

så att säga publicerat dem i ett slags andra upplaga och inte bara låtit trycka om dem i sin ursprungliga version.

Även om boken som helhet med hänsyn till dessa anmärkningar inte framstår som helt lyckad, så kvarstår dock det faktum att här finns en samlad, kvalificerad problematisering och analys av nordisk musik och av Norden som musikområde med dess förbindelser till Tyskland.

Greger Andersson

Laila Barkefors: *Gallret och stjärnan. Allan Petterssons väg genom Barfotasånger till Symfoni* (Skrifter från Musikvetenskapliga avdelningen, Musikhögskolan i Göteborg 40). Göteborg 1995. 440 s., ill., noder, ISBN 91-85974-34-X.

Allan Pettersson (1911-80) er en fascinerende skikkelse i svensk musikliv. Receptionen af hans værk udviser allerede en interessant historie: i Tyskland har en gedigen interesse således ført til storslåede opførelser og udgivelsesinitiativer i halvfemserne, hvorimod han vist er temmelig upåagtet i Danmark. I hjemlandet fik han i 1970'erne en delvis kultagtig status, lanceret som „proletarkomponisten“; men efter hans død har en bredere interesse snarere baseret sig på tre dokumentariske tv-programmer om det lidende og idealistiske menneske Pettersson end på hans musik. Hans store symfonier er – indrømmer denne anmelder også – ikke let tilgængelige. Med Laila Barkefors' dybdybende og indføjte studie er der imidlertid givet en nøgle til både værket og mennesket, som burde kunne åbne for en ny forståelse.

Barkefors' ærinde er at undersøge Petterssons *fortælle teknik*, dvs. den måde, hvorpå hans personlige livserfaringer og indre oplevelser gestaltes og klinger i værkerne. Det, at mange tilhørere i hans symfonier oplever at høre et *budskab*: om smerte og lidelse, men også lys og fortrøstning, førte hende gennem sin egen lytning frem til fornemmelsen af en indbygget, hemmelig kode i musikken. Den fandt hun – i Petterssons tidlige *Barfotasånger*, de ejendommelige stiloverskridende klaversange, som han skrev til egne tekster, og hvori en række af de smertelige erfaringer fra hans barndoms univers fandt udtryk. Disse melodier genfinder Barkefors som signaler i symfonierne, hvor de således danner et betydningsbærende bindeled mellem hans liv og kunst. Det biografiske spiller derfor også en langt mere uomgængelig og integreret rolle i

denne bog, end det er almindeligt. Og det er spændende stof: fra komponistens fattige barndom over studieårerne i Stockholm og Paris til hans kamp for anerkendelse i et musikliv, hvor han følte sig „udenfor“, og til den rolle han påtog sig som et talerør for samfundets udstøtte – i kunstnerens avancerede sprog vel at mærke.

Barkefors bruger som udgangspunkt Susanne Langers teorier om musikken som symbol, om sammenhængen mellem form og følelse. I øvrigt gør hun i sine overbevisende værkanalyser brug af stort set alle det musikvidenskabelige håndværks redskaber, motiv- og formanalyse såvel som hermeneutiske tolkninger. Det er en uhyre grundig og detaljemættet bog, men også en bog, man læser med fascination fra først til sidst. Den er på en gang spændende som en krimi, sobert musikvidenskabeligt håndværk og engageret fremstilling. Og selvom Barkefors' metode er udviklet i tilknytning til dette specielle projekt, må mange kunne lade sig inspirere af den.

Kirsten Sass Bak

Jack Lawson: *Carl Nielsen* (20th-Century Composers, ed. Norman Lebrecht). Phaidon Press, London 1997. 240 s., ill., ISBN 0-7148-3507-2, £ 14,99 / \$ 19,95.

David Fanning: *Nielsen: Symphony no. 5* (Cambridge Music Handbooks, ed. Julian Rushton). Cambridge University Press, Cambridge 1997. 127 s., noder, ISBN 0-521-44088-2 (hardback) / 0-521-44632-5 (paperback), £ 8,95.

The interest in Carl Nielsen and his works seems to be growing slowly and steadily. In 1994 the *Carl Nielsen Companion*, edited by Mina Miller with contributions by renowned scholars, was published. In '97 both Jack Lawson and David Fanning published studies entirely devoted to the Danish composer.

