”, at han ikke ville svigte Peder Møller.⁴⁷ Også ham stod Carl Nielsen nær, og han holdt fast ved sit og lod Peder Møller spille på selve fødselsdagen den 9. juni 1925, mens Emil Telmányi så til gengæld spillede ved Det Kongelige Kapels festkoncert for Carl Nielsen

⁴⁴ *Rezidenz Anzeigen*, 6.3.1923 (DK-Kk, CNA, I.E.b.4).

⁴⁵ On 18.1.1926 the Music Society of Odense held a belated birthday concert in honour of Carl Nielsen. On this occasion the concerto was performed by Julius Chonovitsch (1883-1975) on violin and his wife Margrethe Aarestrup-Chonovitsch (1887-1972) on piano. At the concert, Carl Nielsen himself conducted the *Suite for Strings*, op. 1, Torben Schousboe, *op. cit.*, p. 489.

⁴⁶ Quoted from Torben Schousboe, *op. cit.*, p. 480.

⁴⁷ Emil Telmányi, *op. cit.*, pp. 191-192.

⁴⁴ *Rezidenz Anzeigen*, 6.3.1923 (DK-Kk, CNA, I.E.b.4).

⁴⁵ 18.1.1926 afholdt Odense Musikforening en forsinket fødselsdagskoncert til Carl Nielsen’s ære. Ved denne lejlighed blev koncerten opført af Julius Chonovitsch (1883-1975) på violin og hans hustru Margrethe Aarestrup-Chonovitsch (1887-1972) på klaver. Ved koncerten dirigerede Carl Nielsen selv *Suite for Strygeorkester*, op. 1, Torben Schousboe, *op. cit.*, s. 489.

⁴⁶ Citeret efter Torben Schousboe, *op. cit.*, s. 480.

⁴⁷ Emil Telmányi, *op. cit.*, s. 191-192.

Palæ.⁴⁸ Although Emil Telmányi played it most frequently, it must be emphasized that it was Peder Møller who was the soloist on the red-letter days of Carl Nielsen himself and the Violin Concerto: the first performance on 28th February 1912, the sixtieth birthday on 9th June 1925 and finally on 1st October 1931 with the Radio Orchestra, two days before the composer's death. This concert was held on the occasion of the inauguration of the new Danish Broadcasting Corporation building, the annexe stage of the Royal Theatre, known from 1945 as *Stærekassen* ("the Starling Box"). Carl Nielsen was to have conducted himself, but was admitted to hospital the same day with a heart attack, and Emil Reesen took his place. Carl Nielsen had asked for a set of earphones and lay on his sickbed listening to the concert on a crystal set.⁴⁹ He died during the night between the 2nd and 3rd October.

Seven years were to pass after the first performance with a total of seven performances with Peder Møller as soloist before the concerto was printed. Carl Nielsen was staying at his summer cottage, *Finis Terrae* in Skagen, and from there Emil Telmányi was kept informed by letter of the publication process. On 29th June 1918 he wrote: "The day before yesterday I sold the concert to Wilh. H. All of it (score, parts etc.) will be published as soon as possible."⁵⁰ On 1st July 1918 the music publisher Wilhelm Hansen sent a contract for his signature.⁵¹ According to the publisher's first calculation of the size of the score it filled 123 plates,⁵² and to save money they wanted both the score and parts autographed, which Carl Nielsen "most insistently" refused, and he continued:

