

filosof og litterat Jean-Marie Schaeffer, der påpeges som en vigtig inspirationskilde, men hvis arbejder aldrig bliver genstand for nogen præcis og fokuseret præsentation og diskussion.

Dette er desværre karakteristisk for bogen, der for ofte snyder sin læser for en solidarisk præsentation og eksplicit diskussion af de myriader af teoridannelser, der inddrages i argumentationen. På sine værste sider skygger bogens essayistiske stil og dens retoriske bestræbelser for at få sine pointer i hus svært meget for de teoretiske diskurser, den interagerer med. Sproget er besynderligt. Nogle steder er det meget imødekommende. Andre steder er det unødigt svært med ikke-idiomatiske vendinger og terminologiske lån fra forskellige teori-traditioner og sprog. Dette kan være udtryk for travlhed hos forfatteren eller på forlaget. Men det fremmer hverken tankens klarhed eller budskabets formidling. Synd og skam – relevansen af det teoretiske projekt taget i betragtning.

*Den æstetiske relation* er en stofrig og tankevækkende bog. Den er også mærkelig, inspirerende og provokerende ujævn. For eksempel undres jeg stadig over forholdet mellem bogens generelle refleksionsniveau og den næsten naive, postulerende form, der præger de afsnit, hvor evolutionsmodellen præsenteres, og som (med eller mod forfatterens intention?) udstiller den universaliserende tænkings skrøbelighed.

Måske vil Kyndrup mere, end bogens 175 sider kan rumme? Måske kunne mere været nået ved en mere disciplineret fremstilling? Det er dog uden for diskussion, at *Den æstetiske relation* er en læseværdig og tankevækkende bog. Det er også en irriterende bog. Og i dette tilfælde er det måske to sider af samme sag.

Søren Møller Sørensen



Lisbeth Ahlgren Jensen

*Det kvindelige spillerum – fem kvindelige komponister i Danmark i 1800-tallet*

København: Multivers, 2007

250 pp.

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DKK 248

Research on women composers has not been a popular field among musicologists. A few researchers in Sweden, Norway, and Finland have devoted themselves to finding information about the unknown women composers, but we are just a few. Some books have been published in Norway, specially about Agathe Backer Grøndahl, who was the most well known female composer at the turn of the 20th century. She was also, as pianist, generally accepted by those involved in the musical life. Some books have also been published in Sweden, e.g. about Elfrida Andrée. Those who are particularly interested in women composers can find books also in English and German, which deal with composers from the European Continent and America only. Today is it very hard, if not to say impossible, to find a book on women composers from Scandinavia.

Lisbeth Ahlgren Jensen's book about five Danish women composers is therefore more than welcome. Her perspective is feministic and the starting point is that women were considered (and still are?) of less importance than men and that, during the 19th century, negative ideas about women making music marked their lives.

Cora Nyegaard (1812–1891), Emma Hartmann (1807–1851), Frederikke Løvenskiold (1785–1876), Ida d'Fonseca (1806–1858), and Henriette Wienecke (1819–1907) were all born during the beginning of the 19th century, when professional training was practically unknown for women of the upper classes. Their conception of the world influenced their compositions, Ahlgren Jensen writes.

Cora Nyegaard grew up in a musically active family at the countryside who gave concerts at their home. She played the fortepiano and sang, and at the age of ten started to compose. She read some books on music theory, was interested in art music, and, before she married in 1845, composed more than 100 songs, about one-third of which are hymn melodies.

Emma Hartmann was married to the composer J.P.E. Hartmann. As Cora Nyegaard, she came from a well-to-do family who were also very interested in music. When she was 41 years old, she made her debut as a composer of romances under the pseudonym Frederik H. Palmer. Five booklets containing in all 40 songs were published.

Frederikke Løvenskiold's life was rather different. She was born in Norway but grew up with her aristocratic relatives at a country house in Denmark. She was educated by governesses, learned languages and music and got an education typical for her class. At Løvenborg, they were very interested in music and gave concerts in which Frederikke took an active part, playing the fortepiano. Already when she was a young girl, her musical knowledge was wide. At 1812 she married her second cousin and moved to Norway. The musical life in Norway was characterized by wind orchestras and Frederikke started to compose music for them. When she moved back to Copenhagen she continued to compose, and during the 1860s her music was performed at the amusement park Tivoli. Frederikke was established as a composer and her music was known in all of Denmark.

The next composer, the opera singer Ida d'Fonseca, had quite another kind of life. She was born into a more ordinary family and she had left her career as opera singer when she made her debut as a composer. Ahlgren Jensen writes mainly about her life as an opera singer, active at the Royal Theatre in Copenhagen but also touring. Ida d'Fonseca composed 18 songs, published in two booklets in 1848 and 1853, respectively. Almost half the songs are composed to German poetry and their musical style is a mix of Italian bravura, German lied, and Nordic folk songs. The songs are harmonized in a simple manner and Ahlgren Jensen writes that they reveal that Ida d'Fonseca did not know a lot of music theory. d'Fonseca published the songs in her own name, in difference to for example Emma Hartmann.