Lawson's book is the first full-length biography of Nielsen to appear in English and is therefore a welcome addition to the otherwise meagre studies on the composer. The initial impression of the book is good: the layout is attractive with good photos and the writing is fluent and easy to read. The ten chapters are formed by the major events in the composer's life and work, and on many points the book reveals good insight. The final section contains an epilogue, a so-called "classified" list of works, a selective bibliogra-

phy and discography. Throughout the study the author's great respect and admiration for Nielsen is obvious, though sometimes tending towards hagiography.

This minor problem is, however, overshadowed by a fundamental flaw which becomes more and more frustrating as one reads: it does not contain a single note and only very few references in the text indicate the source of information. Thus the serious music student or the scholar will find it difficult to use Lawson's book in the context of detailed study. On the other hand, the general reader interested in classical music will gain some insight into Nielsen. I find it a decided disadvantage when an author does not substantiate conclusions and views. Comparing the present book with other volumes in the series issued by the Phaidon Press, it is obvious that the absence of notes is a policy of the publishers. It is perhaps wrong to blame the author for this; rather, it is to the editor of the series to whom this imperfection should be addressed.

On a closer examination the text reveals many inconsistencies regarding facts and details. Lawson states (p. 185), for instance, that Nielsen's *Levende Musik* (1925) is a collection of essays on music theory; it would be more correct to say that these essays concern music aesthetics. In addition, much of the information on Nielsen's musical works is inexact, presumably due to the fact that the main secondary sources in Danish (Dolleris, *Carl Nielsen. En Musikografi* (1949) and Meyer and Schandorff, *Carl Nielsen. Kunstneren og Mennesket* (1947-8) e.g.) are somewhat inaccurate, imperceptive, and now out-of-date. Other details are not consistent and there are also many *non sequiturs*. Thus on p. 23 the author interestingly argues that Nielsen's parents emigrated to Chicago around 1881 but returned to spend their last years in Denmark. But did they return already two years later? Or, is Nielsen not telling the truth when indicating that he approached his parents in 1883 to tell them that he had been admitted to Kjøbenhavns Musik-konservatorium (p. 34)?

Lawson also uses musical terms that at times are somewhat misleading. To call Schoenberg the master of dissonance is a label which fits just as well Gesualdo or even Palestrina. On p. 177 Lawson mentions that both the *Prelude and Theme with Variations* and the *Wind Quintet* begin with a "dissonant D flat". A dissonance is a relationship between two notes, and the au-

thor only mentions one of them. The information is therefore useless. In the classified list of works (pp. 222-7) so many inconsistencies are found that it is difficult to use. Some titles have been translated into English, others not, and some titles are found in more than one version. In addition, there are quite a lot of examples of misspellings of Danish names and words.

I wish I could be more enthusiastic about Jack Lawson's *Carl Nielsen*. His initiative is praiseworthy, but the work is meagre in terms of new information on Carl Nielsen as a person and composer. It could be argued though that, for the English reader not familiar with the Nielsen literature and not interested in references, the book can well serve its purpose. The book should not perhaps be judged on the basis of scholarship but for its appeal to the general reader with great interest in gaining a positive overview of Nielsen. But here again, factual errors would have to be amended. The conclusion is then that the book would have gained greatly from the hand of a ruthless editor, spotting the many inconsistencies and misleading details.

The *Cambridge Music Handbooks* series provides many popular and at the same time well founded scholarly introductions to major musical works. David Fanning's book on Nielsen's fifth symphony is no exception. Though, in terms of pages, it is a short introduction, it is nevertheless a substantial and revealing analysis of Nielsen's important fifth symphony from 1922. The book consists of four chapters, the first of which deals with the symphony as a genre at the beginning of the twentieth century and places the composer in a broader European context. The hermeneutic approach to the symphony, that is, interpreting the motifs as an expression of "national consciousness, love-longing, the feminine, and threat" etc., which the author considers (referring to Jørgen I. Jensen, *Carl Nielsen. Danskeren* (1991)) at the end of chapter one, seems somewhat unnecessary and too subjective. Chapters two and three contain a very detailed analysis of the symphony, and the final chapter mainly concerns the genesis and reception of the work.