"And I would ask you to set the matter in motion quickly, so that it can be ready in the autumn; I have – as I said – for the benefit of both publisher and composer, my reasons for haste this time; after all I am not normally so zealous about publication, but this time it is different."⁵³

den 11. november 1925 i Odd Fellow Palæets store sal.⁴⁸ Selv om Emil Telmányi har spillet den flest gange, skal det understreges, at det var Peder Møller, der var solist på Carl Niensens og violinkoncertens mærkedage: uropførelsen den 28. februar 1912, tresårsfødselsdagen den 9. juni 1925 og sidst den 1. oktober 1931 med radioorkesteret, to dage før komponistens død. Denne koncert fandt sted i anledning af indvielsen af den nye radiofonibygning, Det Kongelige Teaters anneksscene, fra 1945 kaldet *Stærekassen*. Carl Nielsen skulle selv have dirigeret, men blev indlagt samme dag med hjerteanfald, og Emil Reesen trådte til i stedet for. Carl Nielsen havde bedt om at låne et sæt høretelefoner og lå på sit sygeleje og lyttede til koncerten gennem et krystalapparat.⁴⁹ Han døde natten mellem 2. og 3. oktober.

Der skulle gå syv år efter uropførelsen med i alt syv opførelser med Peder Møller som solist, før koncerten blev trykt. Carl Nielsen befandt sig i sit sommerhus *Finis Terrae* på Skagen, hvorfra Emil Telmányi via breve blev holdt løbende orienteret om udgivelsesprocessen. Den 29. juni 1918 skrev han: "Vorgestern habe ich an Wilh. H. das Konzert verkauft. Das ganze Material (Part. Stimmen u.s.w) wird so bald wie möglich gedruckt."⁵⁰ Den 1. juli 1918 fremsendte musikforlaget Wilhelm Hansen en kontrakt til underskrift.⁵¹ Efter forlagets første beregning af partiturets omfang fyldte det 123 plader,⁵² og man ønskede for at spare penge at få både partitur og stemmer autograferet, hvilket Carl Nielsen "på det indstændigste" frabad sig, og han fortsatte:

"Og jeg beder Dig lade Sagen gaa hurtigt igang, saa den kan ligge parat til Efteraaret; jeg har, – som jeg sagde – til Fordel for baade Forlægger og Komponist, mine Grunde til Hurtighed, denne Gang; jeg plejer jo ellers ikke at være saa forhippet paa/ af mig med Udgivelse, men denne Gang er det anderledes."⁵³

48 Besides the Violin Concerto, Carl Nielsen conducted Symphony No. 6, *Sinfonia semplice*, *A Saga Dream*, op. 39, *Pan and Syrinx*, op. 49, and the Oriental March from *Aladdin*, op. 34.

49 In the first section of the concert works by Niels W. Gade were performed, and in the second section, besides the Violin Concerto, the Prelude to Act Two of *Saul and David* and the Oriental March from *Aladdin*, Torben Schouesboe, op. cit., p. 625.

50 DK-Kk, CNS, C II, 10.

51 DK-Kk, Wilhelm Hansen Arkiv, letter package 1916-1918, A-Ø.

52 Letter from the publisher to Carl Nielsen of 10.7.1918 (DK-Kk, Wilhelm Hansen Arkiv, letter package 1916-18, A-Ø).

53 Letter from Carl Nielsen to the music publisher Alfred Hansen of 12.7.1918 (DK-Kk, Wilhelm Hansen Arkiv, letter package 1912-1938, K-R).

48 Carl Nielsen dirigerede foruden violinkoncerten, symfoni Nr. 6, *Sinfonia semplice*, *Saga- Drøm*, op. 39, *Pan & Syrinx*, op. 49 og Orientalsk Festmarsch af *Aladdin*, op. 34.

49 Ved koncerten opførtes i første afdeling værker af Niels W. Gade, og i anden afdeling ud over violinkoncerten Forspil til 2. Akt af *Saul og David*, Orientalsk Festmarch af *Aladdin*, Torben Schouesboe, op. cit., s. 625.

50 DK-Kk, CNS, C II, 10.

51 DK-Kk, Wilhelm Hansen Arkiv, brevpakke 1916-1918, A-Ø.

52 Brev fra forlaget til Carl Nielsen af 10.7.1918 (DK-Kk, Wilhelm Hansen Arkiv, brevpakke 1916-18, A-Ø).

53 Brev fra Carl Nielsen til musikforlægger Alfred Hansen af 12.7.1918 (DK-Kk, Wilhelm Hansen Arkiv, brevpakke 1912-1938, K-R).

