

Q U I N T E T F O R F L U T E , O B O E ,  
C L A R I N E T , F R E N C H H O R N , A N D  
B A S S O O N , O P U S 4 3

Carl Nielsen had hardly put the double lines at the end of the last bar of his Fifth Symphony<sup>125</sup> before he plunged into a new composition: a quintet for flute, oboe, clarinet, French horn and bassoon. For three months from 1st February 1922 he undertook to be guest conductor at the Gothenburg Orchestral Society alongside his work in the Music Society, and there was also time for a guest performance in Bremen;<sup>126</sup> in May he resumed the work on the publication of the songbook *Folkehøjskolens Melodibog*.<sup>127</sup> At the end of May these tasks resulted in over-exertion which led to an attack of angina pectoris. Carl Nielsen had to spend the summer at Damgaard to recover in an atmosphere of calm and quiet, and to pass the time he learned to knit. However, he was not wholly inactive in musical terms, since in collaboration with Emil Telmányi he carried out a thorough revision of *Masquerade*,<sup>128</sup> and in August he composed a cantata, *Homage to Holberg*.<sup>129</sup>

Even before his departure for Gothenburg he had started on the quintet.<sup>130</sup> In Gothenburg he lived with husband and wife Herman and Lisa Mannheimer,<sup>131</sup> and this was where the remainder of the quintet was written. At the end of March the first movement was finished,<sup>132</sup> and within a month the second and third movements were completed. Although the work caused him problems, it was quickly dispatched, as can be seen from the following letter to his wife Anne Marie:

125 Carl Nielsen's ink fair copy is end-dated 15.1.1922, and the symphony was played for the first time on 24.1.1922 at *Musikforeningen* in Copenhagen.

126 Concert in Bremen, 14.3.1922.

127 Published by Wilhelm Hansens Musikforlag in 1922 (Wilhelm Hansen Edition no. 1985).

128 The Opera in Antwerp had approached Carl Nielsen with a view to a performance; however, it never materialized. Cf. Peter Hauge, "Pigen med den skæve ryg", *Fund og Forskning*, 1999, Vol. 38, pp. 301-306.

129 Performed 26.9 and 3.10.1922 at the Royal Theatre, to mark the bicentenary of the performance of the first of Ludvig Holberg's comedies.

130 Cf. letter of 2.3.1922 to Anne Marie Carl-Nielsen; cf. Torben Schousboe, *op.cit.*, p. 449.

131 Herman Mannheimer (1867-1942), Swedish bank director, treasurer of the Gothenburg Orchestral Society 1905-1935 and chairman of the board of trustees 1922-1935.

132 The first movement in the draft (Source **B**) is end-dated 25.3.1922.

K V I N T E T F O R F L Ø J T E , O B O ,  
K L A R I N E T , H O R N O G F A G O T ,  
O P U S 4 3

Carl Nielsen havde næppe sat dobbeltstregerne i sidste takt af sin femte symfoni,<sup>125</sup> før han kastede sig over en ny komposition: en kvintet for fløjte, obo, klarinet, horn og fagot. Fra 1. februar 1922 og tre måneder frem påtog han sig at være gæstedirigent i Göteborg Orkesterforening sideløbende med sit arbejde i Musikforeningen, og en gæsteoptræden i Bremen blev der også tid til;<sup>126</sup> i maj genoptog han arbejdet med udgivelsen af *Folkehøjskolens Melodibog*.<sup>127</sup> I slutningen af maj resulterede disse opgaver i overanstrengelse, som medførte et anfald af angina pectoris. Sommeren måtte Carl Nielsen tilbringe på Damgaard for i fred og ro at komme til hægterne, og som tidsfordriv lærte han sig at strikke. Helt uvirksom i musikalsk henseende var han dog ikke, idet han i samarbejde med Emil Telmányi foretog en gennemgribende revision af *Maskarade*,<sup>128</sup> og i august komponerede han en kantate, *Hyldest til Holberg*.<sup>129</sup>

Allerede inden sin afrejse til Göteborg var han begyndt på kvintetten.<sup>130</sup> I Göteborg boede han hos ægteparret Herman og Lisa Mannheimer,<sup>131</sup> og her blev resten af kvintetten til. I slutningen af marts måned blev første sats færdig,<sup>132</sup> og i løbet af den næste lille måned blev anden og tredje sats afsluttet. Selv om arbejdet gav ham problemer, kom det hurtigt fra hånden, hvilket ses af følgende brev til hustruen Anne Marie:

125 Carl Nielsens blækrenskrift er slutdateret 15.1.1922, og symfonien blev uropført 24.1.1922 i Musikforeningen i København.

