THEMA MED VARIATIONER, OPUS 40, BY CARL NIELSEN,

A LECTURE RECITAL

TWO SOLO RECITALS INCLUDING COMPOSITIONS OF
W. A. MOZART, F. SCHUBERT, F. CHOPIN
A. CASELLA AND R. MUCZYNSKI

A CHAMBER MUSIC RECITAL FEATURING COMPOSITIONS
FOR CLARINET, VIOLA AND PIANO, BY
W. A. MOZART, J. BRAHMS
F. BUSONI AND A. UHL

DISSERATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Gabriel Di Piazza, B.M., M.M.
Denton, Texas
August, 1971

The lecture recital, "Thema med Variationer, Opus 40, By Carl Nielsen" presented a discussion of the composer’s general background and the characteristics of his style. Specific points made were related to the Thema med Variationer; the discussion was followed by a performance of the work in its entirety.

In addition to the lecture recital, three other recital programs were organized and public concerts presented to provide the platform for the works studied. Two of these programs were of solo piano music and one was of chamber music with the clarinet and viola in partnership with the piano. All programs were recorded on magnetic recording tape. The spoken portion of the lecture recital in written form is filed with the recordings as a part of this dissertation.

The first recital program included the Prelude Op. 45, The Four Ballades of Frederick Chopin and the Sinfonia, Arioso and Toccata by Alfredo Casella.
The second recital, the chamber music program featured the Trio in E-flat K. 498 by Wolfgang A. Mozart and the Kleines Konzert (Trio) by Alfred Uhl. Johannes Brahms' second clarinet sonata and Ferruccio Busoni's Concertino for Clarinet, Op. 48 were programmed as well.

The second solo recital, the third of the series contained music which was meant to complement the works chosen for the initial program: Franz Schubert's Sonata in A minor, Op. 143, Suite Op. 13, by Robert Muczynski and W. A. Mozart's Concerto in G major K. 453.
PLEASE NOTE:

Some Pages have indistinct print. Filmed as received.

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Tape recordings of all performances submitted as dissertation requirements are on deposit in the

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INTRODUCTION

This dissertation consists of four recital programs: two programs of music for piano solo, one of chamber music combining clarinet and viola with the piano, and one lecture recital. The repetoire of the series of four concerts was chosen to demonstrate various types and styles of music composed in different historical periods.

The first solo recital program featured two composers only: Frederick Chopin and Alfredo Casella. Each composer was represented by works large in scope reflecting the composers' consummate artistry as both composer and pianist. Chopin's works (The Four Ballades) reflect the epitome of nineteenth century pianism. The Casella work, written approximately a century later (1936), has this as its point of departure but also brings together a number of pianistic patterns and an attitude peculiar to the early twentieth century.

The second recital, the chamber music program, included two works for clarinet, viola and piano. The Trio in E-flat major, K. 498 by Mozart, was placed in contrast with Kleines Konzert, a contemporary work of the same genre by Alfred Uhl. Brahms' second clarinet sonata was programmed here as was Ferrucio Busoni's Concertino for Clarinet, Op. 48. In the latter, the pianist is not faced with chamber music problems
so much as he is with those of an orchestra score reduced to one for the keyboard. The entire literature of chamber music affords opportunities for the performer to demonstrate a keen musicianship and a refined pianism. He is required to blend, in equal importance, his style with that of the other instrument or instruments.

The purpose of the third program (the second solo recital) was to choose styles and types of music which would complement those of the first program and show a broader view of the performer's ability to cope with the problems as cited earlier. Schubert's Sonata Op. 143 represents a romanticism not yet in full bloom; it has its roots in Beethoven's classicism. The Suite Op. 13 by Robert Muczynski is a set of short pieces composed with classic method and intent but in a contemporary idiom. The Mozart concerto, in addition to the various stylistic considerations, required the kind of mental discipline unique to solo concerto performance.