On 17th July the score was entered with the plate number “16967” in Wilhelm Hansen’s engraver’s book,⁵⁴ and two days later, after a new division of the score corresponding to 100 plates,⁵⁵ the publishers wrote that they hoped to have the score published by the autumn.⁵⁶ But it was not to be. From a letter of 4th November 1918 about the title of the work from Wilhelm Hansen to Carl Nielsen, who was at this time in Gothenburg deputizing for the conductor Wilhelm Stenhammar at the Gothenburg Orchestra Society, it is evident that the work has not yet appeared.⁵⁷ Exactly when the score was printed is not clear from the available sources, but it was printed with the copyright year 1919.

The parts were not engraved, but autographed, and the originals, according to a letter from the publisher to Carl Nielsen, were sent to Germany on 26th July 1918:

“Permit us to inform you that we have today sent the parts for the violin concerto to the printers in Germany. The parts are normally autographed, proof-read and printed in Germany without us receiving proofs of them. Sending proofs to us is difficult to do, since the ink with which they autograph does not last that long. The parts are, according to what we understood from our last conversation, so accurate that they do not need to be compared with the score.”⁵⁸

That no proofs were read of the parts against the score is further evident from the following letter from Wilhelm Hansen, dated 15th August 1918:

“The printers in Germany, who are at present dealing with the autographing of the parts for your violin concerto, have asked us whether there is a printed orchestral score against which they can have the proofs of the parts read. We have today written to the printers that a proofed impression of the orchestral score can be sent off within about one month, but that the composer has in any case informed us that the parts are in such conformity with the score that the parts can safely be read in Leipzig.”⁵⁹

54 Wilhelm Hansen, Engraver’s Book, 15700-17551, deposited at the Royal Library.

55 Cf. letter from the publisher to Carl Nielsen of 19.7.1918 (DK-Kk, Wilhelm Hansen Arkiv, letter package 1916-1918, A-Ø).

56 DK-Kk, Wilhelm Hansen Arkiv, letter package 1916-1918, A-Ø.

57 *Ibid.*

58 *Ibid.*

59 *Ibid.*

17. juli 1918 blev partituret indført med pladennummer “16967” i Wilhelm Hansens stikkerbog,⁵⁴ og to dage senere, efter en ny inddeling af partituret svarende til 100 plader⁵⁵ skrev forlaget, at man håbede at have partituret trykt til efteråret.⁵⁶ Det gik dog ikke således. Af et brev af 4. november 1918 vedrørende værkets titel fra Wilhelm Hansen til Carl Nielsen, som på dette tidspunkt befandt sig i Göteborg som vikar for dirigent Wilhelm Stenhammar ved Göteborgs Orkesterforening, fremgår det, at værket endnu ikke er udkommet.⁵⁷ Præcis hvornår partituret blev trykt, kan ikke dokumenteres ud fra de forhåndenværende kilder, men det er trykt med copyrightåret 1919.

Stemmerne blev ikke stukket, men autograferet, og forlæggene blev ifølge brev fra forlaget til Carl Nielsen sendt til Tyskland 26. juli 1918:

“Vi tillader os herved at meddele Dem at vi idag har sendt Stemmene til Violin Koncerten til Trykkeriet i Tyskland. Stemmerne bliver sædvanligvis baade autograferede, korrekturlæst og trykt i Tyskland, uden at vi modtager Korrektur derpaa. At sende Korrektur til os lader sig daarligt gøre, da det Blæk der autograferes med ikke kan holde sig saa længe. Stemmerne er jo, efter hvad vi forstod af vor sidste Samtale, saa nøjagtige at de ikke behøver at sammenlignes med Partituret.”⁵⁸