126 Koncert i Bremen 14.3.1922.

127 Udgivet på Wilhelm Hansens Musikforlag 1922 (Wilhelm Hansen Edition no. 1985).

128 Operaen i Antwerpen havde rettet henvendelse til Carl Nielsen med henblik på en opførelse; den blev imidlertid aldrig til noget. Jf. Peter Hauge, 'Pigen med den skæve ryg', *Fund og Forskning*, 1999, bd. 38, s. 301-306.

129 Opførtes 26.9. og 3.10.1922 på Det Kongelige Teater i anledning af 200-årsdagen for opførelsen af den første af Ludvig Holbergs komedier.

130 Jf. brev af 2.3.1922 til Anne Marie Carl-Nielsen; jf. Torben Schousboe, *op.cit.*, s. 449.

131 Herman Mannheimer (1867-1942), svensk bankdirektør, kasserer i Göteborgs Orkesterforening 1905-1935 og formand for bestyrelsen 1922-1935.

132 Første sats i kladden (kilde **B**) slutdateret 25.3.1922.

“I’ve been working very hard at my new quintet and indeed in a few days it will be all finished, since it amuses me greatly. It’s strange that people praise you for what you can’t help doing, and what is into the bargain a pleasure for you”.<sup>133</sup>

And from a letter to Vera Michaelsen:<sup>134</sup>

“I have been very preoccupied with a large, new, difficult composition that I have finished. The externals are very modest (quintet for five winds) but the technicalities are for that very reason all the more difficult and this has spurred me on in a special [way?].”<sup>135</sup>

The third movement consists of a theme with variations. For the theme Carl Nielsen chose his own melody for the hymn “My Jesus, let my heart receive” (Min Jesus, lad mit Hjerte faa). It comes from the period 1912-1916, when Carl Nielsen set several hymn texts to music; they were published in 1919 in the collection *Hymns and Spiritual Songs* (Salmer og Aandelige Sange).

The quintet was finished on 24th April,<sup>136</sup> and a week later on 30th April it was performed at a private concert at the Mannheimers.<sup>137</sup> According to Torben Meyer, Carl Nielsen was inspired to compose the wind quintet by hearing the Copenhagen Wind Quintet (the flautist Paul Hagemann, the oboist Svend C. Felumb, the clarinettist Aage Oxenvad, the hornist Hans Sørensen and the bassoonist Knud Lassen) playing a piece by W.A. Mozart at the home of Christian Christiansen.<sup>138</sup>

Carl Nielsen wrote his wind quintet for these musicians, and in that connection Torben Meyer quotes Carl Nielsen’s remark to the hornist Hans Sørensen about the horn variation in the

“Jeg har arbejdet meget stærkt paa min nye Kvintet og om et Par Dage er den minsandten helt færdig, da det morer mig meget. Det er underligt at Mennesker roser En for det, man ikke kan lade være at gøre og som ovenikøbet er en Fornøjelse for en selv.”<sup>133</sup>

Samme tone anslås i et brev til Vera Michaelsen:<sup>134</sup>

“Jeg har været meget optaget af en i Omfang stor ny og vanskelig Komposition som jeg har færdig. Det ydre Apparat er meget beskedent (Kvintet for 5 Blæsere) men det tekniske er netop derfor saa meget vanskeligere og dette har inciteret mig paa en egen [måde?].”<sup>135</sup>

Tredje sats består af tema med variationer. Til tema valgte Carl Nielsen sin egen melodi til salmen “Min Jesus, lad mit Hjerte faa”. Den stammer fra perioden 1912-1916, hvor Carl Nielsen satte musik til adskillige salmer, der efterfølgende blev udgivet 1919 i samlingen *Salmer og Aandelige Sange*.

