

analytical writing. Likewise, we might point to the level of annotation throughout Steensen's book. Alongside John Fellow's recent book, *Carl Nielsen til sin samtid* (Copenhagen 1999), for example, the documentary material in Steensen's account seems unusually sparse.

The limitations of Steensen's work are most apparent, however, in his discussion of Carl Nielsen's individual musical syntax. The treatment of modality in the second movement of the E^b Quartet is a good example (p. 111). The use of antique modal inflections is hardly a radical gesture in early-twentieth century music: indeed, it almost amounted to a common early-Modernist harmonic practice. What makes Nielsen's music remarkable, on the contrary, is his use of diatonicism, and the extent to which notions of diatonic harmonic consonance and dissonance remain operational within his work. Time and again, Nielsen finds novel ways of reinterpreting the concept of structural dissonance, and in terms of large-scale formal control he is arguably one of the most innovative and consistently successful composers in the twentieth-century repertoire. Similarly, Steensen's comparison between the final movement of the *Sinfonia Espansiva* and the music of Elgar is a worthwhile point, particularly given the contemporaneity of Elgar's Second Symphony and Nielsen's Third (p. 196). But, surely, the differences are more striking than the resemblances: Elgar's symphony works towards a nostalgic reminiscence of earlier more turbulent material, whereas Nielsen's finale achieves a uniquely positive and uplifting affirmation of a simple tonic triad. Significantly, it is impossible to imagine Nielsen ever ending a symphonic work with an epilogue, just as it is hard to imagine him ever writing the kind of ritual ceremonial music ("Pomp and Circumstance") with which Elgar is conventionally associated.

The strength of Steensen's biography lies in its commitment to a highly individualised reading of Carl Nielsen's career. As such, it is an account that all serious Carl Nielsen scholars will seek to read. But in its comprehensiveness, the keener details of Steensen's interpretative view of Carl Nielsen's work are lost. The amount of ground that the book tries to cover may also account for some of the errors that appear to have crept into the text at the production stage. For example, 'Beckstein' should presumably read 'Bechstein' (p. 131); the photograph caption on p. 201 lists Bror Beckmann and Peder Møller in

the wrong order; the photograph of the concert hall in Göteborg (p. 250) states that it was burnt down in 1937, whereas the text suggests that the fire occurred in 1927; the spelling of Bartók's name (p. 264) is incorrect.

All too often, there is a sense of over-familiar historical territory precisely at those moments where Carl Nielsen appears to be at his most complex and daring. Unless we are prepared to engage with works such as the Second Violin Sonata, the solo Violin works, the Sixth Symphony and the Clarinet Concerto at deeper levels of musical structure and meaning, our understanding of Carl Nielsen's music will never become fully balanced and complete.

Daniel M. Grimley

Hans Weisethaunet: *The Performance of Everyday Life. The Gaine of Nepal* (Acta Humaniora 44). Universitetsforlaget/Scandinavian University Press, Oslo 1998. 342 pp., ill., ISBN 82-00-12991-8.

The Nepalese Blues, The Real Folk Music of Nepal. Performances and Narratives of the Wandering Gaine Musicians (Compiled by Hans Weisethaunet). Travelling Records, Oslo 1997. TR-001-2 (1 cd with booklet, 24 pp.).

Among Nepali speaking people two low castes, *Gaine* and *Damai*, supply professional musicians. The materials reviewed here, a doctoral thesis defended at the Oslo University and a compact disc (available separately) compiled by the same author, refer to the living oral music tradition by the *Gaine* wandering bards in Central and West Nepal. Early written sources about their activities are from the late 18th century, their genealogy and the instruments used indicate Indian origin. Acting as a kind of singing newspaper, these professionals perform lyrics, *karkha* (heroic ballads and prize songs with political and private contents), to instrumental accompaniment of the short-necked fiddle, *sarangi* (with small bells attached to the bow), or long-necked lute, *arbajo*, and occasionally to the double-headed barrel drum, *madal* (using four different strokes). *Gaine* music, like *Damai*, *Gurung*, *Nevari*, and *Tamang*, is one of the few Nepalese traditions which has been described already, while others, e.g. *Rai*, *Magar*, and *Tharu*, still need basic research.