At der ikke er læst korrektur på stemmerne efter partituret, fremgår yderligere af følgende brev fra Wilhelm Hansen, dateret 15. august 1918:

“Trykkeriet i Tyskland, som i Øjeblikket befatter sig med Autograferingen af Stemmerne til Deres Violinkoncert, forespørger os, om der findes et trykt Orkesterpartitur, hvorefter man kan lade Korrekturen paa Stemmerne læse. Vi har i dag tilskrevet Trykkeriet, at et læst Korrekturafttryk af Orkesterpartituret kan afsendes i Løbet af ca. 1 Maaned, men at Komponisten forøvrigt har meddelt os, at Stemmerne er i saa nøje Overenstemmelse med Partituret, at Stemmerne kan godt læses i Leipzig.”⁵⁹

54 Wilhelm Hansen, Stikkerbog, 15700-17551, deponeret på Det Kongelige Bibliotek.

55 Jf. brev fra forlaget til Carl Nielsen af 19.7.1918 (DK-Kk, Wilhelm Hansen Arkiv, brevpakke 1916- 1918, A-Ø).

56 DK-Kk, Wilhelm Hansen Arkiv, brevpakke 1916-1918, A-Ø.

57 *Ibid.*

58 *Ibid.*

59 *Ibid.*

Concurrently with the production of the parts, the edition for violin and piano was made ready.⁶⁰ Two days after the signing of the publication contract with Wilhelm Hansen, Carl Nielsen wrote in the above-mentioned letter of 29th June: “Dear Emil! I have already sent the solo part for the violin concerto. The piano part will soon be copied and sent off.”⁶¹ And on 18th July: “Dear Emil! Yesterday I sent the piano part for the violin concerto; as a parcel, it will not take too long, I hope.”⁶²

On the same day he wrote to the publisher:

“I hope for the best and am today sending the solo violin part and the piano part, reviewed and proofed with as much care as is possible for me, so the engravers need correct no errors on my account in the proofs.”⁶³

It does not appear from the correspondence among Carl Nielsen, Emil Telmányi and the publisher whether this concerns one or two manuscripts. Either Carl Nielsen sent a manuscript to both Emil Telmányi and to the publisher, or he sent one to the publisher and then informed Emil Telmányi.⁶⁴ At all events the manuscripts must be considered lost. It is noted in Wilhelm Hansen’s engraver’s book that the manuscripts for the piano part of the piano score and a separate solo part were delivered together with the full score on 17th July 1918. The datings in the letters and the engraver’s book give us no clear picture of how many manuscripts there were, and where they were. As in the full score, “copyright 1919” is specified in the parts and the piano score. The separate solo part in the piano score (**Fa**) and the violin part in the printed piano score (**F**) differ both from each other and from the part in the main source (**A**) in many important respects such as dynamics, articulation etc. and cannot be used to complement the solo part in the score approved by Carl Nielsen; at some points the differences are crucial and in some places even contradict the part in the score. This suggests that Carl Nielsen read proofs of the separate solo part without comparing it with either the full score or the piano score. In the present edition we therefore disregard the violin part for the piano score (**Fa**),

60 According to Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, p. 40 the piano arrangement was made by Henrik Knudsen.

61 DK-Kk, CNS, C II, 10.

62 *Ibid.*

63 DK-Kk, Wilhelm Hansen Arkiv, letter package 1912-1935, K-R.

64 Emil Telmányi himself writes that in May 1918 he received a copy of the solo part, and two weeks later a copy of the piano part, cf. Emil Telmányi, *Vejledning til Indstudering og Fortolkning af Carl Nielsens Violinværker og Kvintet for Strygere*, Copenhagen, Wilhelm Hansen Edition No. 4401, p. 11.

