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Michael Fjeldsøe · fjeldsoe@hum.ku.dk

Peter Hauge · ph@kb.dk

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Address

c/o Department of Arts and Cultural Studies, Section of Musicology,
University of Copenhagen, Karen Blixens Vej 1, DK-2300 København S

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Research project

French Performing Arts in Denmark during the Eighteenth-Century: The French Myth in Migration

This project is a study of the cultural relationships between France and Denmark during the Enlightenment, focusing on the use of performing arts as representations of the French myth abroad. The diaspora of French actors, musicians, and dancers in a context of migration represented a cosmopolitan image of power and culture associated with the French court and Versailles. In Copenhagen, this myth was received with mixed feelings of both admiration and a form of national resistance. French performers needed to tailor their productions to meet the expectations of their foreign audience. The politics of spectacle, theatre and the controversies surrounding it played a central role in debates on universalist values and cultural differences between Frenchness and Danishness.

Studies of cultural transfer and migration have become quite popular and cover almost all Europe or even distant continents. Yet Scandinavia has still not appeared on the map. For the first time, I include the North in these studies, by focusing on a transnational mapping of French performing arts and artists on their road to Denmark. Moreover, this study is relevant not only for French and Danish history but, more broadly, for bringing new insights to the European politics of spectacle, cosmopolitanism and cultural differences, translation as a decontextualization and recontextualization process. The project is associated with the Château de Versailles and is a step towards building bridges and networks between Frederiksborg and Versailles, court culture, arts and transnational history.

I intend to map the routes and the careers of French musicians, actors, and dancers working in Copenhagen. A variety of sources document the performance of French culture in Copenhagen. I will study the sources preserved at the Royal Danish Library that are linked to performances in Copenhagen (theatre plays, scores, librettos, dance manuals), along with archival documents preserved both at the National Archives in Copenhagen and in Paris. Pamphlets, periodicals, and letters by both Danish and French agents in Denmark will also be investigated to document the critical reception of French performances in Denmark. Finally I will focus on the translations of French plays and *opéras comiques* to enlighten how the original was adapted to its new audience.

This research should result in defining the image of the French court in Denmark along the lines of adhesion and rejection. It should allow understanding the careers of French performers as ambassadors embodying and transmitting French culture, sometimes clashing with the local imagination and perception of the French myth. Moreover,

issues relating to migration and (in)tolerance are crucial today and raise huge societal, cultural, and political questions. Reflecting on fundamental Enlightenment values of tolerance and equality and their more or less successful adaptations and negotiations of identities in the past are of great relevance to our society, today more than ever.

Christine Jeanneret

The author:

Christine Jeanneret, postdoc fellow, PhD, Det Nationalhistoriske Museum, Frederiksborg Slot, DK-3400 Hillerød / Centre de Recherche du Château de Versailles, Grand-Commun, F-78008 Versailles · cj@dnm.dk

Forskningsprojekt

Musik og sprog i reformationstidens danske salmesang

Projektet har til formål at digitalisere, udgive, udforske og formidle reformationstidens vigtigste kirkelige sangstof, både melodier og tekster. Det sker på den ene side med en omfattende internetportal indeholdende de ni ældste danske salme- og messebøger, hvoraf hovedparten har både noder og tekst, med direkte adgang til de eksisterende 12 ordbøger over ældre nydansk (1515-1700), der ydermere knyttes sammen i en ny stor ordbogsressource, en 'superordbog'. På den anden side gennemføres tre tværvidenskabelige forskningsprojekter med det nye digitale materiale som empirisk basis.

De værker, der digitaliseres og udgives online, er centrale i Danmark-Norges musikalske og litterære kulturarv, og de har været med til at forme tankemønstre, adfærd og institutioner i dagens danske samfund. Lutherdommens høje vurdering af modersmålet som det eneste duelige middel til at udtrykke Guds ord for befolkningen og reformatorernes bevidsthed om musikkens betydning som medium for den religiøse følelse skabte bl.a. en dansksproget gudstjeneste med menighedssalmer, bevidnet siden 1527. Fra de følgende år er der bevaret fem forskellige salmebøger, hvis kerne udgøres af menighedssalmer, og fire messebøger, der indeholder de centrale liturgiske melodier og tekster. I kampårene blev kravet om modersmålet som gudstjenestens sprog fremført med stor kraft, men ikke desto mindre overlevede de gamle latinske hymner og kom med i flere af bøgerne. Salmebøgerne indeholder ikke kun nydigtede danske tekster, men også flere oprindeligt katolske digte på dansk, der blev 'kristeligen forvendt' og genbrugt i acceptabel luthersk form, fx 'Den signede dag'. Søndag efter søndag har hele befolkningen været tvunget til at deltage i gudstjenesten og selv synge salmerne. Ikke mange har haft råd til at anskaffe bøgerne – og flertallet har ikke kunnet læse – men degnen har indterpet melodier og tekster i sin menighed. Set fra den brede befolknings synsvinkel var salmesangen immateriel kulturarv, hvorfor de bevarede kilder i dag må betragtes som en abstrakt fæstnelse af den levende sangpraksis.