Henriette Wienecke was born in Norway, but very young she married a Danish singer. He thought that she was talented and should develop her piano playing, and so she moved to Copenhagen to take piano lessons, where her husband joined her some time later. When Henriette's mother died, she became religious and started to compose religious songs. Ahlgren Jensen estimates her production to about 140 compositions.

In the following chapters Ahlgren Jensen tries to place the women's compositions socially and stylistically. All of them, except the aristocratic Frederikke Løvenskiold's are composed for voice and fortepiano. The compositions were linked to the social positions of the composers. Cora Nyegaard's songs were composed when she was a young girl, and they lack 'the finishing touches', Ahlgren Jensen states. Emma Hartmann was assisted by, among others, her husband in the scoring of her songs; Ida d'Fonseca composed simple songs as well as strongly ornamented through-composed songs. Henriette Wienecke's songs are mixed with religious and art musical styles. Ahlgren Jensen compares for example Wienecke's composition to the poem *Foran Syden Kloster* to Edward Grieg's and J.P.E. Hartmann's compositions to the same poem. Frederikke Løvenskiold was the only woman who composed for larger ensembles; she mastered the music for wind orchestras and she knew how to orchestrate. Her music was regularly performed during the 1860s.

Ahlgren Jensen writes, not very surprisingly, that none of these women composers affected the development of music history, for example as a model for younger (male?) composers. The women composed popular music; it was a kind of 'mainstream' music, Ahlgren Jensen states. Those women were not repressed by the men close to them; on the contrary, they were all encouraged by them.

Finally, Ahlgren Jensen discusses the problem of writing music history, a problem well known to all researchers of women history. With her feministic perspective, Ahlgren Jensen's negative attitude towards the 'male' music history increases throughout the book. The fact that music history books lack women composers is a fact not only for music historiography in Denmark, but in the whole Western world. Even if Emma Hartmann still is the only woman mentioned in Danish music history books, Ahlgren Jensen shows that Cora Nyegaard and her 'colleagues' were not unimportant. The six arrangements of Nyegaard's hymn 'Rejs op dit Hoved' (Raise your head) written by other composers show that the hymn continues to live into the 21th century.

Even if these women were no pioneers, Ahlgren Jensen's book shows that they lived a broad musical life and composed music that was performed and sometimes even well known. Perhaps you will miss a broader view of the musical world in the final chapter of the book. Where there no other women composers in Denmark at that time? Where there just five of them? As the situation, of course, was more or less the same in Germany, Sweden, and Norway, some comparisons would have been possible. But the fact that this research has been carried out and the book published is a big step forward. Making the women composers 'visible' would be a good feministic project.

Eva Öhrström



Annie Brøndsholm

*Kvinder med takt og toner. Portræt af kvindelige dirigenter*

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227 pp., illus.

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DKK 298

Med støtte fra Dansk Kapelmesterforening, Veluxfonden samt Knud og Dagny Andresens fond har Annie Brøndsholm udgivet et portræt af fem kvindelige dirigenter, der alle har fortalt om "deres liv med musikken" til forfatteren. De fem dirigenter er Grethe Kolbe, Kaisa Roose, Anne Marie Granau, Dorrit Matson og Mai-Ann Chen.

Lad mig slå fast med det samme, at der på ingen måde er tale om nogen videnskabelig udgivelse. Hvorledes forfatteren har forholdt sig til udvælgelsen af stof og vinkling fremgår således ikke. De fem interviews er alle gengivet i 'jeg'-form, og der er ikke nogen synlig fælles strukturering af stoffet. Der er ingen noter, der er fejl i billedtekster, der er diskografier med kuriose oplysninger (herunder oplysning om opstilling i folkebiblioteker) og umotiverede anbefalinger af de interviewede dirigenter, fremsat af deres mandlige kolleger. Det skal dog understreges, at bogen heller ikke giver sig ud for at være videnskabelig, men det skammer under alle omstændigheder, at stoffet ikke er gennemredigeret og homogent fremstillet. Dette giver sig bl.a. udtryk i, at der er store uformidlede sproglige forskelle i fremstillingen af de fem kvinder.

Indledningen til bogen rummer forfatterens opsummering af, hvad der skal til for at blive en god dirigent – uanset køn. Og kønnet svæver som et tema gennem fremstillingen, idet forfatterens meget personlige indledningskapitel med en beskrivelse af Malko-konkurrencens finalekoncert 2005 påpeger, at nu er dét, Danmarks første professionelle kvindelige kapelmester så brændende havde ønsket sig, gået i opfyldelse: at man ville tage en kvinde højtideligt som dirigent (s. 16).

Bogen rummer forskellige kvindelige orkesterdirigenteres oplevelser af karrieren. Alle er de optaget af musikformidling først og fremmest, og hvad kønnet betyder, får vi aldrig svar på. Her svigter forfatteren med sin redigering af stoffet – det virker, som om tilgangen til køns-spørgsmålet er lagt op til den enkelte dirigent. Nogle forholder sig således til familieliv, andre til tradition, og nogle forholder sig faktisk slet ikke til spørgsmålet om køn. Det er og bliver