Kvintetten blev færdig den 24. april,<sup>136</sup> og en uge senere den 30. april blev den opført ved en privat koncert hos Mannheimers.<sup>137</sup> Ifølge Torben Meyer blev Carl Nielsen inspireret til at komponere blæserkvintetten ved at høre Københavns Blæserkvintet (fløjtenisten Paul Hagemann, oboisten Svend Chr. Felumb, klarinettisten Aage Oxenvad, hornisten Hans Sørensen og fagottisten Knud Lassen) spille et stykke af W.A. Mozart hjemme hos Christian Christiansen.<sup>138</sup> Carl Nielsen skrev sin blæserkvintet til disse musikere, og Torben Meyer bringer i den forbindelse Carl Niensens bemærkning til horni-

133 Letter of 16.4.1922; cf. Torben Schousboe, *op. cit.*, p. 451.

134 Vera Michaelsen (1893-1974) and her husband Carl Johan Michaelsen (1855-1963) were close friends of Carl Nielsen.

135 Letter of 20.4.1922 (DK-Kk, CNA, I.A.c.).

136 Cf. letter of 24.4.1922 to Anne Marie (DK-Kk, CNA, II.A.a.1).

137 Cf. addition on the first music page in the draft (Source **B**): “First performed on Sunday 30/4/1922 on my birthday.” Carl Nielsen later presented the Mannheimer family with the rough draft of the quintet. When it was borrowed in connection with a recording in 1954, it turned out to be incomplete, and the remaining pages were made available by Irmelin Eggert Møller. In 1965 the complete draft was transferred to the Royal Library. This is evident from a letter of 30.12.1965 from Valdemar Wolsing to Sven Lunn, then the head of the Library’s Music Department (DK-Kk, CNS, CII 10).

138 Danish pianist (1884-1955). The piece was probably W.A. Mozart, *Quintet* for piano, oboe, clarinet, bassoon and French horn, K. 452. Torben Meyer erroneously describes the work as a concerto.

133 Brev af 16.4.1922; jf. Torben Scousboe, *op. cit.*, s. 451.

134 Vera Michaelsen (1893-1974) og hendes mand Carl Johan Michaelsen (1855-1963) var nære venner af Carl Nielsen.

135 Brev af 20.4.1922 (DK-Kk, CNA, I.A.c.).

136 Jf. brev af 24.4.1922 til Anne Marie (DK-Kk, CNA, II.A.a.1).

137 Jf. tilføjelse på første nodeside i kladden (kilde **B**): “Uroppførdes d 30/4 1922 Søndag på min fødselsdag.” Carl Nielsen forærede siden familien Mannheimer kladden til kvintetten. Da man i forbindelse med en pladeindspilning i 1954 lånte den af Lisa Mannheimer, viste den sig at være inkomplet, og de resterende sider blev stillet til rådighed af Irmelin Eggert Møller. I 1965 blev den komplette kladder overdraget til Det Kongelige Bibliotek. Dette fremgår af brev af 30.12.1965 fra Valdemar Wolsing til daværende leder af bibliotekets musikafdeling, Sven Lunn (DK-Kk, CNS, CII 10).

138 Pianist (1884-1955). Der er sandsynligvis tale om W.A. Mozart, *Quintet* for klaver, obo, klarinet, fagot og horn, K. 452. Torben Meyer omtaler fejlagtigt værket som en koncert.

third movement: "I imagined you sort of standing on a hill blowing so people can hear it in every nook and cranny and be delighted by it".<sup>139</sup> Accordingly Carl Nielsen added below the horn part in the draft: "Without great naive abandonment to the mood of nature it will not work".<sup>140</sup>

Torben Meyer further relates that at a concert Carl Nielsen became so enthusiastic about the cor anglais when he heard Svend C. Felumb behind the scenes practicing a solo from Berlioz' *Symphonie fantastique*,<sup>141</sup> that the very same night, after the concert, he phoned Felumb to ask whether one could change instruments in the middle of a movement.<sup>142</sup> After being told one could, he is said to have immediately composed the prelude to the third movement.