The lecture recital, "Carl Nielsen: Thema med Variationer, Op. 40" explored a realm of "modern" piano music which up until now has remained virtually untouched in the United States. Nielsen's compositions for the piano are few in number but significant. This work proves to be worthy of its addition to the concert repertory for the piano.
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents

GABRIEL DI PIAZZA

in a

GRADUATE PIANO RECITAL

Sunday, June 7, 1970
3:00 p.m.
Recital Hall

PROGRAM

Frédéric Chopin ...................................... Prelude, Op. 45

Alfredo Casella .................................. Sinfonia Arioso e Toccata, Op. 59
Largo maestoso - Allegro
Andante molto moderato, quasi adagio
Allegro

Intermission

Frédéric Chopin .................................... The Four Ballades
Op. 23, G minor
Op. 38, F major
Op. 47, A-flat major
Op. 52, F minor

Presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

Lee Gibson, clarinet
Ruth Gibson, viola
Gabriel Di Piazza, piano

in Recital

Monday, August 10, 1970 8:15 p.m. Recital Hall

PROGRAM

Trio in E-flat major, K. 498 .......................... Wolfgang A. Mozart
Andante
Menuetto
Allegretto

Sonata for Clarinet and Piano, Op. 120, No. 2 ............ Johannes Brahms
Allegro amabile
Allegro appassionato
Andante con moto - Allegro

Intermission

Concertino for Clarinet, Op. 48 ......................... Ferruccio Busoni
Allegretto sostenuto - Andantino - Allegro sostenuto
Tempo di Minuetto, sostenuto e pomposo

Kleines Konzert ........................................... Alfred Uhl
Allegro con brio
Grave, molto tranquillo
Vivo

Mr. Di Piazza's performance is in partial fulfillment of the requirements for
the degree Doctor of Musical Arts
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents

Gabriel Di Piazza

in a

Graduate Piano Recital

Sunday, March 28, 1971 3:00 p.m. Recital Hall

PROGRAM

Sonata Op. 143, A minor ................................ Franz Schubert
  Allegro giusto
  Andante
  Allegro vivace

Suite Op. 13 .......................................... Robert Muczynski
  Festival
  Flight
  Vision
  Labyrinth
  Phantom
  Scherzo

intermission

Concerto K. 453, G major* .......................... Wolfgang A. Mozart
  Allegro
  Andante
  Allegretto - Presto Finale

*Orchestral parts performed by Mr. Stefan Bardas, at the second piano.

Reception following in the Student Study.

Presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

Gabriel Di Piazza, pianist

in a

Graduate Lecture Recital

Monday, July 12, 1971 8:15 p.m. Recital Hall

PROGRAM

CARL NIELSEN: Thema Med Variationer, Opus 40

Presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts
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The year 1965 marked the hundredth anniversary of Carl Nielsen's birth. Recognition of this fact gave impetus to the exploration in the United States of Nielsen's symphonic works. Several first performances in this country were presented that year and since that time, there has been a broad uncovering and rediscovery of Nielsen's genius.

Perhaps the word "rediscovery" is inappropriate. Although there had been a few isolated performances of Nielsen's symphonies prior to 1965, these were hardly noticed. Frederic Stock introduced Nielsen's first symphony in Chicago in 1906, but never performed others. Eric Tuxen, the late Danish conductor, introduced Nielsen's Symphony No. 5 in Philadelphia during the 1950-51 concert season, but here too, Nielsen's work was regarded simply as a curiosity. Nielsen's name does not appear in Paul Henry Láng's _Music in Western Civilization_ of 1941, and more surprisingly, is omitted, too, from Donald J. Grout's _History of Western Music_ of 1960.\(^1\)

Up until 1965, then, Carl Nielsen was virtually unknown in the United States and one can therefore look upon this increased amount of attention with considerable interest. In contrast to this general neglect, Nielsen had been, for some time, a national hero in his native country of Denmark.

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On introducing Nielsen's fifth symphony to the United States, Eric Tuxen remarked:

It is very strange that the name of Carl Nielsen has never earned for itself a musical public outside of Denmark, while the name of Sibelius, who was born the same year, is known the world over. I should not like to make any comparisons concerning the importance of these two composers, but Carl Nielsen was so great a personality as to be undeserving of this isolation.

It is worthwhile to note here that in Harold Schonberg's recent book *The Lives of the Great Composers*, he says this about the Sibelius centennial year:

In 1965, the centenary of his birth arrived with all the force of a feather against an iron anvil. There were a few memorial concerts . . . but the public did not seem to care much . . . and most professional musicians could not have been less interested.\(^2\)

Sibelius' and Nielsen's careers had several parallels, but that discussion must be reserved for another paper.