Samtidig med produktionen af stemmerne blev udgaven for violin og klaver gjort klar.⁶⁰ To dage efter indgåelsen af forlagsaftalen med Wilhelm Hansen skrev Carl Nielsen i det tidligere nævnte brev af 29. juni: “Lieber Emil! Die Solostimme zum Concert habe ich schon abgesandt. Die Klavierstimme wird bald fertig kopiert und geschickt.”⁶¹ og den 18. juli: “Lieber Emil! Gestern habe ich die Klavierstimme für das Violinkonzert abgesandt, hoffentlich geht’s als Packete ziemlich [schnell].”⁶²

Samme dag skrev han til forlaget:

“Jeg haaber det bedste og sender nu idag Soloviolinstemmen og Klaverstemmen, gennemset og korrigeret med saa stor Omhu som det er mig muligt, saa Stikkerne ingen Fejl behøver at rette for min Skyld i Korrekturen.”⁶³

Det fremgår ikke af korrespondancen mellem Carl Nielsen, Emil Telmányi og forlaget, om der er tale om et eller to manuskripter. Enten har Carl Nielsen sendt et manuskript både til Emil Telmányi og til forlaget, eller også har han sendt ét til forlaget og derpå orienteret Emil Telmányi.⁶⁴ Under alle omstændigheder må manuskripterne anses for at være gået tabt. I Wilhelm Hansens stikkerbog er noteret, at manuskripterne til klaverpartiturets klaverstemme og separat solostemme er leveret samtidig med partituret den 17. juli 1918. Datoangivelserne i brevene og stikkerbogen giver et uklart billede af, hvor mange manuskripter der fandtes og hvor. Som i partituret er der i stemmer og klaverpartitur angivet “copyright 1919”. Den separate solostemme i klaverpartituret (**Fa**) og violinstemmen i det trykte klaverpartitur (**F**) afviger såvel fra hinanden som fra stemmen i hovedkilden (**A**) på mange væsentlige punkter såsom dynamik og artikulation m.m. og kan ikke komplettere solostemmen i det af Carl Nielsen godkendte partitur; nogle steder er afvigelserne af afgørende betydning og står endda visse steder i modsætning til stemmen i partituret. Dette tyder på, at Carl Nielsen har læst korrektur på den separate solostemme uden at sammenholde den med hverken partitur eller klaverpartitur. I nærværende udgave ses der derfor bort fra klaverpartiturets violinstemme (**Fa**), idet det

60 Iflg. Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 40 er klaverudtoget udarbejdet af Henrik Knudsen.

61 DK-Kk, CNS, C II, 10.

62 *Ibid.*

63 DK-Kk, Wilhelm Hansen Arkiv, brevpakke 1912-1935, K-R.

64 Emil Telmányi selv skriver, at han i maj 1918 modtog en afskrift af solostemmen, og to uger senere en afskrift af klaverstemmen, jf. Emil Telmányi, *Vejledning til Indstudering og Fortolkning af Carl Nielsens Violinværker og Kvintet for Strygere*, København, Wilhelm Hansen Edition No. 4401, s. 11.

but note that the variants in this violin part are of course given in the Editorial Emendations and Alternative Readings.

Despite Carl Nielsen's assurances of the weeding-out of printing errors in the piano score and of the conformity of the parts to the score, it is a fact that there were many errors, which the 1949 editions of the score, parts, piano score and solo part, published by Emil Telmányi, tried to remedy. Emil Telmányi corrected many of the printing errors of the first edition, but also left his own fingerprint on the publications. In the editions this is explicitly stated: "The markings and annotations given in () are by E. Telmányi and were approved by the composer". These markings and notes however make up only a small proportion of the changes. An examination shows that in his publications of 1949 Emil Telmányi further introduced several details from the draft which are neither in the fair copy nor in the first edition. In both Emil Telmányi's and Carl Nielsen's own copies of the set of parts for the first edition there are also many additions in Emil Telmányi's hand. Neither Emil Telmányi's changes in the edition from 1949 nor his additions in the set of parts for the first edition can be interpreted with certainty as the wishes of the composer, so in the present edition these additions and changes have been disregarded.