In an undated letter Carl Nielsen sent a programme note to Emil Holm with a straightforward description of the content of the work:

"The quintet for winds is one of the composer's last works, in which he has attempted to render the characters of the various instruments. At one moment they are all talking at once, at another they are quite alone. The work consists of three movements: a) Allegro, b) Minuet and c) Prelude – Theme with Variations. The theme for these variations is the melody for one of C.N.'s spiritual songs, which has here been made the basis of a set of variations, now merry and quirky, now elegiac and serious, ending with the theme in all its simplicity and very quietly expressed."<sup>143</sup>

Carl Nielsen's friend and colleague at the Royal Academy of Music, Rudolph Simonsen, had the opportunity to read the score before the first public performance,<sup>144</sup> and in a letter of 1st September 1922 to the composer he pays unreserved tribute to the work, writing among other things:

"After coming home I went up to see you the other day to find out how you were; fortunately I got good news, everything is going so much better. At the same time I could not resist investigating to see whether the leather case with the quintet

sten Hans Sørensen vedrørende hornvariationen i tredje sats: "Jeg har tænkt mig dig saadan staaende paa en Høj og blæse, saa man kan høre det i hver en Afkrog og fryde sig derover."<sup>139</sup> I overensstemmelse hermed har Carl Nielsen under hornstemmen i kladden tilføjet: "Uden stor naiv Hengivelse i Naturstemning nytter det ikke."<sup>140</sup>

Endvidere fortæller Torben Meyer, at Carl Nielsen ved en koncert blev så begejstret for engelskhornet ved at høre Svend Chr. Felumb øve sig bag scenen på en solo fra Berlioz, *Symphonie fantastique*,<sup>141</sup> at han samme nat, efter koncerten, ringede til Felumb for at spørge, om man kunne skifte instrument i løbet af en sats.<sup>142</sup> Efter et bekræftende svar skulle han straks have komponeret præludiet i tredje sats.

I et udateret brev sendte Carl Nielsen en programnote til Emil Holm med en nøgtern beskrivelse af værkets indhold:

"Kvintetten for Blæsere er et af Komponistens sidste Arbejder, hvori han har forsøgt at give de forskellige Instrumenters Karakter. Snart snakker de i Munden paa hverandre, snart helt alene. Værket bestaar af 3 Satser: a) Allegro, b) Menuet og c) Præludium – Tema med Variationer. Temaet til disse Variationer er Melodien til en af C. N.s aandelige Sange, som her er lagt til Grund for en Række, snart muntre og barokke, snart elegiske og alvorlige Variationer, der tilsidst ender med Temaet i al sin Enkelhed og ganske stilfærdigt i Udtrykket."<sup>143</sup>

Carl Niensens ven og kollega på musikonservatoriet Rudolph Simonsen<sup>144</sup> fik lejlighed til at læse partituret igennem før første offentlige opførelse, og i et brev af 1. september 1922 til komponisten hylder han dette værk uden forbehold; han skriver bl.a.:

"Efter min Hjemkomst var jeg forleden oppe hos Dem for at høre hvordan De har det; heldigvis fik jeg gode Efterretninger, alt gaar jo saa langt bedre. Samtidigt kunde jeg ikke modstaa at undersøge, om den før Ferien omtalte Lædermappe med

139 Torben Meyer & Frede Schandorf Petersen, *op.cit.*, vol. 2, pp. 214-219.

140 Draft (Source B) p. 16.

141 Carl Nielsen conducted Berlioz, *Symphonie fantastique* at Musikforeningen on 28.3.1922 (DK-Kk, Musikforeningens Arkiv).

142 Cf. Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 2, pp. 214-215.

143 John Fellow, *op.cit.*, p. 634. See also note 62 above.

144 Danish piano teacher and composer (1889-1947).

139 Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2 s. 214-219.

140 Kladde (kilde B) s. 16.

141 Carl Nielsen dirigerede Berlioz, *Symphonie fantastique* i Musikforeningen 28.3.1922 (DK-Kk, Musikforeningens Arkiv).

142 Jf. Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 214-215.

143 John Fellow, *op. cit.*, s. 634. Se også ovenfor note 62.

144 Klaverpædagog og komponist (1889-1947).

mentioned before the holiday was still there: and yes, it was. I must immediately thank you for the pleasure this wonderful work has given me, and cordially congratulate you on this new victory! It is from first to last Carl Nielsen, yet adds something one does not expect. That side of your personality is more rarely shown.