Med portalen skaber projektet nybrydende videnskabelig infrastruktur, idet den stiller pålideligt udgivne og systematisk opmærkede digitale melodier og tekster til rådighed for det internationale forskersamfund, forsynet med indbyrdes koblinger og søgemuligheder, som præsenteres på dansk og engelsk. Den nye superordbog vil blive et basalt værktøj for alle, der beskæftiger sig med ældre danske tekster. Teknisk set er superordbogen en database med opslagsord, 'lemmaer', der sammenkæder artiklerne i de enkelte ordbøger og giver brugeren direkte adgang til de relevante ordbogsartikler.

Melodierne og deres forskellige varianter opmærkes i MEI-format (Music Encoding Initiative), som understøtter søgninger på musikalske parametre og muliggør brugerdefi-

nerede visninger. Til alle varianter inkorporeres referencer til internationale standardværker, såsom den musikvidenskabelige editionsudgave *Das deutsche Kirchenlied*. Indtastning og opmærkning foretages som en videreudvikling af værktøjer til opmærkning og håndtering af metadata. Opmærkningen af melodivarianterne har dermed potentiale til at vise 450 års vekslende melodiversioner side om side, at illustrere forskelle og ligheder grafisk og at lytte til melodierne. Melodierne integreres i de opmærkede tekstfiler, som er baseret på TEI (Text Encoding Initiative). Denne integrerede udgivelse af tekst og noder, som kræver udvikling af et nyt hjemmesideformat med specifikke søgemuligheder for noder og tekster, er banebrydende, ikke bare i dansk sammenhæng, men internationalt.

Med de nye digitale udgaver som empirisk materiale gennemføres tre tværvideenskabelige forskningsprojekter:

1. kontinuitet og nybrud i reformationstidens salmesang, specifikt forholdet mellem middelalderligt og nyt melodistof, mellem latinske og danske tekster, mellem det gammeldanske ordforråd og nyskabelserne i de lutherske salmer
2. varians i melodierne og teksterne, specifikt en eventuel korrelation mellem musikalske og litterære variationer, tolket som udtryk for forskellige opførelsespraksisser
3. spredning af kirkens melodier og tekster til den verdslige sang, specifikt visernes genbrug af salmemelodier og salmernes indflydelse på visernes ordforråd og fraseologi

For den videnskabelige verden præsenteres resultaterne af forskningsprojekterne i en trykt antologi, og for et større publikum fremlægges materialet og de nye indsigter ved en række koncertforedrag.

Det tværvideenskabelige projekt er forankret på Det Danske Sprog- og Litteraturselskab og gennemføres i tværinstitutionelt samarbejde med Københavns Universitet, der inddrages som udvikler af et vigtigt datalingvistisk værktøj. Projektet involverer forskere med filologiske, teologiske, litteraturhistoriske, musikvidenskabelige og leksikografiske kompetencer, foruden datalingvister, dataloger, it-medarbejdere og studerende i sidste del af uddannelsen. De deltagende forskere er Simon Skovgaard Boeck, Axel Teich Geertinger, Bjarke Moe og Marita Akhøj Nielsen (ledende redaktør). Projektet løber fra 2017 til 2021 med økonomisk støtte fra Carlsbergfondet og Velux Fonden.

Projektets hjemmeside: www.dsl.dk/projekter/musik-og-sprog-i-reformationstidens-danske-salmesang

Simon Skovgaard Boeck, seniorredaktør, PhD, Det Danske Sprog- og Litteraturselskab, Christians Brygge 1, DK-1219 København K · ss@dsl.dk

Axel Teich Geertinger, seniorredaktør, PhD, Det Danske Sprog- og Litteraturselskab, Christians Brygge 1, DK-1219 København K · atge@dsl.dk

Bjarke Moe, seniorredaktør, PhD, Det Danske Sprog- og Litteraturselskab, Christians Brygge 1, DK-1219 København K · bmoe@dsl.dk

Marita Akhøj Nielsen, ledende redaktør, dr.phil., Det Danske Sprog- og Litteraturselskab, Christians Brygge 1, DK-1219 København K · man@dsl.dk

Research Project

Carl Nielsen and the Turn-of-the-Century Culture

During the years around 1900, Carl Nielsen was – after his music studies and grand tours of Europe – highly occupied with his compositional work in Copenhagen, but had still not composed the songs and orchestral works, which would really make him famous as a Danish national composer. In a European context, this period represents a musical change from late romanticism to modernism and is often connected with style concepts such as impressionism, symbolism, naturalism, and *Jugendstil*.¹

This Ph.D. project (2018–2021, Section of Musicology, Department of Arts and Cultural Studies, University of Copenhagen) aims, through source studies, to gain new insights into turn-of-the-century culture and Nielsen's work in this period – with an equal focus on both. The main research question is: *How does Carl Nielsen's music and thoughts on music relate to the turn-of-the-century culture in Copenhagen?*

The analyses will focus on three areas which together will contribute to shed light on this relationship: 1) Turn-of-the-century culture in Copenhagen, 2) Nielsen's music and statements on music and aesthetics in the period, and 3) the reception of Nielsen's music around 1900. As source material for the analyses I will examine among other things music and cultural journals, publishers' catalogues, Nielsen's music, letters, diaries and articles, and reviews of Nielsen's music in Denmark and abroad from 1892–1908. The results of the analyses will be discussed in relation to existing Nielsen research and literature on turn-of-the-century culture in Europe. The empirical and historical studies in the analysis will moreover be included in a more general consideration in the project on the links between Copenhagen and European turn-of-the-century culture.