Weisethaunet's investigation is based on his own fieldwork, carried out in 1988, 1991, 1993,

and 1994, in areas around Kathmandu, Gorkha and Pokhara. Actually, there was also a wide range of other material at his disposal: recordings by Arnold Bake dating from 1931 and 1955-56, by Mireille Helffer and Alexander Macdonald in the 1960s, and by Gert-Matthias Wegner in the 1980s. Despite this availability, only a very limited selection has been subjected to musical analysis, since the book focuses on the life history and aesthetic ideas of two performers (Jhalakman Gandharva, born 1935, and Ram Saran Nepali, 1954-96), on the lyrical contents of songs, and on the context of performance practice. The compact disc provides elemental illustration of the *Gaine* music tradition.

The book lacks a sufficient overview of Nepalese music and a description of the relationship of the *Gaine* music to other local traditions, as well as clear descriptions of common musical details, and this limits its usefulness – apart from its specific, philosophical discourse (see below). The referencing of the sound material in the text is incomplete and some publication details are imprecise (e.g. *Nepalese Pancai Baja Music* by Carol Tingey has been published in the Musicology Series by SOAS, London 1994). The text is burdened by the collected field observations on performance and perception being interspersed with the author's interpretation. Furthermore, some results are not verifiable because the analyses referred are not included (e.g., the reference on p. 243 to a melodic comparison of five different song versions), while other already available material is simply not used (e.g. the description about the young musician Ram Seren by Felix Hoerburger). The opportunity for aural illustration of the book provided by the compact disc is utilised only to a very limited extent.

The compact disc opens for comparative investigations by documenting specifically the musician Ram Saran Nepali (seven items from the 1990s collected by Weisethaunet, and one from 1966 by Mireille Helffer), and presenting two somewhat similar *Lahure*-text versions with quite different melodies (tracks no. 7 and no. 10). Tracks no. 6 and no. 15 give an impression of the sound environment in an actual performance. The attached booklet includes the sung texts in Nepali and English translation (for ten items) and rhythmic pattern of the drum (tracks no. 2 and no. 12).

Within this review, it is not possible to discuss Weisethaunet's very extensive theoretical

references on cultural anthropology and his own, not easily discernable methodological assumptions – but the exciting starting point of his discourse should be mentioned: a presumed interrelationship between musicians' travels and life histories and their performance practice, and his application of the chronotope concept devised by the Russian literary critic Mikhail Bakhtin (1895-1975), who emphasised the fluidity and contingency of language in use instead of the static and formal ideas of structural linguistics. Weisethaunet links the *Gaine* musicians' wandering and their singing of historical tales of people, places and incidents, and by applying the Bakhtinian concept he uncovers several kinds of time and space/place consciousness and analyses these using 'collective time', 'religious time', 'individual time' and 'national-historical time' perception. On the one hand, the concept cannot be applied to musical practice, on the other hand, it highlights socially related aspects: descriptions of the *Gaine*'s myth of origin and reflections on the caste's social status (including the text examples of sung epic of *daphe cari/murali*-bird), implications of the *Lahure*-laments given different individual interpretations (including the auditor's emotional response to the song's textual contents), and reflections on the musicians' own life experiences (including interviews and song texts). This perspective is often disregarded in ethnomusicological research, but nevertheless, it opens up for an important element, when "people make sense of music as a part of their life experiences" (p. 326).

Annette Erler

Martin Granau: *Holms Vision. Radiosymfoniorkestret 75 år*. Danmarks Radio, København 2000. 2 bd., 341, 335 s., ill., ISBN 87-7047-945-3, kr. 598.

Som et væsentligt bidrag til fejringen af Radiosymfoniorkestrets 75-års jubilæum har Danmarks Radio udgivet Martin Granaus fremstilling af orkestrets historie fra grundlæggelsen i 1925 og godt 50 år frem.

Med sine over 650 sider fordelt på to bind er der tale om et digert og informativt værk, som takket være fremstillingens klare strukturering, mængden af historiske illustrationer og et afvekslende supplement af korte, primært