Carl Nielsen was born a peasant on the little Danish island of Fyn in the small town of Nørre-Lyndelse. His father was a house painter by occupation, but also possessed musical talent. He would often play the fiddle at country dances to supplement the family income. The family was poor and there were twelve children. Carl was the seventh child and as a very young boy worked as a gooseherder on a large


farm. Fortunately, he was still young when his musical gifts were discovered. He was given the opportunity to take some violin lessons from the village schoolmaster. Also, he was quick to learn to play a brass instrument and at age fourteen left home to join a military band at Odense, the capitol city of Fyn. At Odense, he was able to continue violin practice as well, and as it became absolutely clear that young Nielsen deserved and could profit from professional training, a group of friends raised the money necessary to send Carl to the Royal Conservatory at Copenhagen. It was there that Nielsen met and studied with Niels Gade, who was impressed by both Nielsen's youthful compositions and his ability to perform on the violin. Upon completing the Copenhagen Conservatory course, he was awarded a year's fellowship for study in France and Italy. In Paris he met Anne Marie Brodersen, a compatriot, to whom he was soon married. Returning to Copenhagen, he took up a position as violinist with the Copenhagen Royal Opera Orchestra, a position he held until 1908, when he was appointed that orchestra's conductor. He gave up the conductor's post in 1914; it was a time-consuming position and he wanted to devote his energies to composing. For much of the remainder of his life, Nielsen was ill with a heart ailment. He died in 1931.

Nielsen won early recognition as a composer through his Opus 1, a Suite for Strings, first performed in 1888.
Gradually he became less traditional and more individual, developing the strongly personal style of his more modern and mature works. The public grew puzzled with this new approach and its enthusiasm cooled. Nielsen had to wait until he was fifty years old before public honors and broad popular acclaim were again his. From that time on, his artistic influences were widely felt.

If Nielsen had little attention in the rest of the musical world, it was due in part to the fact that he was inconvenient to musical commentary; he was unclassifiable. He was a modest and unassuming man who did sudden and unprecedented things in music. He was surprisingly different, an individual who followed no modern trend, and at the same time had no affiliation with Post-Wagnerian Romanticism in Germany.

He recognized Wagner as one of the outstanding artists of the time, but took little of the Wagnerian style into his own musical vocabulary. On a journey to Dresden in 1891, he had the occasion to see a performance of Wagner's Göttterdammerung. He reported the experience:

I admire Wagner and find that his is the greatest genius of our century. But I don't like his spoon-feeding of the audience; each time a name is merely mentioned one is invariably served up with the leit-motif of the person concerned, even if he has been long dead and buried. I find it extremely naive and it makes an almost comical impression on me.4

Again quoting Eric Tuxen:

There have probably been different reasons for the difficulty of Nielsen's music until now to win friends outside of Scandinavia. His music is very closely associated with the nature of his country, born out of the ethereal and calm Danish nature, with its soft colors and lack of dramatic accents. There is no pathos or flamboyant instrumentation to tickle the ear, but if one is able to catch the special, near ascetic language of his music, a door will soon be opened to a world of strange beauty, warm love for nature, and deep cosmic feeling.⁵

Nielsen's music is imbued with Danish folksong elements. His music has an atmosphere which has been often loosely referred to as "Nordic." Robert Simpson, the British scholar and composer who has written the outstanding book in English about Nielsen says:

His long and close proximity with folk-music made the major scale with a flat seventh (the so-called mixolydian mode) quite familiar to him, and it is also typical . . . that when he composes in a minor key, the minor third may behave without warning as if it were a flat seventh in a major key.⁶

Despite these modal coloring and folksong elements, Nielsen cannot be considered a nationalistic composer. Far from using, as did Sibelius, a sharply circumscribed idiom, Nielsen embraces virtually the entire gamut of musical speech available to him at the time except twelve-tone music. According to George H. L. Smith, what seem to be disparate stylistic trends in his music are held together and made convincing and individual by the extraordinary genuineness

⁵John N. Burk, op. cit., 1180.

⁶Simpson, op. cit., p. 9.
and vitality of each musical idea. The mixture of his education in romantic music, combined with the most radical principles of modern art make, in sum, a unique and individual musical language.

He does not extend the chromaticism of the Post-Wagnerian school of Mahler and Schoenberg; his closer relationships are to Brahms, and surprisingly, to the structural grandeur and polyphonic integrity of Bruckner. Simpson says: "His attitude led him away from the romantics; the architectural mastery of Brahms appealed to his natural desire for objectivity." He leans toward a melodic usage that is diatonic but he shows no timidity in employing the most sinuous chromaticism when he needs it. At times he will present us with plain major triads and with thoroughly conventional resolutions; and yet he invents the most unusually dissonant tone combinations whenever they serve his musical purpose.