The project is expected to contribute to a new understanding of Nielsen's position in Danish music and cultural history. The methodological approach – to use contemporary sources as the basis of an analyses of Nielsen's music and thoughts on music around the turn of the century – will in several ways provide an opportunity to illuminate this subject from a new angle: Firstly, it means that I will be able to avoid making a representation of the period which is pointing ahead towards Nielsen's later position as a national composer and the major musical figure of his generation. And secondly, it allows me to spot aspects of Nielsen's music and thoughts on music, which have been overlooked in representations which either focus on one cultural movement of the period (e.g. symbolism or vitalism), or which seek to illuminate Nielsen's entire oeuvre.

1 Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989), 332.

Moreover, the project will provide a greater knowledge of Danish music life at the turn of the century than so far described within the literature. And finally, the empirical study of the period will contribute to a deeper historical and theoretical understanding of the relationship between Copenhagen and European turn-of-the-century culture.

Selected parts of the Ph.D. dissertation will be included in the book which will be published in Danish and English in connection with the research project *Carl Nielsen – a European composer*. Thus the results of the Ph.D. project will become available to a larger audience in Denmark and abroad.

Katarina Smitt Engberg

The author:

Katarina Smitt Engberg, Ph.D. fellow, cand.mag., Department of Arts and Cultural Studies, University of Copenhagen, Karen Blixens Vej 1, DK-2300 Copenhagen S, Denmark · ksengberg@hum.ku.dk

Research Project

Flow Or Stop? How Culture Matters in P3's Music Radio Programming

The role of popular music in public service radio has been given a great deal of attention throughout the last twenty years. In national newspaper debates and on social media, the attention has often been drawn towards the representation of popular music on Danmarks Radio's (The Danish Broadcast Corporation, DBC) radio channel P3 as an important actor in Danish popular music life and in connection with DR's obligations as a public service media provider. Specifically a great deal of attention has been given towards Lars Trillingsgaard, the Head of Music (2003–2016) on P3. His role as a powerful figure in Danish musical life has been the subject for many speculations, although very little anthropological research has been made in this particular field of practice.

My Ph.D. dissertation investigates the everyday practices of selecting, encoding and presenting music on P3. In 1996, Danish Broadcast Corporation introduced music controlling software in order to index, plan and programme music for their public service popular music radio channel P3. The dissertation is an anthropological investigation of the work practices around the software asking questions about agency and networks, technologies, music and gender in the daily practices making up the music for P3.

I have worked empirically with interview and participant observations, following the Head of Music in his daily practice of selecting and encoding music for the channel. I have interviewed trained radio hosts, and I have followed two newly recruited host-talents and radio presenters in their positions as radio hosts (and newcomers) on P3.

The dissertation provides detailed descriptions of some of the actual hourly, daily and weekly procedures, processes and reasoning surrounding the daily practices of music programming and presenting. By describing different actors and technologies in the daily practice of handling and maintaining P3's music profile in corporate networks around DR, the work seeks to complexify the discussions and questions concerning agency in daily work practices in complex organization: 'An actor acts ... but nobody acts alone' writes anthropologist, Annemarie Mol.¹

Hence mirroring an ANT(Actor Network Theory) heterogeneous world view, one part of the dissertation suggests that the practice of programming music for contemporary public service youth radio is to be seen as complex processes involving networks of humans, things, politics, corporations and technologies of all kinds. Inspired by David

1 Annemarie Mol, 'Actor-Network Theory: sensitive terms and enduring tensions', *Kölner Zeitschrift für Soziologie und Sozialpsychologie*, 50/1 (2010), 253–69, 256.

Beer's (2013) theories of algorithms and politics of circulation of culture, the dissertation discusses questions about the use of digital technology in work practices of contemporary public service music radio production.

Another part of the dissertation investigates questions of agency around music in the everyday work practices of making up P₃. Hence, this part investigates the relation between music and the role of the individual actor, of the subject, of acting and of agency in the everyday work practices on P₃ in times of glocal connections, of new digital technologies and of heterogeneity in cultural circulation.

The Ph.d. project is part of the research project RAMUND (A Century of Radio and Music in Denmark. Music Genres, Radio Genres, and Mediatisation), 2013–2018, at the Department of Arts and Cultural Studies, University of Copenhagen.

Katrine Wallevik

The author:

Katrine Wallevik, Ph.D. fellow, cand.mag., Department of Arts and Cultural Studies, University of Copenhagen, Karen Blixens Vej 1, DK-2300 Copenhagen S, Denmark · xnv102@hum.ku.dk