The mastery with which you juggle the best-loved themes is incredible; the old serenade mood from the Haydn-Mozart time rings out again with new originality. It is true music! How fine the first piece is! And how delightfully the minuet and trio contrast! How few resources and how great an effect! Quite magnificent, like a faraway thundercloud on a beautiful spring day, is the effect of the prelude with the cor anglais; this keeps the two A major movements distinct. The variations are perhaps the acme of it all. How fond I am of them! Also of the monophonic ones. The one for bassoon alone is superb 'monophonic counterpoint'! And the amusing one for clarinet and bassoon. And the canon, where French horn and bassoon lie still [on] e a.<sup>145</sup> But why go into detail? The effect of the theme at the end in 4/4 is of great breadth and power. Without having any understanding of winds, I am sure that it must also sound excellent; a poor literature has suddenly been enriched; all five instruments have been coddled. That 'Ny Musik' gets it for the first performance is a feast for the society, and the five winds will be able to play the piece so it is unlikely that others will be able to follow them."<sup>146</sup>

On 9th October 1922 the wind quintet was given its first public performance in the smaller hall of the Odd Fellow Palæ at the first concert of the society New Music (Ny Musik),<sup>147</sup> and it was performed by the above-mentioned musicians. The reviews in the papers agree with Rudolph Simonsen's admiring attitude to the work; for example *Berlingske Tidende* wrote:

"Italian music has had great importance for Carl Nielsen – but with both classical and modern features he is entirely himself [...] the quintet was Carl Nielsen from first to last – full of manly seriousness, rhythmic grace, fertile humour [...] The weightiest part was the concluding theme with variations. The

145 Third movement, Var. 8.

146 DK-Kk, CNA, I.A.b. The letter is a reply to Carl Nielsen's letter of 29.6.1922 to Rudolph Simonsen, printed in Irmelin Eggert Møller and Torben Meyer, *op.cit.*, p. 217.

147 The programme also featured Francis Poulenc, Sonata for two clarinets; Maurice Ravel, "Introduction and Allegro" for harp with accompaniment of flute, clarinet and string quartet; and G.F. Malipiero, *Rispetti e Strambotti*, string quartet in one movement (DK-Kk, Småstrykssamlingen, Musikforeninger).

Kvintetten endnu var der: jo, det var den. Jeg maa da straks takke Dem for den Nydelse, dette herlige Værk har beredt mig, og hjerteligt ønske Dem til Lykke med denne nye Sejr! Det er fra først til sidst Carl Nielsen, men bringer dog noget, man ikke venter. Den Side af Deres Personlighed kommer sjældnere frem.

Utroligt er det Mesterskab, hvormed De tumler med de allerkæreste Themaer; den gamle Serenadestemning fra Haydn-Mozarts Tid klinger atter i ny Originalitet. Det er rigtig Musik! Hvor fint er det første Stykke! Og hvor bedaarende kontrasterer Menuet og Trio! Hvor faa Midler, og hvor stor Virkning! Helt storslaaet, som en fjern Tordensky en skøn Foraarsdag, virker Præludiet med det engelske Horn; derved skilles de 2 A Dur-Satser ad. Variationerne er maaske Top-punktet. Hvor jeg holder af dem! ogsaa af de enstemmige. Den for Fagot alene er ypperligt 'enstemmigt Kontrapunkt!' Og den morsomme for Klarinet og Fagot. Og Kanonen, hvor Horn og Fagot ligger stille [på] e a.<sup>145</sup> Men hvorfor gaa i Detailler? Temaet virker tilsidst i 4/4 med stor Bredde og Magt. Uden at have Forstand paa Blæsere er jeg sikker paa, at den desuden maa klinge fortræffeligt; en fattig Literatur er blevet pludselig beriget; alle 5 Instrumenter er der kælet for. At 'ny Musik' faar den til 1ste Opførelse er en Fest for Foreningen, og de 5 Blæsere vil kunne spille Stykket, saa næppe andre gør dem det efter."<sup>146</sup>

Den 9. oktober 1922 fik blæserkvintetten sin første offentlige opførelse i Odd Fellow Palæets mindre sal ved den første koncert i foreningen Ny Musik,<sup>147</sup> og den opførtes af de tidligere nævnte musikere. Anmeldelserne i bladene tilslutter sig Rudolph Simonsens beundrende holdning til værket; således skriver *Berlingske Tidende*:

"Italiensk Musik har haft sin store Betydning for Carl Nielsen – men han er med baade klassiske og moderne Træk helt sig selv. [...] Kvintetten var Carl Nielsen fra først til sidst – fuld af mandig Alvor, rytmisk Ynde, frodigt Lune. [...] Vægtigst var det afsluttende Tema med Variationer. Temaet viste sig at være Carl

145 Tredje sats, Var. 8.

146 DK-Kk, CNA, I.A.b. Brevet er et svar på Carl Niensens brev af 29.6.1922 til Rudolph Simonsen, gengivet i Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 217.