Nielsen was not much interested in the Straussian concept of Program Music; one should not be misled by the titles he supplied for his symphonies. His programs are of a Schumanesque type—a clue-giving device as to the emotional

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7 George H. L. Smith, "Nielsen: Symphony No. 5," The Cleveland Symphony Orchestra (Program Notes, March 2, 1967), 688.

8 Ibid., 689

9 Simpson, op. cit., p. 8.
intent of the music. He was not of the mind to follow that
group of nineteenth-century musicians who thought that every
piece of music had a program which "told a story." Even the
most highly respected musicians were guilty of supplying pro-
grams for works of other composers for which, obviously,
none was intended. Nielsen's own words speak to the matter
of this kind of overblown romanticism so prevalent in the
nineteenth century:

It was Beethoven who, for all his sureness of form
and magnificent attainment, led succeeding musicians
into a quagmire of Romanticism, where some sank in
up to the knees and others up to the neck, while others,
again, vanished altogether. Schubert was the only one
to get home dry-shod.10

Conflict and its resolution are the particular province
of drama--musical as well as theatrical. This was Nielsen's
overriding "program": the conflict in the soul between
belief and disbelief, the fight between the good and bad
principles, the difference between activity and passivity,
and the matter of life and death itself. These furnished
the deep background and inspiration for Carl Nielsen's work.
Nielsen meant for his music to display his implicit interest
in the character of his fellow humans and his utter concern
for their fate, both as individuals and as a species. One
may take the example of Nielsen's Symphony No. 4, subtitled
"The Inextinguishable." It was completed in 1916, the same

10 Carl Nielsen, Living Music, translated by Reginald
year as the Theme with Variations. The composer spoke of it:

The title "The Inextinguishable" is not a programme but a pointer to the proper domain of music. It is meant to express the appearance of the most elementary forces among men, animals, and even plants. We can say: in case all the world was devastated through fire, deluge, volcanoes, etc., and all things were destroyed and dead, then nature would still begin to breed new life again, begin to push forward again with all the fine and strong forces inherent in matter. Soon the plants would begin to multiply, the breeding and screaming of birds be seen and heard, men's aspiration and yearning would be felt. These forces, which are 'inextinguishable,' I have tried to represent. 

If indeed Nielsen meant to symbolize the forces of good and evil locked in struggle, he was particularly successful in his ability to present those contrasts not only in alteration, but as they really occur in life: simultaneously.

In 1968, a recording of several of the major piano works of Carl Nielsen became available. The performer is the British pianist, John Ogdon, and both performance and music met with a warm reception. One reviewer called it "some of the twentieth century's most astonishing and most beautiful piano music." 

Considering the whole of Nielsen's piano compositions, a span of nearly forty years lies between that which was published first and the one which came last. This disc presents works representative of the various periods of

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Nielsen's life. The Theme with Variations Op. 40 is notably missing from this recording, 1916 (the year of its composition) being represented instead by the Chaconne.

Nielsen's approach to the piano could be called essentially musical rather than basically pianistic. This attitude is in contrast to that of the composer who writes for the piano in a style that appears to be mainly inspired (and also limited) by the possibilities of the keyboard. As admirable as it may be, some might view Nielsen's approach as somewhat limiting, since the modern composer regards tone color as an integral part of the composition. In the process, however, Nielsen succeeds in creating a unique piano style not lacking in the use of the resources of the instrument.

In the sense of technique associated with the largest portion of the great romantic piano literature, one does not encounter much of the standard nineteenth-century figuration. His broad sonorous harmonies and fluid counterpoint are tempered with the influences of Beethoven and Brahms.

The early Symphonic Suite for piano, Opus 8 of 1894, is massive and orchestral in effect; in some instances the music is nearly too much for the two hands to manage. Arne Skojold-Rasmussen, the Danish pianist and teacher likens
these passages to certain episodes in Brahms’ F minor sonata. Busoni is to have said that it was not “orchestrated” for the piano.\textsuperscript{13}

With the Chaconne and the Theme with Variations, Op. 40, Nielsen arrives at a mature style. The Chaconne carries the opus number thirty-two; its skeletal theme has twenty variations. The choice of these classic forms again indicates his closeness to the "Brahms camp" in the polarized musical philosophies which existed during his lifetime.

