



Henrik Glahn, *Supplement til Salmemelodien i dansk tradition 1569–1973. Registrant vedrørende melodisamlinger til 'Den danske Salmebog 2002' samt rettelser til 'Salmebogen i dansk tradition 1569–1973'*, ed. Inge Bønnerup
 København: Forlaget Anis, 2007
 31 pp., ISBN 978-87-7457-466-0
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In 2000 the grand old man of Danish hymnody Henrik Glahn published his study *Salmemelodien i dansk tradition 1569–1973*. The book is an index of hymn melodies which have occurred in important Danish hymn books and melody collections from the first official Danish hymn book, *Hans Thomissons Psalmebog 1569*, to the second edition of *Den danske Korallbog* of 1973. In addition to the detailed tabulated information on the sources and provenance of the various melodies the book also contains an invaluable, well-written, and pedagogical introduction to the history and development of the large and very diverse repertory of hymn tunes in Danish tradition.

Glahn was for a time a music consultant to the select committee on church music in the latest Danish hymn book commission, and he was a critical participant in the long debate which accompanied the preparation and publication of the latest official hymn book, *Den Danske Salmebog 2002*, and its accompanying melody collection, *Korallbog til Den Danske Salmebog 2003*.

At his death in 2006 he left the finished manuscript of a supplement for his melody index which includes the melodies in the new *Salmebog* and *Korallbog*. The new repertory consists of 568 tunes, 393 of which also appeared in the older *Korallbog* whereas 175 are 'new', although some of them have at different times had a certain dissemination in Danish hymn singing. The majority of these new melodies are written in the twentieth century. Glahn classifies and comments on the melodies in accordance with the system of the original book.

Apart from the classifying overview and some statistics, the book contains little information which cannot be found in the annotations of the melodies in the new *Korallbog*.

For a large part of the twentieth century the study of hymn melodies was a central issue in Danish musicology, not least through the contributions of Glahn which began with his university dissertation on the treatment of rhythm in the hymn tunes of the Reformation period (1947) and his doctorate thesis of 1954, *Melodistudier til den lutherske salmesangs historie fra 1524 til ca. 1600*, and continued in a long series of special studies. For many reasons hymnody now holds a more inferior position in Danish research, and it seems unlikely that it will ever again receive the passionate, detailed, and scholarly attention it had in the hands of Henrik Glahn. It is all the more satisfying that we now have the completion of his index of what he termed 'the collected, relevant Danish hymn material'.

Henrik Palsmar



Harry R. Graversen, Peter E. Nissen, and Claus Røllum-Larsen (eds.)
Efterklange af romantikken i dansk orgelmusik. Tre komponister og en repertoireundersøgelse
 Det Danske Orgelselskabs Skriftserie, 1
 Jelling: Det Danske Orgelselskab, 2007
 120 pp., illus., music exx., ISBN 978-87-88238-10-5
 DKK 125

The high romanticism of organ music had a very short period of flowering in Denmark. The romantic organ types and the musical styles appropriated to them were only hesitatingly in-

roduced in the country as late as the last decade of the nineteenth century. And they were quickly suppressed again when the so-called Organ Movement conquered the land from the 1920's onwards. The composers fell into oblivion. However, today's rekindling of interest in the period has caused some publishing of music and CDs, and now the Danish Organ Society has published the book *Efterklange af romantikken i dansk orgelmusik. Tre komponister og en repertoireundersøgelse* (*Echoes of Romanticism in Danish Organ Music. Three composers and a survey of repertoire*) – a collection of four excellent articles on the period. Composers Gottfred Matthison-Hansen, Otto Malling, Gustav Helsted and Johan Adam Krygell are the protagonists, but they are treated from quite different points of view: one as a concert organist, others as composers with substantial work analyses, and the last-mentioned as a biography with a relevance to the understanding of the social conditions of organists at the time.

Claus Røllum-Larsen researches the repertoire played at Gottfred Matthison-Hansen's (1832–1909) organ recitals in Trinity Church, Copenhagen, between 1882 and 1902. The concept of organ recitals was a novelty in Copenhagen musical life at the time, and at these concerts a large number of contemporary French and German organ works were introduced to the audience in Copenhagen. In the beginning, the recitals focused on Bach and Handel (the latter with transcriptions of the organ concerti), but in time Matthison-Hansen more and more turned his interest especially towards the new French repertoire with works by among others Alexandre Guilmant, César Franck, Théodore Dubois, Charles Marie Widor, and Théodore Salomé. His own works and those of his father, Hans Matthison-Hansen, figured prominently in the programmes too. He may have had the inspiration for the organ recitals from William Best's concerts in Liverpool or those of Alexandre Guilmant in Paris. He was friendly with the latter, as is documented by various dedications.