147 På programmet stod yderligere Francis Poulenc, Sonata for 2 Clarinetter, Maurice Ravel, Introduktion og Allegro for Harpe med Akkompagnement af Fløjte, Klarinet og Strygekvartet samt G.Fr. Malipiero, *Rispetti e Strambotti*, Strygekvartet i en Sats (DK-Kk, Småstrykssamlingen, Musikforeninger).

theme turned out to be Carl Nielsen's beautiful melody for the hymn 'My Jesus, let my heart receive' (from 'Halvthundrede Salmer') – only one line of music, but the longing and devotion of a mind are released in these few bars. The five instruments of the wind quintet were exploited in an extraordinarily characteristic way. True, one was quickly carried away from the chorale mood of the theme; but almost every variation was a pearl [...] The members of the Wind Quintet gave the new work an excellent performance and were rewarded with the warmest applause, which was in the end directed to the composer, who was present."<sup>148</sup>

The Nielsenesque aspect was also emphasized by Gustav Hetsch in *Nationaltidende*, although the reviewer showed at the end that his expectations had not quite been fulfilled:

"He exploits the artistic capacity of these instruments boldly and mercilessly. With respect to both the character of the themes and their thorough, logical development, he stands on the ground of the tradition; but at the same time he wallows in the details quite as the spirit takes him [...] it was a disappointment that the piece, which was of course full of ingenious, clever technical work, did not culminate in a fugue; that would have increased the impression of its importance."<sup>149</sup>

Carl Nielsen's wind quintet was already a very frequently-played work in the composer's lifetime; abroad it was played at among other events the International Music Week in Berlin on 29th March 1923.<sup>150</sup> "My Jesus, let my heart receive" was the first hymn sung at his funeral on 9th October 1931, and the theme with the designation *Andantino festivo* at the end of the third movement was played by the Wind Quintet of the Royal Orchestra as the coffin was lowered into the grave.<sup>151</sup>

The surviving source material consists of the autograph sources – ink fair copy, pencil draft and parts (both autograph and copies). In 1923 the score and parts were published by Wilhelm Hansens Musikforlag with the fair copy and the parts as the printing manuscript.

148 *Berlingske Tidende*, 10.10.1922.

149 *Nationaltidende*, 10.10.1922.

150 According to the programmes it was the same musicians – with the exception of Paul Hagemann, who was replaced by Holger Gilbert Jespersen – who performed the quintet throughout Carl Nielsen's life (*DK-Kk*, Småtrykssamlingen).

151 Torben Schousboe, *op. cit.*, p. 628.

Nielsens skønne Melodi til Salmen: 'Min Jesus, lad mit Hjerte faa' (fra 'Halvthundrede Salmer') – kun een eneste Nodelinie, men et Sinds Længsel og Hengivenhed er udløst i disse faa Takter. Overordentlig karakteristisk var Blæserkvintettens fem Instrumenter udnyttet. Ganske vist førtes man hurtigt bort fra Temaets Korallstemning. Men næsten hver Variation var en Perle. [...] Blæserkvintetten's Medlemmer gav det nye Arbejde en fortræffelig Udførelse og lønnes med det varmeste Bifald, der tilsidst rettedes til den tilstedeværende Komponist."<sup>148</sup>

Det Niensenske fremhæves også af Gustav Hetsch i *Nationaltidende*, selvom anmelderen til slut viser, at hans forventninger ikke helt var blevet opfyldt:

"Han udnytter disse Instrumenters kunstneriske Ydeevne dristigt og ubarmhjertigt. Baade m.H.t. Temaernes Karakter og deres grundige, logiske Udarbejdelse, staar han paa Traditionens Grund, men samtidig boltrer han sig i Enkelthederne ganske efter sit eget Hovede. [...] En Skuffelse var det, at Værket, der selvfølgelig var fuldt af sindrigt og klogt tematisk Arbejde ikke kulminerede i en Fuga; det vilde have forøget Indtrykket af dets Vægtighed."<sup>149</sup>

Carl Nielsens blæserkvintet blev et meget ofte spillet værk allerede i komponistens levetid; i udlandet blev det blandt andet spillet ved Den Internationale Musikuge i Berlin 29. marts 1923.<sup>150</sup> "Min Jesus, lad mit hjerte få" var første salme ved hans begravelse 9. oktober 1931, og temaet med betegnelsen *Andantino festivo* i slutningen af tredje sats blev spillet af Det Kongelige Kapels Blæserkvintet, mens kisten sænkedes i graven.<sup>151</sup>

Det overleverede kildemateriale består af de autografe kilder blækrenskrift, blyantskladde og stemmer (visse af stemmerne dog i afskrift). I 1923 udkom partitur og stemmer på Wilhelm Hansens Musikforlag med renskriften og de nævnte stemmer som trykforlæg.