The Suite Opus 45, dedicated to Arthur Schnabel and composed in 1919, is as imposing a creation as Nielsen achieved outside his symphonies. It is in six movements; it has nothing to do with the familiar dance suite form. Robert Simpson says of it:

> It recalls Beethoven--and the late Beethoven at that; the astounding variety of its six movements and its contrast of brief, almost aphoristic pieces with large and deep structures (like the slow third movement and the massive finale) must inevitably remind one of such a work as Beethoven’s B-flat Quartet, Op. 130.\textsuperscript{14}

The Suite also reveals a Nielsen characteristic--the use of what has been called "progressive tonality." This amounts, in effect, to the extremely fluid movement through a whole spectrum of keys, eventually concluding with a final


\textsuperscript{14}Simpson, op. cit., p. 9.
assertion of the key that was sought for from the beginning. In this case the key of B-flat gradually and subtly supplants that of F-sharp minor.

A more detailed examination of this process in connection with Nielsen's symphonies is carried out in Simpson's book. He contends, for example, that Nielsen's first symphony is possibly the first to end in a key other than that in which it started. It became a positive principle with him that a sense of achievement was best conveyed by the firm establishment of a new key.¹⁵ The two keys Nielsen chooses are G minor and C major. Simpson notes that Mahler's second symphony (1895) came three years after Nielsen's first. It opens in C minor and closes in E-flat but these two keys are more closely related in the orthodox sense.¹⁶ Simpson says further:

¹⁵Simpson, op. cit., p. 5.
¹⁶Ibid., p. 9.
The so-called "disintegration" of tonality in the first twenty years of this century is in reality a disintegration of composers' ability to use it in fresh ways; impotence became the fashion, and in the name of adventurousness, many gifted musicians threw to waste what they would not give time to understand, while others, attempting to conceal their own exhaustion, asserted that tonality was played out. Nielsen, alive to all this . . . quietly gained a deep insight into tonality that saved him the embarrassment of trying petulantly to kick it to pieces.\(^\text{17}\)

The last of the major works to be mentioned, before exploring some detailed features of the variations, is the Three Piano Pieces, Op. 59, written in 1928, just three years before Nielsen's death. The effects range from the grotesque to the mysterious, to what Simpson calls "an indescribable kind of aggressive brilliance that hides great depths."\(^\text{18}\) These pieces show the most advanced aspects of Nielsen's piano writing.

The theme of Op. 40 is a one-part form. It consists of three phrases and extends to sixteen measures. The first two phrases are "parallel", that is, the second is similar to the first. The third, the contrasting phrase, is eight bars in length, balancing the first two phrases in combination.

The theme has several features which succeeding variations draw upon. It has a chorale-like tune, presented in block-chord style. The bass-line is more sophisticated than

\(^{17}\)Simpson, op. cit., p. 4.

what one might find in a chorale. The texture, in general, is not limited to four voices. The theme modulates from B minor to G minor, a stylistic feature important in all of Nielsen's works, but here on a small scale--within sixteen bars rather than running the full course of the work as in his "progressive tonality."\textsuperscript{19}

Distinctive modulatory harmonies are found at the peak of the third phrase (measures 13-15) although a modulation is already anticipated earlier with the close of the first phrase on D major harmony (measure 4) and the close of the second on E major (measure 8).

Other important features of the theme are the opening interval of a fourth, the broken octave in the bass, the rising contour of the opening phrase, the sequences in the third phrase and the several suspensions (measures 8, 11-13) which add color to the harmony and also involve the interval of a second, both major and minor, which proves to be important as the work unfolds.

\textsuperscript{19}All Nielsen examples used here are with the kind permission of Wilhelm Hansen Musik-Forlag, Copenhagen, Denmark.
Fig. 1--C. Nielsen; Theme of Op. 40
The theme is entirely original. However, disregarding the matter of its modulation, it curiously reveals a number of striking similarities to the theme of J. S. Bach as used by Max Reger for his set of variations Op. 81, written in 1904. Note the same key, same phrase structure, same melodic contour at the beginning and at the end, similar bass-line movement, and similar use of the 2-3 suspension in the second phrase (measure 4). Nielsen uses Neapolitan sixths in his modulatory scheme, in Reger the Neapolitan colors the beginning of the third phrase (measure 7).

