

Obituaries

HENRIK GLAHN

29.5.1919–16.8.2006

Henrik Glahn came from a well-known family in which clergymen and soldiers are plentifully represented. The name Egede, which is included in the names of several members of the family, derives from a distinguished forebear, Hans Egede (1686-1758), sometimes referred to as ‘apostle to Greenland’. The name Wiehe, which was one of the baptismal names of Henrik’s clergyman-father Thorkil, on the other hand, testifies to a relationship to the famous 19th century theatrical family. Though the Glahn family has fostered several architects, Henrik, who said that he would have chosen theology if he hadn’t chosen music, is apparently the only Glahn to have made a career as a musician and it is perhaps the artistic Wiehe strain in his genealogy that tipped the balance. In any case, his musical talent was early evident and after studying piano under Alexander Stoffregen and organ under Hakon Godsk Nielsen he took the organist diploma from the Royal Danish Conservatory of Music in 1941. At the same time he studied musicology at the University of Copenhagen under Erik Abrahamsen and, more especially, Jens Peter Larsen, completing his M.A. in 1945 with a thesis on Brahms’ symphonies. During the years of the German occupation of Denmark the military side of his inheritance had a chance to assert itself; in the difficult years 1943–45 Henrik was chairman for the Student Council of the university, whose political activities resulted for the chairman in a short period of imprisonment by the Gestapo. A person of authority and integrity, he was a natural leader, a quality of character that brought with it responsibilities which he tirelessly assumed to the advantage of persons as well as institutions throughout his life.

In 1945 he began a teaching career at the Department of Musicology at the University of Copenhagen that was to continue (lecturer 1957, reader 1964, professor 1967) until his retirement in 1989. He was a distinguished teacher, who represented the highest ideals of humanistic scholarship, which he felt (with many others) were frustrated by the ideological compromises represented by the constitution that was adopted by the university in 1973, very much against his opposition as a member of consistorium (1971–74). He was awarded the university’s gold medal in 1947 for a study of the rhythm of hymn tunes from the time of the Reformation, based on a study of the Danish hymnbook of Hans Thomissøn (1569), which was an important preparation for his doctoral dissertation, *Melodistudier til den lutherske salmesangs historie fra 1524 til ca. 1600* (Studies of the Melodies in the History of Lutheran Hymns from 1524 to c. 1600), i-ii (Copenhagen, 1954). With this the foundation was laid for what was to be the central theme of his life’s work as a scholar, unfolded in numerous articles and editions and culminating in the late summing-up, *Salmemelodien i dansk tradition 1569-1973* (The Hymn Tune in Danish Tradition 1569–1973) (Copenhagen, 2000). He added a practical dimension through his work as organist at Jægersborg Church (1947–59), and as one of the succession of distinguished organists (N.W. Gade, T. Laub, M. Wöldike, K. Jeppesen, and S. Sørensen) at Holmens Church (1959–64). He collaborated with J.P. Larsen and Mogens Wöldike on *Den danske Koralbog* (Copenhagen, 1954, 2nd edn., 1973), and was alone responsible for the third edition (1992). He was, furthermore, active in the work of *Samfundet Dansk Kirkesang*, as a member of its board of directors (1947–83), as chairman (1955–71) and as joint-editor (1950–88) of its Yearbook, to which he was also a regular contributor right up to 2005. In view of his

authority in this field, it was inevitable that he should be a member (1970–73) of the parliamentary commission on reform of the liturgy in the Danish church.

Henrik Glahn's research was not limited to hymnology, however. In his investigation and edition of music from the court of Christian III (*Dania Sonans. Kilder til Musikkens Historie i Danmark* (Dania Sonans. Sources for the History of Music in Denmark), Series IV-V (Copenhagen, 1978, 1986)), he was able, while remaining rooted in the Reformation period in Denmark, to cast light on an international repertoire that included works by some of the greatest composers of the Renaissance. Similarly of importance for its broad, international, perspective is the contribution he made to music history, Danish and European, through his work with The Museum of Musical Instruments in Copenhagen (founded in 1898 as The Museum for the History of Music, in 1977 'and Carl Claudius' Collection' was added to its name; since becoming part of the National Museum recently it is now known simply as The Danish Music Museum). In 1953 he was appointed assistant to Gotfred Skjerne, whom he succeeded in 1955 as director of the museum. During his 25 years as director he developed the museum into a well housed, modern research institution, which was one of the founding bodies of the international organization of museums of musical instruments. Glahn's achievements as director of The Museum for the History of Music required considerable administrative and diplomatic ability: in 1966 he succeeded in moving the museum from rented quarters in the Museum of Art and Design to occupy a home of its own in the former manse of the Reformed Church, a handsome building in Åbenrå St. in Copenhagen. Plans to enlarge the museum by annexing the adjoining house were complicated in the early 1970s by the occupation and proclamation of the projected building as the first 'Women's House' in Copenhagen. Glahn calmly proceeded nevertheless with the delicate negotiations needed to permit altering the terms of the bequest of Carl Claudius' Collection so that it could be incorporated with the The Museum for the History of Music into one institution. By the time this was achieved the 'Women's House' had without rancour abandoned Åbenrå 26-30, which Glahn had managed to raise money to renovate and join to the existing museum. By 1979, therefore, he could invite an interested public to visit a fine museum in an attractive row of buildings, Åbenrå 26-34, where the music-historical collection had grown to double its previous size. He retired as director in 1980, but continued as chairman of the board of directors until 1994.