Curiously enough, Fanning relies to a great extent on Simpson's discussion from 1952, though avoiding the more subjective-analytical phrases of Simpson. It would have been interesting if Fanning had used some of his own ideas as regards progressive thematicism dealt with in Miller's *Carl Nielsen Companion*. Fanning's analytical

approach is still impressive, and it is gratifying at last to see a conscientious Schenkerian reductive analysis applied to one of Nielsen's most important symphonies. The Schenkerian approach is nearly *comme il faut* among British and American musical analysts, whereas many continental scholars are rather sceptical of the method. However, if used cautiously, keeping in mind advantages and disadvantages and using it on the composer's terms rather than on the analyst's, valuable new insight may be gained. It would, for instance, be interesting to compare Nielsen's brief statements on the definition and use of modulation (in the periodical *Vort Land* 1909) with Schenker's clear dismissal of the orthodox idea of modulation (i.e., key changes are harmonic elaborations of diatonic harmonies or, in other words, a prolongation). In addition, how is the Schenkerian notion concerning the primacy of the tonic triad understood or employed in the context of Nielsen's music — in this case the fifth symphony?

Since music consists of melody, counterpoint/harmony, and the organisation of time and space, other methods such as pitch-class set theory, semiotics, phrase-rhythm theory, or even Riemann's formal and constructional analysis will, of course, also reveal new aspects of the music. Thus, theoretically, the most profitable approach would be to combine different methods of analysis, as in this way syntheses can be created, revealing the nexus between the basic cornerstones of music. However, the task of including different methods of analysis is overwhelming and outside the scope of an introduction. Fanning's choice, therefore, employing the Schenkerian reductive analysis is appropriate, since it gives a good general overview of the music in terms of harmony and tonality; or, to paraphrase Milton Babbitt (*JAMS* 1952): a Schenkerian analysis shows a musical work as a dynamic entity and not just as areas associated or contrasted by thematic or harmonic similarity or dissimilarity.

Especially the aspects of melody and rhythm seem to be important for Nielsen's music as he indeed emphasises in his *Levende Musik*. The importance of rhythm is particularly evident in the first movement, whereas the melodic structures and motifs are more visible in the second. Pertinent analyses of these aspects would presumably reveal interesting details. Fanning's discussion of the introductory part is revealing, however, and provokes new considerations: there is no clear tonal or even metrical definition; the

music begins in the middle register of the violas (playing *p*) before the bassoons introduce a melodic motif; the movement is marked *Tempo giusto* which has no obvious character and which Nielsen most often connects with the metronome marking, crochet equals c.100. Thus the music begins in 'nonentity' from where it can develop into a great climax in which rhythm, for instance, plays an all-important role. All in all the analytical reductions are very informative and are easily understood as are the small examples of the circle of fifths indicating the various key structures.

Fanning's book, although 'only' an introduction to Nielsen's fifth symphony, must be considered an essential vehicle for a more profound understanding of the composer's work. For both scholars and students interested in Nielsen, the present book will be invaluable for many years to come.

Peter Hauge

John C. Crawford and Dorothy L. Crawford: *Expressionism in Twentieth Century Music*. Indiana University Press, Bloomington & Indianapolis 1993. 331 s., ill., noder, ISBN 0-253-31473-9.

Mange steder kan man læse om musikalsk ekspressionisme: i encyklopædier, musikhistorier og monografier. Der kan også være megen god viden at hente, som f.eks i MGG. Sådanne fremstillinger lider dog gerne under at være generelle og derfor ikke dybtgående, og er de dybtgående, vedrører det personspecifikke aspekter. Den bog, der eksplicit omhandler ekspressionisme i musikken, var for mig et endnu uopfyldt ønske, indtil John og Dorothy Crawfords *Expressionism in Twentieth Century Music* kom mig i hænde.

Begge forfattere har både som forskere og udøvende længe beskæftiget sig med dette og beslægtede emner. F.eks. bidrog John Crawford i 1984 med et essay „Schoenberg's Aesthetic Development to 1911“ i sin oversættelse til engelsk af Jelena Hahl-Kochs udgave af Schönberg/Kandinsky-korrespondencen fra 1980.

Her har vi nu endelig bogen, som går både i bredden og i dybden med emnet, rigt illustreret, fuld af nodeeksempler, med et omhyggeligt udarbejdet noteapparat og udførlige referencer til ekspressionistiske strømninger i andre kunstarter. Copyright angives ganske vist til 1993; men efter hvad jeg erfarer, var bogen ikke tilgængelig