148 *Berlingske Tidende*, 10.10.1922.

149 *Nationaltidende*, 10.10.1922.

150 Jf. programmerne var det – med undtagelse af Paul Hagemann, som afløstes af Holger Gilbert Jespersen – de samme musikere, som opførte kvintetten i hele Carl Nielsens levetid. (*DK-Kk*, Småtrykssamlingen).

151 Torben Schousboe, *op. cit.*, s. 628.

It is evident from the correspondence between Carl Nielsen and Wilhelm Hansen that the composer read proofs of both the parts and the score, since the publisher sent the proofs to him in Berlin, where he was staying in connection with the above-mentioned International Music Week.<sup>152</sup> The dedication to the musicians, which is not found in the autograph sources, was something Carl Nielsen asked Wilhelm Hansen in a letter to add to the title page “or wherever it can be placed”.<sup>153</sup>

The greatest problem in editing this work has been the handling of the two equally good sources, which exhibit a number of contradictions – mostly in the dynamics: the printed score and the printed parts, both approved by Carl Nielsen at the same time. The importance of the parts is further rendered problematical by the fact that the originals of the parts for clarinet, French horn and bassoon in the second movement were written out by Carl Nielsen himself. However, the printed score has been selected as the main source, since it represents the last complete version approved by Carl Nielsen. The parts have been used in editing where they have been able to compensate for obvious errors and deficiencies in the score, while the draft has been consulted in cases of doubt. All variants in printed and manuscript parts have been included in the list of editorial emendations and alternative readings.

*Elly Bruunshuus Petersen*

Det fremgår af korrespondancen mellem Carl Nielsen og Wilhelm Hansen, at komponisten læste korrektur på både stemmer og partitur, idet forlaget sendte korrekturen til ham i Berlin, hvor han opholdt sig i forbindelse med den tidligere omtalte Internationale Musikuge.<sup>152</sup> Dedikationen til musikerne, som ikke findes i de autografe kilder, bad Carl Nielsen i et brev Wilhelm Hansen om at tilføje på titelbladet “eller hvor det kan anbringes”.<sup>153</sup>

Det største problem ved revisionen af dette værk har været håndteringen af to ligeværdige kilder, som indeholder en række modsigelser – mest af dynamisk art: det trykte partitur og de trykte stemmer, begge godkendt af Carl Nielsen på samme tidspunkt. Stemmernes status problematiseres yderligere af, at forlægget til klarinet, horn- og fagotstemmen i anden sats er skrevet af Carl Nielsen selv. Det trykte partitur er dog valgt til hovedkilde, idet det repræsenterer den af Carl Nielsen senest godkendte komplette version. Stemmerne er inddraget i revisionen, hvor de har kunnet komplettere åbenlyse fejl og mangler i partituret, mens kladden har været konsulteret i tvivlstilfælde. Samtlige varianter i trykte og håndskrevne stemmer er medtaget i revisions- og variantfortegnelsen.

*Elly Bruunshuus Petersen*

152 Brev af 31.3.1923 fra Wilhelm Hansen til Carl Nielsen (DK-Kk, Wilhelm Hansen Arkiv, 62, N-G, 1923).

153 Brev af 4.2.1923 (DK-Kk, Wilhelm Hansen Arkiv, korrespondance 1912-1935, K-R). I den første trykte udgave (kilde **A**) blev dedikationen trykt på bagsiden af titelbladet.

152 Letter of 31.3.1923 from Wilhelm Hansen to Carl Nielsen (DK-Kk, Wilhelm Hansen Arkiv, 62, N-G, 1923).

153 Letter of 4.2.1923 (DK-Kk, Wilhelm Hansen Arkiv, correspondence 1912-1935, K-R). In the first printed edition (Source **A**) the dedication was printed on the back of the title page.