The preserved source material consists of the autograph sources: sketches, draft and fair copy. The last of these is the manuscript source for the printed edition of 1919. In addition to these there are manuscript string parts (duplicate parts) from the first performance, while the other parts must be considered lost after being used as the source for the autographed parts of the first edition. Of the set of parts for the first edition there are, as mentioned above, two private copies: Carl Nielsen's and Emil Telmányi's, both sets with additions by both Carl Nielsen and Emil Telmányi.

As the main source we have chosen the printed score of 1919, since this constitutes the last complete source approved by Carl Nielsen; in certain cases the fair copy and the draft have functioned as supplementary and corrective sources. Articulation and dynamics have posed the greatest problems in the editorial work, and these have been solved as far as possible by filling in the missing instructions on the basis of analogies within the main source itself. The draft and fair copy have provided pointers.

The editorial work has been done in close collaboration between the two editors. However, the final responsibility is distributed as follows:

Kirsten Flensborg Petersen: I bb. 1-170; II bb. 269-550

Elly Bruunshuus Petersen: I bb. 171-407; II bb. 1-268

The editors

skal bemærkes at denne violinstemmes varianter selvsagt er anført i Editorial Emendations and Alternative Readings.

Trods Carl Nielsens forsikringer om udlugningen af trykfejl i klaverpartituret og om stemmernes overensstemmelse med partituret, er det en kendsgerning, at der var mange fejl, som 1949-udgaverne af partitur, stemmer, klaverpartitur og solostemme, udgivet af Emil Telmányi, forsøgte at råde bod på. Emil Telmányi har rettet mange af førsteudgavens trykfejl, men han har også sat sit eget fingeraftryk på udgivelserne. I udgaverne anføres det udtrykkeligt: "De i () anførte Tegn og Noter er fra E. Telmányi og er godkendt af Komponisten". Disse tegn og noter udgør imidlertid kun en lille del af ændringerne. En undersøgelse viser, at Emil Telmányi i sine udgivelser fra 1949 yderligere har indført adskillige detaljer fra kladden, som hverken findes i renskriften eller førsteudgaven. Også i både Emil Telmányis og Carl Nielsens håndeksemplarer af førsteudgavens stemmesæt er der mange tilføjelser med Emil Telmányis hånd. Hverken Emil Telmányis ændringer i udgaven fra 1949 eller hans tilføjelser i førsteudgavens stemmesæt kan med sikkerhed fortolkes som komponistens vilje, hvorfor der i nærværende udgave ses bort fra disse tilføjelser og ændringer.

Det overleverede kildemateriale består af de autografe kilder: skitser, kladde og renskrift; sidstnævnte som trykforlæg til den trykte udgave fra 1919. Endvidere foreligger der håndskrevne strygerstemmer (doubletstemmer) fra uropførelsen, mens de øvrige stemmer må anses for at være gået tabt efter at være blevet brugt som forlæg for den første udgaves autograferede stemmer. Af førsteudgavens stemmesæt findes som nævnt to håndeksemplarer: Carl Nielsens og Emil Telmányis, begge sæt med tilføjelser af både Carl Nielsen og Emil Telmányi.

Som hovedkilde er valgt det trykte partitur fra 1919, idet dette udgør den seneste komplette kilde godkendt af Carl Nielsen; renskriften og kladden har i visse tilfælde fungeret som supplerende og korrigerende instans. Artikulation og dynamik har udgjort de største problemer i revisionsarbejdet, og de er løst ved såvidt muligt at komplettere på basis af analogislutninger på hovedkildens egne præmisser. Kladde og renskrift har været vejvisere.

Udgivelsesarbejdet er udført i tæt samarbejde mellem de to udgivere. Imidlertid er det endelige ansvar fordelt som følger:

Kirsten Flensborg Petersen: I t. 1-170, II t. 269-550

Elly Bruunshuus Petersen: I t. 171-407, II t. 1-268

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