Glahn's administrative and diplomatic skills and good judgement were always much in demand. He was, among much else, director of *Monumenta Musicae Byzantinae* (1971–93), a member of the council of the International Musicological Society (1972–82) and a member of the board of directors of the Carlsberg Foundation (1978–89). He was, in short, a pillar in the academic and cultural life of Denmark for more than half a century, but more than that, he was a noble character and a good friend, who is sadly missed.

John Bergsagel

CARSTEN E. HATTING

15.5.1930–30.5.2006

Carsten Hatting grew up in Copenhagen in a home characterized by established middle-class values. Throughout his life he managed to remain true to the best of these values while asserting in all his activities a social engagement, a social indignation and a clear position on the political left. His father was a military man, and on the mother's side he was a great-great-grandson of the poet Carsten Hauch, a family connection that Carsten Hatting cherished throughout his life and which presumably contributed, together with many other things, to his unflinching partiality for the Danish 'Golden Age'. His interest in music came primarily from his years as student at the Copenhagen Municipal Choir School in Hindegade – a school to which, incidentally, he later returned as teacher. After organ lessons as a private pupil of Søren Sørensen he took the organist exam at the Royal Danish Conservatory of Music in 1953, at the same time studying musicology at the University of Copenhagen, with Nils Schiørring and Jens Peter Larsen in particular as teachers. He took the M.A. degree in 1957.

Hatting first wanted to study theology – and indeed he began a theological course at Copenhagen University that was soon exchanged for music however – and even though it was music that came to occupy his professional career, he never lost his interest in religious matters. As early as 1954 he was installed in his first organist position at Dragør Church and in 1959 he was able to move to the prestigious position as organist of Jægersborg Church (succeeding Henrik Glahn), where he continued until 1981, contributing actively to the life of the church. As church musician he belonged, especially in his early years, to the circle associated with *Samfundet Dansk Kirkesang* and the ideals of Thomas Laub.

After a couple of years as teacher at the choir school (and continuing in that work for the next couple of years together with his new position), he was engaged in 1960 as a teaching assistant and subsequently instructor and lecturer at the Department of Musicology at the University of Copenhagen, where he continued until his retirement in 2000. Through his work in the university during nearly four decades Hatting exerted a decisive influence on music as a subject and as a course of studies in each of the three main areas such an appointment comprises: teaching, research and administration (university policy).

Carsten Hatting's research ranged wide, with its main emphasis on the two stars in his musical firmament, C.E.F. Weyse and W.A. Mozart, supplemented with subjects related to J.S. Bach, problems in the history of reception of the Viennese classics, Brecht and his composers, and new music in DDR in the 1970s and 80s. To these may be added a number of articles on Danish composers of the 'Golden Age' and on various subjects in the field of church music. In all his research he attempted to make a reflective, methodically deliberate approach to his subject based on a declared existential and political fundamental conviction, while at the same time maintaining the standards of scholarly precision, integrity, and documentation of sources that he had acquired in connection with his studies for his Master's degree at the University of Copenhagen – not least from J.P. Larsen. Few scholars have been so careful in their treatment of source-material as Hatting.

Already before he had completed his work for his Master's degree he had begun to study the music of C.E.F. Weyse seriously in the form of a prize-essay in 1955 on Weyse's cantatas, which was awarded the university's gold medal. Throughout his life he maintained an interest in Weyse's life and works, but it was first in his elder years that he returned to the subject in a more systematic way, now partly in the form of a practical scholarly edition of Weyse's seven symphonies (*Dania Sonans. Kilder til Musikkens Historie i Danmark* (Dania Sonans. Sources for the History of Music in Denmark), Series IX, vols. 1–4 (Copenhagen, 1998–2003)) and

partly in a series of preliminary sketches for a major work on Weyse. After Hatting's death his many notes and copies, written and collected with the intended monograph in view, passed to The Royal Library. Next after Weyse, it was Mozart who was closest to Hatting's heart – especially the reception of Mozart. He treated this subject from various angles in a number of papers at conferences, lectures, and articles, and he knew as few others every corner of the literature about Mozart. His most important contribution in this regard was to document and consider 'the divided reception' – that is, the two tracks in posterity's attitude to Mozart, which stemmed from Salzburg (with Nannerl as the main source) and from Vienna (with Constanze as the main source) respectively – in the big article 'Bemærkninger til Mozarts biografi' (On Mozart Biography) in *Musik og Forskning* 11 (1985–86), and the carefully-documented book *Mozart og Danmark* (Mozart and Denmark) (Copenhagen, 1991), in which he described Mozart's significance for Denmark from the first mention of the precocious child in *Adresseavisen* in 1764 until the fuss about the 'Odense symphony' and the Amadeus film in the 1980s.

Hatting's fundamental view of music history and historiography was most clearly expressed in two large projects in which he participated together with a number of colleagues. These were the publication of Poul Nielsen's posthumous Adorno-manuscript, *Musik og Materialisme* (Music and Materialism) (Copenhagen, 1978), and of *Gyldeendals Musikhistorie* (A History of European Music Culture) (Copenhagen, 1982–84). Here Hatting brought to the collaboration with his colleagues that which is his great strength throughout his production: the collection of factual material followed by reflection over the facts – or said in another way: Facts are indispensable, but they are not an objective in themselves.

Carsten Hatting's work came to leave its mark on a whole generation of music students for whom contact with him was of decisive importance for their future work, and Danish musicology has lost a highly respected, industrious, and conscientious scholar. We, who were close to him, will miss a committed, interested, and loyal friend, on whom one could always count in times both good and bad.

Niels Krabbe