This comparison by no means detracts from the Nielsen work but shows further where the influences lay which played upon him. F. E. Kirby says that Reger must be regarded as the leading exponent of keyboard music in Germany at the end of the nineteenth century.  

William S. Newman associates Reger with Nielsen and also Vincent d'Indy in their struggle with the traditions of harmony and tonality—as he puts it: "to find new worlds to conquer within the logic of the old."  

Newman says further: "They exploited its subtleties to the point where it almost contradicted itself."

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22 Ibid., p. 5.
Herrn Professor AUGUST SCHMID-LINDNER zugesignet.

VARIATIONEN UND FUGE
über ein Thema von
JOH. SEB. BACH
für Klavier.

Andante (¿.60) (quasi Adagio)

 sempre assai legato, la melodie sempre dolce (quasi Oboe solo)


Fig. 2--Max Reger: Theme of Op. 81, used with permission of Associated Music Publishers, New York, New York.
Reger's music was not looked upon with favor outside of Germany, but certainly he was admired as one of the outstanding pianists of the time. John Gillespie comments that Reger, "a classicist and Bach devotee, loaded his keyboard works with an overdose of counterpoint, adding to it chromaticism used to the saturation point."\(^{23}\)

If one carries this Nielsen-Reger comparison further, certain similarities in pianistic figurations become apparent. A characteristic of Nielsen's piano figuration is the forming of technical passages, motives and melodies by using small intervals which can be played in groups under the hand, relating to the basic five-finger position. One writer suggests that the resultant centering about a tone or micro-interval can be found in many works apart from his piano compositions and may possibly have originated in some place other than the piano music.\(^{24}\)

In the variations, this basic description can be applied to two musical extentions of the idea. First, the insistent use of a repeated figuration, half arabesque and half grupetto in character, as in variation three (Figure 3). This is also seen in variation six (Figure 4) and in variations eleven (Figure 5) and twelve (Figure 6).


\(^{24}\)Arne Skojold-Rasmussen, *op. cit.*, p. 59.
VAR. 6

Allegro ($\frac{d}{138}$)

Fig. 4—C. Nielsen: Variation Six (m. 1-4)
VAR. 11
\[\text{capriccioso (}\text{}\frac{3}{8}\text{)}\]

Fig. 5--C. Nielsen: Variation Eleven (m. 1-2)
VAR. 12 Con moto ($\frac{\text{d}}{\text{m}} = 138$)

Fig. 6--C. Nielsen: Variation Twelve (m. 1-3)
In variation thirteen, the arabesque figuration is incorporated in an inverted pedal point, producing a very striking effect (Figure 7). Variation fourteen has it combined with a genuine trill (Figure 8).

The other musical use to which this five-finger grouping is put is in the faster technical passages in which the connection of the groupings is made by the quick displacement of the hand to its new position, rather than by using meticulous passing-fingering. The performer only infrequently resorts to fingering which passes the thumb. An example of this is from variation five (Figure 9). This kind of technical problem is also found in variation six (Figure 10) and in variation fourteen (Figure 11).

The first six variations with their bright, rhythmic vigor, quick harmonic rhythm and dissonant sounds are in vivid contrast to the mellowness, darker coloration and generally relaxed tone initiated by the seventh variation and which continues through the fourteenth. The work, thus, is divided into two parts. Conflict is represented here between the two large divisions, the interpretation of which is left to individual determination, but in effect the parts are antithetical.

Variations nine, ten and eleven form a close unit in the work in that they are in triple meter. Variation nine is a fluent 9/8; variation ten in 3/4 time is double the
Fig. 7—C. Nielsen: Variation Thirteen (m. 1-5)
Fig. 9--C. Nielsen: Variation Five (m. 10-16)
Fig. 11—C. Nielsen: Variation Fourteen (m. 13-16)
length of the theme in the number of its measures. At the close of variation eleven, the meter reverts to quadruple which is the meter of the remainder of the piece.

Variation fifteen is a psychedelic affair, bringing the opposing qualities into confrontation. All aspects of Nielsen's style are brought together in these four pages of music. A coda establishes the key of B major as the torrents of sound subside.

Carl Nielsen once said:

People are confused by art music, which may be both overloaded and overpowering. They are at a loss because they have failed to grasp the alpha and omega of music—intervals that are pure, clean, firm and natural, and rhythms that are virile, robust, assured and organic.25

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25George H. L. Smith, op. cit., 689.
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