The recitals were exclusive subscription concerts at ticket prices of as much as two Danish kroner. In return, the public could hear 'our first organ player' in a repertoire which was to a large extent new to a Danish audience. Furthermore, as an organ teacher at the Copenhagen conservatory Matthison-Hansen had significant influence on the next generation of organ players – including the three other composers discussed in the book. Another student was P.S. Rung-Keller, who later became famous as organist at Our Saviour's Church, Copenhagen. In his recollections of Gottfred Matthison-Hansen he consistently refers to him as 'master'. One readily believes this designation when examining the impressive repertoire of his organ recitals, which must be considered an extraordinary pioneering effort.

Swedish professor Sverker Jullander gives a well-informed introduction to the substantial organ production of Otto Malling (1848–1915), about 60 pieces mostly collected in cycles of biblically inspired tone-pictures. This is sacred music which is almost completely separated from the traditional forms of church music, and was therefore later bound to arouse the wrath of the followers of Thomas Laub. However, Jullander analyses the music on its own premises, which leads to many interesting conclusions. Malling was an original composer, not only as far as his favourite genre is concerned, for which there are not many models, not even abroad, but also in regard to many traits in the music: the use of programmes, the 'oriental' colouring, his personal way of quoting hymn tunes, and not least the music's purpose of expressing and vitalizing the biblical Word. At the same time, Malling's music is almost too traditional: 'it does not break borders, but rather makes it a point of honour to be a strictly controlled "Kleinkunst", with complete mastery of the means of expression within closely-drawn limits', as Jullander puts it (p. 69).

Jullander shows his knowledge of Malling's production, which is probably matched by very few others. You feel inspired to go exploring – even if he may overplay Malling's importance a bit with his final comparison to Olivier Messiaen. Fortunately, most of Malling's

organ compositions are in print, and Helge Gramstrup has recorded a CD of *St Paul* and *The Saviour's Seven Words on the Cross*.

Gustav Helsted's (1857–1924) output for the organ was far smaller than Malling's, even though he worked as an organist from 1891, where he was appointed organist at the newly inaugurated Cavaillé-Coll organ in the Jesus Church in Valby, until his death in 1924, when he had become Malling's successor as cathedral organist in the Church of Our Lady in Copenhagen. In his article 'Gustav Helsted ved orglet' (Gustav Helsted at the Organ) Peter E. Nissen partly occupies himself with the Cavaillé-Coll organ and its significance for Helsted and Danish organ culture in general, partly with the changing musical circumstances that caused a leading church musician like Helsted to produce only two major organ works out of an output of 33 opus numbers. His background was the concert music, which is mirrored in the organ pieces *Phantasy in E minor* (Op. 16) and *Sonata in D Major* (Op. 29), which are both analysed. In them, Peter E. Nissen traces the influence of Franz Liszt and César Franck. Like Malling, Helsted was brushed aside after his death, as was his pupil Rued Langgaard.

Finally the book contains a revised excerpt of Jørgen Hansen's MA dissertation *Johan Adam Kryggell (1835–1915). En værkefortegnelse med en kort biografi til en afdekning af en komponists økonomiske forhold i København i slutningen af forrige århundrede* (Johan Adam Kryggell (1835–1915). A work-list with a short biography in order to uncover the economic circumstances of a minor composer in Copenhagen at the end of the last century; University of Copenhagen, 1990). The title accurately sums up the contents of the article. Kryggell was a provincial, apparently awkward and hardly a man of the world, but an industrious church musician, who was employed at St Matthew's church in Vesterbro in Copenhagen from 1880 until his death. His limited success in his own time is partly explained with his lack of ability to make connections with important people. The thesis – and this article – contains the most substantial evaluation of his life and a detailed list of his many compositions for the organ.

Mikael Garnæs



Nila Parly, *Absolut Sang. Klang, køn og kvinderoletter i Wagners værker*

Copenhagen: Multivers, 2007

364 pp.

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Nila Parly has taken on an impressive project and written an impressive book based on her Ph.D. thesis of 2005. In the wake of many years of research and writing about Wagner's operas and music drama she has dared to come out with another book and another angle on the works of the controversial composer. Wagner always provokes very strong views and opinions, and this book is no exception.

The intention of the book is twofold: 1) to save the reading of Wagner's women characters and his operas from the traditional feminist stance which, briefly stated, concludes that Wagner's women always die and are repressed as women, and that this is an indication of Wagner's repressive, patriarchal attitude to the role of woman; and 2) to interpret Wagner's operas and music dramas with a clear focus on the women, their musical *Gestalt* and their active role in the constitution of the drama by way of their musical, textual, and visual-dramatic 'agency' in the operas.

In thorough, but selective and focused analyses, the author interprets the music and singing of the principal female characters in the major operas: Senta in *Der Fliegende Hol-*